"THE NATION'S STATION"

A HISTORY OF RADIO STATION WLW

VOLUME I

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Chio State University

By

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The Ohio State University 1964

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PREFACE

In conducting and writing this study of the history and programming of WLW I have been influenced to an immeasurable extent by the writings of, and personal association with, Harrison B. Summers. It is my hope that he can be proud of his guidance.

I am deeply indebted to many others who helped. My thanks to:

Richard Mall and James Lynch, of the Ohio State University, for their guidance;

Robert E. Dunville, late president of the Crosley Broadcasting Corporation, who originally permitted and encouraged me to undertake this study;

The staffs of the Ohio State University, <u>Cincinnati</u> <u>Enquirer</u>, and Ohio State Museum libraries, and particularly to Conrad F. Weitzel, reference librarian of the museum, for their help;

Present and past Crosley employees for their help in identifying programs and providing valuable information: Carroll Alcott, Walter Bartlett, Mildred Birnbaum, Al Bland, Joseph Cella, Howard Chamberlain, Hugh Cherry, Steve Crane, Larry Dammert, M. A. Durea, Peter Grant, G. J. Gray, Clyde Haehnle, Chet Herman, Marjorie Kemme, Brady Louis, Pete Mathews, Bernie Matteson, Ellen Metz, John Mitchell, John Murphy, Walter Rehbaum, Tony Sands, James Shouse, Charles Sloan, Lyn Stoyer, Milton Weiner, and Clancy West;

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Wayne Warga, Dr. Harold Alspaugh, and George McLaren, for information obtained from Standard Rate and Data Service, Skokie, Illinois;

Hubert Morehead, Dan Baker, and my students at the California State College at Long Beach, who could not escape involvement in this project;

And to my wife, Sandra, for so many usual and unusual reasons.

None of these fine people, however, are responsible for the selection or presentation of material or the opinions and conclusions, contained in this history. These are my own. If the reader thinks that this history is too long-and it is--then I invite you to inspect what was left out. If it ranges over too much territory and deals with too many problems then it was the fault of overenthusiasm.

If it is episodic and the organization often seems to fade away it is because the development of WLW and American broadcasting itself was not always logical, well defined, nor easily categorized. To falsely put organization to that which was disorganized would be a disservice to what really happened.

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It is not the purpose of this history to lament the "good old days" of radio; that has already been done too many times.

The purpose of this undertaking was to tell as much as possible of what happened and why it happened. Lamenting radio's "finest hour" or "golden age" really accomplishes little. We can't bring it back any more than we can revive rock candy, the good nickle cigar, Vaughn de Leath, or Elmo Lincoln as "Tarzan," But maybe we can learn from what happened. If we do, radio's finest hour may still lay before us.

One final point--in spite of many references that imply the contrary--no such thingas WLW ever existed. Those are just two letters of the alphabet (one repeated). Those call letters only stand for facilities capable of transmitting radio communication. What was important is what was communicated: responsible for that were the people who were WLW. This is their story.

L.W.L. Huntington Beach, California June 22, 1964

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- "Members of the Federal Radio Commission and Federal Communications Commission, 1927-1961," Journal of Broadcasting, VI, 1 (Winter, 1961-1962), 23.

"The Impact of FRC and FCC Commissioner's Backgrounds on the Regulation of Broadcasting," Journal of Broadcasting, VI, 2 (Spring, 1962), 97.

"What is Available in Syndicated Film for Television," Journal of Broadcasting, VII, 1 (Winter, 1962-1963), 53.

"What Does a Television Critic Write About?," Journal of Broadcasting, VII, 4 (Fall, 1963), 353.

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CHAPTER I

INTRODUCTION

"The growth of WLW epitomizes the history of radio."¹ On January 1, 1922, there were 28 broadcasting stations in the United States licensed by the Department of Commerce. One year later there were 583 stations. It is estimated that 141 of those nearly 600 stations licensed in 1922 were still operating in 1962.²

During March, 1922, a broadcasting station assigned the call sign WLW went on the air in Cincinnati, Ohio.

This is a history of that station to 1963.

I. Purpose

Histories of American broadcasting and broadcasting stations have been written for several reasons. First, such histories are undertaken for their own sake--to provide as accurate a record as possible of what happened. Second, some histories seem to be written largely to show the past as quaint and rather peculiar--these seem pointless and only say "weren't they funny" or "look how far we have come." A third

¹"Superpower Battle: Program Reforms Back WLW Pleas for 500,000 Watts," <u>Newsweek</u>, XII (September 12, 1938), 22.

²Compiled from Bureau of Navigation, Department of Commerce, <u>Radio Service Bulletin</u>, 57 (January 1, 1922) and 69 (January 1, 1923); and "1922--Year Radio's Population Soared," <u>Broadcasting</u>, May 14, 1962, 82.

reason for writing histories of broadcasting is to try to understand why the past was as it was. The latter type of history seeks to offer explanations and point out similarities between the past, the present, and the possible future.

It is hoped that this history of WIW is of the latter type.

Program and programming

Many histories of the broadcasting industry and individual broadcasting stations have been written.³

Few of these, however, have examined in detail the programs broadcast from one station over a long period of time.

The major purpose of this study is to record and discuss WLW programming for a period of more than four decades.

Programs, after all, are the essence of broadcasting. This is the part of broadcasting that ultimately touches the largest number of people. Programs are the product of broadcasting. Only through programs are audiences attracted to listen to broadcasting stations. And only through these audiences do broadcasting stations survive as business enterprises.

One historian noted:

Nothing has made Cincinnati more widely known than the programs from radio station WLW, advantageously located on an exclusive wavelength channel 2

³Some of these are reviewed below.

for wide coverage of North America, and for several years in the thirties, experimentally, the world's most powerful broadcasting station. . . . 4

The introduction to another history of a broadcasting station noted that programs broadcast from the station would not be mentioned because the public was already well aware of this aspect of the station.

Such an assumption is, of course, false. It is clearly impossible for any one person to have heard all the programs broadcast from even one station for any long period of time. Members of any audience are selective in their exposure to mass communications.

Further, what a member of an audience remembers about what he has seen or heard is subject to his selective perception and selective retention. Listeners and viewers tend to over generalize about the radio programs they have heard or television programs they have seen. A few memorable programs are remembered. Most of the content of the mass media is quickly forgotten.

Finally, seldom do members of any audience analyze the content to which they are exposed. Only infrequently do they ask why a program is on the air. Most members of the audience of a program only ask that they be entertained.

3

⁴John M. Weed, "Business as Usual," <u>The State of Ohio</u>, VI: <u>Ohio in the Twentieth Century, 1900-1938</u>, ed. by Harlow Lindley (Columbus, Ohio: Ohio State Archaeological and Historical Society, 1942), 138.

One major purpose of this study, then, is to record and analyze the programs broadcast from WLW over a period of four decades. According to William Albig:

. . . the most valuable use of studies of content, not only of radio programs, but also of other media of communications, is in noting trends and changes in content. Systems of classifications may be inadequate and unstandardized. Nevertheless, if a system is used consistently over a time period, valuable facts may appear.⁹

A second purpose of this study is to derive a set of factors that explain why changes and trends in types of programs take place. Thus, a great deal of information in addition to programs and programming⁶ must be reported. Information on WLW facilities, operations, and audiences is also given as well as information on the broadcasting industry in general.

The operation and programming of WLW certainly must not be considered typical of most other radio stations in the United States. Indeed, one reason for studying the station is its uniqueness.

Since the late nineteen twenties WLW has been operated as a class I-A clear channel station. WLW was the only

⁵William Albig, "The Content of Radio Programs, 1925-1935," <u>Social Forces</u>, XVI, 3 (March, 1938), 338.

⁶A "program" is a performance broadcast on radio or television. "Programming" is used here in two ways: (1) as a noun meaning a number of programs considered totally say for one whole day or week and (2) as a verb meaning the planning, arranging and scheduling of programs. See, <u>Webster's</u> <u>Third New International Dictionary of the English Language</u> <u>Unabridged</u> (Springfield, Mass.: G. and C. Merriam Co., Publishers, 1961), 1812-1813.

station allowed to use its assigned frequency at night. As such an aristocrat of the air waves it is among about a score of other stations.

For nearly five years WLW operated with 500,000 watts of power, while the highest power granted to other U.S. AM radio stations was 50,000 watts.

Further, probably no other U.S. radio station has put before the Federal Communications Commission such an exhaustive record. This was because of the experimental use of higher power, continued requests for higher power, and the transfer of WLW to the Aviation Corporation in 1945.

Some will say that WLW can be compared with no other U.S. radio station. If such a comparison is to be made the operation and programming of WLW is probably most similar to less than ten of the largest radio stations in the U.S., including the key stations of the national networks.

II. Methods and Materials

This study is, in a sense, the convergence of two research traditions. It is basically an institutional history --the institution being WLW. It is also a descriptive study-being a content analysis of WLW programs.

Historical information

Information on the history of WLW was gathered from many sources. The complete historical files of the Crosley Broadcasting Corporation were made available to the writer, as were the files and library of the <u>Cincinnati Enquirer</u>. Many other materials were available in the Ohio State University Library, the Columbus Public Library, and the Ohio State Museum Library. Standard indices were consulted for information on WLW, including the <u>New York Times Index</u>, the <u>Business</u> <u>Periodicals Index</u>, the <u>Reader's Guide to Periodical Literature</u>, the <u>International Index</u>, the <u>Agricultural Index</u>, the <u>Index to</u> <u>Legal Periodicals</u>, the <u>Art Index</u>, and the <u>Bulletin of the</u> Public Affairs Information Service.

Other theses and dissertations in radio and television also provided valuable information.⁷

A great deal of the literature of broadcasting, however, is not indexed. Much of the material on WLW was gathered from examining, page by page, all available copies of the following fan and trade periodicals: <u>Broadcasting, Radio</u> <u>Digest, Radio Broadcast, QST, Radio Merchandising, Sponsor,</u> and <u>Television</u>. Many issues of the <u>Cincinnati Enquirer</u>, <u>Cincinnati Post</u>, and <u>Cincinnati Times-Star</u> (the latter two

⁷See Robert E. Summers, "Doctoral Dissertations in Radio and Television," Journal of Broadcasting, I, 4 (Fall, 1957), 377; Robert E. Summers "Graduate Theses and Dissertations on Broadcasting: A Topical Index," Journal of Broadcasting, II, 1 (Winter, 1957-1958), 56; Franklin H. Knower, "Graduate Theses and Dissertations on Broadcasting: 1956-1958," Journal of Broadcasting, IV, 1 (Winter, 1959-1960), 77; Franklin H. Knower, "Graduate Theses and Dissertations on Broadcasting 1959-1960," Journal of Broadcasting, V, 4 (Fall, 1961), 355; and Franklin H. Knower, "Graduate Theses and Dissertations on Broadcasting 1961-1962," Journal of Broadcasting, VII, 3 (Summer, 1963), 269.

were later merged) were examined. The complete files of the <u>Radio Service Bulletin</u> prepared by the Bureau of Navigation of the Department of Commerce and the annual reports of the Federal Radio Commission and Federal Communications Commission were also studied. Other information on the relationship of WLW to the federal government was reported in the <u>FCC Reports</u> and in Pike and Fischer's <u>Radio Regulation</u>.⁸

Other general information on the history of broadcasting was obtained from 56 notebooks of magazine clippings kept by Harrison B. Summers since the nineteen thirties. The personal notebooks of James D. Shouse, chairman of the board of the Crosley Broadcasting Corporation, from 1937 to 1963, were also made available to the writer.

Alfred N. Goldsmith and Austin C. Lescarboura explained some of the problems of writing about broadcasting when they wrote:

In writing on the most romantic subject, radio, one is forever confronted with the problem of <u>what</u> <u>not to write</u> rather than what to write. The subject matter is so vast, so diversified, so controversial, that its treatment today becomes practically an expression of opinion and perhaps even a flight of fancy instead of an impartial chronicle of established facts.⁹

Mr, Goldsmith and Mr. Lescarboura wrote those words on June 1, 1930, less than ten years after KDKA had broadcast

⁸Henry G. Fischer (ed.), <u>Radio Regulation</u> (Washington, D.C.: Pike and Fischer, 1945-1963).

⁹Alfred N. Goldsmith and Austin C. Lescarboura, <u>This</u> <u>Thing Called Broadcasting</u> (New York: Henry Holt and Company, 1930), v. the 1920 election results, and about three years after the founding of the NBC networks.

If what they said about broadcasting was true in broadcasting's first decade, it should be at least four times as true now. Time has supplied some perspective but it has also supplied many changes and many new controversies.

Programs

The content of our media of mass communications has been studied, including newspapers,¹⁰ magazines,¹¹ motion pictures,¹² advertising,¹³ songs,¹⁴ and the comics.¹⁵

¹⁰Frank Luther Mott, "Trends in Newspaper Content," Annals of the American Academy of Political and Social Science, CCXIX (January, 1942), 60; and Hidetoshi Kato, "Content Analysis of Life Counseling Columns," in Japanese Popular Culture by Hidetoshi Kato (ed.), (Tokyo, Japan: C. E. Tuttle, Co., 1959), 60.

¹¹Walter Hirsch, "The Image of the Scientist in Science Fiction: A Content Analysis." <u>American Journal of Sociology</u>, LXIII (1957), 506; Leo Lowenthal, "Biographies in Popular Magazines," in <u>Reader in Public Opinion and Communications</u> by Bernard Berelson and Morris Janowitz (eds.), (Glencoe, Illinois: The Free Press, 1950), 289; and Patrick Johns-Heine and Hans H. Gerth, "Values in Mass Periodical Fiction, 1921-1940," Public Opinion Quarterly, XIII (1949), 105.

¹²Siegfried Kracauer, "National Types as Hollywood Presents Them," in <u>Mass Culture</u> by Bernard Rosenberg and David Manning White (eds.), (Glencoe, Ill.: The Free Press, 1957), 257; and Lester Asheim, "From Book to Film," in Berelson and Janowitz (eds.), 299.

¹³David M. White, Robert S. Albert, and R. Allan Seeger, "Hollywood's Newspaper Advertising: Stereotype of a Nation's Taste," in Rosenberg and White, 443.

¹⁴Hiroshi Minami, "The Content Analysis of Japanese Popular Songs," in Kato (ed.), 109.

¹⁵Taihei Imamura, "Comparative Study of Comics: American and Japanese, Sazae-san and Blondie," in Kato (ed.), 87. Analyses of the content of broadcasting have also been conducted; these are reviewed below.

To obtain a representative sample it was decided to analyze one week of WLW programming for every third year. The third week in January was selected as representative. Thus, the WLW programming for the season of 1922-1923 was represented by the third week in January, 1923, the season of 1925-1926 by the third week in January, 1926, and so on.

The regular WLW programs on the air during these sample weeks were compiled from the <u>Cincinnati Enquirer</u>. This listing was then compared with the listing in three or four other newspapers.

Programs were classified on the basis of information provided in newspapers, by WLW employees, and by listening to recordings of the programs which in some cases were available. Thirty-six categories of program types were used plus a miscellaneous category. Network, syndicated, and locally originated programs were identified.¹⁶

III. Review of Literature

Five general types of literature were pertinent to this study: (1) general histories of broadcasting, (2) his-

¹⁶Appendix A contains a more detailed explanation of the method used to obtain, identify and classify the programs in each sample. The definitions of the categories of program types used are given as well as a complete list of all programs on the air during the 15 samples.

tories of other stations (3) analyses of broadcasting content, (4) studies that discuss factors that influence broadcast programming, and (5) information written about WLW.

General histories

Many general histories of the broadcasting industry contained information about the history of individual broadcasting stations. Many of these, however, concentrate on stations located in New York City and particularly on the key stations of the national radio networks.¹⁷

Station histories

Histories of broadcasting stations have often been compiled by the stations or by local historical societies.¹⁸

¹⁷In particular see H. P. Davis, "The Early History of Broadcasting in the United States," in <u>The Radio Industry</u> (New York: A. W. Shaw Company, 1928), 189; Goldsmith and Lescarboura; Gleason L. Archer, <u>History of Radio to 1926</u> (New York: The American Historical Society, Inc., 1938); Gleason L. Archer, <u>Big Business and Radio</u> (New York: The American Historical Company, Inc., 1939); Francis J. Chase Jr., <u>Sound and Fury</u> (New York: Harper and Brothers, 1942); and Sam J. Slate and Joe Cook, It Sounds Impossible (New York: The Macmillan Company, 1963).

For an excellent bibliography of the history of broadcasting see, Barry G. Cole and Al Paul Klose, "A Selected Bibliography on the History of Broadcasting," <u>Journal of</u> Broadcasting, VII, 3 (Summer, 1963), 247.

¹⁸Some are: "25th Anniversay of WHBC," and "The Radio and TV," in <u>The Stark County Story: Free People at Work</u>, <u>1917-55</u>, IV, Part 1 and Part 3 (Canton, Ohio: A Publication of the Stark County Historical Society, 1955), 423 and 723; <u>WBNS 25th Anniversary</u> (Peoria, Illinois: American Radio Publication, Inc., 1949); and Daniel D. Calibraro, John Fink, and Francis Coughlin, WGN: A Pictorial History (Chicago, Illinois: WGN, Inc., 1961). The history of a station may be included as an important part of a biography or of the history of some institution. Such works often have a great deal of information on the history of a station.¹⁹

A number of theses and dissertations have been histories of broadcasting stations.²⁰ Very few of these, in spite

¹⁹For example see, Judy Dupuy, <u>Television Show Busi-</u> <u>ness</u> (Schenectady, New York: General Electric, Co., 1945); and Ansel Harlan Resler, "The Impact of John R. Brinkley on Broadcasting in the United States" (unpublished Ph.D. dissertation, Northwestern University, 1958).

²⁰James E. Lynch, "WJW-TV; a History" (unpublished Master's thesis, University of Michigan, 1949); Roderick D. Rightmire, "Riverside Radio WRVR: The History and Development of a Churchowned Radio Station" (unpublished Master's thesis, Boston University, 1962); Charles Gordon Shaw, "The Development of WJR, The Goodwill Station, Detroit" (unpublished Master's thesis, Wayne University, 1942); Erling S. Jorgensen, "Radio Station WCFL: A Study in Labor Union Broadcasting" (unpublished Master's thesis, University of Wisconsin, 1949); Robert Phillip Friedman, "KXOK, the Star-Times, St. Louis, Missouri" (unpublished Master's thesis, University of Missouri, 1950); Jack Ansell Jr., "The Story of a Station: A History of the Radio Station WDAF, Owned and Operated by the Kansas City Star with Simultaneous References to the History of U.S. Radio" (unpublished Master's thesis, University of Missouri, 1950); George M. Stoke, "A Public Service History of Radio Station WFAA-820" (unpublished Ph.D. dissertation, Northwestern University, 1954); Van Buren Joyner, "A Historical Study of Radio Station WABE-FM" (unpublished Master's thesis, University of Wisconsin, 1955); Barbara J. Maurer, "History of Station WHA, 1926-1931" (unpublished Master's thesis, University of Wisconsin, 1957); Nellie Graham Colbert, "A History of Radio Station WJBO, Baton Rouge, Louisiana with Emphasis on Programming Policies and Practices 1934-1952" (unpublished Master's thesis, Louisiana State University, 1960); Patricia L. Green, "Radio in the Public Schools of Portland, Oregon: The Historical Development of Educational Broadcasting in the Public Schools of Portland, Oregon, and of the Schools' Radio Station KBPS" (unpublished Ed.D. dis-sertation, New York University, 1958); Lillian J. Hall, "A Historical Study of Programming Techniques and Practices of Radio Station KWKH, Shreveport, Louisiana, 1922-1950" (unpublished Ph.D. dissertation, Louisiana State University,

of some of the titles, provided more than fragmentary information on the content of the programming of these stations. Fewer still trace the content of programming over a period of time by any statistical content analysis or attempt to explain reasons for changes and trends in programming.

One, for example, concludes:

Programming policies and practices remained stable through all the years covered by this study, from 1934 to the end of 1952. Within the limits of the power of the station and the programming sources available to it, the station presented a wellbalanced diet of local and network programming.²¹

Some theses and dissertations about the history of staticns have given careful and detailed attention to programs and factors that influence changes in programming;

There are others, see the above listed bibliographies of theses and dissertations.

²¹Colbert, 101.

^{1959);} Sammy Richard Danna, "A History of Radio Station KMLB, Monroe, Louisiana, with Emphasis on Programming Policies and Practices, 1930-1958" (unpublished Master's thesis, Louisiana State University, 1960); Stephen David Buell, "The History and Development of WSAZ-TV Channel 3, Huntington, West Virginia" (unpublished Ph.D. dissertation, Ohio State University, 1962); Maryland W. Wilson, "Broadcasting by Newspaper-owned Stations in Detroit, 1920-1927" (unpublished Ph.D. dissertation, University of Michigan, 1952); Richard Dorman Morgan, "A Report of the First Year of Broadcasting by Indiana University's Radio Station WFIU, from September 30, 1950 to June 19, 1951" (unpublished Master's thesis, Indiana University, 1952); Wilburt James Richter, "The History and Development of Television Station WTTV, Channel 4, Bloomington, Indiana" (unpublished Master's thesis, Indiana University, 1958); and John S. Penn "The Origin and Development of Radio Broadcasting at the University of Wisconsin to 1940" (unpublished Ph.D. dissertation, University of Wisconsin, 1958).

these are considered in more detail later in this chapter.

In addition to these theses and dissertations several histories of stations have been published. The best known of these is a history of the first five years at WEAF.²²

Content analyses

As early as 1927 sociologist George Lundberg conducted a content analysis of the programs broadcast during one month from 19 radio stations in New York City.²³

A brief section on program content was also reported in a 1933 study.²⁴ During the nineteen thirties several other content analyses were conducted. One surveyed the key stations of the national networks, for one week of three different years,²⁵ another covered one month of programming

²³George A. Lundberg, "Content of Radio Programs," <u>Social Forces</u>, VII, 1 (September, 1928), 58.

²⁴C. Kirkpatrick, <u>Report on a Research into the Atti-</u> <u>tudes and Habits of Radio Listeners (St. Paul-Minneapolis,</u> <u>Minnesota: Webb Book Co., 1933).</u>

²⁵Herman S. Hettinger, "Broadcasting in the U.S.," <u>Annals of the American Academy of Political and Social</u> <u>Science, CLXXVI (January, 1935), 1.</u>

²²William Peck Banning, <u>Commercial Broadcasting Pio-</u> <u>neer: The WEAF Experiment 1922-1926</u> (Cambridge, Massachusetts: Harvard University Press, 1946). Some others are: Gordon B. Greb, "The Golden Anniversary of Broadcasting," <u>Journal of</u> <u>Broadcasting</u>, III, 1 (Winter, 1958-1959), 3; R. Franklin Smith, "Oldest Station in the Nation'?," <u>Journal of Broadcasting</u>, IV, 1 (Winter, 1959-1960), 40; and Lynn R. Osborn, "Commercial Radio in Kansas 1908-1945," Lawrence, Kansas: Radio-Television Research, The University of Kansas, 1963).

on WBZ,²⁶ another conducted by the Federal Communications Commission covered nearly all of the stations in the United States.²⁷ This latter study is certainly the largest (in number of stations) content analysis conducted to this writing in the U.S.

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The programming of about nine stations for a 15 year period, 1925-1939, was analyzed by William Albig.²⁸

The programming of the NBC and CBS networks in 1933, 1939, and 1944, and of the MBS network in 1944, was described in Llewellyn White's study of American radio.²⁹

The Blue Book includes a brief summary of daytime network commercial time for the season of 1943-1944.³⁰ It also states that statistical summaries and trends of programming will be published annually by the FCC but to 1963 none have.

²⁶Hadley Cantril and Gordon W. Allport, <u>The Psychology</u> of Radio (New York: Harper and Brothers, 1935).

27 "Third of Radio Programs Sponsored," <u>Broadcasting</u>, July 1, 1938, 18.

²⁸William Albig, "The Content of Radio Programs, 1925-1935," <u>Social Forces</u>, XVI, 3 (March, 1938), 388; William Albig, <u>Public Opinion</u> (New York: McGraw-Hill Book Company, Inc., 1939), 344; and William Albig, <u>Modern Public Opinion</u> (New York: McGraw-Hill Book Company, Inc., 1956), 477.

²⁹Llewellyn White, <u>The American Radio</u> (Chicago: The University of Chicago Press, 1947), 66.

³⁰U.S., Federal Communications Commission, <u>Public</u> <u>Service Responsibility of Broadcast Licensees</u> (Washington, D.C.: Government Printing Office, March 7, 1946), 14.

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The programming of 85 stations was analyzed by Kenneth Baker in 1946.³¹

Don C. Smith's description of the programming on the NBC Red, NBC Blue and CBS networks provides a complete record of four important seasons in the history of network radio programming. However, the study does not provide a statistical analysis of the different types of programs broadcast during the different seasons.³²

Similarly the largest analysis of radio programming (in terms of the number of seasons) is Harrison B. Summers' record of the programming on the national radio networks for 30 years.³³ No statistical analysis of this information has been published, although Professor Summers has prepared such an analysis and distributed it to his students.

In a similar analysis Robert H. Steward reviewed the development of programming on the national television networks to the season of 1952-1953.³⁴

³¹Kenneth Baker, "An Analysis of Radio's Programming," in <u>Communications Research, 1948-1949</u> by Paul F. Lazarsfeld and Frank N. Stanton (eds.) (New York: Harper and Brothers, 1949), 51.

³²Don C. Smith, "A Study of Programming of the Three Major Radio Networks between October 1931 and July **1935**" (unpublished Master's thesis, Ohio State University, 1949).

³³Harrison B. Summers, <u>A Thirty-Year History of Pro-</u> grams Carried on National Radio Networks in the United States <u>1926-1956</u> (Columbus, Ohio: Department of Speech, Ohio State University, 1958).

^{3&}lt;sup>4</sup>Robert H. Stewart, "The Development of Network Television Program Types to January, 1953" (unpublished Ph.D. dissertation, Ohio State University, 1954).

Of all the station histories and content analyses apparently only one study reviewed the content of one station's programming for any length of time. That study, by Kenneth L. Barter, was of the programming of educational television station WOSU-TV, Columbus, Ohio.³⁵

Other analyses of the content of broadcasting have studied the programming in one community, 36 of syndicated television films, 37 of a network, 38 or of educational television. 39

Other studies reviewed the growth of particular types

³⁵Kenneth L. Barter, "An Historical Investigation Illustrating the Evolution of Programming of WOSU-TV from 1956 through 1960" (unpublished Master's thesis, Ohio State University, 1962).

³⁶A series of seven monitoring studies covering Los Angeles, New York, Chicago, and New Haven were published by the National Association of Educational Broadcasters between about 1950 and 1954. One of these covers four years of New York television. Also see: James A. Brown, S. J., <u>Inventory</u> of Television Programming in Los Angeles, April 30-May 6, <u>1960</u> (New York: Television Information Office, 1960). (Mimeographed.)

³⁷Lawrence W. Lichty, "What's Available in Syndicated Film for Television?", Journal of Broadcasting, VII, 1 (Winter, 1962-1963), 53.

³⁸Fred Silverman, "An Analysis of ABC Television Network Programming from February 1953 to October 1959" (unpublished Master's thesis, Ohio State University, 1960).

³⁹<u>One Week of Educational Television, May 21-27, 1961</u> (Waltham, Massachusetts: Brandeis University, 1961). (Mimeographed.) of programs⁴⁰ or the amount of certain types of programs on different stations.⁴¹

Factors that influence programming

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Some factors that influence programming are noted in the above studies. For example, writing about WSAZ-TV, Stephen Buell notes: "There has been little change in the types of local live programs." However, the availability of network and syndicated film shows tended to change the daily schedule."⁴²

⁴⁰Some are: Raymond William Stedman, "A History of the Broadcasting of Daytime Serial Dramas in the United States" (unpublished Ph.D. dissertation, University of Southern Califormia, 1959); Donald W. Riley, "A History of American Radio Drama from 1919 to 1944" (unpublished Ph.D. dissertation, Ohio State University, 1944); Patrick Errett Welch, "The Development of Audience Participation Programs on Radio and Television Networks Through the Season of 1956-1957" (unpublished Ph.D. dissertation, Ohio State University, 1958); Charlene Betty Hext, "Thriller Drama on American Radio Networks: The Development in Regard to Types, Extent of Use, and Program Policies" (unpublished Master's thesis, Ohio State University, 1949); and Arthur L. Sulzburgh, "An Inquiry into the History and Development of Radio and Television Giveaway Programs" (unpublished Master's thesis, Boston University, 1960).

⁴¹Jack Lyle and Walter Wilcox, "Television News--An Interim Report," <u>Journal of Broadcasting</u>, VII, 2 (Spring, 1963), 157; and Thomas H. Guback, "Public Issue Programs on Radio and Television, 1961," <u>Journalism Quarterly</u>, XXXIX, 3 (Summer, 1962), 373.

For other analyses of broadcasting content see, Francis E. Barcus, "A Bibliography of Studies of Radio and Television Program Centent, 1928-1958," Journal of Broadcasting, VI, 4 (Fall, 1960), 355.

⁴²Buell, 186.

Referring to changing audience preferences Herman S. Hettinger wrote:

The program service offered by American broadcasting is usually complete. It is typically American, adapted to national conditions and psychology. It is a democratically controlled service, the broadcaster giving the public those programs which constant research and direct expression of opinion indicate to be most popular. . . . It must not be assumed, however, that broadcasting in this country caters only to what might facetiously be called "The great American Babbittry." Democratic control of programs implies more than strict conformance to the national stereotype. Democracy, no matter what its common manifestations, is not homogeneous. Rather it is made up of a variety of more or less conflicting interest groups who are seeking to impose their viewpoint or program upon their fellows. . . . Radio, by reason of the impossibility of indefinite expansion of its facilities, must be all things to all The program structure of stations and networks men. is largely a reflection of the varying tastes of different sections of the public, with those of the majority, of course, uppermost.⁴³

Chester F. Caton traced the history of WMAQ, Chicago. Dr. Caton specifically discussed influences that altered programming during the first decade that station was on the air.

According to Dr. Caton:

On the basis of information contained in this thesis, the influence springing from two main sources appear to have shaped the development of WMAQ during the period of its independent history. The sources were : (1) the environmental context and (2) managerial policies.⁴⁴

43_{Hettinger}, 11-12.

⁴⁴Chester F. Caton, "Radio Station WMAQ; a History of Its Independent Years, 1922-1931" (unpublished Ph.D. dissertation, Northwestern University, 1951), 380.

Within these two very general categories Dr. Caton describes a number of influences that shaped programming on WMAQ. He notes, for example, that (1) a reliance upon donated talent resulted from a lack of revenue for the station; (2) until October, 1925, that station had no arrangement to play American Society of Composers, Authors, and Publishers (ASCAP) music, only National Association of Broadcasters (NAB) and original music were used; (3) as there was an expansion of advertising there was a corresponding increase in the use of popular types of programs; (4) the cultural environment influenced programming, nationalism, Chicago problems, the increasing importance of business, the plight of the farmer, etc.; (5) during the first five years many public service programs were broadcast partly as an expression of the established traditions of the ownership of the station, a conservative family newspaper (Chicago Daily News); (6) different types of programs were added to the station partly in recognition of the diversity of tastes and interests encompassed in the expanding radio audience; (7) certain types of popular programs were increased on the station in response to audience requests; (8) new programs were carried on the station when it affiliated with national networks in 1927; (9) one reason for joining the networks was to obtain revenue to help defray the increasing cost of operating the station; the growing influence of advertisers seems to mean that more popular and less "public service" programs were carried on

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the station; and (10) those in charge of programs made a selection of what should and what should not be broadcast; (11) the general growth of radio in the United States influenced the growth of WMAQ; and (12) in large part programs reflected and reinforced aspects of human expression already present in the community.⁴⁵

Also writing about programming in Chicago, Bruce Linton described the development of programming with some similar and some different conclusions.⁴⁶

Dr. Linton concluded (1) patterns of programs were established by each station beginning almost with their first program; (2) each pattern was related to the station's purpose and ownership; (3) later stated philosophies of programming were used to support these patterns; (4) in spite of changes in the economic structure of broadcasting and the appearance of network programs these statements of programming philosophy were not appreciably altered; (5) although the stated programming philosophies did not change, the actual pattern of programs did change; (6) four factors influenced the change in the patterns of programs, early experiments with programs were duplicated by other stations, chain programs had showmanship, advertisers chose lighter

⁴⁵Caton, 380-401.

⁴⁶Bruce A. Linton, "A History of Chicago Radio Station Programming, 1921-1931, with Emphasis on Stations WMAQ and WGN" (unpublished Ph.D. dissertation, Northwestern University, 1953).

programs, and the intangible effect of milieu; (7) at first stations had "personalities" but later these were lost as standardization set in; (8) network broadcasting and network affiliation had some effect on a station's programming; and (9) there was relatively little criticism of the medium during this decade.⁴⁷

Dr. Linton stated:

Chicago radio first presented features of interest to minority groups (although many people listened because of the fad effect), but by 1931 there were fewer programs left for this audience. The stations were programming lighter features which were supposed to appeal to the majority . . . the socalled "mass audience."

Thus, by 1931 all Chicago stations talked of public service and programmed entertainment.⁴⁸

Factors influencing changes in programming in both of these studies were based on an examination of the first decade of broadcasting.

In his text on broadcast programs and audiences Harrison B. Summers describes "factors affecting types of programs provided"⁴⁹ on the national networks. Those factors are (1) technological improvements in broadcasting; (2) invention of new program forms; (3) imitation of successful programs; (4) the wearing out of much-used program forms; (5) changes in availability of program materials; (6) changes

47Linton, 352-356.

⁴⁸Ibid., 359-560.

⁴⁹Harrison B. Summers, <u>Programs and Audiences</u> (Columbus, Ohio: Department of Speech, Ohio State University, 1961), RR-03-a. in the industry's competitive situation; (7) changes in the general economic situation of the country; and (8) changes in the preferences of listeners themselves for different types of programs.⁵⁰

Historical information about WLW

Although no one detailed history of WIW has been written, a great deal of historical information about the station was available.

A nine-page history of the first six years of WIW was written in 1928 by Natalie Giddings, an employee of the Crosley Radio Corporation.⁵¹

On almost every anniversary of the founding of WIW historical information about the station was published.⁵²

In 1962, the 40th anniversary of WLW, several special

⁵⁰Ibid., RR-03-a - RR-03-3.

⁵¹Natalie Giddings, "History of WLW to January 29, 1928" (Cincinnati: The Crosley Radio Corporation, 1928). (News release from the <u>Cincinnati Enquirer</u> files.)

52Some, for example, were: "Cincinnati Giant of the Air: WLW 20 Years Old This Week," <u>Newsweek</u>, XVII (April 14, 1941), 66; "WLW Marks 25th Anniversary: Talent, Technical Growth Noted," <u>WLW Radio News</u>, XX, 8 (February 24, 1947), 1. (News and mat service press department, Crosley Broadcasting Corporation); "WLW is 24," <u>National Hillbilly News</u>, April, 1947, 20; Magee Adams, "WLW Celebrating 30th Radio Anniversary; Events Bring 'Remember When' Thoughts," <u>Cincinnati Enquirer</u>, March 1, 1952. publications and special programs celebrated the station's age.53

Historical information on WLW was contained in general histories of Cincinnati and Ohio.⁵⁴

Two theses were written about specific departments at WLW^{55} and others have included information on the station.⁵⁶

IV. Organization of the Remainder of the Study

Chapter II presents information on Powel Crosley Jr. and the Crosley corporations. This is intended to give general information and background on the ownership and operation of WIW as part of a larger organization.

⁵³"Four Decades of Service," Broadcasting, April 2, 1962, 3-38. (Special supplement on Crosley Broadcasting Corporation 40th Anniversary.); "Crosley--WLW Celebrate Ruby Year, 1922-1962, "<u>Television Age</u>, April 2, 1962, 76-90. (Special section on Crosley's 40th Anniversary); Crosley Broadcasting Corporation, Press Relations Department, "40 Years of Broadcasting" (Cincinnati: Crosley Broadcasting Corporation, March 15, 1962). (Press release from the WLW files.); and "WLW 40th Anniversary Programs," A radio program, WLW, broadcast March 22, 1962. (Radio tape.)

⁵⁴Cincinnati Federal Writers' Project of the Works Progress Administration in Ohio, <u>They Built a City: 150 Years</u> of <u>Industrial Cincinnati</u> (Cincinnati: The Cincinnati Post, 1938).

⁵⁵Joseph Bauer, "Radio Station Procedures in Merchandising Their Advertised Products" (unpublished Master's thesis, Ohio State University, 1942); and Ben Morton, "A Study and Analysis of Special Service Broadcasting on WLW and WLW-T" (unpublished Master's thesis, Ohio University, 1953).

⁵⁶Herbert A. Sichler, "Some Aspects of Religious Programming of Commercial Ohio Radio Stations" (unpublished Master's thesis, Ohio State University, 1954). 0

The history of WLW is traced through seven major periods, 1922-1963, in Chapters III-IX. These periods are 1922-1926, the beginning; 1927-1933, the period of rapid growth; 1934-1939, the super power period; 1940-1945, the war period; 1946-1950, described as the period of the feast before the famine; 1951-1956, the ascendancy of television;

and 1957-1963, adjustment to a new status.

Each of these seven chapters is divided into four sections. The first section of each chapter reviews briefly the status of the broadcasting industry in general during the period. Information is given on stations, advertising, networks, programs and audiences.

The second section titled "The Station," presents information on WLW relations with the FCC, power, frequency, facilities, studios, staff, advertising rates, merchandising rates, and network affiliations.

"The Programs," the third section, includes an analysis of the programming during two sample weeks representing two seasons three years apart, special programs, descriptions of important changes in programming or important program types, network programs originated at WLW, sources of programs, programming philosophies, comparisons with the programming of other stations if information for such a comparison is available, and the cost of programming.

Any specific information that was available on the

WLW audience from mail, audience studies, or commercial rating services is presented in a fourth section, "The Audience."

Chapter X reviews the trends and changes in WIM programs and programming. Using information from the triennial programming samples the growth and decline of the 36 different types of programs is traced.

Chapter XI is an attempt to describe the major factors that influenced changes and trends in WLW programming.

A summary and commentary are given in Chapter XII.

CHAPTER II

POWEL CROSLEY JR. AND THE CROSLEY

BROADCASTING CORPORATION

Radio station WLW was founded by Powel Crosley Jr. For 23 years Mr. Crosley was the station's major owner and chief executive. This chapter is a summary of Mr. Crosley's life and the business empire he created.

I. Powel Crosley Jr.

Powel Crosley Jr. was born on September 18, 1886. He was the son of Powel Crosley Sr. and Charlotte Utz Crosley. The senior Powel Crosley was originally from Warren County, near Lebanon, Ohio. After short careers in teaching and business Powel Crosley Sr. attended the Ann Arbor Law School, predecessor of the University of Michigan Law School. Powel Crosley Sr. moved to Cincinnati in 1876 and lived the rest of his life in that city as an attorney, real estate investor and businessman.¹

The Crosley family which included another son and a daughter, as well as Powel Jr., lived on Kemper Lane until

¹"Career of Attorney Closed: Powel Crosley Sr. Practiced in Cincinnati 56 Years," <u>Cincinnati Enquirer</u>, September 14, 1932, 12.

1893 and, then, moved to the College Hill area of Cincinnati.²

An early interest in automobiles

Young Powel attended College Hill Public School and Ohio Military Institute.³ While he was a good student he soon showed that his major interest in life would be automobiles. According to Mr. Crosley:

When I was 12 years old I decided it was about time for me to take a swing at the world. At the time, the automobile was the scientific but unpredictable wonder of the day, but to me, its future was assured. So I determined to build one. Rather short on capital at the moment, I borrowed \$8 from my younger brother, Lewis, and with his help, concocted a 4-wheeled wagon, powered it with an electric motor and a battery, and displayed it to my father as my "invention."

Father looked on it with dubious eyes. In fact, he thought so little of the contraption that he laughingly offered me \$10 if it would run.

laughingly offered me \$10 if it would run. After the test--my "automobile" had traversed a whole block--I accepted the \$10, repaid Lewis his \$8 and \$1 as his share of the profits, and gloatingly pocketed my \$1, convinced that I had embarked on a₄great industrial career in the new mechanical age.

For the rest of his life Powel Crosley Jr. would attempt to build another financially successful car. He never did. But hereafter, his younger brother, Lewis,

²"Death Takes Powel Crosley, Owner of Cincinnati Reds," <u>Cincinnati Enquirer</u>, March 29, 1961, 1.

³Current Biography (New York: The H. W. Wilson Company, 1948), 138.

⁴Powel Crosley Jr., "50 Jobs in 50 Years," <u>American</u> <u>Magazine</u>, CXLVI (October, 1948), 21. would always be his business partner, financial officer, and confidant.

Powel Crosley Jr. majored in engineering at the University of Cincinnati for almost a year. Then, yielding to his father's wishes, he switched to the study of law at the same institution. After two years in law school he was not very interested and quit. In the next few years young Powel had more jobs than can be accurately recorded.

In 1906, after quitting law school, he took a job as a chauffeur in order to work with automobiles. In the same year he worked as a telephone repairman and sold bonds for the Kleybolte Bond Company. In 1907, when he was only 21, Powel Crosley Jr. borrowed \$10,000 to build an automobile he had designed. It was a six cylinder called the "Marathon Six" and was intended to sell for about \$1,700, or about \$200 below the current price of two and three cylinder cars. As president of the company he paid himself a \$12.50 monthly salary. The panic of 1907 made it impossible for the small company to borrow any more money and Mr. Crosley barely finished building one car.

In 1908 Powel Crosley Jr. left Cincinnati. He worked for a number of automobile manufacturers and sales organizations including the Carl Fisher Company, <u>Motor Vechicle</u> magazine, and the National Motor Vehicle Company, all in Indiana. He was even entered in the annual 500 mile automobile race at Indianapolis but broke his arm cranking a car a

few days before the race and had to drop out. Moving from job to job and city to city, he seldom held one position for more than a few months.

Powel Crosley Jr. returned to Cincinnati in 1911. In 1912 he tried, without success, to organize an automobile firm, this time to sell cycle cars which were the current rage.⁵ Mr. Crosley was very ill for a time but after he recovered he obtained a job with an advertising firm. He also began to do a lot of free-lance work in advertising and he developed a mail-order plan for the sale of a product called "Gastronic," the first gasoline fortifier. The owner of the product was interested in the idea.⁶ He wanted to know whether Mr. Crosley had any other good ideas. Mr. Crosley reports the conversation as follows:

"Crosley," he said, "can you figure an idea to sell re-liners made from old tires?" I came up with a mail order plan to sell them through agents, with the trade name, "Insyde Tires." With a \$500 advance we launched The American Automobile Accessories Company, while I continued my advertising work as an item of major income."

With his partner I. L. Cooper, and brother Lewis as his chief assistant, the new company was begun. This was

⁶Crosley, <u>American Magazine</u>, CXLVI, 21. 7_{Ibid}.

⁵<u>Current Biography</u>, 138. (Of 2,200 different makes of automobiles manufactured in the United States since the inception of the industry to 1963, 114 were small cycle cars.)

August, 1916. Success did not come immediately. According to Mr. Crosley, "That winter--the winter of 1916--almost wiped out the business, because in those days people with cars just put them away in poor weather . . . so by spring we owed the backer \$1500."⁸

In 1916, Powel Crosley Jr. bought out Mr. Cooper with \$1,500 worth of notes. There was war in Europe and Mr. Crosley sensed a rising tide of patriotism in the United States. He designed a flag holder that fit on the radiator caps of automobiles. He sold thousands of the devices by mail order. Then, he designed and built an anti-draft shield for "Model T" Fords that was placed above the windshield to keep out the wind. This too was a financial success. He continued to design inexpensive gadgets with unusual names. They continued to sell widely and he continued to make money. The next "invention" was the "Litl Shofur" a device "which returned those same Fords to a straight line after they had struck a rock or a rut. . . "⁹

The success of relatively unimportant and inexpensive products convinced me that I should appear to masses rather than classes, that by serving best --at the lowest possible cost to the consumer--I would profit most.¹⁰

⁸Crosley, <u>American Magazine</u>, CXLVI, 21.

⁹<u>Ibid</u>. ¹⁰Ibid.

Mr. Crosley and his American Automobile Accessories Company continued to grow by branching into the production of phonograph cabinets, furniture, canoes, and other products. Mr. Crosley even bought a printing plant, National Label Company, to produce all his own publicity and advertising. By 1921 the company was grossing more than \$1,000,000 annually and was making a 10 per cent profit. Then, came the fateful day and event that would soon become a mixture of myth and fact.

Powel III wants a radio toy

In 1910 Powel Crosley Jr. had married Gwendolyn Badewell Aiken. By 1921 they had a son and a daughter. "One day my son visited a friend, and came home with glowing descriptions of a new 'wireless' outfit, "11 according to Mr. Crosley. This was Washington's Birthday, February 12, 1921.

Young Powel III begged his father to buy him one of the new "wireless" sets. Powel Crosley Jr. agreed, "thinking it was an inexpensive toy."¹² The next day Powel Jr. and Powel III visited a local radio manufacturing plant, the Precision Equipment Company. The cheapest set for sale cost \$130. This was much more than a father wished to spend on an "inexpensive toy" for a nine-year-old boy.¹³ According to

11 Crosley, American Magazine, CXLVI, 21.

12_{Ibid}.

¹³Myra May, "The Story of Powel Crosley," <u>Radio</u> <u>Broadcast</u>, XI (May, 1924), 63.

Mr. Crosley, they left the shop with only a 25 cent book called <u>The ABC of Radio</u>,¹⁴ However, an earlier story written about Powel Crosley Jr. states that he bought the boy a practice key buzzer as well as the textbook on radio.¹⁵

Powel Crosley III later noted that his father "was bitten by the radio bug"¹⁶ more severely than he. Powel Crosley Jr. was soon enthusiastically interested in wireless.

I read the book, and it intrigued me. A couple of days later I returned to the shop and asked whether I could buy parts and assemble them myself. For something between \$20 and \$25 I returned home with headphones, a tuning coil, a crystal dectector, a condenser, and other mystifying gadgets, and built a set.¹⁷

Like a lot of other people Powel Crosley Jr. spent his evenings listening on his new crystal set. At first he could

15 May, Radio Broadcast, VI, 63.

¹⁶F. Davis, "Crosley Touch, and Go!", <u>Saturday</u> <u>Evening Post</u>, CCXII (September 30, 1939), 18.

17Crosley, American Magazine, CXLVI, 133.

¹⁴Crosley, <u>American Magazine</u>, CXLVI, 21. Whether or not this is actually the title of the book Powel Crosley Jr. purchased cannot be established. There was such a book by Waldemar Bernard Kaempffert. The full title is <u>The A.B.C.</u> of <u>Radio</u>: The <u>Underlying principles of wireless telephony</u> <u>in simple language</u>, with explanatory drawings and glossary. However, this book was not published by M. H. Ray of New York until 1922. What is believed to be the first edition of this book was examined by the writer in the personal library of Mr. G. J. Gray, an early Crosley employee, and in the University of Southern California library. No earlier edition of this book, nor any earlier edition of any book with this same title could be found in the libraries consulted by the writer; nor was an earlier edition ever filed with the Library of Congress.

get only local amateur stations and "every rock crusher around town came in like a ton of brick."¹⁸

"When the wind was blowing in the right direction we frequently heard Pittsburgh--a remarkable achievement from our home in Cincinnati we thought, "19 said Mr. Crosley. He went to another radio shop and had them build him a threetube set that cost about \$200.

In the summer of 1921 Mr. Crosley ordered a 20-watt transmitter and started sending out recorded music over the air. "Before I knew it," he said, "I had virtually forgotten my regular business in my intense interest in radio."²⁰

In a few months radio would be his regular business.

Founding the Crosley Manufacturing Company

Powel Crosley Jr. was apparently quick to realize the potentiality of radio. He said:

I wondered how other men on salaries as small as mine could afford to buy radio sets at prices I was asked. I knew that expensive equipment such as I had been shown was out of the question. I knew that many men lacked the mechanical ability or desire to make their own outfits. Yet, I was confident that radio was not a rich man's toy and I believed that it should be within the reach of everyone.²¹

18_{May, Radio Broadcast}, VI, 63.

19Ibid.

²⁰Crosley, <u>American Magazine</u>, CXLVI, 133.

21 May, Radio Broadcast, VI, 64.

Mr. Crosley had been looking for products that he could make in his factory. The phonograph cabinet business had been declining and he wanted something to manufacture that would keep his wood-working plant in full operation.²²

As my boy and I tinkered with our home set, the idea was born in my brain that a big market awaited inexpensive radio equipment. The possibilities of cheaply manufactured apparatus on a production basis appealed to me more and more. I was sure that there was an untrodden field in a brand new industry.²³

Mr. Crosley hired two young engineering students from the University of Cincinnati. One was Dorman Israel, later the chairman of Emerson Radio and Phonograph.²⁴ Mr. Israel designed a set that he believed would be adequate and yet could be produced inexpensively. This first model was a simple crystal receiver.

Called the "Harko," it sold for \$20.²⁵ The price was later reduced to only \$9, plus headphones and antenna, or about \$15 complete. The first large sales campaign began during the 1921 Christmas season. Advertisements announced:

²²Alvin Richard Plough, "Powel Crosley, Jr.--The Henry Ford of Radio," <u>Radio Broadcast</u>, III (August, 1923), 324.

²³May, <u>Radio Broadcast</u>, VI, 64.

²⁴Personal interview with Mr. G. J. Gray, Mason, Ohio, April 5, 1963.

²⁵"Second Anniversary Is Celebrated by Crosley Manufacturing Company; Tremendous Growth Is Depicted," <u>Crosley Radio:Weekly</u>, II, 15 (March 26, 1923), 1. "It will tune from 200 to 600 meter, bringing in spark, voice and music, with an average amateur serial."²⁶

Business was so good that American Automobile Accessories by early 1922 was building radio sets and parts almost exclusively. Mr. Crosley's plans to build an automobile were suspended. His almost idle phonograph cabinet plant soon was in full use again turning out radio cabinets.

In order to provide programs for customers who purchased his radio receivers Mr. Crosley continued to broadcast records over the amateur station he had begun shortly after building his first set. In March, 1922, the Department of Commerce issued Mr. Crosley a license to operate a commercial radio station. This station was given the call sign WLW.

In addition to the original crystal receiver the Crosley Manufacturing Company soon produced models in every price range. But Mr. Crosley achieved success, distinction, and wealth because he had pioneered with an inexpensive radio receiver.

According to Mr. Crosley his axiom was:

You give the customer the greatest possible amount of merchandise for his money. There is no great wisdom in that. But most manufacturers have failed to comprehend it as they strive competitively for improvements of their products, so their prices

²⁶Crosley Manufacturing Company Advertisement," Wireless Age, December, 1921, 66.

go up. Their big mistake is in their idea of what constitutes an improvement. They use a bigger motor, or an additional gadget here and there, all of which make the machine more complicated and more costly. Anybody can do that.²⁷

The world's largest

By July, 1922, only a little more than a year after its entry into the field, the Crosley Manufacturing Company claimed to be the largest manufacturer of radio sets and parts in the world. Using Armstrong patents the company was producing 500 sets a day.²⁸

In January of 1923 Powel Crosley Jr. and the Crosley Manufacturing Company--still a subsidiary of American Automobile Accessories--purchased the Precision Equipment Company. This was the very concern Powel Jr. and his son, Powel III, had visited less than two years earlier only to find that receivers were too expensive. Apparently a man who believed in intense and sustained work, Mr. Crosley noted: "I worked out the details of the transaction at my sister's wedding and bought the company the next morning." He added, "When I'm figuring on some sort of deal, I can't put it out of my mind no matter how great the occasion."²⁹

²⁷Eugene Segal, "Powel Crosley's Success Based on More Product for Less Money," Cincinnati Post, October 9, 1933, 9.

²⁹May, <u>Radio Broadcast</u>, VI, 66.

²⁸Cincinnati Federal Writers' Project of the Works Progress Administration in Ohio, <u>They Built a City: 150</u> <u>Years of Industrial Cincinnati</u> (Cincinnati: The Cincinnati Post, 1938), 12.

In addition to acquiring all of the physical facilities of Precision Equipment, this gave Mr. Crosley the rights to the company's radio station WMH. This acquisition allowed Mr. Crosley to return the WMH call letters to the Department of Commerce but to keep the time alloted to WMH, which had been operated since 1919, and thus double the on-the-air-time of station WLW.

The Crosley Radio Corporation

In April, 1924, Powel Crosley Jr. announced that the Crosley Radio Corporation was the new name of his company "formerly called Precision Equipment Co. and Crosley Manufacturing."³⁰ A number of new sets were added to the Crosley line. Different types of receivers were produced that ranged in price from \$16 to over \$140.³¹ Continuing his interest in manufacturing the least expensive product possible, the Crosley Radio Corporation announced the "Pup" in late 1925. This one-tube set sold for \$9.75.³²

In December, 1925, the Crosley Radio Corporation purchased the American Radio and Research Corporation of

^{30&}quot;Crosley Radio Corporation Advertisement," <u>Radio</u> Broadcast, IV (April, 1924), 539.

^{31&}quot;Crosley Radio Corporation Advertisement," <u>Radio</u> Broadcast, IV (May, 1924), back cover.

^{32&}quot;Crosley Radio Corporation Advertisement," <u>Radio</u> <u>Broadcast</u>, IV (September, 1925), back cover.

Medford Hillside, Massachusetts, which produced the Amrad line of radio equipment.³³

One year later, in January, 1927, Powel Crosley Jr. was named head of the de Forest Radio Company of Jersey City, New Jersey. The acquisition of de Forest by Crosley was planned to end the financial difficulties de Forest had suffered in seemingly endless legal battles over radio patents. The Crosley Radio Corporation operated and managed the company but Dr. de Forest was retained as vice president and consulting engineer.³⁴

For a considerable period in radio history there was chaos in the matter of patent rights. In 1927 the Radio Corporation of America established a policy of licensing the use of its radio patents. On May 16, 1927, the Crosley Radio Corporation became the second important radio manufacturer to take out an RCA license; the Zenith Radio Corporation was the first major RCA licensee.³⁵ In 1928 the Crosley Radio Corporation did a gross business of \$18,000,000³⁶ and made a

35Gleason L. Archer, <u>Big Business and Radio</u> (New York: The American Historical Company, Inc., 1939), 17.

³⁶Segal, <u>Cincinnati Post</u>, October 9, 1933, 9.

^{33&}quot;Radio Sales Increase 14 Per Cent," <u>New York Times</u>, December 13, 1925, X, 20:1.

^{34&}quot;Powel Crosley Jr. Heads De Forest Radio," <u>New York</u> <u>Times</u>, January 6, 1927, 24:4; "Rumors of Merger of Radio Con-<u>cerns</u>," <u>New York Times</u>, March 19, 1927, 20:4; "Crosley Must Take Over De Forest Company or Pay for Receiver, "<u>New York</u> <u>Times</u>, May 4, 1927, 30:6; and "De Forest Radio Sues Powel Crosley Jr.," <u>New York Times</u>, September 23, 1926, 32:3.

profit of \$3,605,973.³⁷ This was a big growth for a company that four years earlier had grossed only \$370,000.³⁸ The Crosley Radio Corporation's growth can be considered especially impressive when it is remembered that many of the big radio manufacturers, like de Forest, had gone into receivership or been completely bankrupt by 1925 or 1926. The last of the big firms to fail was Atwater Kent in 1932. However, Mr. Kent retained a sizeable personal fortune made during the years his company had produced fantastic profits.³⁹

Powel Crosley Jr. Purchases WSAI

Radio station WSAI was established by the United States Playing Card Company in Cincinnati in 1923. In May, 1928, the Crosley Radio Corporation leased WSAI from U. S. Playing Card. A year or so later WSAI was purchased by Mr. Crosley. When the Federal Radio Commission took over control of radio licensing in 1927, WSAI had been restricted to daytime operation but soon was granted a limited power

³⁷"Corporation Report, "<u>New York Times</u>, January 30, 1929, 35:2.

³⁸Segal, <u>Cincinnati Post</u>, October 9, 1933, 9.

³⁹Leslie J. Page Jr., "The Nature of the Broadcast Receiver and Its Market in the United States from 1922 to 1927," <u>Journal of Broadcasting</u>, IV, 2 (Spring, 1960), 174. operation at night.⁴⁰ From 1928 to 1944 the Crosley Radio Corporation operated WLW and WSAI. During most of that time the same staff was used for both stations. In 1937 the programming staffs of WLW and WSAI were partially separated. The operations of the two stations was completely split in 1938, except for the executive and sales personnel.⁴¹

Because of an FCC ruling in November, 1943, banning duopoly--the operation of two stations in the same market area--Powel Crosley Jr. was required to dispose of WSAI in 1944.⁴² At that time it was purchased by Marshall Field III of Chicago. It was later owned by Fort Industries (later Storer Broadcasting). In 1953 WSAI was purchased for \$203,000 and in 1959 it was sold again for about \$2,000,000.

The history of WSAI is interesting but not the subject of this study. In the following chapters information on the operation of WSAI will be included only as it has direct reference to the development and programming of WIW. It will be seen that the ownership of WSAI allowed Powel

⁴¹"Shouse Names IRS as Rep for WSAI," <u>Broadcasting</u>, October 15, 1938, 57.

⁴²"The Highlights and Sidelights of Radio-TV's Past 25 Years," <u>Broadcasting</u>, October 15, 1956, 168.

⁴⁰Stations Fight to Uphold Their Rights to the Ether," <u>New York Times</u>, October 7, 1928, IX, 19:4; "Radio Board Asked to Reallocate WSAI," <u>New York Times</u>, November 28, 1928, 18:2; and "WSAI Gets Full Time on 231-Meter Wave," <u>New York</u> Times, April 21, 1929, IX, 16:3.

Crosley Jr. to program and sell WSAI--"Cincinnati's Own Station"--on a local basis, while WLW--"The Nation's Station"--aimed primarily for a regional audience.

Continued growth through product diversity

Like most businesses in the United States, the Crosley Radio Corporation was severely affected by the general economic depression beginning in 1929. While the company had made a net profit of nearly \$4,000,000 in 1928 that profit was cut to \$1,085,823 in 1929.⁴³ The depression was the biggest factor but radio leaders also generally agreed that by 1930 the radio set market had become "stabilized to some extent" and only "refinements and improvements" of a minor nature could be expected in the future.⁴⁴

The Crosley Radio Corporation did add one new product, however, in 1930--"The Roamio," for roaming radio, automobile receiver. This set was quite a bit different from present day car radios. It required that copper wire mesh be installed in the roof fabric for an antenna and the owner had to install and service "B," "C" and "D" batteries

43"Corporation Reports," <u>New York Times</u>, February 2, 1930, II, 18:7.

44"Leaders in Radio Look Ahead to 1931," <u>New York</u> <u>Times</u>, September 21, 1930, XII, 1:3. mounted under the back seat in addition to the regular "A" car battery. The set sold for \$75.

In 1930 the Crosley Radio Corporation lost $917,649.^{45}$ It lost an additional 9139,091 in 1931^{46} and lost 91,061 in $1932.^{47}$ But in 1934 the company was able to show a profit of $413,107.^{48}$ This profit was increased to 933,746 in 1935^{49} and by 1936 grew to $1,237,057.^{50}$

A great deal of this profit was possible because the Crosley Radio Corporation had diversified and was producing much more than radios and radio equipment. It was said that every crank inventor in the area was welcome in Powel Crosley Jr.'s office. One such inventor in 1931 suggested that a refrigerator should be built with shelves in the door to afford more space for small objects that often take up more room than they need in the refrigerator. Mr. Crosley liked the idea and he offered the inventor 25 cents as a royalty on

45"Corporation Reports," <u>New York Times</u>, May 12, 1931, 42:2.

46"Corporation Reports," <u>New York Times</u>, May 10, 1932, 35:1.

47 "Corporation Reports," <u>New York Times</u>, May 5, 1933, 23:1.

48"Corporation Reports," <u>New York Times</u>, May 5, 1934, 37:4.

49"Corporate Reports," <u>New York Times</u>, May 14. 50"Corporate Reports," <u>New York Times</u>, May 9, 1937, 40:3. each refrigerator that was sold if the idea was a success. The inventor refused and insisted on \$15,000 cash. In 1932 the Crosley "Shelvador" was put into production, selling for \$100 when the average refrigerator was selling for about \$150.⁵¹ The inventor would have made at least \$200,000 if he had accepted the offer of a royalty rather than cash.⁵² Powel Crosley Jr.'s philosophy of producing "luxuries the average man could afford" had worked again. A year later the Crosley refrigerator production staff of 500 was working in three shifts and had nearly \$1,000,000 in unfilled orders.⁵³

While the "Shelvador" was its most talked about success the Crosley company produced a wide variety of other products from 1922 to 1942; including the "Go-Bi-Bi," a combination baby car and tricycle; the "Auto Gym," an electric vibrator; "Icyball," a portable refrigerator; "Etro," and "Peptikao," pharmaceutical products; "Koolrest," an air conditioner designed by Mr. Crosley; "Tredkote," a tire

⁵¹G. Piel, "Powel Crosley Jr." <u>Life</u>, XXII (February, 14, 1947), 47.

⁵²Crosley, <u>American Magazine</u>, CXLVI, 134.

53"Big Refrigerator Business," <u>New York Times</u>, May 4, 1933, 31:3.

patch; "Driklenit," an auto polish; and "X-er-vac," a scalp massage device.⁵⁴

Powel Crosley Jr. was also interested in sports and in 1934 bought into and became president of the Cincinnati Reds baseball club. In 1936 he acquired controlling interest in the team.⁵⁵ He also owned a football team in the late nineteen thirties, the Cincinnati Bengals of the American League. This team was owned and supported in the name of WSAI.

Powel Crosley Jr. wants to build cars

In spite of his success in broadcasting and manufacturing Mr. Crosley continued his interest in automobiles. He wanted, more than anything to be known as an automobile designer and manufacturer. In September, 1938, the Crosley Radio Corporation changed its name to simply the Crosley Corporation.⁵⁶

In April, 1939, the Crosley Corporation announced that it intended to produce a two-cylinder car that would

⁵⁴Piel, <u>Life</u>, XXII, 47; and U.S. Federal Communications Commission Engineering Department, <u>Report of Social</u> and Economic Data Pursuant to the Informal Hearing on Broadcasting, Docket 4063, Beginning October 5, 1936 (Washington, D.C.: Government Printing Office, 1938), 86.

55 "Powel Crosley Jr. Is Dead at 74: Owner of the Cincinnati Reds," <u>New York Times</u>, March 29, 1961, 33:2.

56"Crosley May Broaden Field," <u>New York Times</u>, September 18, 1938, III, 3:5; and "Affirm Crosley Name Change," <u>New York Times</u>, September 24, 1938, 27:2. sell for about \$300 and could get 50 miles to the gallon of gas. Mr. Crosley again stated the life-long dream he would repeat many times in the next twenty years: "I've always wanted to build a practical car that would not only operate at a low cost, but also would sell at a low price. I've been dreaming of this car for 28 years."⁵⁷

He explained that WLW and the Cincinnati Reds "sort of got in the way"⁵⁸ of his main interest but that he had begun experimenting with his car again in 1934. In June, 1939, the first of his new cars were available. Distributors for the car were hard to obtain. Mr. Crosley decided to sell the cars through department stores and already established retail outlets. In June, 1939, the first display models were put in the windows at Macy's in New York.⁵⁹ But in 1941 World War II interrupted Mr. Crosley's attempt to produce automobiles.

Like most of the other industries in the United States by 1942 the Crosley Corporation was making products exclusively for the war effort. Again like many other U.S. industries, the Crosley Corporation was also making huge profits.

57"\$325 Car Set to Go 50 Miles Per Fuel Gallon; Crosley Puts Its Speed at 50 Miles an Hour," <u>New York Times</u>, April 29, 1939, 1:3.

⁵⁸"Crosley's Car," <u>Newsweek</u>, XIII (May 8, 1939), 44.
⁵⁹"Small Car Draws Crowd," <u>New York Times</u>, June 20, 1939, 30:3.

Crosley Corporation sold to Aviation Corporation

In June, 1945, the Crosley Corporation, was sold to the Aviation Corporation for about \$22,000,000. This sale, or more specifically the transfer of the licenses for the Crosley Corporation's broadcasting stations, touched off one of the bitterest fights in the history of the Federal Communications Commission. Mr. Crosley was nearly 60. He felt that his properties should be in stronger hands and he wanted to devote himself exclusively to his small car. The transfer was made and after 23 years Powel Crosley Jr. was no longer the chief executive of WLW, although he was made a member of the board of directors of the company that operated the station. He retained only his automobile manufacturing plant and the Cincinnati Reds baseball club.

The Crosley car

In September, 1944, Powel Crosley Jr. again began planning for the production of his small car. It was his opinion that the market for the small car would be about 150,000 automobiles in a field which would total about 5,000,000 units a year after the War ended.⁶⁰ The new model was essentially the same as his pre-war one but it had a radically new engine. The motor, designed by Lloyd M. Taylor of California, was made of sheet metal. One hundred

⁶⁰"Small Cars Vie," <u>Business Week</u>, September 2, 1944, 19. and 20 steel stampings and tube sections were crimped together and copper brazed into a single unit that weighed only 138 pounds. This 26 horse power engine was built in Cincinnati and the 1,000 pound body was made, and the car assembled in Marion, Indiana.⁶¹

The auto manufacturing company was incorporated as Crosley Motors, Inc. Powel Crosley Jr., with brother Lewis again handling the finances, devoted most of his time to his car. He would proudly squeeze his six-foot four-inch frame into the small car to demonstrate its roominess and would get as excited "as a little boy"⁶² when orders for the car were reported to him.

He was so anxious to get the new cars out that the first 5,000 were produced before anyone noticed that the name plate "Crosley" had been left off. The name on these first cars then had to be painted on the bumber in three-ineh-high letters.

In June, 1945, Crosley Motors, Inc. sold stock at \$6 a share. All the unsold shares were purchased by Mr. Crosley himself.⁶³ At the end of the first sales year, July 31, 1947, Crosley Motors, had sold 16,637 cars at \$888 a piece and showed profits of \$476,065.⁶⁴ In the next year,

⁶¹Crosley Grows Up, " <u>Business Week</u>, January 19, 1946,21. ⁶²Private source.

63Crosley SellsStock," <u>New York Times</u>, June 22, 1945, 25:2.

64"Profit in Crosley's," <u>Newsweek</u>, XXX (October 13, 1947), 66.

the best the Crosley Motors would see, about 30,000 vehicles were sold.⁶⁵ But the rising cost of materials and labor kept the price of the small car too high. The car Mr. Crosley wanted to sell for under \$500 was never priced lower than \$800.⁶⁶ The Korean War cut back the supply of steel and other necessary materials. Crosley Motors only produced _____ about 4,000 cars in 1951 and the next year that small number was reduced to less than 2,000.⁶⁷ Powel. Crosley Jr. had failed again as an automobile manufacturer.

The plant was shut down in July, 1952. The company had been losing about \$1,000,000 a year for three years.⁶⁸

That same month, July, 1952, Crosley Motors, Inc. was sold to General Tire for about \$60,000. The year before the company had listed assets of \$5,700,000. Mr. Crosley, who had put more than \$3,000,000 of his and his family's money into the car could only say, "I tried to save it."⁶⁹ Lewis Crosley continued as vice president of the company under General Tire but Powel Crosley Jr. "retired." He spent his time on his farms in Indiana and Georgia; at his home in

65"Crosley to General Tire," <u>Newsweek</u>, XXXX (July 28, 1952), 65.

⁶⁶"Love's Labor Lost," <u>Time</u>, LX (July 28, 1952), 70. ⁶⁷"Latest Purchase Crosley," <u>Business Week</u>, July 26, 1952, 30.

68<u>Time</u>, LX, 70.

⁶⁹Business Week, July 26, 1952, 30.

Cincinnati; Bull Island, South Carolina; Georgian Bay, Ontario; on his yacht near Miami; or traveling with his Cincinnati Reds.

On March 28, 1961, Powel Crosley Jr. died of a heart attack in his Cincinnati home. He was 74.

"The passing of a titan"

When Powel Crosley Jr. died in 1961 he left a large and impressive legacy. He had founded one of the pioneer radio stations in the United States, the subject of this study. The Crosley Broadcasting Corporation, the result of this beginning, is one of the largest broadcasting organizations in the country. In his will Mr. Crosley left \$954,80470 and the Cincinnati Reds. The Reds, owned by the non-profit Crosley Foundation, were sold in 1962 for almost \$5,000,000 and this money will all be given to charity by the foundation. He had lived a full, if not always happy, life. He married four times. His first wife died in 1939. His third wife also died. His second and fourth marriages ended in divorce. His son Powel Crosley III died of a heart attack in 1948. Powel Crosley IV, Powel Jr.'s grandson, was killed in the Korean War in 1950. Mr. Crosley's daughter, Mrs. Stanley E. Kess Sr. and his brother, Lewis,

⁷⁰"Crosley Left \$954,804," <u>New York Times</u>, October 10, 1961, 36:8.

were still living (1963) and were administrators, with others, of the Crosley Foundation.⁷¹

But what of Mr. Crosley's personality? When he died the <u>Cincinnati Enquirer</u> editorialized:

He is part of the history of America. And a very important part of the history of Cincinnati--He preferred to remain a quiet participant. He had no press agent. . . Because his way was quiet, the extent of his benefactions and his charities may never be known. But here was a man. Here, indeed, was a titan.⁷²

Like all men he was a composite. He had many facets and left a different image with everyone he met. He has been described as "warm, intelligent, self-effacing, and extremely competent"73 and as "a baron in homespun."⁷⁴ The people who worked with him described him as "good and kind."⁷⁵ "He could talk to anyone in the company."⁷⁶ "He was easy to talk to and one of the boys."⁷⁷ "We worked a lot harder for him because we knew he was interested in what we were doing."⁷⁸

⁷¹<u>New York Times</u>, March 29, 1961, 33:2.

72"Powel Crosley Jr. A Titan Passed," <u>Cincinnati</u> Enquirer, March 29, 1961, 4.

73_{Ibid}.

74New York Times, March 29, 1961, 33:2.

⁷⁵Personal interview with Charles Sloan, Columbus, Ohio, March 27, 1963.

76_{Ibid}.

77 Personal interview with G. J. Gray, Mason, Ohio, April 5, 1963.

⁷⁸Interview with Sloan, March 27, 1963.

While he apparently liked to joke "with the boys"⁷⁹ he had his serious moments. He would fly into an instant rage when staff organist Thomas W. "Fats" Waller would play jazz on the giant WLW pipe organ he had dedicated to his mother, Charlotte Crosley.⁸⁰ Some WLW employees have described him as "aloof" and note that the only time they ever saw him in the station was in the elevator on the way up to his roof top office.⁸¹ Some note that he might not have been interested in personal publicity but regularly paid a nationally famous newscaster a large "retainer" to assure that his products and company received mentions on the air.⁸²

But all who knew him will agree that his first love was his car and that he was lucky in everything he did-everything except that car. Before every baseball season would begin, the rumor would persist that the weather would be perfect for the Reds opening day. Powel Crosley Jr. saw to that, it was said. And no matter how bad the weather had been only hours before, it would always clear and be bright at Crosley Field as the first ball was thrown out, or so the story goes.

A Saturday Evening Post article states that Mr.

⁷⁹Personal interview with Larry Dammert, Cincinnati, Ohio, April 5, 1963.

> ⁸⁰Private source. ⁸¹Private source. ⁸²Private source.

Crosley changed his first name from Powell to Powel because it came out better in numerology.⁸³ This is, apparently, not true. The Hamilton County Probate Court has no record of Mr. Crosley's birth, but several early Cincinnati directories⁸⁴ clearly indicated that Powel Crosley Sr. and Powel Crosley Jr. consistently spelled their names with only one "1" contrary to the <u>Saturday Evening Post</u> article. This illustrates the type of myth and half-truth with which the researcher must contend to get a picture of the man.

Powel Crosley Jr. took a very active interest in not only WLW but broadcasting in general. He was a participant in the founding meeting of the National Association of Broadcasters which met April 23, 1923, in Chicago.⁸⁵ At the first NAB convention in New York the following October, Mr. Crosley was elected treasurer of the organization.

At a subsequent NAB convention a speaker, George A. Coats, who was deriding American Society of Composers, Authors, and Publishers was quickly denounced by Mr. Crosley.⁸⁶ As

⁸³Davis, <u>Saturday Evening Post</u>, CCXII, 18.

⁸⁴Letter from Dorothy Richardson, Deputy Clerk, Probate Court, Hamilton County, Ohio, April 15, 1963; <u>Williams</u>ⁱ <u>Cincinnati Directory</u> (Cincinnati: The Williams Directory Co., 1910) and <u>Williams</u>ⁱ <u>Cincinnati Director</u> (Cincinnati: The Williams Co., 1911), n.p.

⁸⁵ "Founding Fathers of the NARTB," <u>Broadcasting</u>, October 15, 1956, 218.

⁸⁶Archer, 429.

Mr. Crosley warmly defended the music copyright organization the discussion became very lively. While Mr. Coats may have entered the meeting with "no idea of doing more than to drop a few pearls of wisdom for the benefit of the broadcasters," in the heat of his battle with Powel Crosley Jr. he "evolved a great purpose."⁸⁷ That purpose was the formation of a radio program bureau. The result was to become the Judson Radio Program Corporation, then United Independent Broadcasters, then the Columbia Phonograph Broadcasting System and, of course, later the Columbia Broadcasting System.

The above only briefly outlines the long and complex career of Powel Crosley Jr. His effect on WLW will be clearer in the subsequent chapters.

II. The Crosley Broadcasting Corporation

The Aviation Corporation was incorporated March 1, 1929, and was part of the wide holdings of Los Angeles auto manufacturer and real estate developer E. L. Cord. In 1937 the Securities and Exchange Commission requested that Mr. Cord retire from stock market speculation.⁸⁸ To this time the Aviation Corporation was just a part of Mr. Cord's "hodge-podge of companies."⁸⁹ The corporation held stock in

⁸⁸"Avco's Expanding Universe," <u>Fortune</u>, XLII (January, 1951), 74.

⁸⁹"In a Variety of Lines AVCO Stakes Out Its Markets," <u>Business Week</u>, March 19, 1949, 82.

⁸⁷Archer, 429.

a number of aircraft manufacturing and air transport companies, including Pan American Airways and American Airways. In 1937 Victor Emanuel, no relation to the Italian kings Victor Emanuel II and III, became the chief executive of the Aviation Corporation. Mr. Emanuel had retired at age 28 after he had taken over a utility company from his father, built it into a 14-company empire, and sold out to Samuel Insull.

Under Mr. Emanuel's leadership the Aviation Corporation sought to expand and diversify. In 1945 it purchased the Crosley Corporation. About the same time it also purchased the New Idea Corporation, the American Central Manufacturing Corporation, Consolidated Aircraft, and merged with Lockheed Aircraft.

In 1947 the Aviation Corporation officially changed its name to the Avco Manufacturing Corporation and formed five operating divisions. One of the divisions was the wholly-owned subsidiary, The Crosley Broadcasting Corporation.⁹⁰

In 1954 Crosley was the fifth largest manufacturer of radio and television receivers in the U.S.⁹¹ But in 1956, after the **C**rosley manufacturing division of Avco was merged

90"Company Changes Name," <u>New York Times</u>, March 28, 1947, 40:2.

⁹¹Sydney W. Head, <u>Broadcasting in America</u> (Boston: Houghton Mifflin Company, 1956), 163. with the Bendix Corporation, the Crosley line of household appliances was discontinued.⁹² Thus, ended the family of radio and television sets that first started with the "Harko" in 1921.

In April, 1959, the holding company's name was shortened to the Avco Corporation.⁹³ In 1963 Avco had consolidated sales of \$514,132,435, profits of \$22,432,997 and employed about 20,000 persons.

Radio stations

<u>WIW</u>. Since the purchase of The Crosley Corporation in 1945 Avco has continued to operate radio station WLW in Cincinnati, Ohio. For four years, three additional frequency modulation radio stations were operated in Ohio which duplicated the programming of WLW. The operation of these stations is described in subsequent chapters.

<u>WINS</u>. In 1945, just four months before it was purchased by the Aviation Corporation, the Crosley Corporation arranged to buy radio station WINS, New York, New York, from W. R. Hearst. WINS was a 10,000 watt station operating on 1010 kilocycles but held a construction permit for 50,000 watts.

92"Avco Gets New President," <u>Business Week</u>, December 29, 1956, 49.

⁹³Hereinafter the Aviation Corporation (1929-1947), the Avco Manufacturing Corporation (1947-1959), and the Avco Corporation (1959-) are often referred to as simply Avco. The original purchase price was \$2,100,000 which included a ten-year "corporation period" during which \$400,000 of the purchase price would be paid in time donated to the <u>New York Mirror</u>. The <u>Mirror</u> was owned by the Hearst enterprises which was selling WINS to Crosley.⁹⁴

To this time the largest amounts of money ever paid for a single radio station were \$1,200,000 which CBS had paid for KNX in Los Angeles in 1936 and \$1,255,000 for which WMCA in New York had been sold in September, 1943. The FCC ordered a formal hearing on the transfer of the WINS license. By the time the hearing had come before the FCC, the Crosley Corporation was a subsidiary of the Aviation Corporation. The FCC rejected the transfer of WINS by Hearst Radio, Inc. to the Crosley Corporation based on the \$400,000 for time sales stretching over ten years. The commission noted that Crosley is "saddled with the absolute obligation to furnish the transferor approximately one hour of station time each day." "Such an arrangement," it said, "gives the transferor a substantial share of the programming of the station and must necessarily restrict the transferee in establishing a new and independent program service."95 There were other

94 Llewellyn White, "The American Radio (Chicago: The University of Chicago Press, 1947), 169-170.

^{95&}quot;Top Radio Sale," <u>Business Week</u>, February 3, 1945, 82; "FCC Stops WINS Sale Over Air-time Clause," <u>New York</u> Times, April 6, 1946, 9:6.

objections that the price was too high and thus the Crosley Corporation would be forced to "over-commercialize."96

Finally, in July, 1946, after the \$400,000 time sale clause had been dropped and the sale price thus reduced to \$1,700,000 the FCC voted to approve the transfer. Commissioners Walker and Durr dissented from the decision of the majority.⁹⁷

From 1946 to 1953 WINS was operated by the Crosley Croadcasting Corporation. During part of this time WLW programs were broadcast over WINS and some WLW programs originated at WINS. But this program exchange was never very successful. In August, 1953, WINS was sold to J. Elroy McCaw, Charles P. Skouras, Jack Keating <u>et al.</u>, doing busimess as the Gotham Broadcasting Corporation. The sale price was \$450,000, about one-quarter the price the Crosley Corporation paid for the station several years earlier.⁹⁸ In 1962 WINS was sold by the Gotham Broadcasting Corporation to the Westinghouse Broadcasting Corporation for \$10,000,000.⁹⁹

96"FCC Would Deny WINS Sale to Crosley," <u>Broadcasting</u>, April 8, 1946, 4.

⁹⁷WINS Sale to Crosley Approved by FCC, <u>Broadcasting</u>, July 22, 1946, 17.

98"Station WINS Sold, if FCC Approves," <u>New York</u> <u>Times</u>, August 10, 1953, 33:8.

99"WINS \$10 Million Sale Approved," Broadcasting, July 16, 1962, 62.

<u>KSTP</u>. In September, 1946, the Crosley Broadcasting Corporation arranged to acquire 75 per cent of KSTP, a 50,000 watt radio station in Minneapolis-St. Paul. In the beginning it was to loan the station \$850,000 and then negotiate for the purchase. The FCC objected to the transaction on the grounds that other persons were entitled to bid for the station under the so-called "Avco procedure" which the FCC had begun following the Crosley Corporation sale to the Aviation Corporation.¹⁰⁰ The option was therefore changed to include only 49 per cent of the stock for \$661,500. In December, 1947, the Crosley Broadcasting Corporation decided not to buy the station.¹⁰¹

<u>WHAS</u>. In 1948, the Crosley Broadcasting Corporation, which now owned WLW and WINS, sought to increase its holdings by purchasing WHAS, Louisville, Kentucky. The company was to pay \$1,925,000 for the 50,000 watt AM station, a construction permit for a television station, an FM station, and an experimental facsimile station. Under the Avco procedure Hope Productions, Inc. (owned by comedian Bob Hope) and Fort industries (later Storer Broadcasting) both filed equal bids for the stations. But both Mr. Hope and the Storer company withdrew their bids within a few months.

100See Chapter VI.

101"Crosley Has Option for KSTP," <u>Broadcasting</u>, September 30, 1946, 15; "KSTP Sale Probes as Hearing Opens," <u>Broadcasting</u>, March 17, 1947, 20; "FCC Reverses Its Decision in KSTP Case," <u>Broadcasting</u>, March 24, 1947, 13; and "Crosley Decides Not to Buy KSTP, St. Paul," <u>Broadcasting</u>, December 22, 1947, 4.

In September, 1948, the Federal Communications Commission, after a lengthy hearing, denied the transfer of the broadcasting properties to the Crosley Broadcasting Corporation. The FCC noted that Crosley Broadcasting was legally and financially qualified and had maintained a good record in its previous broadcasting activities. But in the commission's opinion, the two 50,000 watt radio stations were too close together and much of their service areas would overlap.¹⁰² The cities of Cincinnati and Louisville are 89 miles apart and the station's transmitters were separated by 91 miles. The commission contended that 2,614,947 people would be within the 0.5 millivolt per meter coverage area duplicated by both stations during the daytime. The FCC further contended that there was considerable listening to WLW in the Louisville The sale refused, The Courier-Journal and the Louisville area. Times Company decided to keep the stations and is the present owner.¹⁰³

International Broadcasting Stations

In December, 1922, WLW received an experimental license from the commerce department to conduct experimental

102Section 3.35 of the Federal Communications Commissions rules and regulations.

103 "WHAS In Louisville Is Sold to Crosley," <u>New York</u> <u>Times</u>, September 29, 1948, 58:2; "WHAS Bidders," <u>Broadcasting</u>, February 7, 1949, 32; "WHAS Hearing," <u>Broadcasting</u>, March 14, 1949, 58; "WHAS Hearing; Crosley Defines Overlap," <u>Broadcasting</u>, April 11, 1949, 51: "FCC Turns Down WHAS Sale to WLW," <u>Broadcasting</u>, September 26, 1949, 4; and U.S., Federal Communications Commission, <u>Federal Communications Commission Reports</u> XIV (1949), 150. broadcasts on various wavelengths using the call sign 8XT.¹⁰⁴ In 1924 an experimental license was granted for 8XAL for the purpose of broadcasting by short wave. In the beginning the station broadcast with 250 watts on 5890 kilocycles. The short wave station repeated the regular WIW programming and it was Powel Crosley Jr.'s intention to provide a service to listeners in other countries.¹⁰⁵ By 1929 a number of other U.S. stations were also rebroadcasting their regular programming simultaneously over short wave stations including KDKA, WGY, WABC (later WCBS), WRNY, WOWO, and KOIL.¹⁰⁶

In 1930, Powel Crosley Jr. sought a short wave license that would permit him to operate with 10,000 watts.¹⁰⁷ The license was granted and in 1933 The Crosley Corporation operated the first 10,000 watt international transmitter beaming signals to Europe and South America. By 1938, there were 38 (34 with 10 kilowatts power) international broadcasting licenses outstanding in the United States. Two of these were held by the Crosley Corporation and operated as W8XAL.¹⁰⁸

104 "WLW is Also 8XT," Crosley Radio Weekly, I, 14 (December 25, 1922), 1.

105"Radio Station Adds Low Wave Service," <u>New York</u> <u>Times</u>, April 8, 1927, 18:6.

106Orrin E. Dunlap, <u>Advertising by Radio</u> (New York: Ronald Press Company, 1929), 166.

107"Crosley Seeks International Broadcasting License," <u>New York Times</u>, August 14, 1930, 12:3.

108 Edgar A. Grunwald (ed.), <u>Variety Radio Directory</u> (1938-39) (New York: Variety, Inc., 1938), 1063.

The FCC lifted a ban it had placed on sponsorship of programs on international broadcasting stations on June 1, The Crosley Corporation began planning to carry com-1939. mercial programs aimed at Latin America. The call letters of the stations were changed to WLWO under the new FCC rules.¹⁰⁹ By 1940, WLWO--"The Inter-American Station"--was broadcasting 21 hours a day with 50,000 watts on several frequencies. The programs included many regular shows rebroadcast from WLW but a separate foreign language staff produced three and one-half hours of Spanish and one hour of Portugese programming a night. Some of this foreign language programming was sponsored. Tn January, 1941, James D. Shouse, Jerry Branch, and Antonio Villalba, of the WLWO Spanish department, took a lengthy tour of Latin America to study listener preferences, the number of receivers, potential audience, selling techniques and the like_110

Then in April, 1941, six companies operating international broadcasting stations in the United States, including the Crosley Corporation, appointed Stanley P. Richardson to coordinate the stations for comprehensive world coverage.¹¹¹ The rapid development made by Germany in the area of propa-

¹⁰⁹Broadcasting, October 15, 1956, 168.

^{110 &}quot;WLWO Starts Service to Latin America with Four Sponsors Already Secured," <u>Broadcasting</u>, September 1, 1940, 36; and "Shouse to Tour Latin Countries," <u>Broadcasting</u>, January 27, 1941, 15.

^{111&}quot;Short Wave Coordinated," <u>New York Times</u>, April 14, 1941, 13:6.

ganda broadcasting was causing the international broadcasters to mobilize to meet the challenge.

In order to get the American point of view across, WLWO encouraged a 15 station Latin American network to rebroadcast all WLWO news programs. These were carried to San Salvador, Hondouras, and Guatemala.

<u>Voice of America</u>. Soon after the United States entered World War II arrangements were made for the government to get time from all 14 of the short wave stations owners. In November, 1942, 11 of the 14, including WLWO, were leased to the government. Throughout World War II all of WLWO programming originated from the Office of War Information in New York.

In September, 1944, three new stations built by the Crosley Corporation under contracts from Voice of America were dedicated in Bethany, Ohio, 22 miles north of Cincinnati and one mile west of the WLW transmitter at Mason, Ohio. The new stations were assigned the call letters WLWL, WLWR and WLWS. These new facilities cost \$1,750,000. During the remainder of the War these stations broadcast programs in 26 languages and 11 dialects.¹¹² Later the additional call letters were

^{112&}quot;U.S. On the Air," <u>Business Week</u>, February 28, 1942, 28; "U.S. Takes Over Short Waves to Win Air Propaganda War," <u>Newsweek</u>, XX (October 19, 1942), 30; "U.S. Shortwaves; Turned Over to the Government," <u>Newsweek</u>, XX (November 9, 1942), 36; "U.S. Poised to Lease All Shortwave Stations," <u>Broadcasting</u>, November 2, 1942, 7; "Radio Station in Ohio to Muffle the Axis," <u>New York Times</u>, June 12, 1943, 6:6; "Bethany Is to Be Site of Biggest Transmitter in World," <u>Cincinnati Enquirer</u>, June 3, 1943, 10; "The Voice of America," press release from Crosley Corporation. September 23, 1944 (From the WIW files.); "Most Powerful Shortwave Transmitters Built by WIW, Are Formally Opened," <u>Broadcasting</u>, September 25, 1944, 18; and "Short-

dropped and all the frequencies operated with the call sign WIWO.

WIWO was operated by the CrosleyBroadcasting Corporation until 1963. On November 1, 1963, the operation of the transmitters was turned over to the Voice of America, a division of the United States Information Agency. In December, 1963, the Bethany,Ohio VOA facilities included 22 different frequencies from 6025 to 21610 kilocycles, using 110,000 watts.¹¹³ Since after World War II all of the WIWO programming has originated from the USIA's offices in Washington, D.C. The change in 1963 did not affect the Crosley Broadcasting Corporation since the land and equipment had always been owned by the government and the CBC operated the transmitters at cost. About 20 Crosley Broadcasting Corporation employees were transferged to government service, retaining their same jobs, at this time.¹¹⁴

The CBC also operated experimental station KQ2XAU, which broadcast on an international frequency to provide a continuwave's Role: Future of 36 Stations Still undetermined," Business Week, October 20, 1945, 31.

113As of November 1, 1963, "the need and desirability for continuing use of call letters" WLWO "was eliminated and the call sign was abandoned." These stations are now known only as "Voice of America." Letter from Edgar T. Martin, Engineering Manager, Broadcast Service, United States Information Agency, February 26, 1964.

114"Voice of America Gets Louder," <u>U.S. Radio</u>, September, 1960, 28; O. Lund Johansen (ed.), <u>World Radio Handbook</u>, 16th Edition (Copenhagen, Denmark: O. Lund Johansen, 1962), 157; Claude P. Callison, Jr., "A Study of the Voice of America, 1953-1959" (unpublished Master's thesis, University of Georgia), 1959; and "Crosley Relieved of Broadcasting U.S. Program," <u>Columbus Dispatch</u>, June 5, 1963, 26A.

ous signal used in propagation studies by the National Bureau of Standards.¹¹⁵

Television stations

As early as 1931 Powel Crosley Jr. was interested in television. At that time he commented, "We have watched and studied everything we could find about television." "So far we have seen nothing that belongs any place except in the laboratory," he concluded.¹¹⁶

Even in 1936 Mr. Crosley believed "television is not to be anticipated as a commercial success for some long time to come."¹¹⁷ Nonetheless Crosley Corporation engineers began extensive experiments with television in 1937. In 1939 a separate television division in the engineering department was created. In that same year, 1939, Crosley started construction of television transmitting facilities and studios 574 feet above the street level in the Carew Tower. The Crosley Corporation applied for a license from the FCC in 1939 and on August 28, 1940, received authorization for an experimental station. The authorization was for a station to operate on channel one (later deleted) with 1,000 watts power.¹¹⁸

115U.S., Federal Communications Commission, <u>Twenty-</u> <u>Sixth Annual Report</u> (Washington, D.C.: Government Printing Office, 1960), 5.

116"Leaders Answer How Near Are We to Television," New York Times, June 7, 1931, IX, 9:1.

117 Radio Leaders Tell What They Forsee for 1936," New York Times, January 5, 1936, IX, 15:1.

118 Philip Kerby, The Victory of Television (New York: Harper and Brothers, 1939), 103; "Television Here and Abroad," <u>New York Times</u>, February 26, 1939, IX, 10:8; "News and Notes on Television," <u>New York Times</u>, April 9, 1939, X, 10:7; and "Crosley Video Grant," <u>Broadcasting</u>, September 1, 1940, 40.

No real progress on commercial television was made during World War II. The Crosley Corporation retained its experimental license for station W8XCT and on March 1, 1946, the grant was altered, assigning the station channel four, subsequently changed to channel five.¹¹⁹ On February 2, 1948, commercial television station WLWT went on the air. It became the second NBC Television Network affiliate and the first outside of New York State, on April 1, 1948. The NBC programs were shown over WLWT from kinescope recordings.¹²⁰

On March 15, 1949, a second Crosley station went on the air, WLWD, Dayton, Ohio. WLWC, Columbus, Ohio, Crosley's third TV station went on the air April 3, 1949. During 1949, before the telephone company completed coaxial cables to the three cities, the Crosley Broadcasting Corporation maintained its own microwave network linking the three stations.

In February, 1953, the corporation purchased WLTV, Atlanta, Georgia, and changed the call letters to WLWA.

After more than three years of competitive hearings and litigation, the Federal Communications Commission, in 1957, granted the application for a fourth television license to Crosley Broadcasting in Indianapolis, Indiana. Three other companies applied for the same facilities, channel 13, and the information on this controversial case alone could fill a giant volume. The application for the station, later given

119Crosley Broadcasting Corporation, press Relations Department, <u>Decade of Television, 1948-1958</u> (Cincinnati, Ohio, 1958). (From the WLW files.)

120<u>Broadcasting Yearbook</u> (1946) (Washington, D.C.: Broadcast Publications, Inc., 1946), 218.

the call letters WIWI, was awarded to the Crosley Broadcasting Corporation by a four to three vote of the commission. The original vote of the FCC had been three to three. The tie was broken by Commissioner T. A. M. Craven who had originally refused to participate because he had earlier worked for one of the engineering firms associated in the hearings. In 1953, the U.S. Court of Appeals for the District of Columbia ordered the FCC to reconsider its grant because Commissioner Craven had not heard the oral argument prior to the final decision. The FCC in a new decision announced in December, 1961, awarded the grant to WIBC, Inc. The interesting element in this case is that the 1957 and the 1961 decisions were both based on the desirability of diversifying the ownership and control of the mass media. The original decision was awarded to Crosley because WIBC, Inc. already owned one radio station and part of two newspapers in Indianapolis. The 1961 reversal was decided in favor of WIBC because Crosley owned one radio station and three other television stations within a 250 mile radius of Indianapolis. Subsequently an agreement was worked out and approved by the FCC which allowed the Crosley Broadcasting Corporation to retain WLWI and let WIBC, Inc. purchase WLWA, Atlanta. In September, 1962, WLWA was transferred to Mr. Richard M. Fairbanks, major owner of WIBC, and the call sign WLWA was changed to WAII. 121

¹²¹Harrison B. Summers et al., Federal Laws, Regulations and Decisions Affecting the Programming and Operating Policies of American Broadcasting Stations (Columbus, Ohio: Department of Speech, Ohio State University, 1962), V-C-75; U.S. Federal Communications Commission, Federal Communications Commission Reports, XXI (Washington, D.C.: Government Printing Office,

Thus, the Crosley Broadcasting Corporation in 1963 operated television stations in Cincinnati, Columbus, and Dayton, Ohio, and Indianapolis, Indiana, in addition to radio station WLW.¹²² It originated about 12 hours of programming a week in 1963 that was carried on the four television stations as the WLW Television Network. The television stations have become known as pioneers in developing local color programming.

Until October, 1961, CBC also operated WIW Promotions, Inc. which sold transit advertising in ten cities of three different states.

The Crosley Broadcasting Corporation in 1963, employed about 800 people and had a total sale volume of about \$15,000,000.¹²³

This is the framework within which radio station WLW developed from 1922 to 1963. With this background to provide perspective that development is examined in detail in the following chapters.

¹²²In February, 1963, the Crosley Broadcasting Corporation arranged to purchase WLEX-TV, Channel 18, Lexington, Kentucky, for about \$2,000,000. Transfer of the station had not yet (June, 1964) been approved by the FCC.

¹²³Poor's Register of Directors and Executives (New York: Standard and Poor's Corporation, 1962), 380.

^{1961), 835; &}quot;WIWA Becomes WAII," <u>Broadcasting</u>, September 24, 1962, 5; and "Its Greenlight for Crosley, WIBC," <u>Broadcast-ing</u>, October 15, 1962, 62.

CHAPTER III

THE BEGINNING, 1922-1926

From 1922 to 1926 represents the real "pioneering era" in American broadcasting. It will be seen below that the period of tremendous growth in the number of radio stations began in 1922. That same year the license for station WLW, Cincinnati, Ohio, was granted to Powel Crosley Jr. Radio historian Gleason L. Archer notes that by 1926: "The pioneering stage of a great industry had already passed."¹

As background for the study of WLW, a general outline of the development of radio during this period is given below.

I. Broadcasting, 1922-1926

Stations

It would not be pertinent to this study to review all the claims for the distinction as "oldest," "earliest" or "first" station.

Early stations. However, by the summer of 1920 there were about a score of stations in the United States sending out some sort of "radio."

¹Gleason L. Archer, <u>History of Radio to 1926</u> (New York: The American Historical Society, Inc., 1938), 369.

These stations, operating on an experimental basis, cannot really be described as disseminating "programs." Dr. Frank Conrad had been experimenting with wireless from 1912.² In San Jose, California, Charles David Herrold, operated a station on a "regular basis" from 1909.³ In 1917 the University of Wisconsin began experimentation with "wireless."⁴ The modern stations developed from these early efforts, respectively KDKA, KCBS, and WHA; all claim a variant of the distinction "first." There are other claimants; for example, WBZ and WWJ. Who was first? It is probably not of great importance. David Sarnoff has said: ". . I believe that the answer . . . is lost beyond recall in the early unrecorded days of broadcasting."⁵

For convenience, "broadcasting" is often marked as beginning on November 2, 1920. On that night KDKA, Pittsburgh, broadcast the returns of the Warren G. Harding-James M. Cox presidential election and music from phonograph records. That date also marked the beginning of regularly scheduled daily broadcasting of KDKA. However, it was not until September 15, 1921, that the Department of Commerce issued the first

²Ibid., 369.

³Gordon B. Greb, "The Golden Anniversary of Broadcasting," <u>Journal of Broadcasting</u>, III, 1 (Winter, 1958-1959), 3.

⁴R. Franklin Smith, "Oldest Station in the Nation," Journal of Broadcasting, IV, 1 (Winter, 1959-60), 40. ⁵Ibid., 55.

regular broadcasting license to WBZ, then of Springfield and later of Boston, Massachusetts.

<u>The growth of stations</u>. The number of stations in the United States is easier to determine. Below is the total number of stations licensed at various times as reported in the commerce department's Radio Service Bulletin:⁶

Date	Number of Stations
January, 1922	28
February, 1922	36
March, 1922	65
April, 1922	133
May, 1922	217
June, 1922	314
December, 1922	5707

The license for WLW, Cincinnati, Ohio, was first recorded on this list in the April, 1922, issue of the <u>Radio</u> <u>Service Bulletin</u>. Almost one-half (231 of 570) of the broadcasting stations being operated by the end of 1922 were owned by radio and electronic manufacturers and dealers.⁸ WLW was part of this majority. Other stations were owned by newspapers, educational institutions, churches, banks, department stores, YMCAs, government agencies, railroads,

⁶William Peck Banning, <u>Commercial Broadcasting</u> <u>Pioneer: The WEAF Experiment, 1922-1926</u> (Cambridge, Mass.: Harvard University Press, 1946), 135.

⁷About 140 of the 570 stations on the air in December, 1922, were still operating in December, 1963.

⁸"Who Will Untimately Do the Broadcasting," <u>Radio</u> <u>Broadcast</u>, II (April, 1923), 522. theaters, amusement parks, and automobile dealers. One of the 570 stations was owned by a laundry.⁹

All of these stations, before the Fall of 1922, were broadcasting on two frequencies as assigned by the Department of Commerce. According to the department's <u>Radio Service</u> <u>Bulletin</u> of April, 1922:

. . . at the present time two wave lengths are assigned for broadcasting--the wave length of 485 meters for government reports, such as crop and market estimates and weather forecasts furnished by the Department of Agriculture; the wave length of 360 meters for important news items, entertainment, lectures, sermons, and similar matter.¹⁰

During the fall of 1922 the commerce department created a special class "B" designation for broadcasting stations. Class "B" stations were those stations of high power, excellent rendition, and with high-grade musical programs.¹¹ These criteria were judged by 1922 standards and were much different than they would be today. Stations designated class "B" operated on the 400-meter wave length (750 kilocycles). This tended to create a group of more powerful and well managed stations which could serve a large number of persons without interfering with other stations or being appreciably interfered with themselves. Many of the

^{9&}lt;sub>Ibid</sub>.

¹⁰U.S. Department of Commerce, Bureau of Navigation, "Radio Broadcasting," <u>Radio Service Bulletin</u>, 60 (April 1, 1922), 23.

¹¹Alfred N. Goldsmith and Austin G. Lescarboura, <u>This</u> <u>Thing Called Broadcasting</u> (New York: Henry Holt and Company, 1930), 52.

smaller stations shifted their frequencies at will and drifted as low as 280 meters or as high as 420 meters.¹²

After this very early period the number of stations on the air remained fairly steady and by June, 1926, there were only 530 licenses outstanding.¹³

It should be remembered that none of these stations operated on a full-time basis. Until 1923 or so a station broadcast an average of no more than two or three hours a day. By 1926 even the larger stations only operated several hours in the daytime and four or five hours at night. There were probably less than 50 stations in this category and most of the smaller stations were still on only a few hours each week.¹⁴

<u>Advertising</u>. The first commercial program was broadcast by WEAF (later WNBC) in New York on August 28, 1922.¹⁵ However, the idea of commercials did not catch on immediately. Even by 1926 that same station, which probably had more commercial programs than any other in the United States, was broadcasting only six commercial programs a week. The sale

13Harrison B. Summers, <u>Programs and Audiences</u> (Columbus, Ohio: Department of Speech, Ohio State University, 1961), RR-04-a.

14 Ibid.

¹⁵Archer, <u>History of Radio</u>..., 276-277.

^{12&}lt;u>Ibid</u>., 53.

of commercial time on the smaller stations was still virtually unknown.¹⁶

<u>Networks</u>. Experimental network operations were tried as early as 1922. The World Series were broadcast on WJZ in 1922 and carried on WGY, Schenectady in an early network experiment in that same year. In January, 1923, WEAF, New York, and WNAC, Boston, both carried the broadcast of a football game originated in Chicago.¹⁷

In June, 1923, four stations were connected by telephone lines, including WEAF, WGY, KDKA, Pittsburgh, and KYW, Chicago.¹⁸ In the fall of 1924 there was even a coastto-coast hookup arranged to broadcast a political rally.¹⁹

Twelve stations announced the formation of a commercial chain on September 6, 1925, to begin "toll broadcasting."²⁰ But as of September, 1926, there were still no permanent networks. Although a number of the bigger stations were occasionally hooked up for special programs during the season of 1924-1925 and 1925-1926.²¹

¹⁶Summers, Programs and Audiences, RR-04-a.

¹⁷U.S. Federal Communications Commission, <u>Broadcast</u> <u>Primer: Evolution of Broadcasting</u> (Washington, D.C.: Federal Communications Commission, 1961), 21.

18_{Ibid}.

¹⁹Summers, <u>Programs and Audiences</u>, RR-04-a.

²⁰"12 Stations Form Commercial Chain," <u>New York Times</u>, September 6, 1925, VIII, 15:5.

²¹Summers, Programs and Audiences, RR-04-a.

Programs

During this period only the largest broadcasting stations had any commercial programs, and hence any revenue. Thus, all or most of the talent worked on programs "for fun" or for experience. A few larger stations had announcers and studio technicians that were paid on a part-time basis or worked on the station as part of their other duties with the owning company. Until 1924 almost the only programs heard were light music and musical variety formats, and various kinds of talks. By 1926 some of the larger stations had experimented with drama or variety programs of various types. More stations broadcast occasional remote play-by-play sports programs than tried dramatic programs. Many smaller stations. and even some larger stations (until 1924), played various kinds of music from phonographs. But there was no electronic pick-up from the records and the music had to be played over the station by placing the microphone horn in or near the phonograph horn. The most popular programs were light music, informative talks, religious and inspirational talks, and story-telling (or reading) for children. Live musical variety and live concert music was also being broadcast but on a limited basis by a very few stations.²²

Two important programs, however, do deserve special attention. In the spring of 1925 Marian and Jim Jordan had

22 Ibid.

started the "sketch" <u>The Smith Family</u> on WENR, Chicago. Later, after trying <u>Smackouts</u>, another "near daytime serial,"²³ they began the Fibber McGee and Molly program.

On January 12, 1926, Freeman Gosden and Charles Correll began the daily, nighttime "patter" comedy talk <u>Sam 'n'</u> <u>Henry</u>, at WGN, Chicago. They later moved to WMAQ and changed the name of their program to <u>Amos 'n' Andy</u>. This would become "probably the most successful radio program of all time."²⁴ By March, 1928, <u>Amos 'n' Andy</u> was carried on transcriptions by more than 40 stations. In 1929 the program began on the NBC radio network.²⁵

In general, however, in December, 1926, the schedule of network programs was very limited. The National Broadcasting Company's network schedule--both the Red and Blue networks--contained variety, music and talk programs, and one news commentary program in the season of 1926-1927.²⁶ There was no drama, no audience participation, nor any of the many other programs forms that would eventually be "invented" or evolve as combinations of these various elements. However,

²³Raymond William Stedman, "A History of the Broadcasting of Daytime Series Drama in the United States" (unpublished Ph.D. dissertation, University of Southern California, 1929), 64.

²⁴Ibid., 65.

²⁵Max Wylie, "Amos and Andy--Loving Remembrance," Television Quarterly, II, 3 (Summer, 1963), 20.

²⁶Harrison B. Summers, <u>A Thirty-Year History of Pro-</u> grams Carried on National Radio Networks in the United States, <u>1926-195</u>6 (Columbus, Ohio: Ohio State University, 1958), 7. dramatic sketches were presented as part of the general variety program Eveready Hour.

Audience

There is little information describing the radio audience in these very early days. There were no audience research organizations. By the middle nineteen twenties some stations began to keep track of the extent and location of the mail they received--the predecessor to the mail coverage map that would later be widely used. As early as 1922, and probably before, some stations solicited mail on the air or held contests to encourage listeners to write.

When the Harding-Cox election returns were broadcast in November, 1920, there were probably no more than 1,000 radio receivers in the entire United States. By September, 1923, there were reputed to be more than 2,000,000 homes with radio sets, and by September, 1926, it was estimated that there were 5,500,000 radio homes--or about 20 per cent of all U.S. homes.²⁷

The early days were the Dx-ing days of radio. Radio fans tried to get the farthest away stations and were not particularly interested in programs. Many listeners would have been satisfied--and some even suggested it--if there had been no programs at all but only stations repeating their

27Summers, Programs and Audiences, RR-04-a.

call letters over and over.²⁸ Listeners would tune in a station, wait until its call letters were announced and then tune again to try for Chicago, Los Angeles, or Davenport, Iowa.

Newspapers, magazines, and local radio clubs held contest after contest to see who could get the most distant station or get the largest total distance in the stations heard over some period of time. One such contest was won, in August, 1923, by a listener in Puerto Rico who heard ninety different stations during the contest. The stations he heard were an average of 1,911 miles away. His entry included WLW, 1,725 miles from his home.²⁹

It was not a simple task to listen to the radio during the early nineteen twenties. Each set required two dry cell batteries in addition to a wet cell storage battery similar to the type used in automobiles. Listeners had to wear cumbersome and uncomfortable ear phones. Each set required an outside aerial and a ground connection. To tune the set three different dials had to be adjusted.

After all this, signals were usually weak and faded in and out. Listeners more times than not just received static and squeals.

²⁹Richard Bartholomew, "A Neighbor at Three Thousand Miles," <u>Radio Broadcast</u>, III (April, 1923), 310-11.

²⁸Goldsmith and Lescaboura, 96.

But when you did get Davenport, Tuscola, Pittsburgh, Schenectady, Rochester, New York, or Cincinnati it was very exciting and worth all the effort.

By 1924 receivers with loudspeakers were available so the entire family could listen easily to the radio without burdensome earphones. By 1928 line-cord sets were being produced that eliminated the need for batteries.

This was the beginning.

II. The Station, 1922-1926

The amateur radio station operated by Powel Crosley Jr. before he started WLW has been somewhat obscured by time, and it is hard to know what actually happened. Soon after getting interested in radio and building his first crystal set, Mr. Crosley also had a transmitter built and began "broadcasting" by sending out music from phonograph records.

Mr. Crosley has written, and nearly all of the publicity distributed by the Crosley Broadcasting Corporation about WLW states, that this station operated with the call letters 8CR. Presumably the "CR" stood for Crosley Radio. However, the writer can find no record of any station granted by the Department of Commerce with the call letters 8CR.³⁰

It seems unlikely that the call sign 8CR would have been given Mr. Crosley's station. All stations in the

³⁰Every copy of <u>Radio Service Bulletin</u> from the first issue through 1932 was examined.

eighth radio district, in which Ohio was included, used the prefix "8." This number was usually followed by two or three letters. But, most of the stations in the eighth district had letter combinations beginning with "X," "Y," or "Z."

A <u>Cincinnati Enquirer</u> article written in 1928 states that Mr. Crosley's first station was 8XY. However, while there was a station with this call sign, there is no record that it was ever owned or operated by Powel Crosley Jr.

Powel Crosley Jr. apparently first broadcast with his original station in July, 1921.³¹ Dorman Israel, Mr. Crosley's first engineer and the designer of the "Harko" receiver, says that first transmitter was built by Standard Precision Equipment Company and broadcast with 20nwatts (using four five-watt tubes).³² The station was located in Mr. Crosley's home in College Hill.

8xaa

The Department of Commerce's <u>Radio Service Bulletin</u> lists station 8XAA as being licensed to the Crosley Manufacturing Company as a "special land station." It is listed as a "new station" in the August 1, 1921, edition of that bulletin. This means that the license was granted between

³¹Crosley Broadcasting Corporation, Press Department, WLW Radio News, February 24, 1947. (From the WLW files.)

³²Letter to Mr. G. J. Gray, 500 Church Street, Mason, Ohio, from Mr. Dorman Israel, executive vice president, Emerson Radic and Phonograph Corporation, Jersey City, New Jersey, examined by the writer April 5, 1963. July 1, 1921, and the date of publication. 8XAA may have been Powel Crosley Jr.'s first station.

Thus, while scores of stories about Powel Crosley Jr. and WLW have referred to 8CR, the writer can find no record of such a station. Its existence can neither be affirmed nor denied. But it is a matter of record that Mr. Crosley was granted a license for a station, 8XAA, in July, 1921.

WLW beings

In March, 1922, the Department of Commerce granted a license for a fixed-limited station to the Crosley Manufacturing Corporation, Cincinnati, Ohio. This station was assigned the call letters WLW.³³ The license, printed in old English and script type specified that WLW was to be a "Land Radio Station" of 50 watts on 360 meters for "broadcasting market and crop estimate reports, also weather forecasts and bulletins." The license, which looks like a marriage license or a high school diploma, also specified that WLW have an antenna 118 feet "maximum height above water." According to the license the station should have a "normal range of 100 nautical miles."³⁴

³³U.S. Department of Commerce, Bureau of Navigation, <u>Radio Service Bulletin</u>, 59 (March 1, 1922), 14; "Stations Broadcasting Music and Speech on 360 Meters," <u>Wireless Age</u>, April, 1922, 47. (WLW is listed as being on the air prior to March 10, 1922.)

³⁴J. M. McDonald, <u>Cincinnati Broadcasting History</u>, March 20, 1941, 1 (Manuscript in the WIW files.) The writer examined this license on April 5, 1963 in the files of the engineering department of the Crosley Broadcasting Corporation.

<u>New studios</u>. On September 22, 1922, when the Crosley Manufacturing Company moved to a new plant at the Corner of Colerain and Alfred Streets, WLW was given a small amount of space for the transmitter and "studios." The aerial was supported by two towers on top of the three story building. The aerial wires were parallel to the ground and stretched the length of the building.³⁵ The "studio" was very small and heavily curtained. The transmitter was also in the "studio" and the room reportedly got very hot--there was no air conditioning and only two small windows.

The "microphone" resembled the phonograph horns of the day. It was about eight feet long with a horn diameter of at least 36 inches. The broadcaster would stick his head part way into the horn to talk or sing. Phonograph records were played on the air by placing the microphone horn up close to the similar horn of the phonograph machine.³⁶

In the fall of 1922 the WLW power was apparently increased to 100 watts, though the record is not clear.

Broadcasting conditions were not ideal. The Baltimore and Ohio railroad tracks were near the windows of this early studio and the engineers on passing trains took delight in saluting WLW listeners with the trains' whistles. Some of

³⁵From an early picture in the WLW files, dated December 11, 1922.

³⁶Natalie Giddings, "History of WLW to January 29, 1928," Crosley Broadcasting Corporation, press release, 1928, 1. (From the <u>Cincinnati Enquirer</u> files.)

the trainmen insisted they could notify their division superintendent in this way that they were careful in approaching the street crossing. On occasion the noise was so loud that the station would "stand by" while a train passed.³⁷

<u>A schedule change</u>. In December, 1922, WLW changed its broadcasting schedule for what, in 1964, would be considered a rather strange reason. The station decided to broadcast starting at 10:00 P.M. on Thrusday evenings rather than 8:00 P.M. "to permit local listeners to tune in outside stations early in the evening."³⁸

WMH absorbed

In January of 1923 Powel Crosley Jr. purchased the Precision Equipment Company of Cincinnati and its station, WMH. Originally 8XB, WMH had been operating since 1919. It started with equipment more crude even than Powel Crosley's first transmitter in his home. The first antenna used by 8XB was a vertical steel rod (vertical antennae were not popular at the time) and the base was a wine bottle used as an insulator.³⁹ The operation of the two stations were consolidated and the WMH call letters were returned. The facilities of WMH were of little use to WIW because it had

³⁷Natalie Giddings, "History of WIW to January 29, 1928," Crosley Broadcasting Corporation, 1928, 1. (From the <u>Cincinnati Enquirer</u> files.)

³⁸"Thursday Concerts Will be Started at 10 P.M.," <u>Crosley Radio Weekly</u>, I, 14 (December 25, 1922), 1.

³⁹Personal interview with G. J. Gray, Mason, Ohio, April 5, 1963.

been only a ten watt station but WLW got its time on the air. By acquiring the WMH time, WLW was now able to operate five nights a week instead of its previous three nights a week schedule.

Downtown studio added. The next month, February, 1923, WLW continued to expand its operations by constructing a "downtown studio." This, in fact, meant installing telephone lines to pick up broadcasts from the Sinton Hotel. On February 20, 1923, an "orchestra concert" was broadcast directly from the Sinton. As a Crosley publicist explained: "a 'downtown' studio has been installed . . . to . . . catch 'on the fly' some of the celebrities passing through the city and thus entertain our listeners with 'striking novelties.'"⁴⁰ The very first station to broadcast "remotes" from hotels probably cannot be determined but certainly WLW in February, 1923, was one of the early radio stations to install such facilities.

If WLW engineers were inclined to get overconfident by sending sounds through the ether, nature was not going to allow them long to revel, for on March 11, 1923, a wind storm blew most of the WLW antenna wire down and the station was off the air for several days while it was repaired.⁴¹

⁴⁰"Sinton Hotel Studio Is Opened by WLW; Orchestra to Play," <u>Crosley Radio Weekly</u>, II, 11 (February 19, 1923), 1. ⁴¹"Bulletin," <u>Crosley Radio Weekly</u>, II, 15 (March 26, 1963), 1.

To 500 watts

WLW began broadcasting an "amazing" 500 watts of power on April 11, 1923. The station was outfitted with a new Western Electric transmitter to replace the "composite"⁴² transmitter that had been used. Complaints had been made by a local radio club a year earlier when Powel Crosley Jr. was using 50 watts and many other stations had only five, ten, or twenty watt transmitters. So for 1923, 500 watts was indeed, a great amount of power.

P. A. Green of the Western Electric Company was in charge of the installation of the new equipment. The <u>Crosley</u> <u>Radio Weekly</u> described it as follows:

The radio transmitter forming the heart of the new WLW broadcasting station is contained in a large black steel cabinet, weighing a ton, in which are installed the vacuum tubes, filters, relays, resistances, and other auxillary apparatus which makes possible modern aerial communications. . . The microphone is mounted in a casing which minimizes the effect of mechanical vibrations that might affect the clarity of the reproduced sounds.⁴³

Publicists for the Crosley organization further boasted "Installation of this new station is costing Powel Crosley Jr... thousands of dollars, but the cost is insignificant

42 U.S. Department of Commerce, Bureau of Navigation, "New Stations," <u>Radio Service Bulletin</u>, 60 (April 1, 1922), 2.

⁴³ "World's Most Powerful Broadcasting Station Being Installed by Crosley's Manufacturing Company to Replace Old Equipment," <u>Crosley Radio Weekly</u>, II, 18 (April 16, 1923), 1. when compared with the pleasures the nation's listeners will derive therefrom."44

Crosley publicists described WLW as the "World's Most Powerful Broadcasting Station."⁴⁵ It is difficult to say whether or not that is true. Many of the larger U.S. as well as European stations were beginning to experiment with higher power. But, probably most stations still used 50 watts or less.⁴⁶

The "inaugural" broadcast at 500 watts lasted two hours and the "huge festivities" included "classical, popular, and jazz music, vocal, instrumental, and orchestral selections," that were interspersed with messages or addresses by local and national statesmen, businessmen and professional men.⁴⁷

Sharing time. But even with this increased power WIW was only allowed to broadcast a few hours each week. In June, 1923, the Secretary of Commerce placed WSAI, Norwood, Ohio (a suburb of Cincinnati), on 309 meters (about 971 kilocycles) with WLW. The two stations were required to share time on this same frequency for one year.

<u>Remote facilities</u>. In addition to its "downtown" studio in the Sinton Hotel, WLW arranged special remote

⁴⁴<u>Ibid</u>.
⁴⁵<u>Ibid</u>.
⁴⁶Summers, <u>Programs and Audiences</u>, RR-04-a.
⁴⁷Giddings, 6.

facilities to broadcast operas from the Cincinnati Zoo in July, 1923. According to Crosley Radio Weekly:

Broadcasting of these operas is made possible through perfection of the system of remote radio control. . . The transmitter is placed on a little pedestal directly between the orchestra and the singers and is connected to a line-amplifier in a room beneath the stage . . . connected by wire to WLW main studios.⁴⁸

Three microphones were hidden in the stage footlights to pickup the program. Sitting beneath the stage, announcer Fred Smith narrated the story of the operas.

Sharing time. After one year of sharing time with WSAI it was arranged for WLW to have more time on the air by sharing with WBAV, Columbus, Ohio. Thus, WLW was moved to 423 meters (about 710 kilocycles). WSAI, in turn, was assigned to share time with WFBW, a new station in Cincinnati owned by Ainsworth-Gates Radio Company. WFBW was later to become WMH by adopting the call letters of Cincinnati's first radio station which had been returned by Powel Crosley Jr. But the station's call letters were changed to WKRC when purchased by Kodel Radio Corporation in 1925.

<u>On frequency.</u> As has been mentioned, many stations paid very little attention to staying on the frequency they had been assigned by the commerce department. A number of stations especially those with less expensive equipment, had

⁴⁸"Summer Operas of Cincinnati Zoo To be Broadcast by Station WLW; Test with Ballet Music Is Lauded," <u>Crosley Radio</u> Weekly, II, 22 (July 23, 1923), 1.

a difficult time maintaining the frequency they were assigned without "drifting all over the dial."

According to the files of Western Electric in July, 1924, only 21 stations in the U.S. were considered "especially desirable" because of their coverage and reliable technical performance. Eighteen of the 21 stations were using Western Electric transmitters, and all of the stations were operating with 500 watts of power except WGR (750 watts) and WGN (1000 watts). Both WLW and WSAI in Cincinnati were included in this list of desirable stations. It is probably safe to say that these 21 were the "prestige" stations of the era and had the most variety in programs and the largest audiences. There were 576 broadcasting licenses in force at this time, about 50 per cent of these stations operated with less than 100 watts.⁴⁹

WLW slogans

In its first year of operation, on November 18, 1922, WLW adopted a slogan and on all station breaks the announcer read, "You are now listening to WLW, the broadcasting station of the Queen City of the West." In announcing, this identification, the <u>Crosley Radio Weekly</u> pointed out that a station in Atlanta advertised itself as the "Voice of the South," a

⁴⁹Banning, 231-235.

Kansas City station was in the "Heart of the West," and Davenport, Iowa was "Where the West Begins."⁵⁰

About a year later the station identification was changed to "WLW--The Station With a Soul." But no reason was given for the change.

Power increases

WLW operated with 500 watts for more than a year, from April, 1923, to August, 1924. In the November issue of <u>Radio Service Bulletin</u> the commerce department announced that WLW had been authorized to use one kilowatt (1,000 watts)⁵¹ of power. At this time WLW was preparing to move its transmitting facilities from the Crosley plant to a new site in Harrison, Ohio. After three months at one kilowatt WLW was authorized to begin using 1,500 watts in early January, 1925. WLW was now operating on 710 kilocycles (422.3 meters). This frequency was shared with station WMH (earlier WFEW).

⁵¹U.S. Department of Commerce, "Broadcasting Stations, by Call Signals," <u>Radio Service Bulletin</u>, 91 (November 1, 1924), 10.

⁵⁰"Queen City of the West' New Slogan of WLW," <u>Crosley Radio Weekly</u>, I, VIII (November 18, 1922), 4. The origin of referring to Cincinnati as "The Queen City" is disputed but the most popular reason ascribes the slogan to Henry Wadsworth Longfellow's poem "Catawba Wine." He is reputed to have been inspired to write the poem while seated on a Cincinnati hill overlooking the Ohio River during a visit to the city in 1854. The poem reads, in part: "And this song of the vine,/ this greeting of mine,/ the winds and birds shall deliver /To the Queen of the West/ in her garlands dressed,/on the banks of the beautiful river."

The commerce department reported that in January, 1925, six stations in the U.S., including WLW, were using 2,000 watts. All other stations in the country used 1,000 watts or less.⁵²

WLW versus the new WMH

Despite these increases in power WLW's position was not really secure. In 1925, chaos reigned supreme in broadcasting. In Cincinnati WLW and WMH (earlier WFBW and later WKRC) were unable to agree on a division to time. So for several consecutive weeks both stations operated on Monday and Wednesday night at the same time on the same wave length. The inevitable result was chaos for in those days reception was difficult enough under normal conditions. Listeners complained to the Department of Commerce. Secretary of Commerce Herbert Hoover ordered D. B. Carson, commissioner of **n**avigation, and W. D. Terrell, chief radio supervisor, to go to Cincinnati on February 13, 1925.53 The New York Times editorialized the next day: "It is hoped that the Secretary has the power as well as the wisdom to settle the controversy

⁵³"Investigate Cincinnati Radio Row," <u>New York Times</u>, February 13, 1925, 3:2.

⁵²U.S., Department of Commerce, "Broadcasting Stations, by Call Signals," <u>Radio Service Bulletin</u>, 94 (February 2, 1925), 9; and Public Service Bureau of the <u>Chicago Tribune</u>, <u>The Chicago Tribune Radio Book</u> (Chicago: The Tribune Company, 1925), 51.

justly as well as promptly."⁵⁴ The newspaper further suggested that the best way the problem might be resolved was to "toss a copper."⁵⁵

On February 14, 1925, Mr. Carson, Mr. Terrell, and Mr..S. W. Edwards, a supervisor of radio, met with representatives of the two stations. An agreement was reached. Both stations broadcast from 8:00 P.M. to 10:00 P.M. on different wave lengths for three consecutive months on Monday nights. Then, every fourth month on Mondays the stations would broadcast from 10:00 P.M. to midnight and other stations would be allowed to broadcast in the earlier time period.

WIW conceded an early period on Wednesday evening to WMH. But from 8:00 P.M. to 10:00 P.M. on Wednesdays it was arranged that WMH would divide time with WIM for one month on 422.3 meters (710 KC) and the following month it would divide time with WSAI on 329.5 meters (910 KC). Thus, WMH on alternate months broadcast Wednesday evenings on a different frequency.

While the agreement was equitable it was probably a little confusing to listeners.

The important thing was not that a compromise had been reached but that the Department of Commerce had a hand in it. This was the first time the commerce department had

54 "Multiplicity Meant Distruction," <u>New York Times</u>, February 14, 1925, 12:6.

55 Ibid.

even "consented to act as an arbiter in such a controversy."⁵⁶ In all other previous cases of this nature, and there had been a number, the Department of Commerce had refused to enter the matter "on the grounds that to set such a precedent would get the department hopelessly enmeshed in a maze of disagreements between stations."⁵⁷

There is apparently some confusion about this incident, for Gleason L. Archer wrote "Repeated appeals to the Department of Commerce failed to move Secretary Hoover to interfere, for which he was taken to task by <u>Radio Broadcast</u>.⁵⁸ In fact, Mr. Hoover did not himself go to Cincinnati but the Department of Commerce representatives apparently did get quick cooperation from WLW, WMH, and WSAI for an agreement was reached in one day. The suggested time division was apparently followed because the arrangement and the new operating hours for the stations were announced in the <u>New</u> <u>York Times</u> on March 1st⁵⁹ and in the April issue of <u>Radio</u> Broadcast.⁶⁰

⁵⁶"End Cincinnati Radio Row," <u>New York Times</u>, February 15, 1925, 23:1.

57 Ibid.

⁵⁸Archer, <u>History of Radio</u>..., 356.

⁵⁹ "Notes from Radio Broadcasting Stations," <u>New York</u> <u>Times</u>, March 1, 1925, VIII, 12:2.

⁶⁰"New Broadcasting Wavelengths," <u>Radio Broadcast</u>, VI (April, 1925), 1908.

To 5,000 watts

In October, 1924, just after WLW's power was increased to 1,000 watts Powel Crosley Jr. began making preparations for 5,000 watts for his station. It should be remembered that Mr. Crosley was in the business of manufacturing small, inexpensive radio receivers. In order for listeners to get better reception especially on cheaper sets, more power was desirable. With more power the signal more easily overcame atmospheric noise, man-made noise, and the interference of other stations.

On October 19, 1924, the Crosley Radio engineers announced that they had located an "ideal place"⁶¹ for the new WLW transmitter. The site they selected was about two miles from Harrison, Ohio, and 25 miles from downtown Cincinnati. The engineers had consulted "population distribution" maps in an attempt to locate the station away from any populated area fearing the high power might block out all other stations. In announcing the WLW's authorization for five kilowatts the Department of Commerce stressed the point that it would be "strictly experimental" and noted that they had not even considered "super-power" of 25 or 50 kilowatts.⁶²

⁶¹"Harrison, O. New Site for WIW," <u>New York Times</u> October 19, 1924, IX, 16:4.

⁶²"Commerce Department Will License High-Power Station," <u>New York Times</u>, November 9, 1924, IX, 15:4.

New transmitter and facilities. At the new WIW 5,000 watt transmitter site a large two-story frame house was constructed. The second floor of the house was built for the transmitter operator and his family. The first floor contained all the transmitting and control equipment. The transmitter was contained in a cage. To prevent electrocution of the operators it turned off automatically when the door was opened.⁶³ The generator was placed in an adjoining room so it would continue to run while work was being done on the transmitter. Thus, the set could "be shut off for just an instant to make quick adjustments and put on the air again with a minimum loss of time."64 A three-quarter horse-power electric motor pumped water through the jacketed power tubes and rectifiers at a rate of six gallons per minute for cooling. There was also an automatic warning device "if the cooling water for the high-power tubes ceases to flow or if a filament of one of the rectifiers or amplifiers burns out."65

As far as can be determined by the writer, this was the first regular remote transmitter maintained by a broadcasting station in the United States. Crosley engineers

⁶⁴<u>New York Times</u>, October 19, 1924, 16. ⁶⁵<u>Ibid</u>.

⁶³Such devices are standard equipment now but novel in 1924.

boasted that the facilities included amplifiers in the studio control room and at the end of the telephone lines in Harrison. Thus, they said, the volume would remain strong at all times. At the earlier WLW transmitter a change in the station's radiated power was noted every time the telephone call system was put into operation.⁶⁶

The antenna, which was 400 feet long, circled the house and stretched to two 200 foot towers located on a "high knoll." The two towers were topped with lights, one red and the other green, "standing as beacons to guide aviators,"⁶⁷ All trees and shrubbery, "or other things to absorb energy"⁶⁸ were cleared off the land and a system of ground wires was buried under the antenna. Before a ground system had been impossible when the antenna was atop of the Crosley plant.

Just preceding the increase in power, two new studios and a control room were built for WLW at the Crosley plant. WLW engineers boasted:

It is possible to switch from the microphone in the solo studio to the microphone in the ensemble studio without the loss of a second and thus does away with the annoying necessity of having the announcer say, "one moment, please."⁰⁹

66 Ibid.

⁶⁷ "New High-Power Station Broadcasting in the Midwest," <u>New York Times</u>, February 1, 1925, VIII, 13:4.

> ⁶⁸<u>New York Times</u>, October 19, 1924, 16. ⁶⁹<u>New York Times</u>, February 1, 1925, 13.

WEAF, New York, had equipment very similar to the newly installed WLW facilities but probably only a very few other stations.

Authorization for five kilowatts .-- WLW began testing the new high-power transmitter on January 4, 1925. The writer has not been able to determine the exact date when WLW first began using five kilowatts regularly. A special "elaborate dedication program" was broadcast January 27th and the commerce department reported that WLW had moved its transmitter site to Harrison before March 2, 1925. However, the Radio Service Bulletin did not report that WLW was authorized to use "up to five kilowatts" until the May 1, 1925 issue.⁷¹ Nonetheless WLW was the first station in the United States to use this much power on a regular basis, even though by July, 1925, it was reported that WGY and WJZ had used as much as 50 kilowatts on special experimental authorizations.⁷² With this increased power Popular Radio reported that WLW "may be heard any time in the evening throughout the United States and in many foreign countries."73

⁷⁰Ibid and U.S., Department of Commerce, <u>Radio Service</u> <u>Bulletin</u>, <u>94</u> (March 2, 1925), 7.

⁷¹U.S., Department of Commerce, <u>Radio Service Bulletin</u>, 97 (May 1, 1925), 9.

⁷²"Five KW Power for Cincinnati Stations," <u>Radio Age</u>, IV (July, 1925), 57.

⁷³L. M. Cockaday, "Super-Broadcasting," <u>Popular Radio</u>, July, 1925, 3. By September, 1925, five stations in the United States were using five kilowatts on a regular basis. These stations were WLW and WSAI in Cincinnati, WCBD in Zion, Illinois; WOC in Davenport, Iowa; and WCCO in Minneapolis-St. Paul. WEAF, New York, was using three kilowatts and WTAM, Cleveland, 2.5 kilowatts. All other stations in the U.S. were using 1,000 watts or less, at least on a regular, authorized basis.⁷⁴

Order 50 kilowatt transmitter. About a year after WIW became the first station to regularly use five kilowatts the Crosley Radio Corporation announced that it had placed an order for a 50 kilowatt transmitter. The new equipment was expected to cost \$250,000 and was to be located at Harrison, Ohio, facilities. In July, 1926, the "only other station in the country operating on such high power"⁷⁵ was WJZ (later WABC), Bound Brook, New Jersey. WIW was operating on 710 kilocycles and sharing that frequency with WKRC as 1926 ended.

Staff

The staff of WLW's predecessor, the amateur station operated from July, 1921, to February, 1922, is easy to

74"This 'Super-Power' Nonsense," <u>Radio Broadcast</u>, V (September, 1925), 636.

⁽⁵"Ohio Gets Powerful Radio Station," <u>New York Times</u>, July 30, 1926, 8:4. (It is possible that WGY, Schenectady, New York, operated by General Electric, was operated-probably on an experimental basis--with at least 50 kilowatts by 1926.)

describe--most of the time it was Powel Crosley Jr. From his home Mr. Crosley was the station's announcer, program director, and manager. Russell Blair often worked as Mr. Crosley's operator in those very early days. The only other regular staff member was Mr. Crosley's phonograph. However, it is probable that friends and maybe even Powell III talked over the station.

When WLW was founded and the station moved to the Crosley Manufacturing plant Robert Cooper, an engineer, and Robert Stayman, a writer and publicity man, were assigned to work on WLW as part of their duties with the manufacturing company.

In August of 1922 Mr. Crosley hired Fred Smith, whose major interest, to this time, had been music. According to Mr. Crosley:

Fred came into my office one morning, rather apologetically. He said that he had nothing to sell me, but wanted to make some suggestions because he was so much interested in broadcasting. It seems that he had returned from abroad shortly before then, where he had been for some eight years. So I sounded him out--I do not know whether or not he realized it at the time--but I made up my mind that Fred would do a wonderful job of handling our broadcasting work. I asked him how he would like to do it. He said that the idea was entirely new to him, but that he could think of nothing better he would prefer to do. I talked to him for a few more minutes and asked him how soon he could start. He said that the work he had been doing was not completed at the time, but I finally succeeded in getting him to take off his hat and coat and execute his plans before he went out of the office.⁷⁶

76_{Giddings}, 4.

Fred Smith became "director" of WLW that same day. He also became a very popular announcer and received a great deal of listener reaction (especially letters from women listeners) from his station sign on, when every evening he said, "Hello, hello, good evening." Mr. Smith was to become one of the true innovators of radio programming.

Messrs. Smith, Cooper, and Staymen were the only regular staff members of WLW for several years after its founding. The talent used on programs was all arranged on a for-free basis. But within the first year a part-time staff was formed.

On February 19, 1923, the Crosley Orchestra under the direction of violinist William C. Stoess made its first appearance on WIW. Later, Mr. Stoess would become WIW's musical director. The Crosley Orchestra appeared on WIW irregularly--at different times and on different days about once a month. The Crosley Orchestra did not have its own regular program until several years later. In the same week Mr. Stoess made his debut on WIW, Grace Raine appeared in the cast of an opera broadcast on WIW. She would become vocal director of the station several years later.

In October of 1923 it was announced that Helen Schuster Martin, of the Schuster Martin Dramatic School, would direct all the dramas presented on WLW.

Thus, the staff grew slowly. As the station extended its hours on the air and broadcast with more power new people were added. By 1926 WLW had a staff of about 17 persons including Mr. Smith, director, Mr. Stayman, publicity director, and Mr. Stoess, musical director.

Advertising

The first radio commercial was broadcast over WEAF in August of 1922. This was a 15-minute announcement-talk regarding a tenant-owned system of apartment houses at Jackson Heights, New York, operated by the Queensboro Corporation.⁷⁷

In April, 1923, the <u>New York Times</u> suggested that "air advertising" might provide the financial aid stations needed to put on entertaining programs. However, WLW officials did not like the idea at all and stated that "commercializing" radio would be "unfair to the industry, and unfair to the American public."

In the sense that we now think of them, WLW did not have any "commercials" from 1922 through 1926. However, from the very beginning WLW could not be regarded as strictly non-commercial.

It was Powel Crosley Jr.'s avowed purpose to "assist in the popularizing of radio and to create a demand for wireless." Thus, in just operating the station from his plant and with his plant personnel working on the station it was his commercial purpose to sell more Crosley Radio Corporation products. All of his advertisements for various radio sets

^{77&}lt;sub>Banning</sub>, 90.

carried the notice that the corporation operated WLW. A U.S. Circuit Court of Appeals in 1925 even ruled that WLW must be regarded as a commercial station because the station was maintained "as a medium of advertising and publicity." This case is discussed later in this chapter.

By February, 1923, the WIW logs published in the <u>Crosley Radio Weekly</u>, carried notices that various companies supplied materials for programs. These included: the Crosley Orchestra, the Hotel Sinton Dance Orchestra, stock quotations furnished by Westheimer and Company, market reports by Henry W. Brow and Company, and financial news by Fifth-Third National Bank. It was also prominently mentioned that Baldwin furnished the station's piano. Various voice and drama schools furnished talentfor programs. Several firms also carried advertisements in local newspapers announcing WLW programs and noting prominently the firm's "sponsorship" of the program.

However, these mentions in newspapers were the only advertising for several years. By 1925, WLW also carried a program with talent supplied by the Herschede-Flint Motor Car Company. But it was not until after 1926 that WLW might be said to have carried any commercials or programs for which time was purchased by a sponsor or any programs with straight, selling commercial messages.

WIW music copyright case

One of the first questions raised by the new mass medium, broadcasting, was whether or not stations had to pay authors and composers for the use of their music. The answer was yes.

In 1923 the Federal District Court of the State of New Jersey ruled that WOR, Newark, New Jersey, had infringed on copyrights of Witmark and Sons, a music publishing company, by playing "Mother Machree," over the air. The court ruled that

even if the program on which the musical number had been broadcast was one for which no payment had been received from any outside source, the station licensee did receive the value of having the name of the station and of the store broadcast over the air, and consequently, performances over facilities of the station were at least indirectly performances "for profit."⁷⁸

WOR was owned by L. Bamberger and Company, a department store.

<u>Variety</u> writers Abel Green and Joe Laurie Jr., however, say that the real battle between broadcasters and music publishers, "dated from a first skirmish in 1925, when the American Society of Composers, Authors and Publishers won a court verdict against station WLW of Cincinnati which set the precedent that radio stations would have to obtain licenses

⁷⁸Harrison B. Summers <u>et al.</u>, <u>Federal Laws</u>, <u>Regula-</u> tions and <u>Decisions Affecting the Programming and Operating</u> <u>Policies of American Broadcasting Stations</u> (Columbus, Ohio: Department of Speech, Ohio State University, 1962), V-C-Ol. from ASCAP, and pay fees, if they wished to broadcast ASCAPcontrolled music."⁷⁹

Jerome H. Remick and Company brought the charges against the American Automobile Accessories Co. known as the Crosley Radio Corporation, in regard to the song "Dreamy Melody." In the District Court of the U.S. for the Western Division of the Southern District of Ohio, Judge Smith Hickenlooper ruled in favor of WLW. However, the case was appealed, by Remick, to the Circuit Court of Appeals, Sixth Circuit. On April 9, 1925, that court overruled the lower court. The higher court's decision stated

that the defendant manufactured and sold radio products and supplies for pecuniary profit; that it maintained a radio broadcasting station in Cincinnati as a medium of advertising and publicity, and as a means of bringing its radio products and supplies to the attention of the public and of stimulating the sale thereof . . . further, the defendant charged on its books the radio-broadcasting service to its advertising and publicity account.⁸⁰

Therefore, the court ruled, "Under the Copyright Act" this was "performance for profit, though no admission fee is exacted or no profit actually made. . . . "⁸¹

⁷⁹Abel Green and Joe Laurie, Jr., <u>Show Biz, from Vaude</u> to Video (New York: Henry Holt and Company, 1951), pp. 459-460.

⁸⁰U.S., Library of Congress Copyright Office, <u>Decisions</u> of the United States Courts Involving Copyrights (1924-1925); Copyright Office Bulletin 20 (Washington, D.C.: Government Printing Office, 1936), 585.

⁸¹Ibid.; also see <u>Remick and Co</u>. v. <u>American Automo-</u> <u>bile Accessories Co</u>., 298 Fed. 628. Powel Crosley Jr. appealed to the Supreme Court of the United States which on October 12, 1925, supported the Court of Appeals⁸² and thus it was decided that "broadcasting songs by an advertising radio station" is "held public performance for profit."⁸³

The New York Times noted:

The effect of this decision by the Supreme Court is to place every owner in a position to require that the broadcaster, before using the work in a radio program, shall procure a license from the copyright owner.⁰⁴

ASCAP began charging stations from \$250 to \$2,500 per year for a music license and an average fee of \$20 per hour for advertising programs.⁸⁵

In a later case, also brought by Jerome H. Remick and Company, the District Court, S. D. New York, on December 7, 1926 made a similar ruling and further required the defendant, General Electric Company, to pay the damages of \$250 and \$1,000 in attorney's fees. The song in this case was "Somebody's Wrong."⁸⁶

⁸²"Composers Want Pay for Music," <u>New York Times</u>, September 13, 1925, XI, 13:1.

⁸³U.S., Library of Congress Copyright Office, <u>Deci</u>-<u>sions</u>..., 585.

⁸⁴"Parley To Seek Radio-Music Peace," <u>New York Times</u>, October 25, 1925, IX, 17:4.

85 Ibid.

⁸⁶U.S., Library of Congress Copyright Office., <u>Decisions</u>..., 590. <u>Crosley becomes a music publisher</u>. The National Association of Broadcasters which had been formed (in part) to oppose ASCAP supported Powel Crosley Jr. in his appeal to the Supreme Court. The NAB's idea was to "popularize new music by broadcasting it for the authors themselves instead of letting some society, which would take most of the profits, handle the 'plugging' of the new song or dance piece."⁸⁷

Powel Crosley Jr. was one of the original members of this "group of enthusiastic station managers"⁸⁸ who formed the NAB. Later, however, Mr. Crosley strongly defended ASCAP's right to fees at the 1926 NAB meeting. The eventual result of the brœccaster's continuing war with ASCAP was the formation of Broadcasting Music, Incorporated (BMI) with \$1,500,000 contributed by the NAB.

Powel Crosley Jr. did found his own music publishing company before 1923. The <u>Crosley Radio Weekly</u> frequently advertised that sheet music was available for "Somebody Else Is Stealing My Sweetie's Kisses" and "Steerin' for Erin," Both songs, the latter written by director Fred Smith, were said to have been "made popular" on WLW.⁸⁹ The venture was

⁸⁷J. H. Morêcroft, "1923 Passes in Review," <u>Radio</u> <u>Broadcast</u>, IV (March, 1924), 838.

88_{Ibid}.

⁸⁹See any issue of <u>Crosley Radio Weekly</u> from February, 1923 to 1925.

apparently not successful enough to be continued after a suitable agreement had been worked out with ASCAP.

Networks

As noted previously, as of September, 1926, there were still no permanent networks organized but special programs had been carried by "chains" of stations on an irregular basis since the first such hookup in early 1923.

As far as can be ascertained, the first network program ever carried by WLW was the broadcast of the Republican political convention beginning on June 10, 1924. The convention was held in Cleveland, ran from June 10th to June 12th, and nominated Calvin Coolidge for President and Charles G. Dawes for Vice President. Sixteen stations, including WLW, carried the convention programs. It might be expected that WLW had a large audience for the event as the nearest other stations to Cincinnati carrying the programs were WJAX and WTAM in Cleveland, KDKA in Pittsburgh, and WGN and WLS in Chicago.

WLW also carried the Democratic Convention, held from June 24 to July 9, 1924, in Madison Square Garden, New York. A total of 20 stations in the U.S. carried this, the most protracted convention in America's political history. On the 103rd ballot the Democrats chose John W. Davis as their nominee, with Governor Charles W. Bryan as his running mate. WIW carried the WEAF Network program announced by Graham McNamee during both conventions. The Democratic convention was also broadcast by a second network of only two stations, WJZ and WGY, using Western Union Telegraph wires.⁹⁰

WLW carried some, but not all, of the political speeches and rallies carried on various hookups during the campaign of 1924.⁹¹ It should be remembered that stations were only allowed to broadcast on certain nights in the week and if one station was off the air another in the same city might carry the speech. WLW carried speeches of Secretary of State Hughes and other "Republican orators" on October 29th⁹² and a speech by Mr. Coollidge on November 4, 1924.⁹³ WSAI also carried a number of political programs to the Cincinnati area during the campaign.⁹⁴

WLW was one of the 20 stations that carried the inaugural ceremony program originated by WEAF with Graham

⁹¹One 1924 political rally carried by WJZ, WGY, a station in Nebraska, and KGO, Oakland (later San Francisco) was the first coast-to-coast network broadcast.

92"Hughes To Use Radio," <u>New York Times</u>, October 29, 1924, 19:3.

93"New Radio Record Made," <u>New York Times</u>, November 4, 1924, 3:5.

⁹⁴Archer, <u>History of Radio</u> . . ., 346.

⁹⁰Banning, 240-41; and Samuel L. Becker and Elmer W. Lower, "Broadcasting in Presidential Campaigns" in Sidney Kraus (ed.), <u>The Great Debates</u> (Bloomington, Indiana: Indiana University Press, 1962), 25.

McNamee on March 4, 1925.⁹⁵ WJZ originated its own program but this was not fed to any other station. It was estimated that 22,800,000⁹⁶ to 25,000,000⁹⁷ people heard the WEAF program. The <u>New York Times</u> commented that the program was excellent and that the "atmosphere was ideal for transmission and reception."⁹⁸ The only hitch came in switching from the announcer's microphone to the one on the podium which took a few seconds and "a few words of the oath were lost but other than that it was perfect."⁹⁹

While it did carry these special events from the "WEAF network," WLW apparently did not carry any commercial or "entertainment" programs from the network before 1927. When the National Broadcasting Company was formed and its inaugural program broadcast on November 15, 1926 this was carried in Cincinnati by WSAI. WSAI had carried commercial programs from WEAF from the spring of 1925 and was on this network when it was taken over by NBC September 1, 1926.¹⁰⁰

96_{Ibid}.

97"25,000,000 Radio Audience Hear Inauguration," <u>Radio</u> <u>Industry</u>, March 1925, 15.

⁹⁸<u>New York Times</u>, March 5, 1925, 5.
 ⁹⁹<u>New York Times</u>, March 5, 1925, 5.
 ¹⁰⁰Banning, 264-78.

^{95&}quot;22,800,000 Listen to Coolidge on Radio," <u>New York</u> <u>Times</u>, March 5, 1925, 5:5; and Banning, 247.

III. The Programs, 1922-1926

While Powel Crosley Jr. was operating his amateur station, before WLW was granted in March of 1922, the programming consisted almost entirely of phonograph records. It has been reported that Mr. Crosley's usual "program" was a record of "Song of India." After asking listeners to call him if they heard the station, he would again play "Song of India." This was repeated over and over.

First WLW programming

Between about March 2, and March 22, 1922 WLW was on the air occasionally but "regular" program service had not yet begun. It was reported that the first program, probably on March 2, 1922, on WLW was Giacinto Gorno singing an aria with his brother Romeo Gorno accompanying him on the piano and William Morgan Knox playing the violin.¹⁰¹

Just as the program began a train roard past the studio and WLW was off the air. The program resumed some minutes later.

^{101&}quot;WIW 25th Anniversary," radio program script, broadcast on WLW, March 5, 1942, 7; and "WLW 40th Anniversary," television program script, broadcast on WLW television network, March 25, 1962, 11.

The formal inaugural of regular WLW programming came on the evening of March 23, 1922.¹⁰²

In a large advertisement in the <u>Cincinnati Enquirer</u> entitled "Radio Entertainment" the Crosley Manufacturing Company announced that station WLW beginning March 23, 1922 would inaugurate a "regular broadcasting program schedule of news, lectures, information, music, "¹⁰³

This inaugural program included a talk by Mayor George P. Carrel, the Capitol Theater Jazz Unit, music by famous pianists "through the Duo-Art peproducing piano," songs by Miss Rose Boden and Mr. Oscar Colkers, and late news bulletins from the Cincinnati Enquirer.¹⁰⁴

WLW advertisements also asked all who heard the program to write WLW or the <u>Cincinnati Enquirer</u> and then added this note:

The station is officially recognized by the United States Government, and as such broadcasts its news,

¹⁰³"WLW Advertisement," <u>Cincinnati Enquirer</u>, March 22, 1922, The same advertisement appeared in the March 23rd edition of the Cincinnati Times-Star a morning newspaper.

Also displayed in three advertisements were two Crosley receivers. The "Harko" a crystal set which sold for \$20.00 complete was said to be able to receive stations within a 25 mile range. The "Harko Senior" sold for \$16.00 plus earphones, batteries, and tubes, but could pick up stations from "practically every large city East of the Rocky Mountains"

104 Ibid.

¹⁰²This date has apparently been incorrectly reported as March 22nd. The <u>Cincinnati Enquirer</u> and <u>Cincinnati Times-</u> <u>Star</u> both report WLW beginning Thursday, March 23, 1922 and review the program on March 24, 1922. It must therefore be assumed that this first day of "regular" programming was March 23, 1922, not March 22, 1922.

sports events, lectures, information, music and all forms of entertainment as a service FREE to all who may care to listen. 105

It was also announced that the inaugural program would be carried from a "huge amplifier" in front of Milnor Electric Company and that the program could be heard any place in Government Square.

In reviewing the program the <u>Cincinnati Enquirer</u> said that WLW signed on 15 minutes late, at 7:30 P.M. instead of 7:15 P.M. as had been announced. The program began, "This is W-L-W, Cincinnati, Ohio," and continued for one hour and 45 minutes with an intermission at 9:00 P.M., "While the Arlington official time was being broadcast."¹⁰⁶ The paper also refers to the singing of Miss Boden and Mr. Colker and says that "the clarity of tone in which these numbers were received was surprising."¹⁰⁷ Mayor Carrel, the review says, "spoke on taxes, asked everyone to attend the Cincinnati Festival next fall, and said the 'Reds' would win the pennant."¹⁰⁸

First full week of programs

Evening programs in the first full week of programming at WLW included a musical variety show each of three nights

106"Throngs Hear Radio Concert," <u>Cincinnati Enquirer</u>, March 24, 1922, 16.

> ¹⁰⁷<u>Ibid</u>. 108<u>Ibid</u>.

¹⁰⁵ Ibid.

built around the orchestras of Jack Keefer, Mr. Katz, and Justin Huber. The only daytime programming was a religious service on Sunday followed by a light music program featuring a trio (see Tables 1 and 2).

Throughout the spring and summer of 1922 WLW programs were mostly musical shows featuring soloists, small groups and occasional orchestras. Many times when performers did not arrive at the studio records or piano rolls were substituted.

Fred Smith becomes director

When Fred Smith began to work for WLW in August, 1922, for the first time real thought was given to programs. Mr. Smith established a definite schedule and built most of his programs around music--he had just returned from studying in Europe. He inaugurated a regular five-times-a-week daytime schedule that included market reports, financial news, weather and records. His first "innovation" was to broadcast recorded major arias from operas. He wrote "continuity" to tell the story and read it between records.

Programs during the 1922-1923 season

In January, 1923, WLW was broadcasting for about two hours, four nights a week--8:00 P.M. to 10:00 P.M. on Monday and Wednesday and 10:00 P.M. to midnight on Tuesday and Thursday. It is difficult to determine exactly how long programs ran during this period. Logs usually listed only starting times, and the number of different acts or elements that would be included. There was no exact timing of programs. WLW frequently did not get on the air or off when it was scheduled. And for at least part of the first year of programming the station "stood by" for three minutes every quarter-hour to listen for distress calls from ships at sea.¹⁰⁹

Musical variety programs made up most of WLW programming during this period.¹¹⁰ The programs features local orchestras and solo artists. A special "Southern Night" program was also on the air which was a salute to the

109_{Giddings}, 4.

¹¹⁰In this, and each of the following six chapters there are five tables which present the findings of the analysis of WLW's programming. Every third season, beginning with 1922-1923, was analyzed; for example, 1922-1923, 1925-1926, 1928-1929, etc.

Three tables in each chapter describe the WLW evening, daytime, and late night programming. Thirty-six categories of programs were used for the analysis, definitions of these categories may be found in Appendix A. A fourth table in each chapter describes the total programming (evening, daytime, and late night combined) and gives the percentage of the total WLW programming in each category. A fifth table shows the sources of the programs.

The third week in January was used as the sample to represent programming during each of the seasons.

As a comparison a preceding sample season is also included in each of the tables.

The programs broadcast from WIW during each of the sample weeks are listed in Appendix A.

South--all artists on the program were from various states south of the Mason-Dixon Line. Concert music was presented during the week of the Cincinnati Conservatory of Music and the Dunbar Opera Company (see Table 1).

Daytime programs, included agricultural markets, financial, and weather news and phonograph records for an hour at 10:00 A.M. A one hour period and a half-hour segment, 1:00 P.M. to 2:00 P.M. and 3:00 to 3:30 P.M., of the same types of programs were broadcast five times a week. Opera records were also presented on Saturday afternoon and the religious service of the Church of the Covenant in Cincinnati was broadcast on Sunday. Generally, Robert Cooper was the announcer and "disc jockey" (although the term had not been invented yet) for the morning programs and Mr. Smith did the afternoon reports and record programs (see Table 2).

There were no late night programs in January, 1923.

Eighty-two per cent of the WLW programming in the season of 1922-1923 was music; about one-half live and one-half from records. The remainder of WLW's programs were in the religious or news and commentary categories (see Table 4). But these were not news reports as we think TABLE 1. WLW EVENING PROGRAMMING 1922, 1922-1923, AND 1925-1926

The figures below show the total number of quarter-hours of programs in each category broadcast by WLW between 6 P.M. and midnight during a sample week in January. The number of quarter-hours of each type originated by WLW are shown within parentheses.

	10008	1000	1000
Program Categories	<u>1922</u> ^a	<u>1923</u>	<u>1926</u>
Comedy Variety			
General Variety			
Amateur/Talent Contest			
Semi-Variety			
Hillbilly Variety			6 (6)
Children's Variety			
Magazine Variety			
Musical Variety	24 (24)	24 (24)	39 (39)
Light Music			13 (13)
Concert Music		8 (8)	16 (16)
"Hit-Tunes" Records			
"Standards" Records		44	
Concert Records	- =		
Hillbilly Records			
Other Music Records	. 		
General Drama			2 (2)
Light Drama			
Women's Serial Drama			
Comedy Drama			
Informative Drama			
Action-Adventure			1 (1)
Crime-Detective			
Suspense Drama			
Interview Programs			2 (2)
Human Interest			
Audience Quiz			
Panel Quiz			
News and Commentary			5 (5)
Sports News			
Play-By-Play Sports			
Forums and Discussions			
Informative Talks			7 (7)
Miscellaneous Talks			3 (3)
Farm Programs			
Religious Programs			9 (9)
Miscellaneous			
Unclassified			

^aWLW's first full week of programming, March, 1922, was used for comparison.

TABLE 2. WLW DAYTIME PROGRAMMING 1922, 1922-1923, AND 1925-1926

The figures below show the total number of quarter-hours of programs in each category broadcast by WLW between 5 A.M. and 6 P.M. during a sample week in January. The number of quarter-hours of each type originated by WLW are shown within parentheses.

Program Categories	<u>1922</u> ^a	<u>1923</u>	<u>1926</u>
Comedy Variety			
General Variety			
Amateur/Talent Contest			
Semi-Variety			
Hillbilly Variety			
Children's Variety			4 (4)
Magazine Variety			
Musical Variety			4 (4)
Light Music	4 (4)		15 (15)
Concert Music			
"Hit-Tunes" Records			
"Standards" Records		15 (15)	
Concert Records		17 (17)	
Hillbilly Records			
Other Music Records			
General Drama			
Light Drama			
Women's Serial Drama			
Comedy Drama			
Informative Drama			
Action-Adventure			
Crime-Detective			
Suspense Drama			
Interview Programs			
Human Interest			
Audience Quiz			
Panel Quiz			
News and Commentary		20 (20)	9 (9)
Sports News			
Play-By-Play Sports			
Forums and Discussions			
Informative Talks			12 (12)
Miscellaneous Talks			15 (15)
Farm Programs			
Religious Programs	4 (4)	4 (4)	11 (11)
Miscellaneous			
Unclassified			

^aWLW's first full week of programming, March, 1922, was used for comparison.

TABLE 3. WLW LATE NIGHT PROGRAMMING 1922, 1922-1923, AND 1925-1926

The figures below show the total number of quarter-hours of programs in each category broadcast by WLW between midnight and 5 A.M. during a sample week in January. The number of quarter-hours of each type originated by WLW are shown within parentheses.

Program Categories	<u>1922</u> ^a	<u>1923</u>	<u>1926</u>
Comedy Variety			
General Variety			4 (4)
Amateur/Talent Contest			
Semi-Variety			
Hillbilly Variety			
Children's Variety			
Magazine Variety			
Musical Variety			4 (4)
Light Music			
Concert Music			
"Hit-Tunes" Records			
"Standards" Records			
Concert Records			
Hillbilly Records			
Other Music Records			
General Drama			
Light Drama			
Women's Serial Drama			
Comedy Drama			
Informative Drama			
Action-Adventure			
Crime-Detective			_ ~
Suspense Drama			
Interview Programs			
Human Interest			
Audience Quiz			
Panel Quiz			
News and Commentary			
Sports News			
Play-By-Play Sports		~ -	
Forums and Discussions			
Informative Talks			
Miscellaneous Talks			
Farm Programs			
Religious Programs			
Miscellaneous			
Unclassified			
0110700077700	- -	~ =	

 $^{\rm a}{\rm WLW}\,{}^{\rm s}$ first full week of programming, March, 1922, was used for comparison.

TABLE 4. WLW PROGRAMMING, 1922, 1922-1923, AND 1925-1926

The figures below show the total number of quarter-hours of programs, and the percentage of programs in each category, broadcast by WLW during a sample week in January.

Program Categories	Qua	arter-Ho	urs		Per Cent	
	<u>1922</u> a	<u>1923</u>	<u>1926</u>	<u>1922</u>	<u>1923</u>	<u>1926</u>
Comedy Variety				%	%	%
General Variety			4			2
Amateur/Talent Contest				~ ~		
Semi-Variety						
Hillbilly Variety			6			3
Children's Variety			4			2
Magazine Variety						
Musical Variety	24	24	47	75	27	26
Light Music	4		28	12		16
Concert Music		8	16		9	9
"Hit-Tunes" Records						
"Standards" Records		15			17	
Concert Records		17			19	
Hillbilly Records						
Other Music Records						
General Drama			2			1
Light Drama						
Women's Serial Drama						
Comedy Drama						
Informative Drama						
Action-Adventure			1			1
Crime-Detective						
Suspense Drama						
Interview Programs			2			1
Human Interest						
Audience Quiz						
Panel Quiz						
News and Commentary		20	14		23	8
Sports News						
Play-By-Play Sports						
Forums and Discussion						
Informative Talks			19			10
Miscellaneous Talks			18			10
Farm Programs						
Religious Programs	4	4	20	12	5	11
Miscellaneous						
Unclassified						

 $^{\rm a}{\rm WLW}{}^{\rm s}$ first full week of programming, March, 1922, was used for comparison.

of news programs now. They were composed almost entirely of agricultural items, stock market reports and weather bulletins.

Musical programs

These early musical programs--musical variety and light music--usually included a number of singers, singing groups, piano and organ solos, and other standard instruments. But occasionally they featured such unusual elements as a man who played a musical saw, a seven-year old girl singer accompanied on the piano by her mother, or a "boy soprano." Sometimes short talks or speeches also would be included.

Early drama

While there were no dramatic programs on the air during the sample week in January, 1923, WLW had broadcast four dramatic presentations by that time.

WLW was one of the very first stations to use the dramatic program form. According to the best available materials, Donald W. Riley reports, station WGY, Schenectady, New York, formed the first group "for the specific purpose of putting on plays."¹¹¹ The first play performed on WGY was "The Wolf" by Eugene Walter broadcast on August 3, 1922. All three acts of the play were given without cuts and music was played between the acts just as in the legitimate theater.¹¹² WGY broadcast plays as a regular weekly feature beginning in October, 1922.¹¹³ On February 12, 1923, KDKA broadcast the complete performance of "Friend Mary" from the stage of a Pittsburgh theater.¹¹⁴ In April, 1923, WJZ, Newark, New Jersey, broadcast "Merton of the Movies" directly from the stage of the Court Theater¹¹⁵ and also carried the first installment of "The Waddington Cipher," a detective story.¹¹⁶ But Professor Riley also notes that KDKA, Pittsburgh, might have "heralded radio drama with its experimental programs prior to the granting of its license"¹¹⁷ November 2, 1920.

lllDonald W. Riley, "A History of American Radio Drama from 1919 to 1944" (unpublished Ph.D. dissertation, Ohio State University, 1944), 17.

112 Donald W. Riley, <u>Handbook of Radio Drama Techniques</u> (Ann Arbor, Michigan: Edwards Brothers, Inc., 1946), 3.

¹¹³E. P. J. Shurick, <u>The First Quarter-Century of</u> <u>American Broadcasting</u> (Kansas City, Missouri: Midland <u>Publishing Company</u>, 1946), 73.

114 Ibid.

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115_{Riley}, "A History of American Radio Drama . . .," 19. 116_{Shurick}, 821.

117_{Riley, Handbook of Radio Drama} . . ., 3.

According to the archives of the British Broadcasting Corporation the first broadcast of radio drama in England was on February 16, 1923. However, a member of the cast of that first production says that the date was actually September 2, 1922. This first BBC program consisted of short scenes from three William Shakespeare plays--Julius Caesar, <u>King Henry VIII</u>, and <u>Much Ado About Nothing</u>.¹¹⁸ The first "full length" play was broadcast from the BBC on May 28, 1923.¹¹⁹

WLW and its first station director Fred Smith also deserve a significant place in the history of radio drama that has not, to date, been accorded to either.

On November 9, 1922, only a little over a month after the first play had been presented on WGY, a program that was a "near drama" was broadcast from WLW. On this program the one act play "A Fan and Two Candlesticks" by Mary MacMillan of Cincinnati was read before the microphone by Miss MacMillan, Fred Smith and Robert Stayman.

According to the <u>Crosley Radio Weekly</u>, this reading "got over so well" that it was "decided to continue the broadcasting of playlets and one act plays."¹²⁰ But more

¹¹⁸Val Gielgud, <u>British Radio Drama, 1922-1956</u> (London: George C. Harrap and Company, Limited, 1957), 17.

¹¹⁹Ibid., 19.

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120"Noted Musicians from Conservatory on WLW Program," Crosley Radio Weekly, I, 9 (November 20, 1922), 1. importantly, this article noted, "It is believed that the radio play has specific requirements such as simplicity and brevity, which must be given the most careful consideration."121

The following week, on November 16, 1922, Mary Sullivan Brown was presented on WLW "reading from the Balcony Scene of Romeo and Juliet."

On November 24, 1922, WLW broadcast its first real dramatic program. The play was "Matinata" by Lawrence Langner and was presented by permission of Stewart and Kidd, the publishers. The cast included Grace Adams, Emil Lewis, Fred Smith, and Powel Crosley Jr. The <u>Crosley Radio Weekly</u> said:

We realize the radio play can only be made effective if it is put over in such a way that it may be readily visualized by the radio listener. With this end in mind, we are, for the present, having some of the parts taken by those of the Crosley staff who are accustomed to talking over radio, and who can work in effects which would not occur to professional players.¹²²

WLW next presented a drama on December 15, 1922, a play entitled "What the Public Wants." On December 22, 1922, "The Shadowed Star," was presented with a cast of five; Mary MacMillan, Helen Rose, Edythe Buerkle, Carrie Weinbreckt and Rubie Scott. On January 5, 1923, another one act play, apparently unnamed, was presented and directed by John R.

> 121<u>Ibid</u>. 122_{Ibid}.

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Froome, head of the drama department of the Cincinnati College of Music. On February 6, 1923, the next WLW drama, another one act play, was given. This play was written by Mr. Froome and starred himself and his student Emil Lewis. Another original play written by a Cincinnatian, Belle MacDiarmid Ritchley, was given on February 27, 1923.

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"When Love Wakens" (note the W L W) an original play written especially for WLW by Fred Smith was given on April 3, 1923.¹²³

Richard Hughes, a Britisher, claims that a play he authored was the first radio drama ever written. Mr. Hughes states that on January 15, 1925, the BBC broadcast his drama entitled "A Comedy of Danger," and that "presumably for the first time in history anywhere in the world some sort of listening play written for sound . . . went on the air."¹²⁴ Mr. Hughes' drama was written January 11, 1924. The story was about a coal mine disaster. All the action took place in the dark because BBC officials were afraid that the audience could not understand a drama without being able to see the actors. It was even suggested by the announcer of the

123 "Radarios Included in Programs of WLW; Listeners Pleased," Crosley Radio Weekly, II, 17 (April 9, 1923), 1.

¹²⁴ "Danger: The Birth of Radio Drama," A Radio Program, British Broadcasting Corporation. (Radio tape.)

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program that listeners turn out their lights in order to better appreciate the program.¹²⁵

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British radio drama producer and historian Val Gielgud supports Mr. Hughes claim and says that the first compartively full length play written especially for radio was broadcast by the BBC in 1925.¹²⁶

By October 18, 1923, about one year after its first drama, WLW had presented 25 different dramas. This included three plays written by Crosley employees Fred Smith and Alvin R. Plough.

<u>Other developments</u>. In addition to presenting a drama about every other week, Mr. Smith and other WLW staff members were innovators of a specialized dramatic form for radio. In September of 1922, according to Mr. Smith,

we began to think of plays for radio. But we were always of the opinion that the most effective production would be the one-act play. So far as we know there was no broadcasting station sending out one-act plays at the time. During the fall we put on several with good effect.

Since this was pioneer work we made discoveries as we went along. We did incidental music to give atmosphere in a place where part of the action took place at a dance. . . It then occurred to us that an artistic hour of entertainment would be the production of a foreign play with music of its own country surrounding it.¹²⁷

125_{Richard Hughes}, "The Birth of Radio Drama," <u>The</u> Atlantic, CC (December, 1957), 145-148.

126_{Gielgud}, 28.

¹²⁷Fred Smith, "Origin and Meaning of Radario Described by WLW Announcer," <u>Crosley Radio Weekly</u>, II, 22 (May 14, 1923), 1. The first of these programs included a play by Benavente and music by Enrice Granados. Later Maetterlinck and Ibsen plays were performed. To do this, Mr. Smith took another step. He condensed the plays and introduced a "descriptionist" (now the term narrator would probably be used) to give a synopsis of the play up to "the scene to be radioed."¹²⁸ This reduced the play to the brevity Mr. Smith felt was needed to hold the attention of the radio listener and reduced the cast to two or three actors. It was Mr. Smith's feeling that more than two or three actors in a play would make it confusing for the listener to separate the voices.

The next logical step was to write plays especially for radio. This Mr. Smith did and the first, as noted above, "When Love Wakens" had background music and included vocal and whistling numbers as part of the plot. When Mr. Smith started writing or adapting plays for WLW he then began to use the dialogue to carry all the action and eventually the "descriptionist" was eliminated. Radio drama at WLW had evolved.

<u>Radario</u>. To describe the radio dramas Mr. Smith was presenting Robert Stayman, editor of the <u>Crosley Radio Weekly</u>, "invented" the word "radario" (presumably for radio and scenario). A copyright was even applied for but the word

128_{Ibid}.

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never caught on and the most frequently used term for radio dramas in the early days came to be "sketches."129

<u>Musical plays</u>. Mr. Smith even tried musical comedy plays. The first of these was "When Madam Sings," written by Alvin R. Plough, the associate editor of <u>Crosley Radio</u> <u>Weekly</u>. It was about a great opera star who would not appear before a radio microphone "because her powder puff has been mislaid and she will not disgrace herself with a shiny nose."¹³⁰ As might be imagined it was a burlesque. A second "musical playlet" entitled "When Betsy Ross Made Old Glory," was presented on June 13, 1923 (the day before Flag Day), but these musicals did not seem to catch on as well as the straight dramatic plays.

<u>Children's drama</u>. On September 26, 1923, "The Magic Journey," a special play written for children was presented. The play was written by T. C. O'Donnel, the editor of <u>Writer's</u> <u>Digest</u>, who contributed a monthly play for children to the magazine <u>Child Life</u>. The cast included "the most talented students from the Reulman School of Expression."¹³¹

129_{Ibid}.

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¹³⁰Crosley Radio Weekly, II, 17 (April 9, 1923), 1.

¹³¹Authority on Radarios Writes Play Especially for Children: Will be Broadcast by WLW," <u>Crosley Radio Weekly</u>, II, 35 (August 13, 1923), 1. Daytime readings. Dramatic readings were added to the WLW daytime schedule on September 6, 1923, by Fred Smith. Stories were taken from the "classics of world literature" and the first selection was from Guy de Maupassant. The program included piano background by Adelaide Apfel; Mr. Smith read the stories.

The Crosley Radarians. On October 4, 1923, it was announced that Helen Schuster Martin of the Schuster Martin Dramatic School henceforth would direct all of the radarios. In addition to Helen Schuster Martin a "stock company" of 14 actors was to be used on a regular basis--these were called the Crosley Radarians. The staff included Thomie Prewitt Williams of the Cincinnati Conservatory of Music as musical director. Mrs. Williams was to plan and execute all the music to be used with the dramas. However, it is William Stoess, later the WIW musical director, who is given major credit for developing special music for broadcasting to be used as background and for montages. He is recognized as one of the first to "develop this new art," as early as 1923.¹³²

Equally important, it was announced at this same time that the Crosley Radarios would now be presented every week on Thursday evenings at 10:00 P.M.¹³³

¹³²Shurick, 63-64.

133 Will Direct Radario on WLW," <u>Crosley Radio Weekly</u>, II, 42 (October 1, 1923), 1. Dramatic writing contest. The Writer's Digest, a nationally distributed magazine, held a contest beginning in May, 1923, for the three best radarios. The winners received \$50, \$30, and \$20 for first, second and third prizes, respectively, and all three were broadcast by WLW. This was one of the first and maybe the first national contest for dramatic radio scripts. Donald Riley reports that WGY held a contest "as early as 1923" but a more exact date is not given.¹³⁴

According to E. P. J. Shurick, in his book outlining radio history, WGY first held a national contest in the spring of 1925.¹³⁵

In October of 1923 WLW held a second contest for the best original radarios.

First regularly scheduled evening program

From the fall of 1922, when Fred Smith came to WLW, daytime programs were regularly scheduled at the same time five (and in one case six) times a week. But evening programs were never planned with the same regularity. Whereas daytime programs were completely handled by WLW employees, evening programs depended primarily on volunteers for talent. Artists only very infrequently appeared on the station more

134 "Magazine Offers \$100 in Prizes for Best Three Radarios," <u>Crosley Radio Weekly</u>, II, 28 (June 25, 1923), 5; and Riley, "A History of American Radio Drama . . .," 21. 135 Shurick, 81. than once a month, until the Crosley Radarians started their weekly drama, October, 1923.

However, one program had been broadcast for a full eight weeks before these dramas started and this must be classed as the first regularly scheduled weekly evening program on WIW. That program was, oddly, swimming lessons taught by Stanley Brauninger, the swimming instructor of the Central YMCA. The program began Wednesday, June 6, 1923, and was on the air for eight consecutive Wednesday evenings at 8:00 P.M. It is difficult to imagine how much swimming could be taught over the radio but note that the program came at the beginning of the summer. It probably dealt heavily with water safety, precautions, and the like.

News programs

As noted above, "late news bulletins" from the <u>Cin-</u> <u>cinnati Enquirer</u> were included as part of WIW's inaugural program on March 23, 1922. But in these early days news as we know it now did not play a part in the schedules of broadcasting stations. This was mainly because there was no news gathering source. The news services did not supply wire copy to stations as they do now. With no revenue stations could not afford to hire a staff for news reporting.

The programs during this period classified here as news and commentary **consisted** entirely of the reading of these reports as they were printed in newspapers and there was no

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interpretation or analysis as might now be included. Socalled "hard" or straight news reporting was nonexistent.

Election returns. Some special news programs were tried. On November 6, 1922, WLW had a staff member stationed with the Hamilton County Board of Elections. He telephoned returns on the Ohio gubernatorial and senatorial elections and the prohibition amendment to the station announcer who read the returns over the air. 136 This was only two years after KDKA had made broadcasting history announcing the results of the Harding-Cox election.

<u>News bulletins</u>. Regular newscasts were not a part of the early WLW programming but special news bulletins were used frequently.

In November, 1922, WLW broadcast several news bulletins one evening when part of the Cincinnati warf and four river steamers were destroyed by fire. According to the <u>Crosley</u> Radio Weekly:

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Up-to-the-minute details in regard to the spreading of the flames were broadcast before news of the fire became known through the publication of extra editions of newspapers, and long before associations were able to send dispatches to other cities.¹³⁷

136"Election Returns Will be Broadcast from WLW Station," Crosley Radio Weekly, I, 75 (November 6, 1922), 1.

137 "River Fire," <u>Crosley Radio Weekly</u>, I, 8 (November 13, 1922), 2.

Another early WLW news bulletin was the broadcasting of the description of a deaf man missing from his home and feared lost.

Probably the biggest news flash was broadcast by WLW in August of 1923. Between musical numbers played by a band, Fred Smith went to the microphone and said, "We are making an announcement that is the saddest ever given from WLW." "President Harding died at 10:30 o'clock tonight." That night Mr. Smith signed off the station, around midnight, by saying:

This day, August 2, 1923, will be a memorable one, because President Harding has just died. Do we not express the sentiment of the nation when we say--God's will be done, good night.¹³⁸

Regular news reports, however, were generally unknown in broadcasting when Mr. Smith hit upon a novel idea in 1925.

<u>Musical news</u>. Fred Smith's idea was to make his news program more interesting by interspersing the news items, which he took from newspapers and magazines, with musical numbers. After each news item was read a musical number was played, generally on the organ, which was appropriate or "as appropriate as possible" for the news story. Almost as unique as the idea was the way a radio fan magazine reviewed the program:

WLW is using a novel method to present the daily news, and while it may not be very exciting as

138"God's Will Be Done: Good Night," Crosley Radio Weekly, II, 36 (August 20, 1923), 1. excitement is measured in these days of petting parties and uncovered feminine knees, it is pretty good for so young and yet so mossy a thing as radio broadcasting.¹³⁹

Other programs

One of the earliest live musical programs on WLW in the daytime was a series of guitar lessons given by Mr. J. F. Roach. The lessons given each Friday at 1:30 P.M. beginning in December, 1922, were also obtainable on records from a music store in Grand Rapids, Michigan.¹⁴⁰

Even if it did take radio some time to evolve some of its program forms it did not take long to establish some of its traditions. On WLW's first Christmas program, December 26, 1922, Professor B. C. Van Wye of the University of Cincinnati read Charles Dickens' story "A Christmas Carol" over the air. The program was broadcast on Tuesday, December 26th because Monday was a silent night for the station. By 1964 it was difficult to imagine a Christmas season without several dramatic productions, the playing of the motion picture version, and several satirical treatments of this story on radio and television.

As publicity for the Cincinnati Fall Festival in August, 1923, WLW broadcast a "radio wedding" between Alice Hazenfield

139 "Something Novel in a Program," Popular Radio, September, 1925, 272.

¹⁴⁰"Guitar Lessons Will be Broadcast From WLW," Crosley Radio Weekly, I, 14 (December 25, 1922), 3. and William F. Mains. A beauty contest was held to choose honorary brid**ss** maids. WIP, Philadelphia, had held a radio wedding in June, 1923, and later so many other stations did the same thing that it became one of the standard publicity tricks.

In October, 1923, WLW began a regular Monday night feature of reviewing local plays. Fred Smith, Robert Stayman, and Alvin Plough were the reviewers. This was the second program to be placed regularly on the same evening at the same time.¹⁴¹ But like the first regularly scheduled evening program, swimming lessons, this did not stay on the air for any extended period of time.

Another early experiment at WLW was the broadcasting of play-by-play sports. The first attempted was the report of a boxing match held in Cincinnati. Robert Stayman attended the match and telephoned the action to Fred Smith at the studio. During lulls in Mr. Stayman's reported that Mr. Smith kept repeating "The men are dancing around the ring." "Finally," Mr. Stayman said, "an irate listener called to say he wished they'd quit dancing and fight."¹⁴²

^{141&}quot;Theatrical Reviews Being Broadcast by WLW," Crosley Radio Weekly, II, 44 (October 15, 1923), 3.

^{142&}quot;Broadcast Random Affairs in Early Days, Pioneers Say," <u>Cincinnati Enquirer</u>, March 2, 1947, III, 14.

Programs during the 1925-1926 season

In January, 1926, WIW was broadcasting more than 40 hours a week--or about twice as much as in the same month in 1923. The station was now on the air six nights a week, Friday being the "silent night" in Cincinnati. Still WIW did not broadcast a complete schedule every night--signing off at 9:30 P.M. on Sundays and at 10:00 P.M. on Saturdays. The station was also off the air from 9:00 P.M. to 10:00 P.M. on Monday and Thursday nights.

Programs in the musical variety category accounted for about one-third of the total evening schedule. Light music and music programs also occupied a large part of the schedule. New program formats, not seen in the 1922-1923 season sample, included minstrel-type hillbilly variety, drama, interviews, and talks. One 30-minute general drama was presented every Saturday night and an action-adventure drama intended for children was also broadcast on Saturday. The only evening news programs were <u>Musical News</u> described above, and the U.S. weather forecast. Other than music, the largest general categories of programs broadcast were informative and miscellaneous talks, and religious programs (see Table 1).

During the daytime light music dominated most of the schedule--all of it either piano or organ music. News programs consisted entirely of reports of the weather and river stages. The second largest general category of programs in the daytime was talks. Talks on health, cooking, thrift, and even French lessons were included. Monday through Friday programs of physical exercise (with musical accompaniment) and devotions were also broadcast. Eleven quarter-hours of religious programs were presented during the week, primarily on Sunday afternoon (see Table 2).

Late night programs, a general variety show and a musical variety show, were broadcast on Wednesday and Thursday nights after midnight (see Table 3).

During the season of 1925-1926 musical variety programs accounted for more than one-quarter of all WLW programming. Light and concert music programs represented another 25 per cent of WLW's programs. The other most numerous programs were in the informative talks, miscellaneous talks, news and commentary, and religious categories (see Table 4).

Sources of programs

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Except for a few special events broadcast from the WEAF Network all of the programming on WLW was originated by the station. During the sample weeks in 1922, 1923, and 1926, 100 per cent of the broadcast time was originated by WLW (see Table 5).

Until a remote line was completed to the Sinton Hotel in February, 1923, all WLW programs were originated in the studio. By the season of 1925-1926 at least eight musical variety programs and one general variety show were originating TABLE 5. SOURCES OF WLW PROGRAMMING, 1922, 1922-1923, AND 1925-1926

Figures below show the percentage of WLW programming originated by the station or obtained from networks and transcriptions. The percentages were computed on the basis of the number of minutes of programming used from each of the sources^a during a sample week in January of each year.

Sources of Programs	<u>1922^b</u>	<u>1923</u>	<u>1926</u>
EVENING PROGRAMS			
Originated by WLW	100%	100%	100%
DAYTIME PROGRAMS			
Originated by WLW	100%	100%	100%
LATE NIGHT PROGRAMS			
Originated by WLW			100%
ALL PROGRAMS			
Originated by WLW	100%	100%	100%

^aPrograms which were originated by the networks and carried on WLW at a different time or day by transcription or delayed recording were tabulated under the category of the originating network, regardless of whether the recording was made by the network, by WLW, or by the sponsor, agency or some other organization. All programs which were carried on the networks originating from WLW were tabulated under the category of originated by WLW.

^bWLW's first full week of programming, March, 1922, was used for comparison.

outside of the WLW studios each week--from the Hotel Gibson and Castle Farm. From time to time other programs were arranged from other hotels and entertainment places. Hotel orchestras which were used on the air changed frequently.

Phonograph records and piano rolls were used heavily during the first few months of broadcasting by WLW, but after becoming a class B station, June, 1923, only live programs were broadcast.

Programming

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Early programming conceptions. From the very first day of broadcasting WLW's programming was somewhat defined by the license granted by the commerce department. As reported above, WLW in 1922 was to broadcast "entertainment and like matter only" on 360 meters and "market and crop estimate reports, also weather forecasts and bulletins" on 485 meters.¹⁴³ In announcing its regular program schedule in an advertisement in the <u>Cincinnati Enquirer</u> on March 22, 1922, the Crosley Manufacturing Company state more specifically that WLW's programs would be "news, sports events, lectures, information, music and all forms of entertainment.¹⁴⁴

But according to Robert Stayman and Robert Cooper, the act of programming until August, 1922, consisted entirely of

¹⁴³McDonald, 1.

144 Cincinnati Enquirer, March 22, 1922, 11.

arranging for guest artists to appear on the station or "grabbing the first record or piano roll in sight."

When Fred Smith joined the station he began to give thought to programming. He started by setting up a definite schedule. He wrote continuity for programs (telling the story of an opera between records of major arias).

By October, 1922, Mr. Smith conceived what might be described as an early application of block programming. He arranged for "special" nights, naming them after the organization that supplied the talentor gave them some theme. For example in October and November of 1922 these programs included: "Radio Party Night," each family who owned a receiver was to invite as many guests as they could accommodate to their home to "listen in"; "Hoosier Night," all the guest artists were from Indiana and the program included a special poem saluting the state; "Hotel Sinton Night," with talent supplied by the hotel; and "Willis Music Company Night." All other evening programs were labeled "Miscellaneous." Even in January, 1922, The Crosley Radio Weekly still announced that the artists for each evening program "have arranged for their part of the programming."

<u>WIW as a class "B" station</u>. WIW was made a class "B" station by the commerce department in June, 1923--these were considered the prestige stations with higher power and better programs. Of the more than 500 stations operating in the

United States at the time, only 39 were so designated. Thirty-seven regular stations were made class "B"; two special stations were also designated class "B"--KDKA and the Naval station at Arlington, Virginia, NAA. This called for changes, especially in the daytime, to be made in the WLW schedule. The <u>Crosley Radio Weekly</u> announced: "Placing of station WLW in Class B necessitates radical changes in the day concerts." "No more 'canned' music will be broadcast." "This includes phonograph and piano records and all other music that is produced mechanically."¹⁴⁵

The importance of music in programming. Fred Smith, rather prophetically even if floridly, stated that he thought the place and content of broadcast programming would be in the future. In September, 1923, he wrote:

The nature of radio programs eventually will follow the demands of economic conditions, which in other words is but the demand of the public. Radio is on the right track. It has found its own. The public will demand of radio that it be a joy bringer. The basis of radio programs has established itself: it is music. Music is the most etheral of the arts, and can do more to stimulate spontaneous joy and happiness than anything which impresses human sensibilities. Music is audible sunshine.¹⁴⁶

145"WLW in Class B; Honors Conferred on Crosley Station," Crosley Radio Weekly, II, 25 (June 4, 1923), 1.

¹⁴⁶Fred Smith, "Real Value of Broadcasting Lies in the Dissemination of Culture; Studio Director of WIW Writes," Crosley Radio Weekly, II, 39 (September 10, 1923), 1. <u>Pleasing the greatest number</u>. About a month later studio director Smith, explained that he had just seen the movie "The Covered Wagon," and this had convinced him that while WLW had presented foreign drama and some original plays it had not yet really touched anything "distinctively American. "¹⁴⁷ "The Covered Wagon" was considered to be the "first really big Western" and set the fashion for all Western drama to follow.¹⁴⁸ He promised that WLW would now try to concentrate on American dramas. Programming to Mr. Smith meant arranging broadcasts "in a manner gratifying to all humanity. . . . "¹⁴⁹ He said:

It is therefore apparent that the task of the Radio Impressario is to find for the thousands of human ears that pick up programs he arranges, music and speech of a character that will bring constantly to the greatest per cent possible of his auditors, amusement, information, instruction, and inspiration to live up to the noblest impulses in the fragile mechanism of the human soul.¹⁵⁰

Summary

By the end of 1926, while there were still many important changes in radio programs formats and radio programming to come, the pattern had been set. It had been a period of

147 Fred Smith, "Radio Fans Asked to Suggest Greatest of American Dramas," <u>Crosley Radio Weekly</u>, II, 42 (October 1, 1923), 4.

148 William K. Everson, "The 60-Year Saga of the Horse Opera," New York Times Magazine, April 14, 1963, 74.

¹⁴⁹Fred Smith, "Radio Music Must Please Vast Throngs," Crosley Radio Weekly, I, 5 (October 23, 1922), 1.

150_{Ibid}.

experimentation and development at WLW. Naturally, all of this did not take place in a vacuum. Many other stations did as much experimenting as did WLW. Many of the more important stations, like WEAF, WJZ, KDKA, WJR, WMAQ, WSM, WLS, WSB, WGN, WTAM, WGY, KYW, KFI, KQW, and maybe a score of other stations, were trying drama, and other programs forms paralleling the developments at WLW. The experimentation carried on at smaller stations was also important in some areas.

The trend, however, was apparent--radio programming was growing, slowly and not without difficulty, from a plaything to a business.

To Fred Smith the real value of broadcasting would be found "in the dissemination of culture."¹⁵¹ Mr. Smith's definition of culture is not known. But if culture is considered to be that which "embraces all modes of thought and behavior that are handed down by communicative interaction,"¹⁵² then in 1923, Mr. Smith had correctly predicted the place of broadcasting in our society.

IV. The Audience, 1922-1926

When Powel Crosley Jr. was operating his first amateur station and playing phonograph records he frequently asked anyone who heard him to telephone the Crosley home. The

¹⁵¹Smith, Crosley Radio Weekly, II, 39, 1.

¹⁵²Kingsley Davis, <u>Human Society</u> (New York: The Macmillan Company, 1956), 3.

normal range of the first station was probably about five miles. Mr. Crosley is reported, however, to have received a call from Troy, Ohio about 55 miles away.¹⁵³

Emphasis on DX-ing

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As was noted above, during this period many listeners were not interested in programs at all but concentrated on receiving as many distant stations as possible. In March of 1922 a Crosley Manufacturing Company advertisement in the <u>Cincinnati Enquirer</u> asked all who heard WLW's inaugural program to write the station or the newspaper.¹⁵⁴ The total number of responses received was not recorded but there were letters from as far away as Maine, Connecticut, Michigan, Wisconsin, and Colorado.¹⁵⁵

Contests

As early as November, 1922, WLW conducted a contest to seek comments on the station's programming. Contestants were to write letters of less than 200 words of a "descriptive and impressionistic nature." 156 A prize of a book was awarded

¹⁵⁴Cincinnati Enquirer, March 22, 1922, 11.

155 Cincinnati Enquirer, March 24, 1922, 16.

156 "Great Amount of Interest Is Shown in Contest Conducted from WLW; Books Are Being Awarded as Prizes," <u>Crosley</u> <u>Radio Weekly</u>, I, 9 (November 20, 1922), 5.

¹⁵³"Cincinnati Giant of the Air: WIW 20 Years Old This Week," <u>Newsweek</u>, XVII (April 14, 1941), 66.

to the writer of the best adult letter and the best juvenile letter. One of the winners was from Vallejo, California. On the evening of January 4, 1923, it was announced on WIW, that a free box of candy would be sent to the first sender of a telegram from each state. The station made two announcements of the contest--one at 10:15 P.M. and one at 11:15 P.M. The list of winners published in the <u>Crosley Radio Weekly</u> shows that entries were received from 42 states, the District of Columbia and three **prov**inces of Canada.¹⁵⁷ At the time WIW was probably using about 100 watts of power.

Audience mail

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Letters from listeners published in the <u>Crosley Radio</u> <u>Weekly</u> came from as far away as California, Maine, Florida, Washington, Panama, Cuba, Mexico, Burmuda and the West Indies. No doubt the editors of this Crosley publication took special care to show the great distance over which listeners heard WLW, especially when Crosley receiving equipment was used. Nonetheless, there were probably at least occasional listeners to WLW in every state in the Union at this time.

<u>Crosley Radio Weekly</u>, which was sent free to any listener requesting it, had a circulation of over 25,000 copies per week in 1923. Later a subscription fee was

157"Great Interest Is Aroused by Candy Contest at WIW, Crosley Radio Weekly, II, 3 (January 15, 1923), 1.

charged, the magazine was aimed more at radio set distributors, and the title was eventually changed to <u>The Crosley</u> <u>Broadcaster</u>.

The "Lightning Bugs"

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> WLW even promoted a fan club for itself, called "The Lightning Bugs." There was no membership fee and the only requirement was that members "live the life of lightning bugs, coming forth at nightfall, or in time to hear the radio concerts from WLW. . . . "158 Special pins were made up and sent out to more than 10,000 members. It was later suggested that it was the responsibility of members to invite their friends over for "radio parties."

Potential audience

According to the <u>New York Times</u>, the best estimate indicated that by September, 1925, there were about 124,700 homes equipped with radio sets within a 100 mile radius of Cincinnati. This means that about 14 per cent of all homes in the area had receivers.¹⁵⁹ But other than to state that most of these homes probably spent some time each month listening to WLW, it is impossible to even guess at the size of the WLW audience.

¹⁵⁸"Lightning Bugs Uniting Under Crosley Banner," Crosley Radio Weekly, II, 1 (January 1, 1923), 1.

¹⁵⁹"43 Per cent of Nation's Population Reached by Twelve Broadcasters," <u>New York Times</u>, September 13, 1925, XI, 5:1.

Audience preferences

It is possible to state, however, that the WLW staff soon realized it must become responsible to audience preferences. Robert Stayman states that the telephone "provided the 1922 version of the Hooperatings." Listeners asked for special musical numbers, suggested topics for talks, and commented on "about everything."¹⁶⁰

As noted above, studio director Fred Smith felt that radio had an obligation to broadcast programs with a wide appeal. The station and the Crosley Radio Weekly frequently sought criticism and suggestions from listeners.

In the first six months of broadcasting, during the daytime WIW would often "stand by" while listeners telephoned in their requests for specific phonograph records or types of music. Mr. Smith was quite upset on one occasion, when after playing opera records, every request but one was for jazz.¹⁶¹ He then played jazz records.

160<u>Cincinnati Enquirer</u>, March 2, 1947, 14. 161<u>Giddings</u>, 5.

CHAPTER IV

THE PERIOD OF RAPID GROWTH, 1927-1933

The period described below, 1927-1933, saw the real beginnings of commercial radio, the organization of permanent national networks, and the rapid expansion of program types. For WLW this period begins with the station's affiliation with NBC's Blue Network, includes an increase to 50 kilowatts power, and ends with preparations for experimental operation at 500,000 watts of power.

I. Broadcasting, 1927-1933

Stations

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During this era the number of stations did not increase appreciably. There were about 530 stations in June, 1926; which increased to 620 by November, 1928, and remained about the same through the end of 1933. However, about one-third of the stations on the air in 1930 were new since 1926. The total number of stations remained steady because a number of stations returned or failed to renew their licenses.

¹Harrison B. Summers, <u>Programs and Audiences</u> (Columbus, Ohio: Department of Speech, Ohio State University, 1961), RR-04-e.

Of the 620 stations on the air in November, 1928, only 295--or less than half--were authorized to operate full-time. The others all operated on a share-time basis. At this time there were no daytime only stations.

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Only about ten of these 620 stations used as much as 50 kilowatts of power. More than 500 of these stations used 250 watts or less.²

Congress had finally passed the Radio Act in 1927 and created the Federal Radio Commission. A federal district Court in 1926 declared that the Secretary of Commerce had no power to refuse a license to anyone who wanted to operate a station. Chaos reigned and Congress was forced to take immediate action.

The new Federal Radio Commission, with adequate powers of enforcement, required that stations operate for a specified minimum of hours each week and demanded careful adherence to assigned frequencies. The new regulations caused about 150 stations to cease operations. Many of these had been operated by educational and religious institutions which were unable to finance the changes in equipment required by the new commission.

Stations, generally, sought increased operating power to render a better service to the public. By November, 1928, eight stations were using 50 kilowatts full-time and by 1933

²Computed from U.S., Federal Radio Commission, <u>Second</u> <u>Annual Report</u> (Washington, D.C.: Government Printing Office, 1928).

more than a score were using that much power. Most of the "bigger" stations--of which there were about 50--by this time were using at least five kilowatts. In 1928 the FRC granted power increases to some 200 stations.

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More importantly, where stations operated only a few hours each day in 1926 and had shared their frequency with one or more other stations, by 1934 nearly 60 per cent of the stations were licensed for full-time operation. The typical metropolitan station by 1934 was operating about 125 hours a week as compared with 40 hours or less a week in 1926.

The new Federal Radio Commission had created classes of stations and classes of channels by 1928. It created clear channels, regional channels and local channels. In general, the clear channels were reserved for single powerful stations designed to serve a very large area. Stations on the regional channels were to serve metropolitan areas and some surrounding country side. Stations placed on the local channels were intended to serve single communities. To accomplish this the commission ordered a general reorganization of frequency and power allocations beginning in May, 1927. However, most of the clear channel and regional channel stations designated in this period were those stations which had been in a "prestige" position before the creation of the commission.

Also during this time reliable and more sophisticated studio equipment was introduced. Most stations added

directional, ribbon microphones and many stations added turntables with electronic pick-ups. A transcription service was introduced by World Broadcasting Company and subscribers were provided with turntables to play 33 1/2 revolutions per minute transcriptions.

Gleason Archer sums it up by saying that by 1926,

The pioneering stage of a great industry had already passed. Hundreds and even thousands of would-be broadcasting tycoons had entered the field in the last four years. Every one of them had spent staggering sums to equip his radio station, only to discover that it cost thousands of dollars every month to maintain it. More than half of those who had tried this expensive gamble had been forced to quit it. ...3

It was now clear that broadcasting was becoming a business; indeed, it was growing into a very big business.

Advertising. In 1927 the total gross revenue of the embryonic radio broadcasting industry was only \$4,820,000. In the succeeding years it grew dramatically to \$14,100,000 in 1928, \$40,500,000 in 1930 and \$61,900,000 in 1932. Radio revenues took a slight dip in 1933 to \$57,000,000.⁴ In 1935, the first year for which radio revenue figures were tabulated by the FCC, radio grossed \$79,617,543.⁵ Between 1928 and 1935

³Gleason L. Archer, <u>History of Radio to 1926</u> (New York: The American Historical Society, Inc., 1938), 369.

⁴Herman S. Hettinger (ed.), "New Horizons in Radio," <u>Annals of the American Academy of Political and Social</u> <u>Science, CLXXVII (January, 1935), 9.</u>

⁵"Radio Time Sales 1935-1961," <u>Broadcasting</u>, February 18, 1963, 71.

the advertising revenue of newspapers fell almost 50 per cent and personal disposable income in the U.S. was halved.

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In addition to network and local advertising on radio stations, non-network national advertising (national spot) was developed in 1930 and provided additional revenue for stations.⁶ But the major source of income for stations during this period was from network programs. In 1929 about 80 per cent of the total radio revenue went to the national networks. However, by 1935 while national networks still accounted for one-half of the total time sales; 33 per cent and 17 per cent was local and non-network national spot, respectively.⁷

Before 1926 there were practically no commercial stations but by 1929 there were probably no more than 30 or 40 non-commercial stations remaining. However, only a very few stations made any profit at all for their owners. Many stations during this period were still operated by licensees who were primarily engaged in other businesses and considered that their radio station was just a service to the public. For example, in 1931 the total expenditures by all stations in the U.S. exceeded their combined revenues by about \$250,000 and more than one-half of all stations had gross

⁶Herman S. Hettinger (ed.), "Radio: The Fifth Estate," <u>Annals of the American Academy of Political and Social</u> <u>Science</u>, CLXXVII (January, 1935), 9.

7<u>Broadcasting</u>, February 18, 1963, 71.

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revenues of less than \$3,000 a month.⁸ During the whole period from 1927 to 1933 probably half or less of all U.S. stations received enough revenue just to cover their operating expenses.

Another change took place during this period in the form and content of commercial announcements. The first commercial programs on networks and on WLW promoted their products by simply announcing that the program was brought "to you by the courtesy" of the sponsor.⁹ There were no commercial announcements as such. Often the show took its name from the sponsors product to give an extra reminder; such as the <u>A & P Gypsies</u>, <u>Crosley Follies of the Air</u>, <u>Collier's Hour</u>, <u>Royal Vagabonds</u> or the <u>Maxwell House Cotton</u> Queen.

The general economic depression that started in the United States in 1929 had an effect on radio advertising. Stations and networks alike began accepting "selling" type commercials. Products that would not have been generally accepted on radio before were able to purchase time. These included laxatives, deodorants, funeral homes, and so-called personal products. Religious organizations and even astrologers sponsored programs in attempts to solicit funds. Also it has been estimated that at least one-third of the

^OHettinger (ed.), <u>Annals</u>..., CLXXVII (January, 1935), 9.

⁹Summers, RR-04-e.

radio stations at this time began accepting "PI" (cost-perinquiry) advertising. Under this arrangement the sponsor did not pay the station for the time he used but gave the station a certain fee for each listener who ordered the product directly from the station.¹⁰ From the figures above, it can also be seen that by this time stations were accepting "spot" business from national advertisers for commercial announcements inserted between network programs. During this period participating programs were also begun on many stations so the stations could carry more national spot advertising. Usually these were homemaker, farm information, hillbilly or light music shows; a few stations started participating programs of recorded music.

<u>Networks</u>. The NBC Red and NBC Blue networks were both operating by January, 1927. The CBS network began operating in September, 1927. The networks' affiliated stations were all in the North East until NBC began permanent coast-tocoast service in December of 1928. By the end of the period considered here each of the networks had from 80 to 120 affiliates.

Programs

As was noted above, this period saw the rapid expansion of types of program formats used--both on the networks and at local stations. This growth is too involved to

10 Ibid.

examine here more than briefly but some of the developments will be noted.

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Programs on the networks now were carefully timed and evening programs were nearly all 30 minutes or an hour in length. In the season of 1928-1929 there were about ten daytime programs broadcast on an across-the-board basis four, five, or six times a week. All other daytime programs were broadcast once a week.

The large majority of the evening programs in 1928-1929 were musical programs. Daytime programming was about three-quarters talk and one-quarter music. One 15-minute drama was presented in the daytime on a once-a-week basis.

By the 1932-1933 season musical programs and in particular musical variety were still the most popular program fare in the evening. About one-half of all evening programs were musical and 50 per cent of these were of the musical variety type. Nearly one-third of the musical programs were in the concert music category. But the three networks combined were also producing more than 30 dramatic programs as well. Variety programs--other than the musical variety type--were also becoming more popular.

The networks' daytime schedule, by the 1932-1933 season, still was composed primarily of light music and talks but it did have variety, drama, and even two news

programs.¹¹ It is impossible, here, to trace the development of all the new types of program introduced on the networks between 1927 and 1933. But the following list, with examples, prepared by Harrison B. Summers does give a systematic outline of the new types of programs introduced on the networks each season:

Season of 1926-1927

General Variety - Eveready Hour (different type material each week) Concert Music - Atwater Kent Hour, Cities Service Musical Variety - A & P Gypsies, Cliquot Club Eskimos Light Music - Jones & Hare, Trade and Mark News & Commentary - Frederick Wm. Wile (once a week) Religious Talks - Rev. S. Parkes Cadman, Rev. Dan Poling Informative Talks - Betty Crocker, Dr. Royal S. Copeland

Season of 1927-1928

Anthology Drama - <u>Collier's Hour</u> (Short Stores from <u>Collier's magazine</u>) Light Drama - <u>True Story Hour</u> Informative Drama - <u>Biblical Dramas</u>, <u>Great Moments</u> <u>in History</u> Entertainment Talk - <u>Cheerio</u> Forums and Discussion - <u>Voter's Service</u>

Season of 1928-1929

Hillbilly Variety (minstrel-type) - Dutch Masters Minstrels

¹¹Harrison B. Summers, <u>A Thirty-Year History of</u> <u>Programs Carried on National Radio Networks in the United</u> <u>States, 1926-1956</u> (Columbus, Ohio: Department of Speech, Ohio State University, 1958), 1-36.

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Season of 1929-1930
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Commedy Variety - <u>Cuckoo Hour</u>, <u>Nitwit Hour</u> Semi-Variety - <u>General Electric Hour</u> (symphony, with Floyd Gibbons talk) General Drama - <u>Radio Guild Dramas</u> (daytime) Comedy Drama - <u>Amos 'n' Andy</u> Action-Adventure Drama - <u>Empire Builders</u> Crime-Detective Drama - <u>True Detective Mysteries</u>, <u>Sherlock Homes</u> (1930-1931) Children's Drama - <u>Adventures of Helen and Mary</u> Story-telling for children - Lady Next Door

Season of 1930-1931

Vaudeville Variety - <u>Rudy Vallee Varieties</u> Anthology "Prestige" Drama - <u>First Nighter</u> Patter-dialogue - East and Dumke's <u>Sisters of</u> <u>the Skillet</u> News and Commentary - <u>Lowell Thomas</u> (five-times-aweek)

Season of 1931-1932

Action-Adventure Serial Drama - Little Orphan Annie Women's Serials - Clara, Lu & Em, Myrt & Marge (evening) Documentary Drama - March of Time

Season of 1932-1933

Broadway-Hollywood Gossip - Walter Winchell Women's Daytime Serials - <u>Clara, Lu & Em</u> (February, 1932), <u>Vic & Sade</u>, and <u>Betty & Bob</u>

Season of 1933-1934

Hillbilly Variety - <u>Corn Cob Pipe Club</u>, <u>National</u> <u>Barn Dance</u> General Variety - <u>Breakfast Club</u> (daytime, low budget) Western Drama - <u>Bar X Days</u>, <u>Lone Ranger</u> Human Interest - <u>Court of Human Relations</u>¹²

12 Summers, Programs and Audiences, RR-04-e - RR-04-f.

There, of course, would be many other developments and innovations in programming after the season of 1933-1934. But certainly the period from 1927 to 1933 must be regarded as the era of the most rapid invention and development of program forms.

At local stations even more than on the network, music remained far and away the major component of programming. A study of nine major American radio stations from 1925 to 1934 by William Albig reports that during that period about 70 per cent of all program time was music of various types. About 25 per cent of the time was taken up by talk features, and drama (including story reading) averaged less than five per cent. From 1929 to 1934, this study reports, there was a slight but steady decline in the amount of music used on stations--from about 75 per cent to 65 per cent. And over that period there was a corresponding increase in the amount of drama from none in 1925 to about 8 per cent of program time in 1934.¹³

Other developments on the local level were important at this time. As was noted, only about half of all the stations had enough revenue to cover operating expenses and only a veryfew were showing any profit. The need to increase their revenue led many station executives to carry types of

¹³William Albig, Public Opinion (New York: McGraw-Hill Book Company, Inc., 1939), 344-347. (The stations were WEAF, WOR, WJZ, WAAB, WGN, WDAF, WMAQ, WEBM, and KYW.)

programs intended primarily to produce money for the station. Probably as many as one-third of the stations on the air at the time--especially the smaller stations--allowed religious programs which directly solicited money on the air. Some other stations carried astrologer or "advice" programs on the air which sought money from listeners for this "advice." This ended about 1935 after the Federal Communications Commission ordered a hearing for a station carrying an astrologer program.¹⁴ Maybe as many as half of the U.S. stations also carried programs by local hillbilly troupes. Many of these were sponsored by Crazy Walter Crystals, a laxative. Stations featured the music of local orchestras and small "combos" as regular features. Participating programs of homemaker talk, farm information, and occasionally recorded music were introduced by stations as an additional method of obtaining sponsors who could not or would not purchase entire programs. Many stations had begun some sort of regular newscast by this time--usually a five-minute report. News was taken directly from newspapers and magazines.¹⁹ Probably a few of the larger stations, especially those affiliated with or owned by newspapers, had more complete news programs.

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¹⁴Harrison B. Summers <u>et al.</u>, <u>Federal Laws</u>, <u>Regula-</u> tions and <u>Decisions</u> Affecting the <u>Programming</u> and <u>Operating</u> <u>Policies of American Broadcasting Stations</u> (Columbus, Ohio: Department of Speech, Ohio State University, 1962), V-C-O4. ¹⁵Summers, <u>Programs and Audiences</u>, RR-O4-g.

Audience

In June, 1927, Federal Radio Commissioner O. H. Caldwell estimated that there were about 6,000,000 radio receivers in the United States.¹⁶ By the fall of 1929 there were approximately 9,000,000 radio homes, or about 30 per cent of the U.S. homes had a receiver. In spite of the depression, in fact probably because of it, the number of radio equipped homes continued to grow rapidly. So by September, 1935, there were 22,000,000 radio homes--about two-thirds of all U.S. households.¹⁷ One explanation that has been offered for the rapid growth in radio homes suggests that people turned to radio for free entertainment because they did not have the money to spend on diversions out of the home.

On March 1, 1930, the Cooperative Analysis of Broadcasting (CAB) commenced as the first organization to provide national ratings of radio programs. Archibald Crossley, well-known for his marketing research, devised the CAB method which used a telephone recall technique.

CAB ratings were generally sedured in February or April by telephone calls made in from 28 to 36 major markets.

In the season of 1930-1931 the most popular evening programs, for which ratings were available, were Amos 'n'

17Summers, Programs and Audiences, RR-04-c - RR-04-d.

¹⁶ "Commissioner Assures Air Public Conditions Will Improve," <u>New York Times</u>, June 19, 1927, III, 14:7.

<u>Andy</u>, <u>Rudy Vallee Varieties</u>, and the <u>Atwater Kent Hour</u>. The comedy drama <u>Amos 'n' Andy</u> program had a national rating of 53.4 as reported by CAB. The former two programs both had ratings above 30. General variety and musical variety programs consistently had the highest program ratings. In the season of 1931-1932, <u>Amos 'n' Andy</u> retained a very high rating. The three other most popular evening programs were <u>The Eddie Cantor Show</u>, <u>Rudy Vallee Varieties</u>, and <u>The</u> <u>Goldbergs</u>, a women's serial type program but presented in the evening.

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<u>Amos 'n' Andy</u> remained popular in 1932-1933 but was outdistanced by four comedy variety, two general variety, and one minstrel programs. The four highest rated evening programs were comedians Ed Wynn, Eddie Cantor, Jack Pearl and the <u>Maxwell House Show Boat</u>.

Comedians continued to be very popular in the season of 1933-1934. The highest rated comedy programs were <u>Amos</u> 'n' Andy, <u>Burns and Allen</u>, <u>The Eddie Cantor Program</u>, <u>The Joe</u> <u>Penner Program</u>, and <u>Ed Wynn</u>, the <u>Texaco Fire Chief</u>. The only other evening programs getting compærable high ratings were <u>Rudy Vallee Varieties</u>, <u>Paul Whiteman Revue</u> and <u>The Maxwell</u> <u>House Show Boat</u>. During this season a once-a-week drama for the first time received an average rating of above 30. It was <u>First Nighter</u>.

The most popular daytime programs during this era, although ratings are certainly not available for all programs, were <u>Gene & Glen</u> (songs, patter), <u>Cheerio</u> (inspirational talk, organ music), <u>Betty & Bob</u> (a serial drama), <u>Little Orphan Annie</u>, and Walter Damrosch's <u>NBC Music</u> <u>Appreciation Hour</u>.¹⁸

II. The Station, 1927-1933

The failure of the Radio Act of 1912 and the lack of any enforcement by the Secretary of Commerce following the Zenith decision in 1926 is illustrated by the following note from the commerce department to WLW in September, 1926. WLW had, apparently, sought authority to conduct some experiments with various wavelengths. The Department of Commerce replied:

. . . because the fact that the Attorney General recently ruled that the Department of Commerce has very limited authority in regards to radio stations, the Bureau of Navigation considered it unnecessary to issue licenses. The license for station WLW furnishes you with sufficient authority to conduct any experiments on any wave other than 600 to 1600 meters, regardless of the power you use. Although the call letters WLW are assigned to your station, you may if you so desire, use your own means of differentiation between stations, such as using call letters WLW-1 and WLW-2, etc.¹⁹ [Emphasis mine.]

Federal Radio Commission formed

On February 23, 1927, a new radio act was passed. Twelve different bills had been introduced in the Senate or

¹⁸Summers, <u>A Thirty-Year History</u>..., 19-42.

¹⁹J. M. McDonald, <u>Cincinnati Broadcasting History</u>, March 20, 1941, 1. (Manuscript from WLW files.) the House between 1921 and 1927, which, if passed, would have replaced the Radio Act of 1912 with improved legislation. There were also four additional bills that would have amended the law, but none had been passed.

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The White-Dill Act, finally passed when the situation became impossible, was the direct ancestor of a bill introduced by Representative White of Maine in January, 1923.

The act created a Federal Radio Commission of five commissioners. The commission was to serve as the original licensing authority for a period of one year after which it would become an appellate body serving under the secretary of commerce. It, however, was extended several times and on December 18, 1929, the FRC was finally made a permanent body and took its place as an independent regulatory commission. In 1934 a new Communications Act was passed by Congress creating the seven member Federal Communications Commission. The new act was almost identical to its predecessor and the FCC took over from the FRC with no break in continuity.²⁰

<u>WLW given temporary license</u>. In order to keep the existing stations on the air in April, 1927, the FRC issued temporary licenses to all stations that replied to a commission questionnaire asking about station facilities.

²⁰Lawrence W. Lichty, "A Study of the Careers and Qualifications of Members of the Federal Radio Commission and the Federal Communications Commission, 1927 to 1961" (unpublished Master's thesis, Ohio State University, Columbus, Ohio, 1961), 18-41.

The licenses of a number of stations were deleted when they did not reply, presumably their owners were no longer operating the stations. WIW was issued one of those temporary licenses.²¹

WIW moved to 700 kilocycles

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The FRC set about almost immediately "cleaning up the broadcast situation."²² New frequency assignments were announced for 694 stations. Wednesday, June 1, 1927, at 3:00 P.M. WLW moved from 710 to 700 kilocycles. This new frequency was shared with WMAF, Dartmouth, Massachusetts, and KFBU, Laramie, Wyoming.²³ WMAF operated only in the summer months and later was deleted completely. KFBU later was moved to another frequency. The FRC steadily consolidated stations and deleted some completely, thus reducing the total number of radio facilities. For example, in May, 1927 there were 21 stations in Cincinnati. Under the new allocations Cincinnati had only four stations.²⁴

"The Nation's Station"

There had been a number of persons pressing for higher power for stations. This was one way to overcome the

²¹U.S., Department of Commerce, "List of Broadcasting Stations Issued Temporary Permits," <u>Radio Service Bulletin</u>, 121 (April 30, 1927), 6.

²²U.S., Federal Radio Commission, <u>First Annual Report</u> of the Federal Radio Commission (Washington, D.C.: Government Printing Office, 1927), 1.

23"694 Radio Stations Get Reallocations," <u>New York</u> <u>Times</u>, May 15, 1927, IV, 18:6. interference of man-made and atmospheric noise and the interference of other stations. It was felt that more power would provide listeners with a better radio signal. There were many rural areas and small communities that received very poor or no radio service at all. Higher power would bring service to more of these people.

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As early as July, 1925, Powel Crosley Jr. had said:

I am looking forward to the day when first class broadcasting stations will use from 50 to 100 kilowatts. I believe that this is as essential as it was for the commercial companies figuratively to boost the power of the original one-half kilowatt used by Marconi when he sent the famous letter "S" across the Atlantic Ocean to 50 kilowatts and later, to 200 kilowatts, for satisfactory transoceanic communications. . .

The quality of service rendered by the high powered stations should be recognized by the Department of Commerce in assignment of wavelengths, and this recognition should necessarily have coupled with it, certain requirements as to quality of service. . . There must be more recognition of quality of service and priority than there has been theretofore. First class stations should not be asked to divide time with third class ones. . . Though still untried. I believe more strongly than ever in super-power.²⁵

In July, 1925 while WLW was one of only ten stations using five kilowatts in the U.S., WGY Schenectady, New York, was experimenting with 50 kilowatts. WGY was regularly licensed to use 3.5 kilowatts but experimented with the higher power on Saturday and Sunday nights. KDKA,

²⁴ "New York Area Has 80 Stations," <u>New York Times</u>, May 15, 1927, IV, 18:6.

²⁵ "Interesting Things Interestingly Said--Powel Crosley Jr.," <u>Radio Broadcast</u>, VII (July, 1929), 341. Pittsburgh, was occasionally using up to ten kilowatts at this same time.²⁶ Beginning on November 9, 1925, WJZ's new facilities at Bound Brook, New Jersey, also began testing with as much as 50,000 watts. Both the WGY and WJZ tests demonstrated that "reception was immeasurably more satisfactory on the high power.²⁷ Except for a few listeners very near the transmitters there was no interference with the reception of other stations caused by this operation at 50 kilowatts.

As was noted in the previous chapter, in August, 1926, Powel Crosley Jr. announced that WLW would purchase a 50 kilowatt transmitter for about \$250,000. The Western Electric facility was to be installed in a new fireproof building to be constructed at the Harrison, Ohio, site.²⁸ This would be the first high-powered broadcasting transmitter manufactured by Western Electric.

<u>A clear channel</u>. Since 1923 the Department of Commerce had recognized, in principle, the idea of certain frequencies to be used by only one high powered station in the U.S. It had set aside 40 such channels for this purpose, on November 11, 1928.²⁹

²⁶"Broadcast Miscellany," <u>Radio Broadcast</u>, VII (December, 1925), 181.

²⁷Archer, <u>History.</u>, 366-367.

28"Station WLW Will Have High-Power Equipment," <u>New</u> <u>York Times</u>, August 15, 1926, VII, 15:5.

²⁹Hettinger, <u>Annals.</u>., CLXXVII (January, 1935), 7.

Also in 1928 the Federal Radio Commission established a system of classification for stations which provided for facilities on local, regional and clear channels. Though, the word "clear" was apparently not officially applied until 1932.

Later the FCC changed this allocation plan to provide for 24 domestic clear channels each to have only one (class I-A) station operating on that frequency at night. Twentythree channels were also designated to have two high powered stations on each frequency but these two stations (classified I-B) were widely geographically separated.³⁰

In 1928 WLW's frequency was designated as one of the clear channels. In the beginning a limited time, 250 watt station, KFVD, Culver City, California, was also assigned to 700 kilocycles. Several years later KFVD was moved to 710.³¹ Thus, WLW became, and to 1963 remained, the only U.S. station operating on 700 kilocycles.

To 50,000 watts. On May 25, 1928, the FRC authorized WLW to begin constructing facilities for operating at 50 kilowatts. By this time Powel Crosley Jr. had arranged to lease and eventually purchase WSAI. Mason, Ohio, the WSAI transmitter location, was found to be more satisfactory than

³⁰A still further change by the FCC in 1961 is described in Chapter IX.

³¹KFVD, later Los Angeles, became KPOP and later KGBS, operating on 1020 kilocycles.

Harrison. The new transmitter and antenna for WIW therefore were located in Mason.

On October 29, 1928, WLW commenced operating with 50,000 watts of power. Only ten U.S. stations were authorized to regularly use this much power in November, 1928. Actually these ten stations were authorized to operate with only 25 kilowatts normally and an additional 25 kilowatts, or a total of 50 kilowatts, "experimentally."³² This arrangement was announced because the FRC had previously decided on a **25** kilowatt ceiling on all stations. However, none of the 50 kilowatt operations were ever reduced to the "normal" 25,000 watts and the rule including this ceiling was later deleted. According to 0. H. Caldwell, an original member of the FRC, these "pioneer stations . . . had fine service records from the beginning, and were felt to deserve best possible power."³³

A special program was carried on WLW on October 29, 1928, to dedicate the new transmitter. The dedication program which ran from 9:00 P.M. to 3:00 A.M. included speeches by Cincinnati Mayor Murray Seasongood and Powel

³²Pike and Fischer, <u>Radio Regulation</u>, XXI (1961), 1805; and U.S., Federal Radio Commission, <u>Second Annual</u> <u>Report of the Federal Radio Commission</u> (Washington, D.C.: Government Printing Office, 1928), 201.

³³U.S., Department of Commerce, "Broadcasting Stations, by Call Signals," <u>Radio Service Bulletin</u>, 140 (November 30, 1928), 7; and letter from O. H. Caldwell, Catrock Road at Bible Corners, Cos Cob, Connecticut, June 21, 1963.

Crosley Jr. But most of the program was made up of a variety of acts from the WIW staff including: the William Stoess Orchestra, Louis John Johnen, Tom Richley, Mable Johnson, The Humming Trio, Weyland Echols, George Conver, Ida Blackson, The Frohne Sisters, The Burnt Corkers, Henry Theis' Hotel Sinton Orchestra, the Crosley Cossacks, Garber's Swiss Garden Orchestra, Pat Gillick, The Variety Three, The Office Boys, The Gondolyrics, Fred Roehr, Rhiney Gau, Harvey Brownfield, Don Dewey, Don Becker, Lucille and Mary, and others. One hour of the program, 11:00 P.M. to midnight, was carried over the NBC Blue Network and WJZ, New York, carried the program from 11:00 P.M. to 3:00 A.M. The program originated from the WIW studios except for the last 30 minutes which were broadcast from the Hotel Sinton "where a radio 'frolic'" went on.³⁴

<u>New facilities</u>. The new facilities at Mason included two 300-foot towers set 600 feet apart which supported the parallel antenna still popular at the time. The antenna wires were stretched between the two towers on a northsouth line and were about 400 feet away from the new transmitter building that had been constructed.³⁵ Unlike the

35_{Ibid}.

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³⁴ "Crosley Dedicates High-Power Transmitter; Ceremonies Mark New WLW's Debut," <u>Cincinnati Enquir</u>, October 30, 1928, 3; and "Six-Hour Program Launches WIW's Powerful Transmitter," <u>New York Times</u>, October 28, 1928, X, 17:4.

earlier five kilowatt transmitter which was water cooled the heat was driven off this new equipment with five very large fans.³⁶

The coverage of the new facilities was reported to be very good. In Washington, D.C. and Jacksonville, Florida it was reported "as clear as a local station." In Detroit it was said to be better than local stations and in New York it caused some interference with WOR broadcasting on 710 kilocycles.³⁷

With this wide coverage and a location near the theoretical "center" of the U.S. population, WLW was soon dubbed "The Nation's Station." The Crosley Radio Corporation was also operating WSAI (five kilowatts, daytime) at this time. WSAI was programmed and publicized as a station intended to serve primarily the Cincinnati area and was called "Cincinnati's Own Station."

By November, 1929, there were a total of 14 stations authorized to use 50 kilowatts; including WABC (later WCBS), WEAF (later WNBC), WJZ (later WABC), WGY, WENR (later WLS), WLW, KDKA, WBAP, WTIC, WOAI, WTAC (Dallas), KMX, KMOX, WTAM (later KYW).³⁸

37<u>Cincinnati Enquirer</u>, October 30, 1928, 3; and "Stations Render Divided Verdict," <u>New York Times</u>, November 18, 1928, X, 16:1.

³⁸"Broadcasts from Afar Are Reaching New York," <u>New York Times</u>, October 13, 1929, X, 17:1.

New studios and offices

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In February, 1930, the Crosley Radio Corporation moved into a new building and the eighth floor of the building was for WLW and WSAI. The 1928 facilities for the stations included only two small studios and four desks in a ten by 15 foot corner of the Crosley Radio Corporation plant.

The new facilities included five studios of varying sizes for the two stations. The largest of these, studio "A," was 63 by 39 feet with a ceiling of 39 feet. This studio contained a large pipe organ and had room for seating a studio audience. There were two smaller studios for small dance orchestras and "group broadcasts" and two still smaller studios for "song teams, solo artists, and speakers."³⁹ Each studio had its own control room and its own "clients room" for the sponsor or other dignitaries to view the show. All of the studios were heavily draped and painted with decorative art making them look similar to the very expensive hotel ballrooms of the period.⁴⁰ Each of the studios was constructed with felt padding at all of the joints so that the studio never was in contact with the building shell but "floated on the felt." WLW had used ribbon microphones for several years but new additions

40 Ibid.

^{39&}quot;WLW Opens the Finest Broadcasting Studios," The Crosley Broadcaster, IX, 6 (April 1, 1930), 1.

included two 78 and two 33 1/3 turntables equipped to reproduce "noiseless type" discs.

The new studios and offices were dedicated on a special program broadcast from 7:00 P.M. to 11:00 P.M. A dedicatory address was given by Myers Y. Cooper, governor of Ohio.⁴¹

Staff

From the first three members in 1923, Messers. Smith, Cooper and Stayman, the WLW staff had grown slowly. In January, 1927, the station's staff totaled 17. Fred Smith was still studio director, although he was absent from the station for one year in 1926-1927. The staff included a musical director (William Stoess), two commercial salesmen, a publicity director, a technical director (Joseph Chambers), three studio operators, a chief engineer, three assistant engineers, and three secretaries. There were three station announcers. Two other engineers were employed full-time at the transmitter, at this time still at Harrison, Ohio. There were also several mechanics, announcers, and secretaries, and clerks were employed in the mail opening department but it is not known exactly how many.⁴² At this

⁴¹"Crosley Dedicates the Nation's Station," <u>The</u> Crosley Broadcaster, IX, 9 (August 1, 1930), 3.

⁴²Natalie Giddings, "History of WLW to January 29, 1928," press release, Crosley Broadcasting Corporation, 1928, 1. (From the <u>Cincinnati Enquirer</u> files.)

time, with the exception of William Stoess and the announcers most of the talent worked on a part-time basis. Later in 1927 the first continuity writer was added, Ed Byron (later writer of Mr. District Attorney).

But when WLW went to 50 kilowatts and expanded its broadcasting time the staff was increased greatly.⁴³

By 1932, in addition to an increased sales and technical staff, the Crosley Radio Corporation employed 98 musicians--about half of them on a fulltime basis. There was also a fulltime staff of 11 dramatic artists and six "novelty acts." This staff was used for WLW and WSAI. There was no distinction made between the two stations and it is impossible to say how many employees gave how much of their time to each station. The musical staff was headed by three conductors in 1932; William C. Stoess, Virginio Marucci, and Umberto Neely. Grace Raine was vocal director.⁴⁴

Fred Smith left the station in 1928 to produce radio programs on his own and Ford Billings was named head of the station. Mr. Billings was succeeded by John Clark as general manager in March, 1930.⁴⁵ Mr. Clark had been commercial manager of WLW-WSAI for the two preceding years.

⁴³Pierre V. Key (ed.), <u>Pierre Key's Radio Annual</u> (New York: Pierre Key Publishing Corporation, 1933), 170.

⁴⁵Key, 170.

⁴⁴"John L. Clark Appointed General Manager of Crosley Broadcasting Stations WLW and WSAI," <u>The Crosley Broadcaster</u>, IX, 5 (March 15, 1930), 14.

As early as September, 1927, WLW had organized an artists' bureau to handle the bookings of talent under contract to the station. 46

Advertising

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In 1928 Powel Crosley Jr. "began an intensive study of the potentialities of commercial programs for the two broadcasting stations owned by his corporation."⁴⁷ At this time Mr. Crosley appointed John Clark as commercial manager of the station. Mr. Clark had been working in the radio receiving set section of the Crosley Radio Corporation and was said to have been very successful in arranging cooperative advertising campaigns.⁴⁸

It seems reasonable that Mr. Crosley and his associates would begin looking for additional revenue for the station. In 1928 WLW and WSAI combined were operating at a deficit of more than \$10,000 each month.⁴⁹ At this time the only revenue coming into the station was from carrying commercial programs of the Blue Network.

In spite of the loss, Powel Crosley Jr. considered that as a set manufacturer he had the responsibility of

⁴⁶"An Artists' Bureau at WLW, "<u>Radio Broadcast</u>, X (September, 1927), 288.

⁴⁷<u>The Crosley Broadcaster</u>, IX, 5, 14.
 ⁴⁸Ibid.

providing programs. In dedicating the new 50 kilowatt transmitter in November, 1928, he said:

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We feel a certain obligation to every radio listener to help in providing the entertainment for which his receiving set was designed. Of course it may seem to some that it is similar to an automobile manufacturer concern supplying the gasoline after they had sold the car. And I rather imagine it is something like that.⁵⁰

Thus there were two reasons for operating his stations according to Mr. Crosley: (1) it was the obligation of manufacturers to help provide the entertainment for which the set was designed and (2) it was a tremendous means of developing good will.⁵¹ Presumably this good will was to promote the further sale of Crosley receiving sets.

But the picture was rapidly changing. While the Crosley Radio Corporation had made a profit of 3.6 million dollars in 1928 that was reduced to about one million dollars in 1929. In 1930 the Crosley Radio Corporation lost more than \$900,000.⁵² It could no longer afford to lose more than \$120,000 a year on WLW and WSAI. Commercial programs were the only answer. With the large audiences radio programs were attracting, selling radio time was a comparatively easy job.

⁴⁹"Crosley Tells Why Stations Are Willing To Run At a Loss," New York Times, November 18, 1928, X, 17:1.

⁵⁰<u>Cincinnati Enquirer</u>, October 30, 1928, 3. (It is revealing of Mr. Crosley's character here that he uses the example of an automobile manufacturer--his life's ambition.)

⁵¹<u>New York Times</u>, November 18, 1928, 17.

⁵²See Chapter II.

By the summer of 1929 WLW was carrying 36 sponsored programs --most of these were in the evening and more than half were commercial programs carried from the NBC Blue Network.⁵³

WLW expenses for the fiscal year ending March 31, 1930, were \$615,734. Expenses for the other fiscal years during the period were \$737,590 in 1931, \$718,094 in 1932, \$697,221 in 1933, \$705,742 in 1934 and \$1,082,862 in 1935.

In the first year it ever made a profit, the fiscal year ending March 31, 1930, WIW had a net income of \$43,464. For the fiscal year 1931 this grew to \$145,868. This profit continued to grow from then on: to \$221,567 in 1932, \$146,932 in 1933 and \$408,952 in 1934. By the fiscal year ending March 31, 1935 this profit (net revenue before taxes) was \$522,489 or a 12 fold increase in the past five years.⁵⁴

<u>Rates</u>. According to James D. Shouse WLW established its first time rate in 1928. That first rate was \$600 for one hour of evening time. The first published record of WLW time charges is found in Standard Rate and Data beginning in March, 1929. The cost of one hour in the evening was \$600

⁵³"A Bird's-Eye View of '29," <u>The Crosley Broadcaster</u>, IX, 1 (January 1, 1930), 3.

⁵⁴From <u>Radio Daily</u>, July 22, 1938, a clipping in the personal scrapbooks of James D. Shouse.

at that time; in the daytime⁵⁵ the rate was reduced 50 per cent to \$300 an hour.⁵⁶

In July, 1929, the rate for one hour in the evening was raised to \$800 and the corresponding rate for one daytime hour was raised to \$400.57

WLW still had this rate of \$800 for one hour in the evening in January, 1930, when Senator Dill (co-author of the Radio Act of 1927) stated that "broadcasters in general and station WLW in particular were making big money."⁵⁸ Senator Dill stated that the rate was soon to increase to \$1000 an hour and explained that the 50 kilowatt power that WLW was using was not the only reason. According to Senator Dill, WOR which was operating with only five kilowatts had a rate of \$750 an hour. In Senator Dill's opinion such a rate might give WLW a revenue of \$28,000 a week.⁵⁹ Senator Dill did not, however, estimate what the costs of operating the station might be during a week.

⁵⁷Broadcasting, June 15, 1938, 51.

⁵⁸"Does Broadcasting Pay?" <u>New York Times</u>, January 26, 1930, VIII, 16:8.

59_{Ibid}.

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⁵⁵For the purpose of comparison throughout this study daytime rate was defined as charges for time before 6:30 P.M.; and nighttime rate as after 5:30 P.M. The base time rate, or the highest rate for time before any discounts, was used.

⁵⁶"FCC Hears Industry's Allocation Views," <u>Broadcast-</u> ing, June 15, 1938, 51; and <u>Spot Radio</u>, XI, 3 (March, 1929).

In answer to Mr. Dill, Powel Crosley Jr. said:

We hope some day to show a small profit from our broadcasting operations and tremendous investment therein, but as income increases it goes back into better and better programs and more and more operating cost. The public benefits.⁶⁰

As Senator Dill had said, WLW's rates were raised in January, 1930. The highest rate for an evening hour was now \$1,080 and a daytime hour now cost \$540.⁶¹ This was the highest time cost of any radio station in the United States.

Eight months later the rates were again raised slightly, the highest one-hour rate was \$1,152, and the highest daytime hour rate was adjusted to \$576.62

This rate was maintained until December, 1932, when for the first time the rates of WLW were reduced. The new nighttime rate for one hour was \$990, and a daytime hour cost \$495.⁶³ The reason for this reduction is not known.

<u>Merchandising</u>. Several years after WLW turned to commercial programs to offset the heavy cost of programming and operating the station it also instituted a merchandising service to encourage sponsors to buy time on the station. In May of 1932 the trade magazine Broadcasting reported:

The first successful merchandising service established for clients of a broadcasting station is claimed by J. L. Clark, general manager of WLW

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61<u>Broadcasting</u>, June 15, 1938, 51. 62<u>Ibid</u>; and <u>Spot Radio</u>, XIV, 1 (January, 1932). 63<u>Ibid</u>.

^{60&}lt;sub>Ibid</sub>.

Cincinnati. The service is provided through J. Ralph Corbett, Inc. Cincinnati which has field men in Indianapolis, Columbus, and Wheeling. The service is provided both national and local sponsors within the primary zone of WIW. It includes the contacting of jobbers and dealers and merchandising the radio programs. Dealers are encouraged to identify themselves with the broadcasts.⁰⁴

Mr. Clark had experience with merchandising before becoming WLW general manager as a part of the Crosley radio receiver sales department. He said that too much of radio advertising had emphasized "contests and artificial appeals."⁶⁵ He reported that WLW had found good results by using "a promotional plan concentrating on tie ups with retail and wholesale outlets."⁶⁶ While promoting the sponsor's products WLW sought to get dealer cooperation for counter and window display space advertising WLW programs.⁶⁷

Networks

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Before the National Broadcasting Company was formed, September 9, 1926, or before NBC's inaugural program, November 15, 1926, WLW had carried some features from NBC's predecessor the WEAF chain.⁶⁸ However, most programs from

⁶⁴ "Merchandising Service Is Successful at WLW," Broadcasting, May 15, 1932, 17.

> 65 "Radio Prize Contests," <u>Radio Digest</u>, May, 1932, 40. 66 <u>Ibid</u>.

⁶⁷In a later issue of <u>Broadcasting</u>, KFH, Wichita, Kansas, laid claim to the title of first to use merchandising stating it had begun about January, 1931.

⁶⁸National Broadcasting Company, Press Department, "NBC Highlights, 1926-1961," New York, November 29, 1961, 1. WEAF had been carried over WSAI in Cincinnati. WSAI was one of the original members of what was to become the NBC Red Network. Most of the early WEAF programs carried on WLW were political speeches during the presidential elections of 1924, and special events such as boxing matches or the Third Annual Radio Industries Banquet, August 22, 1926.⁶⁹

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<u>WLW joins NBC Blue Network</u>. Shortly after the formation of NBC and the organization of the NBC Network at key station WEAF, the Radio Corporation of America also took over the management and operation of stations WJZ, New York, and WRC, Washington, D.C. With these two stations was inauguarted the Blue Network. The designation "Red" Network had come in 1926 when special circuits were set aside by the long lines department of American Telephone and Telegraph. To differentiate this from other regular telephone circuits the engineers used a red tracing. Later, when two separate networks were needed, blue tracings marked the new circuits. Hence the Red Network and the Blue Network.⁷⁰

On January 1, 1927, the Blue Network was formed and on that day carried its first program, a play-by-play report of the Rose Bowl football game from Pasadena, California. In addition to WJZ and WRC, the Blue Network included Westinghouse stations WBZA, Boston, WBZ, Springfield, KDKA,

⁷⁰Sydney Head, <u>Broadcasting in America</u> (Boston: Houghton Mifflin Company, 1956), 119.

⁶⁹"Largest Network Will Radiate Banquet," <u>New York</u> <u>Times</u>, August 22, 1926, VII, 15:4.

Pittsburgh, and KYW, Chicago. Only WBZ and WBZA, however, were operating as permanent members of the network at this time. 71

On February 23, 1927, WLW carried the Blue Network's broadcast of President Coolidge's speech honoring George Washington on his birthday. But at this time it was not carrying any Blue programs regularly.

In April, 1927, WLW carried one program each week from the Red Network. The program was the <u>Crosley Hour</u>, a commercial program for Crosley radio receivers featuring the Moscow Art Orchestra. This program was not, however, carried on either WEAF or WLW on a regular basis. For about two months it appears to have been broadcast about every other week. WLW also carried special programs from WEAF and the Red Network such as the Dempsey-Sharkey prize fight described by Graham McNamee and Phillips Carlin, July 27, 1927.⁷² (Dempsey knocked out Sharkey in the 7th round.) One other WEAF-Red program, <u>Cliquot Club Eskimos</u>, was carried

⁷²"Radio Programs for the Current Week," <u>New York</u> <u>Times</u>, April 3, 1927, VIII, 21:1.

⁷¹Alfred N. Goldsmith and Austin C. Lescarboura, <u>This</u> <u>Thing Called Broadcasting</u> (New York: Henry Holt and Company, 1930), 167. The call letters WBZ and WBZA would later be interchanged moving WBZ to Boston and WBZA to Springfield. In 1962, Westinghouse turned in the license for WBZA so it might purchase WINS, New York. WBZ and WBZA both used the same frequency with 50,000 watts and 250 watts, respectively, simultaneously broadcasting one program from the two transmitters. Later KYW was moved to Philadelphia and still later the call letters were moved to Cleveland.

on WLW during the Summer of 1927, apparently on a regular basis.

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On July 17, 1927, the announcement was made that NBC had arranged for its sponsored programs to be broadcast on a nationwide basis over three networks; Red, Blue, and Pacific.⁷³ At the same time it announced that WLW would join the Blue Network as a temporary affiliate.

The <u>Cincinnati Enquirer</u> made this somewhat gloomy announcement of the new affiliation:

Station WLW, which for years has sought to retain its individuality in the face of such odds as chain programs, has succumbed to the lure of the network and, starting in September, will bring to Cincinnati the "Blue Chain" programs on Wednesdays, Fridays, and probably Sundays. These programs will be supplementary to the local programs and should in no way detract from the standards maintained by WLW.⁷⁴

It is difficult to trace precisely but it appears that WLW carried its first regular program from the Blue Network on September 7, 1927--the <u>Maxwell Hour</u>. Through the fall of 1927, WLW carried Blue Network programs from WJZ two or three nights each week, usually the <u>Maxwell Hour</u> on Wednesdays, <u>Collier's Hour</u> on Sunday, and/or <u>Mediterranean Orchestra</u> on Friday. But it also continued to carry one program each week from WEAF on the Red Network. That program was the Crosley Moscow Art Orchestra. That began on September

⁷³Gleason L. Archer, <u>Big Business and Radio</u> (New York: The American Historical Company, Inc., 1939), 307-408.

⁷⁴"Cincinnati To Boast Three Great Radio Chains," <u>Cincinnati Enquirer</u>, July 17, 1927, VI, 1. 18, 1927, on NBC's new coast-to-coast network formed with the addition of seven stations in the West.⁷⁵

Both WSAI, the regular Red Network affiliate, and WIW carried the WEAF origination of the World Series games between the New York Yankees and Pittsburgh Pirates in October of 1927.⁷⁶ (New York won in four straight games.)

From October, 1927, to January, 1928, stations in Rochester, Pittsburgh (KDKA), Chicago (KYW), Baltimore, Detroit, and Cincinnati (WLW) were changed from temporary to permanent status and the Blue Network took shape.⁷⁷

By May, 1928, WLW was carrying five different Blue-WJZ programs on five different nights a week⁷⁸ and by January, 1929, 13 different programs on six nights were scheduled.⁷⁹ In 1928, some advertisers had tried to get WLW instead of WSAI for their programs on the Red Network. WSAI was not being operated by WLW. Ford Billings, head of WLW, explained that he had tried to get WEAF-Red programs but that NBC said that each station had an exclusive arrangement

76"Radio Will Report Baseball Series," <u>New York</u> <u>Times</u>, October 4, 1927, 34:6.

77Goldsmith and Lescarboura, 167.

⁷⁸"Radio Programs Scheduled for the Current Week," <u>New York Times</u>, May 20, 1928, IX, 19:1.

79"East Entertains Listeners in West," <u>New York</u> <u>Times</u>, January 13, 1929, VIII, 17:2.

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^{75&}quot;Links with West Coast," <u>Cincinnati Enquirer</u>, September 11, 1927, VI, 4.

and thus it could not split its services. According to Mr. Billings, "advertisers have tried to have their programs carried on WLW and have offered to pay additional switching and rental charges" but NBC has refused.⁸⁰ WSAI, the regular Red affiliate had now been limited by the FRC to broadcasting only in the daytime.

Tension between NBC and WLW was growing.

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WCKY also becomes an NBC Red Network affiliate. Under the new Federal Radio Commission allocation plan (as of January, 1929) WSAI was broadcasting on 800 kilocycles with five kilowatts power in the daytime only. It could not operate at night in order to protect WBAP in Fort Worth with 50 kilowatts and KTHS in Hot Springs, Arkansas, with ten kilowatts also using 800 kilocycles.⁸¹ Earlier WSAI was assigned 830 kilocycles but could only operate in the daytime to protect KOA, Denver, on this frequency.

The curtailment of WSAI in the nighttime had been required by the so-called Davis amendment to the Radio Act of 1927. On March 28, 1928, the Congress passed this Davis amendment which (1) extended the life of the FRC until March 16, 1929, (2) shortened licenses to only three months, (3) provided for "equality of radio and broadcasting services

⁸⁰"WIW Network Service," <u>Cincinnati Enquirer</u>, January 27, 1929, VI, 1.

⁸¹"New Radio Station Roster," <u>New York Times</u>, February 17, 1929, IX, 19:0.

both in transmission and reception," in each of the five radio zones, and (4) made the term of each commissioner expire on February 23, 1929. The three other parts of the Davis bill were amended almost immediately to provide for a permanent FRC and longer licensing period. But until 1936 the "equality" part of the Davis bill remained. Under this rule the FRC and its successor the FCC were required to distribute radio frequencies and power equally in five geographic zones in the U.S. However, the fifth zone, had an area of 1,250,000 square miles, exclusive of Alaska and Hawaii, and the first zone had an area of only 128,000 square miles.⁸²

Ohio was one channel over its quota under the Davis amendment but across the river in Kentucky there was room for another station. The National Broadcasting Company strongly supported the building of an additional station in the Cincinnati area because WSAI could no longer carry Red programs at night. Further, NBC was feuding with WLW because it would not carry as many of the Blue programs as the network would have liked. So with the support of the citizens of Cincinnati and of NBC, Senator Fred M. Sackett of Kentucky convinced the Federal Radio Commission to authorize a new station in Covington, Kentucky. The new station was granted five kilowatts power and assigned the call sign

⁸²Lichty, 23-35.

WCKY. It was required to have main studies in Covington but also maintained studios in Cincinnati. WCKY, in September of 1929, permanently joined NBC as an affiliate.⁸³

In the meantime pressure by Ohio citizens, legislators and, probably, the Crosley Radio Corporation had secured a move of WSAI to 1330 kilocycles with a reduction from 5,000 to 500 watts. WSAI could not operate at night and thus NBC had three affiliates for its two networks. In November of 1931 the daytime power of WSAI was increased to 1,000 watts.⁸⁴

<u>WIW affiliates with both Red and Blue Networks</u>. With the return of nighttime service to WSAI the Crosley Radio Corporation sought to have WSAI as the regular affiliate for the Red Network and arranged for WLW to carry both Blue and Red programs. The WLW rate for time was approximately three times the WSAI charge for the same time.

Herman Hettinger, writing in 1932, reported on the plan in his Ph.D. dissertation in economics:

That the trend in the direction of a readjustment of network rates is indicated, as shown by the proposed solution of the WLW problem, which was almost accepted by the National Broadcasting Company. Under this arrangement, the advertiser was to receive station WSAI, Cincinnati, Ohio, on the Red Network, and WCKY, Covington, Kentucky, on the Blue Network at the regular card rate; through it would be possible to substitute station WLW in

⁸³"WCKY Joins Network," <u>New York Times</u>, September 22, 1929, XII, 3:2.

⁸⁴ "Stations Fight to Uphold Their Rights to the Ether," <u>New York Times</u>, October 17, 1928, IX, 19:4; "Radio Board Asked to Reallocate WSAI," <u>New York Times</u>, November 28, 1928, 18:2; and "WSAI Get Full Time on 231-Meter Wave," <u>New York Times</u>, April 21, 1929, IX, 16:3. either case by paying an additional sum so as to equal that station's own card rate. This arrangement was revoked at the final moment by the network.⁸⁵

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But in late 1932 NBC reversed its decision, probably because of advertiser pressure for the increased coverage of WLW, and accepted the WLW proposal. On January 1, 1933, WLW became the optional affiliate of both the Red Network and the Blue Network of the National Broadcasting Company. WSAI and WCKY remained basic Red and Blue, respectively. Broadcasting quietly announced: "WLW, Cincinnati, which has been a Midwest outlet for the NBC-WJZ network programs, has added outstanding features of the WEAF network because of its extensive coverage."86 This arrangement would continue for almost eight years. In 1933 an advertiser could receive WIW on either the Red or Blue Networks for \$740 for an hour program in the evening; WSAI or WCKY charged \$250 for the same time. At this time WEAF and WJZ both had a rate of \$900 an hour at night. WLW charged \$990 for a one hour local program (reduced from \$1,152 in December, 1932).87

<u>Walgreen Hour network</u>. For a short time in 1928 WLW originated a program for a special Midwest network. There was nothing especially significant about this particular

⁸⁵Herman S. Hettinger, <u>A Decade of Radio Advertising</u> (Chicago: University of Chicago Press, 1933), 95.

⁸⁶"WIW Adds Red," <u>Broadcasting</u>, January 1, 1933, 10. ⁸⁷Key, 317-318, and 376.

program or arrangement. It is probably very similar to a number of smaller networks which were arranged to carry special programs to regional areas. WIW carried just such a program from Cleveland for Sohio (Standard Oil of Ohio) during the 1928-1929 season. The WLW origination, titled the <u>Walgreen Hour</u>, was arranged by George W. Davis (who later formed his own promotion agency) and was carried over ten stations in the Midwest. A number of advertisers including Lady Esther, Campana's Italian Balm, Ovaltine, Kolynos tooth paste, Wildroot, Coty's face powder, and Johnson's Wax reportedly used radio advertising for the first time on this program in cooperating with Walgreen Drug Stores.⁸⁸

Quality Group formed. On June 20, 1929, it was announced that new hook up between stations WLS, WOR, and WLW had been formed. The first program of the new hook up, it was announced, had been carried on Tuesday, June 18, 1929. There was very little publicity preceding this first broadcast although WLW had built special equipment to feed a network, including an additional studio and amplifiers, several months earlier.⁸⁹

The Crosley Radio Corporation announced that WLW would keep its affiliation with the National Broadcasting

⁸⁸"Forms Promotion Firm," <u>Broadcasting</u>, September 1, 1937, 36.

⁸⁹"Local Programs To Go Over Network," <u>Cincinnati</u> Enquirer, June 20, 1929, 8.

Company though WLW was geographically located to be the key station of this new chain. The first program of this "little network,"⁹⁰ as it was later to be called, was simply titled a "Crosley radio presentation,"⁹¹ by WLW. The WOR log described it as "Crosley concert."⁹² This was the only program exchanged in that first week. WLW did not carry any programs from WOR or WLS.

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On June 21st the New York Times reported:

Success of the initial broadcast on Tuesday night when station WOR, Newark, WLS, Chicago, and WLW, Cincinnati, were hooked together by land wires in an exchange of programs, has led to the decision to make the network permanent, according to an announcement made yesterday by Ford Billings, director of station WLW.93

It was expected that other stations would join later but the chain announced that it was not intended to compete with the national networks. Alfred J. McCosker, director of WOR, called the program an "extraordinary success."⁹⁴ Mr. McCosker said that it was the purpose of the new hookup to develop "a quality group in broadcasting to accommodate

⁹⁰The Crosley Broadcaster, IX, 1, 3.

91 Cincinnati Enquirer, June 20, 1929, 8.

92"Today on the Radio," <u>New York Times</u>, June 18, 1929, 28:1.

⁹³"Plan New Radio Net As 'Quality Group,'" <u>New York</u> <u>Times</u>, June 21,1929, 16:4.

94"Plan New Radio Net As 'Quality Group,'" <u>New York</u> Times, June 21, 1929, 16:4. program sponsors who desire to reach certain cities effectively."⁹⁵ There was no reduced price or discount for carrying programs on the three stations. The sponsor paid "both the stations' fulltime charges and the wire toll."⁹⁶ The Quality Group said that they would attempt to get other stations which the sponsor selected on the hookup. According to Mr. Billings, "It is expected that the next cities to be added to the new chain will be Detroit and Boston where negotiations are under way to get stations to join the network."⁹⁷

In spite of their hopes for the new network a permanent organization was not developed immediately. WOR continued to carry the <u>Crosley Saturday Knights</u> program through the season of 1929-1930; other programs were exchanged on a onetime basis.

Not until five years later would the Mutual Broadcasting System eventually evolve out of this first experiment. This is reported in the following chapter.

<u>Gold Network</u>. WLW was involved in further experimental attempts to set up a fourth network to compete with the two networks of NBC and the CBS chain.

In April, 1930, a non-commercial program featuring the Armco Concert Band of Middletown, Ohio, directed by Dr. Frank

> 95<u>Ibid</u>. 96<u>Ibid</u>. 97<u>Ibid</u>.

Simon, was carried from WLW over WOR, WTAM (Cleveland), WMAQ (Chicago), and KMEC (Kansas City).⁹⁸ The concert was arranged to promote the start of the new Gold Network and came from the first annual convention of the newly formed American Bandmasters' Association. Lieutenant Commander John Phillip Sousa, then 79 years old, appeared on the program. The Gold Network, however, never successfully organized. The Armco Band did, however, have a regular Sunday afternoon program over NBC originated from WLW.

<u>Other network hook ups</u>. A number of larger stations and some of the smaller ones continued to try to establish successful competition against NBC and CBS. WOR, WLW, and WTIC (Hartford, Connecticut) occasionally exchanged programs.⁹⁹

In the season of 1930-1931 the <u>Crosley Orchestra</u> program was carried on a chain of stations which regularly included WGBS (later WINS), New York, and at various times, KQV, Pittsgurgh, WIS or WMAQ, Chicago, WIL, St. Louis, and WTAM, Cleveland.¹⁰⁰

⁹⁸"The 'Gold' Network," <u>The Crosley Broadcaster</u>, IX, 7 (April 15, 1930), 5.

⁹⁹Karl A. Bickel, <u>New Empires; The Newspaper and the</u> <u>Radio</u> (Philadelphia: J. B. Lippincott, 1930), 73.

100"A New Network," <u>New York Times</u>, July 6, 1930, IX, 6:6.

At different times the Quality Group included WHAM, Rochester, WCAU, Philadelphia, and WIP-WFAN, Philadelphia.¹⁰¹

WLW was also associated with WCAE, Pittsburgh, WGAR, Cleveland, and WXYZ, Detroit, periodically during 1933 to arrange outlets for advertisers interested in the North Central district.¹⁰²

Play-by-play football broadcasts and a series of Friday night interview programs about football were arranged over WLW, WOR, and WMAQ during the fall of 1930. Ohio State University football games, among others, were carried on this network.¹⁰³

Up to the end of 1933, however, none of these attempts had resulted in the organization of a permanent network. Herman S. Hettinger explained that in this they had failed,

not because the market for such service did not exist, but rather because the wire charges were too heavy in proportion to the total cost of broadcasting, and payment for individual stations at the local card rate, which was the practice, brought the cost . . . too near that of broadcasting over the basic network of a national company.¹⁰⁴

At this time it was Hettinger's prediction that

in the future is the rise of the informal network, wherein several stations are associated merely for the duration of a given program. With agency knowledge of the individual station field increasing

101<sub>Hettinger, A Decade of Radio Advertising, 102-103.
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Tbid.</sub>

¹⁰³"Football Broadcast and Forecast over WLW," <u>The</u> Crosley Broadcaster, IX, 13 (October 1, 1930), 6.

¹⁰⁴Hettinger, <u>A Decade of Radio Advertising</u>, 102-103.

to marked degree, more of this type of thing may be expected. Moreover, opportunities for regional function of this type of organization often present themselves.¹⁰⁵

Powel Crosley Jr. tries to form an educational radio network. In January, 1929, WIW initiated with the Ohio State Department of Education the Ohio School of the Air. The program was designed for in-school listening. During the second season of the program, 1929-1930, Powel Crosley Jr. tried to arrange a national network of educational stations to carry the program. It was his intention to have stations throughout the country operated by various educational institutions rebroadcast the program by picking it up from W8XAL, the Crosley short wave station. In September it was arranged that the following stations would carry the program: KOB (State College of New Mexico), WAPI (Alabama Polytechnic, University of Alabama and Alabama College), WCAJ (Nebraska Wesleyan), WTAW (Texas A & M), and WEAO (Ohio State University, later WOSU).106 Senator Dill requested that the FRC grant WLW permission to use the short wave station for this purpose.¹⁰⁷ The commission refused, stating that the frequencies above 6060 kilocycles were to be used for international broadcasting only and suggested that Powel Crosley Jr.

105_{Ibid}.

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¹⁰⁶ "New Chain of Stations Headed by WLW," <u>Cincinnati</u> <u>Enquirer</u>, September 13, 1930, 16.

107"Crosley Offer," <u>Cincinnati Enquirer</u>, October 8, 1930, 23.

arrange to use land lines.¹⁰⁸ The cost of land lines was much more than either the Crosley Radio Corporation or the educational stations could afford and the network was never formed. <u>Ohio School of the Air</u>, however, was carried on as many as 30 different stations, mostly in Ohio, Indiana, Kentucky, West Virginia, and Tennessee between 1930 and 1937. These stations either arranged for land lines or after WLW increased its power to 500 kilowatts they were able to rebroadcast the program directly from WLW.¹⁰⁹

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For broadcasting in general, and WLW in particular this was a period of experimentation in the operation of networks as well as experimentation in technical facilities and programs. The Crosley Radio Corporation was not the only group experimenting with different chain arrangements. Chester Caton reports that in the season of 1930-1931 WMAQ received 12 per cent of its programming from networks. This included not only NBC and CBS but the Quality Group--WLW, WOR and WMAQ. Further, WMAQ maintained a two-way hookup with WCCO, Minneapolis, and WJR, Detroit.¹¹⁰ Like WLW and WMAQ

108"Crosley Plan," <u>Cincinnati Enquirer</u>, October 26, 1930, VI, 1.

¹⁰⁹B. H. Darrow, <u>Radio Trailblazing: A Brief History</u> of the Ohio School of the Air and Its Implications for <u>Educational Broadcasting</u> (Columbus, Ohio: College Book Company, 1940), 73.

¹¹⁰Chester F. Caton, "Radio Station WMAQ: A History of Its Independent Years, 1922-1931" (unpublished Ph.D. dissertation, Northwestern University, 1951), 332.

many other stations were probably arranging similar informal networks and program exchanges.

III. The Programs, 1927-1933

Just as it was for the national networks, this was the experimental and developmental period for many types of radio programs on the local level. It is not possible to explore completely here each new program or program type at WLW--the subject is much too vast. One way to demonstrate this, however, is to compare the programming during the sample week in January, 1926, and similar weeks in January, 1929, and January, 1932. Keep in mind, though, that even by January, 1926,the programming on WLW had developed much farther than it had on smaller stations and even some larger stations at the same time.

Programs during the 1928-1929 season

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By the season of 1928-1929 WIW was broadcasting nearly 120 hours each week, compared with 40 hours each week in 1925-1926 and only 20 hours each week in 1922-1923. With a channel of its own, time sharing with other stations was no longer necessary for WIW. Thus, WIW was on the air from 6:30 A.M. to 1:30 A.M. the next day nearly every day--sign off was usually earlier on Saturday and Sunday nights. However, WIW was off the air for 45 minutes, 2:30 P.M. to 3:15 P.M., every afternoon Monday_ through Friday for a staff meeting and in order to get organized for the coming later afternoon and evening programs.

By January, 1929, WLW was broadcasting ten quarter hours of general variety programs, six of them originated by the station. It was also carrying its own semi-variety program, <u>Mail Bag</u> consisting of songs and inspirational talk designed for shut-ins. The amount of musical variety, light music, and concert music had been increased. A light music program consisting of songs and patter, for example <u>Jack and Gene</u>, was the most frequently used kind of filler program. Light drama was broadcast from the network but WLW originated its own informative drama, <u>Historical</u> <u>Highlights</u> and action-adventure drama, <u>Sekatary Hawkins</u>, programs (see Table 6).

In the daytime the increased number of WLW programs was most evident. A Monday through Friday general variety program, <u>Crosley Woman's Hour with Musicale</u>, had been started. This program was not unlike the <u>Breakfast Club</u> and other similar network programs that were developed later. It features music, chat, and comedy. Instead of the audience participation that is found in most network general variety shows, this program put emphasis on homemaking information features. Hillbilly variety was TABLE 6. WLW EVENING PROGRAMMING, 1925-1926, 1928-1929, AND 1931-1932

The figures below show the total number of quarter-hours of programs in each category broadcast by WLW between 6 P.M. and midnight during a sample week in January. The number of quarter-hours of each type originated by WLW are shown within parentheses.

Program Categories	1926	<u>1929</u>	<u>1932</u>
Comedy Variety General Variety Amateur/Talent Contest Semi-Variety Hillbilly Variety Children's Variety Magazine Variety	 6 (6) 	10 (6) 1 (1) 8 (6) 	2 (2) 19 (15) 9 (2) 2 (2) 6 (6)
Musical Variety Light Music Concert Music "Hit-Tunes" Records "Standards" Records Concert Records Hillbilly Records Other Music Records	39 (39) 13 (13) 16 (16) 	46 (29) 36 (22) 32 (20) 	64 (44) 12 (5) 4 (2)
General Drama Light Drama Women's Serial Drama Comedy Drama Informative Drama Action-Adventure Crime-Detective Suspense Drama	2 (2) 1 (1) 	4 2 (2) 4 (4) 	6 (6) 8 (4) 6 1 4
Interview Programs Human Interest Audience Quiz Panel Quiz	2 (2) 	 	6
News and Commentary Sports News Play-By-Play Sports Forums and Discussions Informative Talks	5 (5) 7 (7) 2 (2)	1 (1) 8 (7)	5 6 (6) 5 (2)
Miscellaneous Talks Farm Programs Religious Programs Miscellaneous Unclassified	3 (3) 9 (9) 	 4 (4) 	4

added in the early morning in the form of the Top o' the Morning show. This started when Pa (Clarence) and Ma McCormick heard hillbilly music on the radio and thought they could do it better. They left the Blue Ridge Mountains, so the story goes, and came to WIW where they asked if they could start their program.¹¹¹ Musical variety, light music and concert music increased tremendously in the daytime from 1923 to 1929. Most of the concert music came from the network, with programs featuring Walter Damrosch, the U.S. Army Band, the U.S. Marine Band and others. But the large majority of musical variety and light music programs were WLW originated. As in the evening, the light music shows were often used as filler programs. They featured Jack and Gene, various other singing or instrumental groups, or often just organ music. One 15-minute drama program once a week was broadcast by WLW in the daytime. "News" programs still were concerned only with weather, agricultural, livestock and financial markets. The amount of talks in the afternoon increased, usually they were devoted to some kind of homemaking information, but also featured devotions, physical exercises, poetry, book reviews and even ukulele

lllB. McGee, "Real Mountaineers Play Old-Time Tunes Mornings at WLW," <u>Radio Digest</u>, March, 1931, 72.

TABLE 7. WLW DAYTIME PROGRAMMING, 1926, 1929, AND 1932

The figures below show the total number of quarter-hours of programs in each category broadcast by WLW between 5 A.M. and 6 P.M. during a sample week in January. The number of quarter-hours of each type originated by WLW are shown within parentheses.

Program Categories	<u>1926</u>	<u>1929</u>	<u>1932</u>
Comedy Variety General Variety Amateur/Talent Contest Semi-Variety Hillbilly Variety Children's Variety Magazine Variety	 4 (4)	26 (26) 24 (24) 2 (2)	 2 (2) 17 (17) 7
Musical Variety Light Music Concert Music "Hit-Tunes" Records "Standards" Records Concert Records Hillbilly Records Other Music Records	4 (4) 15 (15) 	34 (26) 49 (49) 19 (3) 	46 (40) 95 (69) 18 (3)
General Drama Light Drama Women's Serial Drama Comedy Drama Informative Drama Action-Adventure Crime-Detective Suspense Drama	 	1 (1) 	4 (4) 6
Interview Programs Human Interest Audience Quiz Panel Quiz	 	3 (3)	
News and Commentary Sports News Play-By-Play Sports Forums and Discussions Informative Talks Miscellaneous Talks	9 (9) 12 (12) 15 (15)	27 (27) 10 (2) 23 (7) 27 (27)	18 (18) 1 (1) 32 (15) 24 (18)
Farm Programs Religious Programs Miscellaneous Unclassified	11 (11) 	5 15 (9) 16 (16)	13 8 (4) 20 (20)

TABLE 8. WLW LATE NIGHT PROGRAMMING, 1926, 1929, AND 1932

The figures below show the total number of quarter-hours of programs in each category broadcast by WLW between midnight and 5 A.M. during a sample week in January. The number of quarter-hours of each type originated by WLW are shown within parentheses.

Program Categories	<u>1926</u>	<u>1929</u>	<u>1932</u>
Comedy Variety General Variety Amateur/Talent Contest Semi-Variety Hillbilly Variety Children's Variety Magazine Variety	4 (4) 	 	
Musical Variety Light Music Concert Music "Hit-Tunes" Records "Standards" Records Concert Records Hillbilly Records Other Music Records	4 (4) 	24 (24) 6 (6) 2 (2) 	32 (32)
General Drama Light Drama Women's Serial Drama Comedy Drama Informative Drama Action-Adventure Crime-Detective Suspense Drama	 	 	
Interview Programs Human Interest Audience Quiz Panel Quiz News and Commentary Sports News Play-By-Play Sports Forums and Discussions Informative Talks-	 	 	
Miscellaneous Talks Farm Programs Religious Programs Miscellaneous Unclassified	 	 	

TABLE 9. WLW PROGRAMMING, 1925-1926, 1928-1929, AND 1931-1932

The figures below show the total number of quarter-hours of programs, and the percentage of programs in each category, broadcast by WLW during a sample week in January.

Program Categories	Quarter-Hours			Per Cent		
	<u>1926</u>	<u>1929</u>	<u>1932</u>	<u>1926</u>	<u>1929</u>	<u>1932</u>
Comedy Variety			2	%	%	%
General Variety	4	36	19	2	8	4
Amateur/Talent Contest						
Semi-Variety		1	11			2
Hillbilly Variety	6	32	19	3	7	4
Children's Variety	4	2	13	2		3
Magazine Variety						
Musical Variety	47	104	142	26	22	27
Light Music	28	91	107	16	19	21
Concert Music	16	53	22	9	11	4
"Hit-Tunes" Records						
"Standards" Records						
Concert Records						
Hillbilly Records						
Other Music Records						
General Drama	2	1	10	1		2
Light Drama		4	8		1	2
Women's Serial Drama						
Comedy Drama			6			1
Informative Drama		2				
Action-Adventure	1	4	7	1	1	1
Crime-Detective			4			1
Suspense Drama						
Interview Programs	2	3	6	1	1	1
Human Interest						
Audience Quiz	~ -					
Panel Quiz						
News and Commentary	14	28	23	8	6	4
Sports News			6			1
Play-By-Play Sports						
Forums and Discussion	33	10	1		2	
Informative Talks	19	31	37	10	7	7
Miscellaneous Talks	18	27	28	10	6	5
Farm Programs		5	13		1	3
Religious Programs	20	19	8	11	4	2
Miscellaneous		16	20		3	4
Unclassified						

lessons. The sixteen hours of miscellaneous represents the Ohio School of the Air, described in more detail later (see Table 7).

Late night programming consisted entirely of musical programs during the seasons of 1928-1929 (see Table 8).

In the season of 1928-1929, musical programs still accounted for more than one-half of all WIW programs (see Table 9).

Phonograph records

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At WLW music from phonograph records was the earliest program form. When WLW was made a class B station by the Department of Commerce in June, 1923, all programs of recorded or mechanically reproduced material were dropped and live programs substituted. In 1927, however, WLW considered a return to music from phonographs as program material. Admiral Bullard, the first chairman of the Federal Radio Commission, was visiting Cincinnati and met with Powel Crosley Jr. At that meeting he described the "disc jockey" type of programs that were reportedly very popular at KWKH, Shreveport, Louisiana, conducted by W. K. Henderson. The <u>Cincinnati</u> Enquirer, in a rather protracted sentence, reported:

Admiral Bullard did discuss that and so well did Powell Crosley think of the idea that he told Fred Smith to make note of it, and the note was father to the thought, for according to next weeks

programs WLW is to go on the air with phonograph music Monday morning. $^{\rm 112}$

If WLW did present phonograph music the following Monday it was not so identified in the log. And throughout the following weeks, if it was used at all, it was used sparingly. The music programs continued to be live.

Musical programs

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These musical programs, both in the evening, daytime, and late night, featured orchestras, small groups and "combos," and single performers. WLW staff musicians performed on programs like <u>Crosley Cossacks</u> which featured Russian-style music, <u>French-Bauer Program</u> with Mel Doherty's Orchestra and <u>Crosley Showbox</u> with the orchestra of Walter Esberger. Jack and Gene, Andy Mansfield and Virginia Lee,

^{112&}quot;And Phonograph Music," <u>Cincinnati Enquirer</u>, September 4, 1927, VI, 1. For more information on KWKH programs see, Lillian J. Hall, "A Historical Study of Programming Techniques and Practices of Radio Station KWKH, Shreveport, Louisiana, 1922-1950" (unpublished Ph.D. dissertation, Louisiana State University, 1949).

Pat Gillick, Irving Meyer, The Quintile Ensemble, The Heerman Trio, Louis John Johnen, Smilin' Ed McConnell, Bradley Kincaid (who in 1931 divided his time between WLW and WLS and then moved to WLW), Ford Rush, Harmonica Bill Russell, Jim and Walt, Arthur Chandler, Jr., Herschel Luecke, Pat Harrington Sr., Ramona, Elliot Brock, and many other individuals, teams and groups each had their own light music programs during this era.

Some musical variety programs featured orchestras playing at various Cincinnati Hotels; for example, Ted Weems, Henry Theis, Kay Kyser, and Murray Horton.

As it had been in the early period, music was the main ingredient of a majority of WLW programs. Of course, many of these same individual performers and orchestras were used as part of the general variety and even hillbilly variety programs.

News programs and documentary programs

In 1928 station director Fred Smith started a weekly news roundup program on WLW. Mr. Smith rewrote news stories from news magazines, including <u>Time</u> magazine. That same year Fred Smith submitted his idea for this program to <u>Time</u>. On September 3, 1928, Time, Incorporated commenced publishing daily ten-minute newscasts which were syndicated to stations. Mr. Smith left WLW in 1928 and went to Time, Incorporated with his idea. These newscasts were syndicated to as many as 110 stations at one time. This original program was called <u>NewsCasting</u>.

In December, 1929, Time began supplementing these ten-minute daily newscasts with a syndicated five-minute electrically transcribed dramatization of an important news event. This new version was called NewsActing.

Mr. Smith refined his idea and on March 6, 1931, with the new title of <u>March of Time</u> a 30-minute version of the program was first broadcast over 20 stations of the Columbia Broadcasting System network. Fred Smith was one of the script writers on that original half-hour program in 1931.

<u>March of Time</u> continued on CBS even after <u>Time</u> magazine dropped its sponsorship of the program and was off and on various networks for more than 12 years. This program form, slightly altered, was the basis of a series of motion picture documentaries also called <u>March of Time</u>.¹¹³

In the season of 1928-1929 WLW had a similar program entitled Historical Highlights which dramatized noteworthy

¹¹³Fred Smith, "March of Time," <u>Radio Digest</u>, May, 1931, 24; Fred Smith, "Unique Psychology of 'The March of Time,'" <u>Broadcasting</u>, November 1, 1931, 13; F. W. Wile Jr., "Time Marches On," <u>Radio Digest</u>, October, 1932, 10; "'March of Time,'" Moves to Fall Blue," <u>Broadcasting</u>, October 2, 1944, 60; and Claudia Ann Case, "A Historical Study of the March of Time Program Including an Analysis of Listener Reaction" (unpublished Master's thesis, Ohio State University, 1943), 6.

events in history.¹¹⁴ Both these programs came before Lowell Thomas began the first regular Monday through Friday news program in the season of 1930-1931.

Later, in 1932, Sam Wilson at WLW originated a straight news reporting type program but featured stories taken from old newspaper files. All of the stories he reported were at least 45 years old. The program was called <u>Headlines of</u> Yesterday.

The reason for such an approach to news is explained, of course, by the fact that powerful newspaper interests fearing rivalry from stations limited the amount of news that might be broadcast. Stations were prohibited from broadcasting any news item "hot off the wires."¹¹⁵

Ohio School of the Air

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In October, 1928, the first planning for an in-school program series was undertaken by the Department of Education of the State of Ohio. Originally the program was to be carried only on the 500 watt station operated by the Ohio State University, WEAO (later WOSU). But WLW in December agreed to carry the program free of charge. On January 2, 1929, the first Ohio School of the Air program was broadcast.

114 "Continuity Shop News," <u>Radio Digest</u>, May, 1932, 40.

115Giraud Chester and Garnet R. Garrison, <u>Television</u> and Radio (New York: Appleton-Century-Crofts, Inc., 1956), 34. Radio historian Gleason L. Archer describes this as "perhaps the earliest ambitious attempt of its kind."116 Ben H. Darrow, who earlier had done Little Red School House over WIS, was in charge of the program. Most of the programs were produced in the WIW studios although some of the straight talk or lecture programs originated at WEAO. The format of the program was so varied that in the program categories used here it has been described as miscellaneous. In its five hours a week the program might include current events news talk, French lessons, historical drama, classical music concerts, dramatic production of literature, informative dramatic sketches with music by well-known composers, and a variety of talk-lectures on physics, geography, chemistry, nature study, and the like. The program was carried on both WLW and W8XAL. In carrying the program WLW was donating about \$100,000 worth of time per year. At times as many as 400,000 school children listened to the program in their classrooms and the general audience was also said to be interested in the program.¹¹⁷ In addition to donating time for the program the Crosley Radio Corporation paid the cost of

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116 Archer, Big Business and Radio, 412.

117 "Ohio Plans 'School of the Air,'" <u>New York Times</u>, December 2, 1928, XI, 17:4; B. H. Darrow, "Ohio Tests Radio As an Educator," <u>New York Times</u>, July 21, 1929, VIII, 9:7; Ben H. Darrow, <u>Radio the Assistant Teacher</u> (Columbus, Ohio: R. G. Adams and Company, 1932), 19-230; and Levering Tyson, <u>Radio and Education</u> (Chicago: University of Chicago Press, 1931), 71-72. maintaining a telephone circuit to Washington to carry special programs and speakers. The newspaper publicity was also handled by the WLW staff. As noted above, at various times the program was rebroadcast by as many as 30 stations, however, during this earlier period in addition to WLW and WEAO it was carried by WFMB (Indianapolis), WAIU (later WHKC, still later WTVN, Columbus) and WHK (Cleveland).

Crosley Theater of the Air

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In 1930 WLW formed a stock company of players, all salaried staff members, to produce dramatic programs. It is believed that this might have been the first such stock company of its kind. 118 Edward Armour Byron, later associated with Mr. District Attorney and other network dramas, was the WLW production manager and was in charge of the drama programs. Mr. Byron thought that it was a waste of a script, rehearsal time, and a good cast to work on a new drama each week and broadcast it only once. So in the fall of 1930 Mr. Byron arranged to have Crosley Theater of the Air broadcast three times a week. In the season of 1931-1932 the program was broadcast on Thursday late in the evening, on Saturday early in the evening, and on Sunday afternoon. This, it was felt, gave the program maximum audience exposure. In its first two seasons, Crosley Theater of the Air broad-

118 "WIW-Cincinnati," Radio Digest, May, 1932, 35.

cast 80 original dramas, comedies, melodramas and classical adaptations.¹¹⁹

In addition to doing this program the WLW dramatic staff produced a 30-minute light rural drama entitled <u>Centerville Sketches</u> twice each week and two other halfhour dramatic programs one time each week.

Other programs

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Several other programs originated at WLW during this era deserve some attention. One of these programs was a late night comedy variety program--<u>Doodlesockers</u>. Sidney Ten Eyck was the writer and announcer of the program which for a time during the 1930-1931 season was broadcast five nights a week at 11:30 P.M. and on Saturday late at night (12:30 A.M. Sunday morning).¹²⁰ During the 1931-1932 season, and subsequently, it was broadcast only on Saturday nights. The content of the program is hard to describe. Similar programs of the time were often called, as was this one, a "radio frolic." The typical program usually contained songs, comedy, patter and burlesque comedy sketches. It might be likened to the late night variety programs on television such as the early <u>Broadway Open House</u> featuring Jerry Lester or later programs of the same type built around Steve

119_{Ibid}.

120 "Doodlesockers Burlesque Announcers," <u>Radio Digest</u>, November, 1930, 77.

Allen. However, these early radio efforts did not have audience participation features. <u>Doodlesockers</u> might be most remembered by listeners for its parody of "The Nation's Station," which came out something like "The Nushun's Stushun."

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Another late night program begun during this period was <u>Moon River</u>. Originally designed as a sign off program of quiet and romantic music the program also featured poetry selections. The program was begun in 1930 but appeared in the schedule irregularly. By the sample season of 1934-1935 it was a regular seven-nights-a-week feature. Since it first began the program has always opened with the poem "Moon River," written by the show's original producer Ed Byron.¹²¹

A sports news program was also begun during this time at WLW. The first program of this type was <u>The Mail Pouch</u> <u>Sportsman</u>. Bob Newhall was the commentator and the content of the program usually ran to discussion of outdoor activities rather than the more or less straight sports news report developed later.¹²² Again, one reason for this was that newspapers and wire services would not provide radio stations with up to the minute news information.

^{121 &}quot;Famous Stars of 'Moon River' Return for Premier of Radio's Favorite Show," <u>WLW News and Mat Service</u>, June 18, 1954. (Press release from the WLW files.)

¹²²D. Becker, "Bob Newhall, 'The Mail Pouch Sportsman,'" <u>Radio Digest</u>, April, 1932, 62; and "All Over the Dial," <u>Radio</u> <u>Fan-Fare</u>, October, 1933, 37.

Special programs

As they had four years before, WLW carried the Republican and Democratic political conventions in the fall of 1928. A number of political speeches were also carried over the station. During the election period WLW adopted a special rate for national and local candidates who wanted to use the radio. This rate was lower than the usual time charges.¹²³ The idea, according to WIW, was to give all politicians a chance to purchase time for political speeches. Later, almost all stations would ask higher rates for political time because they would have to buy libel insurance, losing candidates sometimes would not pay their bills, rebates would often have to be made to the advertisers of adjacent programs for the loss of audience and political programs were generally extra trouble. The Communications Act of 1934 was amended in 1952 to require all stations to charge their regular rates for political time.¹²⁴ In March, 1929, WLW carried the Presidential Inaugural.¹²⁵

By this time national networks were fully organized and most of the special public affairs reporting that stations

¹²⁴Statement by Professor Kenneth Harwood, class lecture, University of Southern California, November 6, 1957.

125"Tomorrow Is Hoover's Day on Coast-to-Coast Radio," New York Times, March 3, 1929, IX, 16:1.

^{123 &}quot;Broadcasters Prepare for Political Campaign," New York Times, August 19, 1928, VIII, 13:6.

carried was covered by the networks, whereas before larger stations had produced their own programs of this sort or arranged a special hookup just for one event.

WLW broadcast the dedication of a new Ohio River project with a speech by President Hoover in November, 1929. In 1930 announcers were sent to Columbus, Ohio to cover a fire in the state penitentiary. The inauguration of the Ohio governor in 1931 was also carried. Powel Crosley Jr. turned announcer himself when he reported on the Annual Tarpon Tournament from Sarasota, Florida, in August of 1930. He broadcast his description from his boat "Little WLW." The several programs he did were carried to WLW by short wave and land lines.¹²⁶

"<u>New Cincinnati</u>." In August of 1930 Powel Crosley Jr., always interested in aviation, purchased the Lockheed-Vega racing plane owned by William S. Brock. Mr. Crosley equipped the plane with a 150 watt station, KHILO, and a 150 foot trailing antenna. Using this equipment WLW broadcast a half-hour program of announcer Robert Brown's description of Cincinnati as pilot William Brock circled the city.

The plane, "New Cincinnati" (formerly "New Constellation"), was also entered in the National Air Races. Mr. Brock and the plane finished fourth: they might have done

^{126&}quot;Crosley Skipper Broadcast from Boat," The Crosley Broadcaster, IX, 10 (August 15, 1930), 10.

better but the extra 600 pounds of equipment and the 195 pound announcer, Mr. Brown, were said to have slowed the plane down. (Wiley Post won.) The description of the air race was picked up from the plane and rebroadcast by radio stations along the route of the non-stop race from Los Angeles to Chicago. The transmitter went out and Mr. Brown was burned trying to repair it before the race was over. This was reported to be the first broadcast from an airplane entered in a transcontinental race, although NBC supposedly had done the first airplane broadcast on February 22, 1929.¹²⁷

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Later the plane was used to report the Gordon Bennett International Balloon Races in Cleveland and NBC produced a one-hour program from the plane with Miss Elinor Smith, NBC announcer and woman aviatrix.

Two boat races on the Ohio river were reported over WLW from the plane and carried on the NBC network.

With Joseph A. Chambers, WLW technical director, the plane toured 30 cities on the National Air Reliability Tour and promoted Crosley receiving sets. The report of the fishing tournament and the use of the "New Cincinnati"

¹²⁷"A New Constellatin Appears in the Sky," <u>The Crosley</u> Broadcaster, IX, 10 (August 15, 1930), 3; "Crosley Ship Fourth in Los Angeles-Chicago Derby," <u>The Crosley Broadcaster</u>, IX, 11 (September 1, 1930), 3; "A Twentieth Century Odyssey," <u>The Crosley Broadcaster</u>, IX, 12 (September 15, 1930), 7; N. Giddings, "The Flying Announcer," <u>Radio Digest</u>, November, 1930, 72; and National Broadcasting Company, Press Department, <u>NBC Highlights: 1926-1961</u>, November 29, 1961, 2. (From the WLW files.)

illustrates Powel Crosley Jr.'s ability to get maximum publicity from his enterprises. Mr. Crosley personally was interested in boating, fishing, and aviation but in these avocations he also saw a chance to get attention for his radio stations and other products. Just as, about a decade earlier, he had found the avocation of listening to the radio might be turned into a successful manufacturing business.

Programs during the 1931-1932 season

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The amount of time WLW was on the air did not increase appreciably between the season of 1928-1929 and 1931-1932. The station operated from 6:30 A.M. to about 1:00 A.M. six days a week but did not sign on Sunday mornings until 9:00 A.M. There was no longer a break in the afternoon for a staff meeting. WLW was on the air about 130 hours each week.

One significant change in the programs was the increase in variety shows--comedy variety, general variety, semi-variety, and children's variety increased, but hillbilly variety decreased. The reduction in the hillbilly category is the result of minstrel type shows that were no longer broadcast. The minstrel-type hillbilly variety was most popular on stations during the early years of radio broadcasting. The amount of musical variety continued to increase, but the amount of light music and concert music decreased. Light music shows were replaced with more expensive programs of the variety and drama type. The light music programs with song and patter teams, soloists, or small groups were used extensively as filler programs. When the amount of programming available from the networks increased many of the light music shows were replaced. This is true, at least, on WLW and seems to reasonably explain the same trend on the networks and at other stations. The second most marked trend is the increase of dramatic productions. By the season of 1931-1932 WLW was broadcasting eight dramatic programs in the evening hours (see Table 6).

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While there was a corresponding increase in dramatic productions in the daytime there was a decrease in varietytype programs broadcast by WLW when the seasons of 1928-1929 and 1931-1932 are compared. This is accounted for by the dropping of the WLW produced general variety program <u>Crosley</u> Woman's Hour with Musicale (see Table 7).

In the season of 1931-1932 late night programs were entirely of the musical variety format. The great majority of these, and maybe all of them were remote broadcasts from downtown hotels (see Table 8).

In the season of 1931-1932, as in all preceding seasons to this time on WLW, musical programs represented 50 per cent of the station's programming. The only general change from earlier sample seasons was the increase in dramatic programs in 1931-1932 though they still were only 7 per cent of all WLW programs (see Table 9).

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New dramatic Forms

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The question of which was the first mystery program or the first women's serial drama has been argued at length elsewhere.¹²⁸ It is not pertinent to review all or even part of the history of these program forms here. It is similar to deciding which was the "first radio station," the answer depends on how the question is asked and which criteria are used for judgment. The development of drama on radio was a process of evolution rather than revolution. However, a brief discussion of two programs begun at WLW, one a women's serial and the other a crime-detective show, should be discussed here.

<u>Ma Perkins</u>. It has been asserted that the "first soap opera . . . was created and broadcast at WLW--<u>Ma Perkins</u> starring Virginia Payne.¹²⁹ This program was originally conceived as a WLW production in 1933 and moved to Chicago as a network production that same year. It was surely one of the early so-called "soap operas." It cannot, however, be called the first. According to R. William Stedman, in his historical study of this dramatic form, there were at

¹²⁸Charlene Hext, "'Thriller' Drama on American Radio Networks: The Development in Regard to Types, Extent of Use, and Program Policies" (unpublished Master's thesis, Ohio State University, 1949), and Raymond William Stedman, "A History of the Broadcasting of Daytime Serial Drama in the United States" (unpublished Ph.D. dissertation, University of Southern California, 1959).

^{129&}quot;Datebook," <u>Broadcasting</u> (supplement), April 2, 1962, 34.

least ten serials on the networks before 1932, all broadcast in the early evening.¹³⁰ Probably the first of these on the networks was <u>Real Folks</u> which began on NBC-Blue August 6, 1928¹³¹--and was carried on WLW. "On February 15, 1932, the first daytime serial was presented on a national network."¹³² That first daytime serial was <u>Clara, Lu 'n' Em</u>, carried on NBC. It was sponsored by the washing product "Super Suds" and thus can truly be called a "soap opera."

<u>Ma Perkins</u>, though, outlived her predecessors and when the show went off the air, November 25, 1960, it was the oldest of all daytime serials having presented it's 7,065th broadcast.¹³³ While it may not have been first, "Oxydol's own <u>Ma Perkins</u>" was certainly one of the important programs of this type. At one time it was carried on the full NBC and CBS networks as well as in Hawaii, Canada, and Europe (through Radio Luxembourg).¹³⁴

Dr. Kenrad's Unsolved Mysteries. In 1933, WLW also began a dramatic program of the crime-detective type--Dr. Kenrad's Unsolved Mysteries.¹³⁵ Again, this was not the

> ¹³⁰Stedman, 67. ¹³¹<u>Ibid</u>., 68. 132_{Ibid}., 74.

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133"Life Will Have To Go on Without Ma Perkins," Broadcasting, November 28, 1960, 68.

¹³⁴Stedman, 91-92.

135_{Broadcasting} (supplement), April 2, 1962, 34.

first, but was an early program of the form. The first of the so-called "thriller" programs may have been <u>The Shadow</u> starting in 1929. The first crime-detective program on the national networks was <u>True Detective Mysteries</u>, an anthology program, carried on the CBS Radio Network for one season, 1929-1930. The first network crime-detective drama with a continuing hero was Sherlock Holmes with started on NBC Red in the season of 1930-1931.

It is not correct to say that these early WLW drama programs--a daytime serial and a crime-detective show--were the very first of their type. Their development, none the less, does show the widening scope of drama being presented on WLW. While not the progenitor of their specific program forms, they were archetypical of many other programs that would follow on radio and television as well. Coming at the end of the period under examination in this chapter, 1927-1933, they were the beginning of a wider use of various dramatic forms in succeeding years.

Network programs produced by WLW

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> As noted above, WIW participated in a number of early, experimental networks that were cooperative. These networks did not have central production or sales organizations but were arranged for stations to share programs if advertisers sought to promote their products or services in specific markets. On the Quality Group and on the Gold Network WIW

at various times produced <u>Crosley Saturday Knights</u>, the <u>Crosley Orchestra</u>, Dr. Frank Simon's <u>Armco Iron Master</u> brass band, and the <u>Crosley Follies</u>. Three of these programs were sponsored by the Crosley Radio Corporation and the fourth by the American Rolling Mill Company, ¹³⁶ of Middletown, Ohio. WLW also produced the <u>Walgreen Hour</u> over a special Midwestern network, and a series of football broadcasts with WOR and WMAQ. <u>Ohio School of the Air</u>, an in-school educational program, was carried on several other stations in Ohio and Indiana.

For a few weeks in the spring of 1932 <u>Nightcaps</u>, a general variety program with Henry Van Camp as the host and the Henry Theis Orchestra, was broadcast from WLW over the NBC Blue Network. During that same summer, <u>The Flying</u> <u>Dutchman</u>, musical variety with the William Stoess Orchestra, was also carried over Blue. But neither of these programs were still on the network by January, 1933.¹³⁷

Sources of programs

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WLW received about one-quarter of its programming from the NBC Blue Network in January, 1929, and nearly one-third by January, 1932. In the 1925-1926 season 100 per cent of the programs were originated at WLW. However, from January, 1929, to January, 1932, the number of hours WLW was on the air

¹³⁶Later the Armco Steel Company.

137Summers, <u>A Thirty-Year History</u>..., 31-36.

almost tripled. Thus, the three-quarters (1929) and twothirds (1932) of the station's total programming originated by WLW are actually more than twice the total number of hours produced by the station in the earlier period (see Table 10).

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WIW began carrying NBC Blue Network programs regularly in the fall of 1927 and became a permanent Blue affiliate in January, 1928, as was noted above. In May, 1928, five Blue programs each week were carried on WLW. In January, 1929, Blue programs accounted for 32 per cent of WLW's evening program time. This increased slightly, to a little over 36 per cent, by the sample taken in the season of 1931-1932. While in January, 1929, WLW was originating a majority of its evening programs in all categories except light drama, by January, 1932, a majority of the semi-variety, light music, concert music, and light drama, were originated by the Blue Network. Further, all of the comedy drama, action-adventure, crime-detective, interview, news, and miscellaneous talk programs carried on the station in 1931-1932 in the evening were from Blue.

In the daytime the growth in the amount of network time was slower. Blue Network programs accounted for less than 20 per cent of WLW daytime programming in 1929 but grew to almost 30 per cent by 1932. This was, in large part, due to the fact that the amount of Blue programming was limited in the daytime. The 20 per cent of its daytime programming that did come from the Blue network in 1928-1929 included

TABLE 10. SOURCES OF WLW PROGRAMMING, 1925-1926, 1928-1929, AND 1931-1932

Figures below show the percentages of WLW programming originated by the station or obtained from networks and transcriptions. The percentages were computed on the basis of the number of minutes of programming used from each of the sources^a during a sample week in January of each year.

Sources of Programs	<u>1926</u>	<u>1929</u>	<u>1932</u>
EVENING PROGRAMS			
Originated at WLW NBC-Blue Network Special Networks Transcriptions	100.0% 	66.9% 32.0 1.1	57.1% 36.3 6.6
DAYTIME PROGRAMS			
Originated at WLW NBC-Blue Network Special Networks	100.0% 	80.7% 19.3 	66.8% 31.9 1.3
LATE NIGHT PROGRAMS			
Originated at WLW	100.0%	100.0%	100.0%
ALL PROGRAMS			
Originated at WLW NBC-Blue Network Special Networks Transcriptions	100.0% 	77.0% 22.5 0.5	65.7% 31.4 0.8 2.1

^aPrograms which were originated by the networks and carried on WLW at a different time or day by transcription or delayed recording were tabulated under the category of the originating network, regardless of whether the recording was made by the network, by WLW, or by the sponsor, agency or some other organization. All programs which were carried on the networks originating from WLW were tabulated under the category of originated by WLW. all of the available daytime Blue programs but one--that one was broadcast at a time that conflicted with <u>Ohio School of</u> the Air.

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One program was carried on WLW from a special network in both January, 1929, and in January, 1932. The program in the season of 1928-1929 was from WTAM, Cleveland, and was a variety show for the Standard Oil of Ohio Company. The program in the season of 1931-1932 was the rather unusual religious program that featured Father Charles Coughlin from Royal Oak, Michigan. Father Coughlin often directed his remarks more to political rather than ecclesiastical matters.

Probably the first transcribed program carried on WLW was the popular <u>Amos 'n' Andy</u>. It was broadcast on WLW for a few weeks in the fall of 1928 from transcriptions syndicated by station WMAQ, Chicago.¹³⁸ On August 19, 1929, <u>Amos 'n' Andy</u> began as a network feature on the NBC Blue Network and started a second run on WLW that would continue for two decades.¹³⁹ No transcribed programs were in the WLW schedule in January, 1929, but by the season of 1931-1932 the station was carrying seven programs by transcription-almost 7 per cent of the evening program time. As with its

¹³⁸"Radio Program Schedule for Current Week," <u>New</u> <u>York Times</u>, August 19, 1928, VIII, 14:1; "Amos 'n' Andy," <u>New York Times</u>, February 2, 1930, VIII, 6:6, and Max Wylie, "Amos and Andy--Loving Remembrance," <u>Television Quarterly</u>, II, 3 (Summer, 1963), 20.

139National Broadcasting Company, Press Department, NBC Highlights . . ., 2. other programming, a majority of the transcribed shows carried by WLW during this period were of the musical variety type.

About 50 quarter-hours a week, or a little over 15 per cent, of all the programming originated on WLW were remote broadcasts. Virtually all of these programs were musical variety shows featuring orchestras from Cincinnati's Sinton or Gibson Hotels.

Programming

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> That this was a period of rapid growth and development for WLW--and broadcasting in general--in the areas of station power, coverage, staff, advertising, program service and program formats has been demonstrated. It was also the time when a programming philosophy was set that would guide WLW management for many years.

When asked about his programming on WLW at the beginning of the 1926-1927 season Powel Crosley Jr. commented:

The programs broadcast during the winter will continue to feature dance orchestras and thematic programs of classical and semi-classical music. In addition to these, organ recitals, speeches of prominent men, old-time music, church services, special studio stunts and drama will be put on the air.140

The "thematic programs" he referred to were programs of concert music built around a central theme of certain nations, such as German, Latin American, or Italian music.

^{140&}quot;Radio Impressarios Outline Their Winter Plans," New York Times, September 12, 1925, XI, 4:1.

Later the idea of variety in programming became important to Mr. Crosley and his staff. In arranging for programs from the network it was stated that reasons were to: (1) bring the "great national events" to the listeners and (2) carry "purely entertainment features of the chain . . . with a view only to selecting a variety.¹⁴¹ Several years later, of course, as the amount of network service increased more of it was carried on WLW, now not only for variety but for the revenue it provided.

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Serving the majority. When Powel Crosley Jr. dedicated his new 50 kilowatt transmitter for WLW in October of 1928 he still felt that he was operating the station as a service of his radio set manufacturing business. His comments about programming at that same dedication also stated the basic principle of serving the majority. He said:

We try to arrange our programs from morning to night on the basis of having the bulk of the material to please the average taste, and the small remainder so diversified as to give a little bit of those things that please the smaller percentage of the audience.142

While the emphasis was now placed on entertainment in the evening hours there was still a lot of informational talk that was programmed in the daytime schedule. In

¹⁴¹Giddings, "History of WLW to January 29, 1928," 9.
¹⁴²<u>Cincinnati Enquirer</u>, October 30, 1928, 3.

referring to the WLW daytime schedule in the season of 1931-1932 R. William Stedman commented:

This unusual combination of programs was presented by one of the outstanding stations in the United States and was representative of the various types of programs which were being tried by broadcasters who tended to think that daytime programming for women should be like the nonfiction features of <u>Good</u> Housekeeping.¹⁴³

Serving the regional area. Another important development in the programming philosophy that was beginning to guide WLW management was an interest in serving the regional area. Herman Hettinger in his study of radio broadcasting to 1933 states that by 1929 to 1930 some of the larger metropolitan stations were developing "a distinct personality which gave them widespread circulation in the area covered by their transmitter."¹⁴⁴ As examples of this type of programming he lists, WOR, WLW, WMAQ, and WNAC.

According to Dr. Hettinger, "This specialization is observed in actual practice where stations such as WLW, Cincinnati, and WOR, Newark, tend to assume regional scope, similar to the large newspapers in the publications field."¹⁴⁵

Thus, by 1930 a basic programming philosophy had been developed by the management of WLW. It was that the station

¹⁴⁴Hettinger, <u>A Decade of Radio Advertising</u>, 138.
¹⁴⁵Ibid., 79.

¹⁴³Stedman, 66-67.

should (1) attempt to serve majority tastes most of the time, with attention to significant minority tastes, and (2) use its high power to serve a wide regional area--including rural homes and communities without their own broadcasting stations.

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One other item should be cited to clarify an issue on programming. A Detroit newspaper in 1930 wrote about WLW and some popular programs of the time, which were sponsored by other radio set manufacturers. The article said:

At first, smart chaps wondered how WLW would get along without running some of the competing radio manufacturers' chain features. Obviously these would not come appropriately from Mr. Crosley's station. They didn't. They weren't needed. WLW is doing a conspicuously good job with its programs. It seems to deserve the right to being classed right now as the No. 1 broadcaster in the world.¹⁴⁶

In terms of programming this would mean that one of the important considerations in arranging the WLW schedule was the commercial interest of the Crosley Radio Corporation. That this interest existed cannot be denied. However, WLW did carry programs sponsored by these rival manufacturers. During the various seasons they were on the Blue Network, WLW carried programs sponsored by Atwater Kent, Philco, and Sylvania. The only program of this kind available to it that it did not carry was sponsored by Stromberg.¹⁴⁷

146"An Awful Lot of Watts," The Crosley Broadcaster, IX, 6 (April 1, 1930), 6.

147 Summers, <u>A Thirty-Year History . . .</u>, 11-36.

Another program sponsored by RCA was even carried from NBC Red. Thus, while this commercial interest could have been a strong influence, three out of four programs sponsored by rival radio manufacturers were carried on WLW.

Money spent on programming. Only estimates are available, but WLW spent about \$270,000 for programming for the season of 1929-30, \$310,000 in 1930-1931 and 1931-1932, and \$320,000 for 1932-1933.¹⁴⁸ While it is difficult to make such a comparison, with no specific information available, it is likely that this was more than even most of the larger stations were spending on programs.¹⁴⁹

<u>WLW and the programming of other stations compared</u>. While the categories used are not entirely comparable it is possible to contrast WLW's programming in January, 1926, with the programming of 19 New York City stations in February, 1927. The latter was studied by George A. Lundberg, a sociologist then teaching at Wells College.¹⁵⁰

On the New York stations dance music accounted for 26 per cent of programs and other music accounted for 48 per cent of programs. Thus, on these stations nearly threequarters of all the programming was musical but probably

148"Deadline in WLW Net Income Percentage Shown under Operation with 500 KW, "Broadcasting, August 1, 1938, 49.

149Ibid.

2:00

¹⁵⁰George A. Lundberg, "Content of Radio Programs," Social Forces, VII, 1 (September, 1928), 58. variety programs were included here as no variety categories were used in Professor Lundberg's study. On WLW in the 1925-1926 season all musical and variety programs accounted for only 58 per cent of the station's programming. During the period of the New York study drama and readings represented 2.6 per cent of the programming of the stations. On WLW drama represented 2 per cent of the programs but several readings were included in the programs here tabulated as miscellaneous talks. Religious programs were almost twice as prevalent on WLW (11 per cent) as on New York stations (5.3 per cent).

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A study of nine large American stations from 1925 to 1934 reported that they carried about 70 per cent music, 20 per cent talk, and 10 per cent other programs during the period from 1925 to 1930. By 1933 these nine stations were broadcasting music two-thirds of the time, and talk, drama, and other programs about 18, 8, and 8 per cent, respectively.¹⁵¹ By 1932 drama accounted for 7 per cent of the time on WLW.

A study by Herman Hettinger of key stations of the national networks during November, 1931 and 1932, shows that these outlets broadcast music and variety as about 66 per cent of their programming.¹⁵² In 1932 music and variety was

¹⁵²Herman S. Hettinger, "Broadcasting in the U.S.," Annals of the American Academy of Political and Social Science," CLXXVII (January, 1935), 13.

¹⁵¹Albig, Public Opinion, 347.

65 per cent of WLW's programming. "News and market reports" accounted for a little over 1 per cent of the programming of the stations studied by Dr. Hettinger but about 4 per cent of the WLW programming in January, 1932.

While the categories used in the above studies and this one are not entirely comparable, WLW appears to have been adding dramatic features earlier than the average of these stations. There was also apparently less dependence on music as programming material on WLW. In developing and adding new program forms and formats WLW was undoubtedly substantially ahead of most other stations and the equal of the large, metropolitan stations, including the key NBC and CBS stations.

Summary

This was a period that saw at least a threefold increase in the amount of programming broadcast from WLW. In general, the emphasis remained on music as programming material but the amount of drama increased greatly. The availability of a regular network service, later two network services, gave WLW a chance for even further expansion in the types of programs used. However, the station itself was experimenting with new program forms and in this period began originating programs in the comedy variety, general variety, semi-variety, hillbilly variety, children's variety, light

drama, women's serial drama, comedy drama, action-adventure drama, crime-detective drama, and sports news categories.

IV. The Audience, 1927-1933

As in the earlier period, there is very little information available about the radio audience in general or the WIW audience in particular. There are, however, several forms of measurement that might aid in getting a rough idea of the audience. From 1927 to 1935 it has been estimated that the number of radio equipped homes in the U.S. grew from 6,000,000 to 22,000,000. It is reasonable to assume that the rate of growth was approximately the same within the WIW listening area.

Station popularity

During this period a number of contests were conducted by various publications to determine the popularity of radio stars and occasionally stations. One such contest was conducted by the <u>Detroit News</u>, operator of WWJ. When the contest was conducted, April, 1927, the newspapers' readers sending in ballots named WLN the seventh most popular station in the Detroit area. At this time WLW was operating with 5,000 watts. The six most popular stations in the contest were WWJ, WTAM, KDKA, WJZ, WEAF, and WGY. Significantly, four of these stations were affiliated with the NBC Red Network and two were affiliated with NBC Blue. WIW was the only independent station to rank in the contest.¹⁵³ In a nationwide contest conducted a month later by <u>Radio Listeners Guide</u> WIW did not rank among the top ten stations.¹⁵⁴

In 1933, while it was operating with 50,000 watts, the trade magazine <u>Broadcasting</u> described WLW as "perhaps the most widely heard broadcasting station in North America."¹⁵⁵ However, no specific information was presented to support this assertion and it was probably only the subjective opinion of the writer. Nonetheless, the statement might well have been true.

Coverage

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There can be no doubt that after its increase in power to 50 kilowatts WLW did send a good signal over a wide coverage area. Engineering measurements made by the Ohio State University Engineering Experiment Station in 1932 showed that WLW had a 1.0 millivolt per meter contour 125 miles from the transmitter (daytime)--this would be an acceptable signal in most city areas. The .5 MV/M contour for WLW was 225 miles from the transmitter--this would

¹⁵⁵ "We Pay Our Respects to--Powel Crosley Jr.," Broadcasting, March 1, 1933, 19.

^{153&}quot;Contest Discloses WLW As Favorite," <u>New York</u> Times, April 3, 1927, VIII, 20:8.

¹⁵⁴"Station Popularity Contest," <u>New York Times</u>, May 26, 1927, 28:2.

provide a usually acceptable signal in rural and less populated areas. This would give WLW a reasonably good signal in the metropolitan areas in one-half of Ohio, Indiana and Kentucky; and in rural areas in almost all of Ohio, Indiana, and Kentucky, and parts of Michigan, Illinois, Tennessee, Virginia, West Virginia, Pennsylvania, and the Province of Ontario.

WLW had a 1.0 MV/M contour 125 miles from the transmitter. By comparison WKRC (one KW at 550 KC) reached 65 miles, KDKA (50 KW at 980 KC) reached 50 miles and WCKY (five KW at 1490 KC) reached 32 miles with that much strength when tested.156

Panel of listeners and audience mail

In an attempt to get more reaction from its audience the WLW staff actively sought listeners' comments and criticism in 1928. On many local programs it was announced that listeners should write the station, tell where they listened, and what they preferred. There was an attempt to answer these letters and establish a permanent "panel of regular listeners" to vote on their likes and dislikes and offer suggestions. Because of the cost and staff time

¹⁵⁶J. F. Byrne, "Radio Transmission Characteristics of Ohio at Broadcast Frequencies," <u>Engineering Experiment</u> <u>Station Bulletin</u>, 71 (Columbus: The Ohio State University Press, 1932), 3-9. required for such a survey, however, a panel was not at this time permanently established.¹⁵⁷

WLW did, of course, get a great deal of mail but if this mail was tabulated in any way results are not available now. In response to an offer on a single children's program, however, it boasted that 20,000 letters were received in one day.¹⁵⁸

No other specific information is available about WLW's audience which must have been quite large and ranged over the greater part of the North Central United States.

Influence of the audience

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Nor is the extent to which WLW management made use of the Cooperative Analysis of Broadcasting network ratings, which were begun with the season of 1929-1930, known. Chester F. Caton writing about WAQ notes that CAB audience reports were available and may have influenced the programming of that station in some degree. He says that "the audience may have been a greater influence than heretofore."159

In the previous chapter it was noted that the WLW staff did consider the telephone calls it received in planning programs to suit the audiences' tastes. It is logical to assume, as Dr. Caton did, that the WLW staff therefore relied to an extent on rating in making programming decisions.

157WIW Welcomes Criticism," <u>Cincinnati Enquirer</u>, January 22, 1928, VI, 1. 158"WIW Advertisement," <u>Broadcasting</u>, March 15, 1932, 19. ¹⁵⁹Caton, 351.

CHAPTER V

THE SUPER POWER PERIOD, 1934-1939

From May, 1934, to March, 1939, WLW operated with 500,000 watts of power, unlimited time, under an experimental authorization from the FCC. To date this is ten times more power than has ever been used regularly by any other standard (AM) broadcasting station in the United States. This chapter covers that period when WLW was a so-called "super power" station.

I. Broadcasting, 1934-1939

A steady growth in revenue bringing recovery from the depression and a growing interest in international affairs with the coming of war in Europe highlighted this period in American broadcasting.

Stations

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In February, 1935, there were 580 U.S. radio stations, 40 fewer than there had been in 1928. Of these 580 stations one used 500 kilowatts (WLW), 27 used 50 kilowatts, and 44 used from 5,000 to 49,999 watts. But 180 stations still used 100 or less watts. The majority (332) were licensed to

operate fulltime, 187 shared-time, and 61 were daytime only stations.¹

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Edwin Armstrong had patented his improved FM system of broadcasting in 1933 and pushed for its acceptance by the FCC but no FM station had been authorized for regular broadcasting at this time. Similarly TV was still in the experimental stage--as it had been since the late nineteen twenties. Many companies were experimenting with TV--including the Crosley Radio Corporation--and it looked as if its arrival was imminent. But radio was king. Within the radio industry the national networks and the higher powered, clear channel stations were the most regal.

Advertising. Total radio sales had grown from \$79,617,543 in 1935 to \$129,968,026 in 1939, with only a slight slowdown in 1938.² Throughout the period national networks continued to get about one-half of that revenue. In 1935 local advertising accounted for about one-third of all this revenue and national spot business only 17 per cent. By 1939 national spot business had grown to the extent that the half of the revenue that did not go to networks was split about equally between local and national spot business.

¹Computed from <u>Broadcasting Yearbook</u> (1935) (Washington, D.C.: Broadcasting Publications, Inc., 1935).

²"Radio Times Sales 1935-1962," <u>Broadcasting</u>, February 19, 1963, 71. <u>Networks</u>. A fourth permanent network was added to American broadcasting in 1934 with the organization of the Mutual Broadcasting System. By January, 1937, MES had become transcontinental with the addition of the 16 Don Lee Network stations in the Western states. By the end of the nineteen thirties a large majority of the stations was affiliated with one of the four networks. Both NBC and CES networks each had from 130 to 150 affiliates. In 1937 MES had 75 affiliates but this grew to more than 100 by 1939. Some of the MES affiliates--about one-fourth--were also affiliated with NEC or CES. Mutual's gross income had grown to \$2,272,662 in 1938 from only \$463,857 in 1935 but even this 1938 revenue represented only a little over 2 per cent of the total amount of money spent for network radio advertising--the lion's share going to NEC's two chains.³

Programs

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Programming historian Harrison B. Summers has said that this period was characterized "chiefly by the 'polishing' of existing program forms" rather than the introduction of new ones.⁴ The amateur-talent contest variety type of program was introduced in the season of 1934-1935 with the National

³Gleason L. Archer, <u>Big Business and Radio</u> (New York: The American Historical Company, Inc.), 397.

⁴Harrison B. Summers, <u>Programs and Audiences</u> (Columbus, Ohio: Department of Speech, Ohio State University, 1961), RR-04-h. Amateur Night. Major Bowes Original Amateur Hour and three other new amateur contest programs followed in the season of 1935-1936. Also in the season of 1934-1935 the first network sports report was begun--Eddie Dooley's Sports Talks. The so-called "man-on-the-street interview" program was first introduced on the networks in the season of 1935-1936 with Sidewalk Interviews. (In its second season on the air the interviews were conducted in the studio and the title changed to Vox Pop.) Columbia Workshop and Orson Welles brought the suspense-psychological type drama to the networks in 1936 and Lights Out started two seasons later. Human interest and quiz type program forms had their beginning in this period. In the season of 1936-1937, studio human interest interviews (Vox Pop and We, the People) and studio quiz programs like Professor Quiz, Old Time Spelling Bee, and Uncle Jim's Question Bee were begun. The panel quiz Information Please was added to the network schedule in the 1938-1939 season. The following season a further quiz variation--the telephone give-away show--was begun with the addition of Pot o' Gold. A play-by-play sports program running throughout the year was begun for the first time on the network in 1937. It was Madison Square Garden Boxing. However, other sports events had been carried on the networks previously, especially championship boxing bouts and football in season.

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By this period, 60 per cent to 70 per cent of all daytime network programs were broadcast on an across-the-

board basis; carried two to six days a week at the same time each day.

One of the most definite changes during this period was the increase in the amount of news on the networks, and local stations as well. Lowell Thomas had begun the first five-times-a-week newscast on a network for CBS on September 29, 1930.⁵ By the season of 1934-1935 there were at least ten different news programs on the networks--four of them broadcast five or six times a week.

In the late spring of 1933 Associated Press, United Press and International News Service cut off services to all radio stations and networks. In September, 1933, the Columbia Broadcasting System formed the first network news gathering service. This, along with the creation of a news gathering staff at NBC, soon forced the press associations to relent. On March 1, 1934, the Press-Radio Bureau went into operation and CBS reduced its own service. The Press-Radio Bureau (1934-1940) was financially supported by CBS and NBC and received its news from AP, UP, and INS. The bureau maintained its own editors and rewrite staff. But the Press-Radio Bureau only permitted stations to broadcast two five-minute programs of news a day--one after 9:30 A.M., and one after 9:00 P.M.--if the programs were not sponsored and ⁵"Lowell Thomas' 34th Year," Broadcasting, September

2, 1963, 53.

if the news had been published in newspapers previously.⁶ A number of stations resented these limitations and at least two other important news services were organized--Transradio Press and a news service for the Yankee Network (WNAC, Boston).⁷ Both of these services began to gain subscribers. In 1935 UP and INS relented and began to sell their service directly to stations and networks with no restrictions as to the amount of information that might be used, nor time limitations, nor any restrictions as to sponsorship.⁸ All four networks soon had their own news reporting staffs and hired foreign correspondents; in late 1938 the Press-Radio Bureau ceased to serve any of the networks. News commentators and analysts became a very popular part of the networks' programming. During the season of 1939-1940 all four networks started overseas news roundup programs. By January, 1940. there were 72 quarter-hours of news carried each week on the four networks, compared with only 23 quarter-hours in January, 1935.

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⁶Sydney W. Head, <u>Broadcasting in America</u> (Boston: Houghton Mifflin Company, 1956), 139; and Mitchell V. Charnley, <u>News by Radio</u> (New York: The Macmillan Company, 1948), 19-26.

⁷The Yankee Network was later one of the important members of the Transradio Press. Some stationsset up their own news services including KMPC, Beverly Hills (later Los Angeles) and WLS.

⁸Paul W. White, <u>News on the Air</u> (New York: Harcourt, Brace and Company, 1947), 40-49. In addition to a greater emphasis on news, the networks also increased the amount of various types of human interest, quiz, and dramatic programs. The quantity of network musical and variety programming decreased from 1934 to 1939.

In the daytime the most evident change in network programs was the tremendous increase in the number of women's serial dramas. In the season of 1939-1940 there were 60 of these programs on the networks. Some programs were carried on two networks.⁹

Local programming was characterized by a reduction in the number of live musical programs during the period 1934-1939. This was partly a result of the increased amount of network service during the daytime, and the substitution on some stations of recorded music for live music programs. Local human interest programs like quiz and interview shows also took up some time on stations that formerly had been live music. These trends will be seen more clearly below as the programming of WLW is examined in some detail.

Audience

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In September, 1935, two-thirds or more than 22,000,000 of all the homes in the nation were equipped with

⁹Summers, RR-04-h; and Harrison B. Summers, <u>A Thirty-Year History of Programs Carried on National Radio Networks</u> in the United States, 1926-1956 (Columbus, Ohio: Ohio State University, 1958), 43-90.

radio sets. In addition it was estimated that by 1935 there were more than 2,500,000 automobiles with radios. The growing saturation of radio continued at a steady pace and by September, 1941, there were about 29,500,000 radio homes or more than 85 per cent of U.S. homes and more than 8,000,000 auto radios.¹⁰

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The C. E. Hooper, Inc. (earlier Clark-Hooper) rating organization was founded in the fall of 1935 and began providing monthly ratings of sponsored network programs. These "Hooperatings" were determined by the telephone coincidental method.

The most popular programs--far and away--continued to be the comedy variety shows. Throughout this period the highest ratings were received by comedians Fred Allen, Jack Benny, Eddie Cantor, George Burns and Gracie Allen, and Charlie McCarthy and Edgar Bergen. Two general variety programs which had been highly rated earlier continued to do well in the earlier part of this period--<u>Rudy Vallee Varieties</u> and <u>Maxwell House Show Boat</u>. The only other programs to get equally high ratings were <u>Major Bowes' Original Amateur Hour</u> in the season of 1935-1936 and the general drama program <u>Lux</u> <u>Radio Theater</u> in the seasons of 1935-1938 and 1938-1939.¹¹

¹⁰Summers, Programs and Audiences, RR-04-g.

llSummers, <u>A Thirty-Year History . . .</u>, 43-90.

Ratings are not available for enough of the daytime programs to give a very clear picture. But it is somewhat surprising that the ratings of the women's daytime serial-in general--remained higher than the ratings of any other category of daytime programs in spite of the great number of the serial programs on network schedules. Of course, because their ratings were so consistently high, in comparison with other daytime programs, sponsors wanted even more "soap operas" on the air each year.

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II. The Station, 1934-1939

Since almost the beginning of broadcasting there had been moves to get higher power for broadcasting stations as soon as technological improvements permitted construction of the equipment. In July, 1935, WGY, operated by General Electric, had been the first to use 50,000 watts experimentally on a broadcasting station. In October, 1928, WIW was probably the first station to use 50,000 watts on a full-time basis. In August, 1927, WGY experimented briefly with using as much as 100 kilowatts. Harry Sadenwater, engineer in charge of WGY, predicted that the next move might be to 500 kilowatts. He pointed out:

Each step in power increase--from half a kilowatt to five, from five to fifty--has invariably caused a wave of turmoil from listeners, which has been quickly silenced when the improved service resulting has been appreciated.¹²

¹²"Are 500 Kilowatt Broadcasters Coming," <u>Radio</u> Broadcast, VIII (August, 1926), 298.

Some other broadcasters had opposed Powel Crosley Jr.'s station using 50 watts back in 1921 when most other stations were operating with 15 or 20 watts.

In August of 1926, according to Mr. Sadenwater, the only limitations on the 500 kilowatt operation he proposed were (1) other stations were blanketed for listeners living near the transmitter and (2) the high cost of maintaining a high-power station.¹³ The first problem could be solved by moving the station out into the country and the second was reduced by the growth of commercial radio. There seemed to be no reason for not at least experimenting with higher power.

Beginning on March 9, 1930, WGY, operating as W2XAG, broadcast irregularly with 200 kilowatts. Using the regular WGY frequency of 790 kilocycles, W2XAG was on the air from 4:00 A.M. to 6:30 A.M.; usually just on Sunday mornings.¹⁴ In the fall of 1930, KDKA, operated by Westinghouse, was on the air experimentally almost every morning from 1:00 A.M. to 6:00 A.M. using 400,000 watts.¹⁵

Maybe the first station on the North American continent to use so-called "super power" during all its regular broadcasting hours, however, was John Romulus Brinkley's XER in

13 Ibid.

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14"200-Kilowatt Station to Make Radio Tests," <u>New</u> <u>York Times</u>, March 8, 1930, 10:1.

15"Get 400,000-watt Permit," <u>New York Times</u>, August 31, 1930, 7:1.

Villa Acuna, Coahuila, Mexico. Dr. Brinkley operated KFKB, "The Sunshine Station in the Heart of the Nation," in Milford, Kansas until the FRC had revoked his station's license. On June 20, 1930, the infamous "goat gland doctor" had been forced to shut down his station and so he moved his operations to Mexico. The record is far from clear but it appears that XER first went on the air in the spring or summer of 1931 with only 50 kilowatts but a directional antenna that aimed all of the station's signals north toward the United States. The station's frequency centered on 735 kilocycles-in between American stations which are separated by an even ten kilocycles. After XER had been operated for about a year, the Mexican government on August 18, 1932, granted the station permission to operate with from 75,000 to 500,000 watts.¹⁶ XER was closed in February, 1934, but by December of that same year Dr. Brinkley was back on the air with XERA and again authorized to use 500 kilowatts. However, XERA probably used as much as 850 kilowatts at times. The station was closed in 1941.¹⁷

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By the middle or late nineteen thirties many of the government-operated AM stations in European countries were

¹⁶Gerald Carson, <u>The Roguish World of Doctor Brinkley</u> (New York: Rinehart and Company, Inc., 1960), 183.

¹⁷Ansel Harlan Resler, "The Impact of John R. Brinkley on Broadcasting in the United States" (unpublished Ph.D. dissertation, Northwestern University, 1958), 81-130. using at least 100,000 watts. Probably two or three, including RVI in Moscow, were using 500 kilowatts.

WLW prepares for 500 kilowatts

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In June, 1932, the Federal Radio Commission authorized WIW to begin the planning and construction of a new 500,000 watt experimental station. This would be the highest power yet used in this country and would operate on a test basis daily from 1:00 A.M. to 6:00 A.M. The broadcasting industry and the FRC were of the opinion at this time that if the tests proved successful it might "pave the way for a series of ultra high power stations on United States cleared channels."¹⁸ According to 0. H. Caldwell, an electrical engineer, journalist, and one of the original five members of the FRC, "I had always favored increasing the whole power level to overcome static, and thought even 50 kw, the power of a small auto, absurdly small, hence encouraged WIW's 500 kw."¹⁹

In February, 1933, the Crosley Radio Corporation awarded the contract for the new transmitter to Radio Corporation of America. The construction was to be completed within one year and was estimated to have cost about

18"WLW Plans to Test Most Powerful Station," <u>New York</u> Times, June 19, 1932, VIII, 5:8; and U.S., Department of Commerce, "General and Special Experimental Stations," <u>Radio</u> Service Bulletin, 183 (June 30, 1932), 7.

¹⁹Letter from O. H. Caldwell, Catrock Road at Bible Corners, Cos Cob, Connecticut, June 21, 1963. \$400,000. Two months later work had started at the Mason, Ohio site.²⁰

Tests begun. Using the experimental call letters W8X0 the new 500 kilowatt facility began test broadcasts on January 15, 1934. W8X0 was on the air with high power ranging from 100 kilowatts to 500 kilowatts from 1:00 A.M. to 6:00 A.M. During these preliminary tests the station received replies from listeners "all over the United States and many foreign countries," according to Joseph A. Chambers who was in charge of the tests.²¹

From February 29, 1934, to March 11, 1934, this higher power was tested in the daytime at various hours. And from March 20, 1934, to April 3, 1934, tests continued during regular hours in both the daytime and evening. WLW "seemed to cause no interference with other stations in the Ohio area and did not blanket dials as some predicted it would."²² WLW was now given authorization to use 500,000 watts during its full-time operation.

To 500,000 watts

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On April 17, 1934, the Federal Radio Commission granted WLW a special temporary experimental authorization

21"Two Exciting Decades," <u>Broadcasting</u>, October 16, 1950, 66; and Joseph A. Chambers, "WLW Testing with 500,000 Watts," <u>Broadcasting</u>, January 15, 1934, p. 7.

22"WLW Super-power Making Final Tests," <u>Broadcasting</u>, April 1, 1934, 12; "WLW Testing During Day with 500 Kw. Power," <u>Broadcasting</u>, March 1, 1934, 40; and "Testing a Goliath," New York Times, March 25, 1934, X, 11:5.

to increase its operating power to 500 kilowatts during regular broadcast hours of operation.²³ The commission stated that "this additional authority to WLW was granted in the interest of developing the operation of broadcast stations with higher power in order to determine the interference and the benefits to the public which might result because of better reception generally.²⁴ This original authority was granted only through August 1, 1934, but it was renewed at that time.

Formal dedication. The new facility was formally dedicated on May 2, 1934. The switch to 500 kilowatts was made when Franklin D. Roosevelt pushed a gold key on his White House desk. This was the same key President Woodrow Wilson had used to open the Panama Canal 20 years before. The President pushed the key at 9:03 P.M. but the 500 kilowatt transmitter did not go into operation for some time because all the tubes were not properly warmed up. President Roosevelt said:

I have just pressed the key to formally open Station WLW. It has been a pleasure to do this. And, may I take this opportunity to congratulate you and your staff upon the inauguration of this new radio service. I feel certain that WLW will give the people of our country and those of our

²³U.S., Federal Communications Commission, <u>First Annual</u> <u>Report</u> (Washington, D.C.: Government Printing Office, 1936), 25.

24 Ibid.

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neighbor nations a service managed and conducted for the greater good of all.²⁵

The dedication was attended by FRC Commissioners Thad H. Brown and Harold A. Lafount, David Sarnoff, RCA president, and George White, Ohio governor. One hour of the dedication ceremony and special program were carried over the Blue Network.

Speaking on that program, Powel Crosley Jr. said:

It has been our ambition to increase WLW's power from time to time as rapidly as technical obstacles could be overcome in order to bring the voice of this station to those in remote parts of the country who might experience difficulty in getting good reception because of interference of static and other atmospheric disturbances.

With each increase in power a large number of people have come to rely upon WLW for the things that only radio can bring into their homes. With this greater and greater audience has come greater and greater responsibilities. The programs of this station must be built to please the greatest number of people possible. It must be regarded as a public service and always operate as such. We feel fully this responsibility to our listeners and I pledge again that we shall continue the operation of WLW for the good of the listening public.²⁰

<u>New facilities</u>. In comparison with other stations of the time WLW was more than just a giant in power. The transmitter used 20 100,000 watt water-cooled tubes that cost about \$34,000. Seventy-three smaller tubes were used. Five hundred gallons of distilled water circulated around these tubes each minute. This water was in turn cooled by

²⁵ "Notables at WLW Dedication," <u>Broadcasting</u>, May 15, 1934, 10.

700 gallons of regular city water each minute. In order to conserve city water a 75 foot square spray pond was built adjacent the transmitter building. At this rate WLW circulated about 1,000,000 gallons of water each day. Additional cooling was provided by large fans that moved 1,350,000 cubic feet of air per hour. Six mercury vapor rectifier tubes rated at 450 amperes were used. These were the only tubes of this kind in existence and had been specially constructed for the WLW transmitter. The modulation transformers weighed about 50 tons and contained 1,400 gallons of oil. With all this equipment the new transmitter consumed about 15,450,000 kilowatt hours of electricity per year. This much electricity would furnish power to all the homes in a city of about 100,000 population at the 1934 rate of consumption.²⁷

A modern vertical type radiator was also built for the new facility in 1934. In the very early nineteen hundreds and to 1910 or so vertical antennae had been quite popular for land stations but by December, 1925, the flat top, parallel wires, type "was almost universal."²⁸ By the late nineteen

²⁸"A Vertical Antenna," <u>Radio Broadcast</u>, VII (December, 1925), 160.

^{27 &}quot;New Giant Among Broadcasters Goes on the Ohio Air this Week," <u>New York Times</u>, April 29, 1934, IX, 9:4; "Largest Radio Transmitter on Air, Station WLW, Mason, Ohio," <u>Literary</u> <u>Digest</u>, 117 (April 28, 1934), 18; Harry M. Forwood, "Giant of the Ether; WLW to Begin Radio Broadcasting on 500,000 Watt Power Tonight," <u>Cincinnati Post</u>, May 2, 1934, 9:1; and personal interview with C. G. Haehnle, Cincinnati, Ohio, April 5, 1963.

twenties amateurs and short wave broadcasters began to return to the vertical antenna.²⁹ In 1931 a 665 foot vertical. half-wave antenna was constructed for WABC (later WCBS) in New York. This was probably the first vertical radiator used in commercial radio broadcasting;³⁰ although WSM. Nashville, Tennessee, might have had an 808 foot tower constructed about the same time. The WABC and WSM structures and the new WLW antenna were all constructed by the Blaw-Knox Company. By 1934 there were probably only four or five vertical radiators being used by American stations. The new WLW antenna cost \$46,243 and was 831 feet tall. A foundation for the tower was built extending 70 feet into the soft, blue clay earth. This supported the tower which weighed 136 tons and the additional weight of 450 tons from the guy wires. All this weight rested on a piece of cup-shaped porcelain one and one-half inches thick. At the center the diamond shaped tower was 35 feet square unlike present day radiators which are more needle-like. With the vertical antenna more of the transmitter's power was radiated parallel to the group whereas with flat top type wire radiators a great deal of power was wasted flowing straight up into the atmosphere.³¹

29_{Ibid}.

30"WABC Half-wave Antenna Promising," <u>Broadcasting</u>, October 15, 1931, 10.

31"Ultra-Modern Antenna, Vertical Radiator Type, Will be Built for WLW, "<u>Broadcasting</u>, January 1, 1933, 14. This same tower was still being used by WLW in 1964. It was however, only 708 feet tall--although on a hot day it may "grow" as much as six inches. The basic antenna has not been changed but the 123 foot reduction was achieved by drawing a flag pole on the top of the antenna down into the center of the tower.³²

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By 1934 standards these new facilities were truly of giant proportions. When it was all finished they had cost about \$500,000.

But the new operation was not without its engineering problems. Even during the experimental period it was discovered that the tremendous power radiated by the station kept the lights in some nearby Mason homes burning all night. This was corrected by rewiring the homes, at WLW's expense.³³ Some Mason residents reported hearing the station's program emanating from wire fences or metal objects.³⁴ It was also soon discovered that the 831 foot tower served very well as a lightning rod. A special relay had to be built operated by

³³"Crosley Radio; Huge Station Opened by Roosevelt's Finger," <u>News Week</u>, III (May 12, 1934), 17.

³⁴ "Radio Waves Played Tricks in WLW Super-power days," Cincinnati Enquirer, August 22, 1938, 10.

³²The WLW radiator still used in 1964 is actually only 700 feet six inches tall but rests on a support with is seven feet six inches tall, thus the over-all height is 708 feet. This is a half-wave radiator. The reduction was made because a 0.5 radiator is more efficient than a five-eights-wave (0.625) radiator which the 831 foot height approximated.

an electric eye that removed the transmitter's plate voltage to the final amplifier when the tower was struck by lightning. The power was then reapplied when the arc was extinguished. The writer has examined the basketball sized sphere that topped the antenna for many years. That sphere is covered with holes and black scars from hundreds of lightning strikes.

WLW versus CFRB

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In the fall of 1934 the Canadian government protested to the Federal Communications Commission that WLW was causing interference with CFRB, Toronto, Ontario, which operated on WLW's adjacent channel of 690 kilocycles with an assigned power of 10 kilowatts.³⁵ No interference had resulted in the daytime; only skywave interference at night. Thus, on December 21, 1934, the FCC adopted a minute that specified that WLW might continue its 500 kilowatt operation during the daytime but would revert to 50 kilowatts during the nighttime or might operate with 500 kilowatts at night using a directional antenna. With a directional antenna, the FCC specified, WLW would have to broadcast such a signal in the Niagara Falls, New York, area (the nearest area to Toronto over which the commission had jurisdiction) that it would not

³⁵"WLW Must Cut Power," <u>New York Times</u>, December 23, 1934, II, 2:4; and "WLW May Cut Power to Reduce Interference with Canadian Station," <u>Broadcasting</u>, January 1, 1935, 8.

be greater than delivered by the regular 50 kilowatts operation with a conventional antenna. 36

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In January, 1935, the Crosley Radio Corporation applied to use 500 kilowatts on a regular basis rather than on an experimental license. On January 25, 1935, the FCC denied this application but granted permission to continue with 500 kilowatts in the daytime. Subsequently, WLW applied to special temporary experimental authority to install a directional antenna as specified by the FCC earlier.³⁷ The Crosley Radio Corporation did not, however, do this without some preliminary legal maneuvering. The Crosley Radio Corporation next appealed to the courts charging that the FCC had received an ex parte protest from a foreign country and by accepting this protest it had set a dangerous precedent. Originally a stay order was issued that restrained the Federal Communications Commission from requiring WLW to reduce to 50 kilowatts at night.³⁸ This order was dissolved by the Court of Appeals of the District of Columbia. It was further complained by WLW's counsel Louis G. Caldwell that CFRB was actually using only two or three kilowatts power instead of

³⁶U.S., Federal Communications Commission, <u>First</u> Annual Report, 25.

37"WLW Plans Directional Signal to Meet Canadian Objections," <u>Broadcasting</u>, March 1, 1935, 10.

³⁸"Court Delays Cut in Power of WIW," <u>Broadcasting</u>, February 1, 1935, 43. their assigned ten kilowatts and thus the weakness of the CFRB signal was the cause to the interference. 39

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<u>Directional antenna</u>. On February 18, 1935, WLW was reduced to a 50 kilowatt operation at night. Two months later, on April 24, 1935, WLW returned to 500 kilowatts at night using a new, specially designed directional antenna. The new equipment, which cost \$30,000, differed from the ordinary directional antenna in that it was designed to achieve both vertical and horizontal directivity.⁴⁰ According to Crosley senior staff engineer C. G. Haehnle, this was the first experimental design and construction of a directional antenna for vertical angle suppression. The purpose of the antenna was to protect against skywave interference with CFRB without substantially changing the groundwave service of WLW.⁴¹

In its next annual report the Federal Communications Commission stated that "the use of a directional antenna at night to prevent interference to CFRB has been continued,

³⁹"Court Dissolves Radio Order," <u>New York Times</u>, February 19, 1935, 28:1.

^{40 &}quot;WIW Resumes High Power," <u>New York Times</u>, May 19, 1935, IX, 11:6.

⁴¹Personal interview with C. G. Haehnle, Cincinnati, Ohio, April 5, 1963.

and the effect upon the service rendered by the stations appears to be slight.^{#2}

WLW versus WOR

Soon after the directional antenna was put into operation WOR, Newark, New Jersey, protested to the FCC fearing that the signal reaching the New York area might be intensified. WOR operated on WLW's other adjacent channel of 710 kilocycles. It was noted that some resentment had arisen between the stations and this had been "openly indicated."⁴³ But on May 4, 1935, less than a week after WOR had lodged the protest, it withdrew its complaints and stated that it had been proved that the new antenna would not intensify the signal toward WOR and the New York area.⁴⁴ It should be kept in mind that at this time WOR and WLW were cooperating in the newly formed Mutual Broadcasting System.

FCC hearing on clear channels, 1936

Beginning October 5, 1936, the Federal Communications Commission held a hearing to study the case for the continua-

⁴²U.S., Federal Communications Commission, <u>Second</u> <u>Annual Report</u> (Washington, D.C.: Government Printing Office, 1936), 61.

⁴³ "WLW Directional Signal on 500 KW is Analyzed," Broadcasting, May 1, 1935, 26.

44 "WLW on 500 KW Nights with Suppressor Antenna," Broadcasting, May 15, 1935, 39.

tion of clear channels and to judge the effect of WLW's operation with so called "super power."

A group of clear channel broadcasters had been formed in May of 1934 representing thirteen stations operating on clear channels. Representatives in the original group were from KFI, WSM, WLW, WGN, WSB, WBAP, WFAA, WHAS, WWL, WLS, WHO, WHAM, and WOAI. The clear channel group, at this time, wanted a minimum of 50 kilowatts for all clear channel stations but did not want 500 kilowatts. The group was represented at the hearing by Edwin Craig, of WSM, Nashville, Tennessee.⁴⁵

Operators of stations on regional channels, banded together as the National Association of Regional Broadcasting Stations, vehemently opposed an increase to 500 kilowatts power for any station.

The Columbia Broadcasting System, with fewer clear channel affiliates than NBC, opposed higher power. The National Broadcasting Company, represented by President Lenox Lohr, suggested a "gradual change" to higher power but did not favor higher power outright because of the fear on the part of smaller NBC affiliates that they would be replaced by a few "super power" stations scattered throughout the country.⁴⁶

⁴⁵"Case for Clear Channels and Superpower," <u>Broadcast</u>ing, October 15, 1935, 11.

⁴⁶Orrin E. Dunlap Jr., "Super-power Race Stirs Debate Among Broadcasters," <u>New York Times</u>, October 18, 1936, X, 12:1.

Powel Crosley Jr., WLW counsel Louis G. Caldwell, and Ronald J. Rockwell, in charge of WLW engineering, were the main witnesses for WLW.

<u>Testimony about WLW</u>. A clear cut evaluation of WLW's high power operation did not grow out of this hearing. Indeed, one has not come to date. But in the writer's opinion this first hearing was important because it clearly showed that the main point of issue about higher power would be economic not engineering.

Testifying before the committee Powel Crosley Jr. supported clear channel stations saying, "I believe that the high-powered station located on a clear channel frequency performs a definite and necessary function, and as a meritorious institution should be preserved and encouraged."⁴⁷ Mr. Crosley stated that the two year experiment with 500,000 watts at WIW had "proved it is beneficial to the public."⁴⁸ But <u>New York Times</u> radio editor Orrin E. Dunlap Jr. noted that the main theme of the hearings was that higher power held "dangerous implications from an economic standpoint."⁴⁹

At the hearing Messrs. Crosley, Caldwell, and Rockwell gave lengthy testimony on the cost, programming, coverage, and policies of WLW during the first two years of operation

^{47&}lt;u>Ibid</u>. 48<u>Ibid</u>. 49<u>Ibid</u>.

at 500 kilowatts. The important aspects of the testimony about WIW will be covered later in this chapter.

Testimony was also heard by persons opposing WLW in general rather than on the specific issue of higher power. One such witness was Frank Weizenbecker, of the Central Labor Council, City of Cincinnati. According to Mr. Weizenbecker WLW was used by Mr. Crosley to "further Crosley products, such as his radio sets, electric refrigerators, washing machines, and ironers, and others."50 He further stated that Mr. Crosley "refused to permit the broadcasting of anything concerning labor difficulties of any kind over the facilities of the station."⁵¹ He charged the WLW had supported Republican candidates in a recent election and objection was made to the station's charging for time "for political speeches, in general, as compared to free news on the part of the press."52 Mr. Crosley denied the charges of unfairness and stated that WLW would sell time to any company and for any product even if the Crosley Radio Corporation made a similar product.

The testimony of the hearing was later published as Report on the Social and Economic Data Pursuant to the Informal

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⁵⁰U.S., Federal Communications Commission, Engineering Department, <u>Report on the Social and Economic Data Pursuant</u> to the Informal Hearing on Broadcasting, Docket 4036, <u>Begin-</u> ning October 5, 1936 (Washington, D.C.: Government Printing Office, 1938), 112-114.

⁵¹ Ibid.

⁵² Ibid.

<u>Hearing on Broadcasting, Docket 4036, Beginning October 5</u>, <u>1936.</u> This report was not published until 1938. The report gave no new information that had not been brought out in the hearing and, more importantly, offered no conclusions and no suggestions for future operation at higher power. It recommended only that there should be "considerable caution . . . in granting such powerful media.⁵³

Other applicants for 500 kilowatts

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Soon after these 1936 hearings closed 15 stations in addition to WLW applied for 500 kilowatts. Those stations were WHO, KFI, WGN, WSM, WSB, KDKA, KNX, KSL, WBZ, WGY, WHAS, WJR, WJZ, WOR and WOAI.⁵⁴ At this time it was felt that an FCC order authorizing all clear channel stations to increase their power to 500 kilowatts was imminent. Several of these stations remodeled their old studios and equipment to accommodate the coming increase in power or built new facilities with this in mind. RCA built a 500 kilowatt transmitter, reportedly for installation at WJZ. Such an order from the FCC was not forthcoming.

Powel Crosley Jr. versus George Payne

It was not obvious at the time but the most important element to grow out of this first hearing was an animosity

⁵³Ibid., 125.

54"Super Power Issue to be Considered May 16 at Hearing," <u>Broadcasting</u>, May 1, 1938, 12. between FCC Commissioner George Henry Payne and Powel Crosley Jr. Mr. Payne had been a New York newspaper reporter, music and drama critic, political writer, and politician before coming to the FCC. He was appointed to the original commission in 1934 by President Roosevelt. Nominally a Republican he generally sided with the Roosevelt Administration in political matters. He wrote and spoke frequently on government regulation of broadcasting and felt that the Commission should take a more active part in the regulation of radio programming.⁵⁵ His book <u>The History of Journalism in the</u> <u>United States</u> (1920) still is rated as an impressive source on the relation between the press and government.

Before the hearing Commissioner Payne told reporters he planned to make "hot news." The trade magazine <u>Broadcast-</u> <u>ing</u> writing about the hearing stated that Mr. Payne had been guilty of "baiting" Mr. Crosley. It further editorialized that Mr. Payne's action was "the most brazen piece of political demagoguery we have ever seen perpetrated at a public hearing on radio." The editorial continued: "It was simply an attempt to throw mud for the purpose of getting newspaper headlines. It was bureaucracy at its worst, perpetrated by a member of the FCC who has nothing to do with broadcasting."⁵⁶ At this time the FCC commissioners were divided into

55"Strange Interlude," <u>Broadcasting</u>, October 15, 1936, 50.

56_{Ibid}.

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three divisions and Commissioner Payne was serving on the Telegraph Division.

Because of this editorial George H. Payne in December, 1936 lodged a \$100,000 libel suit against <u>Broadcasting</u> magazine. The suit was dropped by Commissioner Payne in January, 1939.⁵⁷ In the meantime <u>Broadcasting</u> stated that they had acted in good faith and did "not intend to reflect on Payne."⁵⁸

But the feud between Mr. Crosley and Commissioner Payne was not so easily or finally settled.

<u>Charles Michelson as WLW consultant</u>. Soon after this first hearing in October, 1936, the Crosley Radio Corporation retained Charles Michelson to serve in "an advisory capacity."⁵⁹ Mr. Michelson had been a staff reporter on W. R. Hearst's <u>San Francisco Examiner</u> in his younger days and later with the <u>New York Journal</u>. Most recently he had been the director of publicity for the Democratic National Committee.

Mr. Michelson was to receive a salary of \$10,000 a year and it was made clear that his headquarters would continue to be in Washington, D.C. 60 The retention of Mr. Michelson was

57"Payne Dismisses His Libel Suit," Broadcasting, January 15, 1939, 10.

58_{Ibid}.

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⁵⁹"Michelson to Advise Crosley," <u>New York Times</u>, July 27, 1937, 12:5.

⁶⁰W. A. Swanberg, <u>Citizen Hearst</u> (New York: Bantam Books, 1961), 70 and 108; and <u>New York Times</u>, June 27, 1937, 12:5. generally regarded as a move to pressure the FCC to continue WIW's high power grant.

Almost immediately after James D. Shouse came to WLW and on his recommendation Mr. Michelson's contract was paid off and terminated. Mr. Shouse felt that operating "in the public eye" as he did Mr. Michelson was doing WLW case more harm than good.⁶¹

Commissioner Payne and Mr. Crosley exchange letters. On August 15, 1937, Commissioner Payne made public a letter he had written to Mr. Crosley that same day. In the letter the commissioner cited the employment of Mr. Michelson and accused Mr. Crosley of not furnishing the FCC with additional information he had promised at the hearing the year previously. Mr. Payne charged that Mr. Crosley was abusing his special grant by using it to "mount profits."⁶² Further, wrote Mr. Payne, there was "surreptitiously inserted into our annual report to Congress--a report that was never seen by any Commissioner--a gratuitous and valuable advertisement of your station, confirming my impression that there is something strange in Denmark."⁶³ The "advertisement" referred to by Mr. Payne was a two sentence statement on page 61 of

63 Ibid.

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⁶¹<u>Cincinnati Enquirer</u>, a clipping in the personal scrapbooks of James D. Shouse.

^{62&}quot;WIW Rapped on Power Grant," <u>Cincinnati Enquirer</u>, August 16, 1937, 2.

the FCC's <u>Second Annual Report</u>. It stated: "The result of the postcard questionnaire section of the allocation survey made by the Commission indicated that the first choice of listeners in 13 states was WLW. In addition, WLW was the second choice of listeners in six more states."⁶⁴

Commissioner Payne did not explain why he, and apparently the other commissioners, had not seen the annual report of their commission to Congress before it was published.

In his letter Commissioner Payne demanded that Powel Crosley Jr. supply to him by September 13, 1937, "detailed financial information concerning station WLW."

Powel Crosley Jr. replied to Mr. Payne stating that he was now declining, on the advice of his counsel, to provide the information. Mr. Crosley stated that he earlier had given the information to his counsel and the counsel had visited Mr. Payne's office in Washington. But Mr. Payne had refused to see him. According to Mr. Crosley, William S. Hedges, the vice president in charge of broadcasing for the Crosley Radio Corporation, had also made an appointment to see Commissioner Payne in his office. But when Mr. Hedges arrived Mr. Payne's secretary had said that the commissioner was "too busy to see him."⁶⁵

⁶⁴U.S., Federal Communications Commission, <u>Second</u> <u>Annual Report</u>, 61.

⁶⁵"Crosley Letter Views Demand of Payne for Data on WLW as a Personal Matter," <u>Broadcasting</u>, September 1, 1937, 34.

Powel Crosley Jr. let it be known that he was put out by the fact that Commissioner Payne had released the text of the letter to Mr. Crosley before it had had time to reach Mr. Crosley's office. Mr. Crosley said that Commissioner Payne's inquiry for additional information was a "personal as distinguished from an official request."⁶⁶ Therefore, he refused to provide such information. This was September, 1937.

WLW's renewal hearing for 500 Kilowatts

On January 21, 1938, unknown to any other members of the Federal Communications Commission, George H. Payne set the renewal of the WLW special experimental authorization for hearing before the commission. The FCC had recently been reorganized and commissioners rotated on different individual assignments. At this time Commissioner Payne was the "member in charge of routine broadcast matters."⁶⁷ An FCC lawyer had approved the Crosley Radio Corporation's application to continue using 500 kilowatts and sent the application on through the usual channels. Thus, it arrived on Commissioner Payne's desk. At this time he designated it for hearing.⁶⁸ Commissioner Payne, of course, had the legal authority to take such

66 Ibid.

⁶⁷ "WLW Hearing Order Validity Challenged under FCC's Rules," <u>Broadcasting</u>, February 1, 1938, 14. ⁶⁸Tbid.

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action, as did any of the other six commissioners if they had this assignment at the time. However, Mr. Payne took his action against the recommendation of the FCC lawyer who approved the application and without consulting with any other members of the FCC or its staff.

Senate resolution on super power

Before the WLW hearing came up the United States Senate passed Senate Resolution 294, 75th Congress, on June 13, 1938, introduced by Burton K. Wheeler of Montana. That resolution stated that the FCC should not grant any station more than 50 kilowatts power "on a regular or other basis."⁶⁹

However, the resolution noted this "is not intended to affect any proceedings which are now pending before the Commission."⁷⁰ This was not a law but only a Senate recommendation. Nevertheless it was clear that the Senate was opposed to the use of 500 kilowatts by WLW. There was only token opposition to the resolution and it passed the Senate unanimously.

FCC hearing on clear channels and super power

At the very time this resolution was passed an FCC committee was holding a hearing to consider rule changes on

⁶⁹S. Taishoff, "Superpower Eliminated as Immediate Issue," <u>Broadcasting</u>, June 15, 1938, 9.

70 Ibid; and Senate Resolution 294, 75th Cong.

the questions of clear channels and "super power." This hearing continued for 19 days--from June 6, to June 30, 1938. A committee of the FCC composed of Commissioners T.A.M. Craven, George Payne, and Norman Case, with Chairman Frank McNinch sitting in an ex officio capacity, heard 500,000 words on the subjects. There were 35 witnesses, 500 exhibits and 2,170 pages of testimony.⁷¹

FCC hearing on WLW's 500 kilowatts

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Thirty-five days after the Senate had expressed its opinion on "super power" and only 18 days after a lengthy FCC hearing which in part was concerned with higher power, WLW went before the FCC to defend its right to the special authorization for 500 kilowatts.

Recall that the additional power had been temporarily granted to WIW in 1934 by the Federal Radio Commission "in the interest of developing the operation of broadcasting stations with higher power in order to determine the interference and the benefits to the public which might result because of better reception generally."⁷²

The WLW hearing continued from July 18, to July 29, 1938. The same committee that had heard argument in the previous, more general hearing sat again--Commissioners

^{71&}quot;New Radio Knowledge Studied as FCC Peruses Probe Data," <u>Broadcasting</u>, July 15, 1938, 18.

⁷²U.S., Federal Communications Commission, <u>First</u> <u>Annual Report</u>, 25.

Craven, Payne, and Case. From the first day of the hearing the Crosley Corporation objected strenuously, through counsel Duke M. Patrick, to the fact that almost all of the testimony before the commission was concerned with economics and programming. It was Mr. Patrick's contention that the hearing should be concerned with the experimental operation at 500 kilowatts and whether or not it should be continued.

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George Henry Payne, the Commissioner who had asked that the hearing be held in the first place, did not ask a single question of any witness during the ten days of testimony.

From the first day of the hearing WLW's attorney Duke M. Patrick, a former general counsel of the Federal Radio Commission, was obviously building a case for possible appeal.

The case for WLW. In addition to Mr. Patrick the burden of testimony for WLW, except for purely technical matters, fell to James D. Shouse, station manager, who had been at WLW less than a year. It was WLW's contention that the station was rendering a service to many thousands of distant listeners who otherwise would not be able to get any reliable program service. Further, the station contended that the assignment had been given WLW to experiment with the engineering aspect of operation at higher power and those experiments were not completed. To the argument that Powel Crosley Jr. had used the extra power of the station to increase his own personal profit, Mr. Shouse presented

evidence that the profit margin of WLW had actually decreased although the revenue had increased. In regard to programs the WLW testimony argued that 50 per cent of the programming--day and night--was originated by the station and not otherwise available to the audience.⁷³

<u>The case against WIW</u>. The arguments against WIW were all basically economical. It was felt that WIW had interfered with the operation of other stations in the area by getting too large a share of national spot business. Further, it was charged that WIW had kept the NBC network from allowing other stations in the area to carry NBC programs.⁷⁴ In regard to radio advertising revenue the earlier report of the engineering department of the FCC had stated:

Thus in Ohio, Cleveland accounted for 2.09 per cent of United States national and regional business, and 1.87 per cent of local business. The remainder of the state accounts for 10.22 per cent of national and regional business of the United States and 2.73 per cent of local volume. The influence of WLW is obvious.⁷⁵

<u>Pressures on the FCC</u>. However, to examine only the testimony in this case does not reveal a probable answer--it hardly ever does. There were tremendous pressures placed on the FCC committee by other broadcasters to rule against WIW.

73Sol Taishoff, "WLW 50 KW Ruling Unlikely This Year," Broadcasting, August 1, 1938, 13.

74 Ibid.

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75U.S., Federal Communications Commission, Engineering Department, Report on the Social and Economic . . ., 182.

This is not, however, to imply that these pressure groups did not present logical arguments against WLW's operation of the high power station. The validity of these arguments should be judged by the reader. Like the "cheese" in the children.'s game--WLW stood alone.

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In addition in the Senate it was known that President Franklin Roosevelt opposed the continuation of WLW at 500 kilowatts.

Writing about the licensing function of the FCC Murray Edelman cites this case saying:

In this action the Commission was reportedly conforming to the views of important members of the Congressional Interstate Commerce committees and of the President, who are said to have thought "superpower" should be reserved for government stations if used at all.⁷⁰

Nearly every local and regional station operator in the country opposed WIW, for fear that WIW's operation might lead the way for other "super power" stations. Many Ohio broadcasters appeared at the hearing, or sent letters and telegrams, to oppose WIW. They felt that "they would be injured if not actually driven out of business, that program standards would be lowered, and that superpower would place

⁷⁶Murray Edelman, <u>The Licensing of Radio Services in</u> <u>the United States, 1927 to 1947</u> (Urbana, Illinois: University of Illinois Press, 1950), 43.

in the hands of a very few broadcasters a tremendous instrument for influencing public interest."77

These stations also spoke through the National Association of Broadcasters. The managing director of NAB, James W. Baldwin, said:

Granting superpower to a few stragetically located stations would improve the reception available to rural listeners in certain parts of the country but the small communities might . . . lose their media for local self-expression by radio by reason of the economic effect of high power.⁷⁰

The Federal Council of the Churches of Christ in America agreed stating that there was the possibility "of having granted to a few people, from national resources of the federal government, the control of a system of mass communications having untold possibilities of being utilized to influence public opinion."⁷⁹

<u>New York Times</u> radio editor Orrin E. Dunlap Jr. writing on the subject of the economic interference of WLW noted that "many of the menaces predicted have not been rampant."⁸⁰

(Herbert M. Bratton, "Radio Power and Air-Channel Regulatory Headaches," <u>Public Utilities Fortnightly</u>, XXIII (May 25, 1939), 643.

⁷⁸Federal Council of the Churches of Christ in America, Department of Research and Education, <u>Broadcasting and the</u> <u>Public</u> (New York: The Abingdon Press, 1938), 76-77.

79_{Ibid}.

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⁸⁰Orrin E. Dunlap Jr., "Struggle for Power Is On," <u>New York Times</u>, June 5, 1938, IX, 10:1. Mr.Dunlap's dissent was a very lonely one. The economic interference of WLW with other stations in the area and the extent to which WLW kept other stations from carrying network programs is examined in more detail later in this chapter. But the pressure of public opinion is clear. It was overwhelmingly felt that the operation of any number of stations with 500,000 watts might seriously reduce the revenue of smaller stations and thus interfere with their program services.

Report of the FCC committee

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Even while the FCC committee of three was deliberating, the temporary authorization for WLW to operate with 500 kilowatts was renewed for a regular six month period running from August 1, 1938, to February 1, 1939.

On October 17, 1938, the committee of Commissioners Case, Payne and Craven unanimously recommended to the FCC that WLW's power be reduced to 50 kilowatts. The story had leaked out before the final report was made and it was no surprise to the Crosley Corporation. Commissioner Payne had made his position clear before the hearing had even begun. Commissioner Craven, earlier when he was the chief engineer of the FCC, had issued a report which stated that "the establishment of superpower radio stations was necessary if the U.S. wanted to provide adequate radio coverage for its rural areas." But now as a regular member of the FCC, Commissioner Craven noted that "technically superpower was still desirable" and "would greatly benefit rural areas . . . but might have serious drawbacks."³¹ The drawbacks Mr. Craven made reference to were the economic effects on other stations and the limiting of free expression of public opinion in smaller communities. Commissioner Case's specific position on the issue is not known, but he apparently agreed with his colleagues.

The committee's decision. In the preface to its report to the FCC the committee commended "the technical contributions made by the Crosley Corporation during the period of its experimental work." However, it stated the special authorization should in the future be denied for the following reasons:

1) The operation with 500 kilowatts had caused "objectionable interference" with WOR, on the adjacent channel of 710 kilocycles.

2) Stations in the WLW coverage area had "experienced difficulty in obtaining commercial support, particularly of the type commonly called 'national spot' advertising."

3) The Crosley Corporation's plan for further research on the transmitter and a new antenna structure "of a wide flexibility, permitting control of the location of the rapid fading area and secondary service areas" could be conducted at night. Further, to conduct these experiments 500 kilowatts is not required.⁶²

81"Thumbs Down on Superpower," <u>Business Week</u>, January 28, 1939, 36.

⁸²"Bars New License for Super Power," <u>New York Times</u>, October 17, 1938, 30:1. WLW was given time to file exceptions to the report. The time for these was extended to December because of (1) the size of the record and (2) the fact that WLW and Mr. Patrick also had to prepare for the coming "radio chain investigation" the FCC was conducting about this same time.⁸³

<u>WIW arguments</u>. On December 1, 1938, WIW counsel Duke M. Patrick filed a 57 page pleading with the FCC. He listed 125 separate exceptions with the committee's report. The exceptions reiterated many of the points made in the hearing.

The main arguments were (1) that there was no basis for concluding that WLW did any economic harm to other stations, and (2) that the committee had failed to find WLW performed a "needed service over wide and thickly settled areas which is not otherwise available from any other sources and which service, at least in large measure would be destroyed" if WLW was returned to 50 kilowatts.⁸⁴

The Crosley Corporation, then, asked that the oral argument before the seven FCC commissioners be delayed because they had not had a chance to prepare an adequate case. This delay was refused by the FCC. The trade magazine <u>Broadcasting</u> noted that "observers have commented on the alacrity with which the commission had designated WLW for oral arguments"

⁸³"Final WLW Ruling Unlikely This Year," <u>Broadcasting</u>, November 1, 1938, 20.

⁸⁴ "Oral Arguments on WIW's Protests Against Superpower Ruling Expected," <u>Broadcasting</u>, December 1, 1938, 20. immediately after the filing of exceptions when "in ordinary cases several months usually elapse. . . $^{\rm "85}$

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On December 22, 1938, the Crosley Corporation presented oral arguments before the commission en banc. Commissioner Payne was absent. WIW's counsel Duke Patrick challenged the finding of the three commissioner committee as "arbitrary and without basis in evidence."86 Mr. Patrick argued that 500 kilowatts of power was needed to conduct meaningful and important experiments, that there was not enough information yet assembled on sun spot activity, and that the interference with WOR was not an issue because there had only been eight complaints in more than four years. He further argued that there was not enough information yet available to determine whether or not the operation of 500 kilowatt stations would or would not seriously injure smaller stations economically. Mr. Patrick attempted to discredit three of the witnesses who gave testimony on WLW's economic interference with other stations. According to the counselor of the two witnesses from WIRE, Indianapolis, one had been on the job only 17 months and the other had been fired from WLW national sales organization. He also pointed out that the owner of three West Virginia stations who gave testimony

⁸⁵"WLW is Refused Delay of Hearing," <u>Broadcasting</u>, December 15, 1938, 14.

⁸⁶"WLW Asks FCC to Reverse Committee in Superpower Case; Indicates Appeal," <u>Broadcasting</u>, January 1, 1939, 15. against WLW had purchased his stations after WLW had received 500 kilowatts and therefore had no basis for comparison.⁸⁷ In addition to Mr. Patrick, pleadings were made for WLW by Charles Sawyer, Democratic mational committeeman from Ohio, and Charles Michelson, Democratic Party publicity director and Crosley Corporation consultant.

The FCC decision

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On February 6, 1939, the Federal Communications Commission ruling was announced. The FCC decision and order, which did not make a single mention of the issue of economic effects, required that WLW return to 50 kilowatts effective March 1, 1939. However, the commission stated that the Crosley Corporation could, if it desired, continue experimental use of 500 kilowatts as W8X0. These experimental broadcasts could be made between midnight and 6 A.M. so long as they were concerned with testing the quality of secondary service. For any daytime experiments 50 kilowatts would have to be used.

The FCC's decision stated that WLW had proposed to (1) experiment with further transmitter development, (2) make a complete and intensive field survey to determine what constitutes service and the limiting effect of factors which govern such service, and (3) construct and design an antenna

⁸⁷ "Appeal in WLW 500 KW Denial Likely," <u>Broadcasting</u>, February 15, 1939, 25.

which will have the effect of controlling sky waves as a factor of service rather than as an interference factor. According to the FCC's decision 500 kilowatts unlimited time was not needed for such experiments and, in fact, no special experimental authority was needed for parts two and three, above.⁸⁸

Citing their authority to refuse to renew the special authorization the FCC decision said:

This original authorization and each successive extension thereof has contained the following clause: This epecial temporary experimental authorization is granted upon the express condition that it may be terminated by the Commission at any time without advance notice or hearing if in its discretion the need for such action arises.⁸⁹

<u>Business Week</u> magazine noted a more blunt reason for the decision which it said was rooted in the FCC's "being pushed around by politicians and its belated recognition that it can avoid a horrid fate only by playing up to Congress."⁹⁰ According to <u>Business Week</u>:

It was obvious to the Commission that a yes vote would have laid it open to further attacks in Congress for trafficking in politics, for, prompted by Senator Wheeler, chairman of the Senate Interstate Commerce Committee, the Senate last June voted its objection to licensing

⁸⁸U.S., Federal Communications Commission, <u>Federal</u> <u>Communications Commission Reports</u>, VI (Washington, D.C.: <u>Government Printing Office</u>, 1939), 801.

^{89&}lt;u>Ibid</u>., 797.

⁹⁰ "WLW's Power Cut 90%; Nation's Only Superpower Station Denied Extension of Its 500 KW License by FCC," Business Week, February 18, 1939, 32.

stations in excess of 50 kilowatts. That emphatic sentiment was in no way, weakened when the Senate, acting in response to the screams of ex-Senator Bulkley of Ohio, appended a clause to the effect that the resolution was not aimed against WLW.91

WLW appeals

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On February 21, 1939, the Crosley Corporation filed in United States Circuit Court of Appeals for the District of Columbia a notice of appeal from the decision and order of the FCC. The appeal by WIM was based on the fact that the report of the committee of three commissioners and the final decision of the FCC was based solely on three points -stated earlier in this chapter -- and not the many other points originally raised in the hearing. Further, the Crosley Corporation charged that on these three points the FCC "did not submit findings of fact."92 The Court was asked to reverse the order of the FCC "on the grounds that it was the duty of the commission to make findings of fact and conclusions of law upon the points which the commission itself had suggested as the issues. . . . "93 The largest part of the notice of appeal was a historical review of the WIW 500 kilowatt operation and experimentation.

91 Ibid.

⁹²Crosley Corporation, Press Relations Department, "News from WLW, the Nation's Station" (Cincinnati: Crosley Corporation, 1939), 2. (From the <u>Cincinnati Enquirer</u> files.)

⁹³<u>Ibid</u>., 1.

At the same time the Crosley Corporation issued a lengthy press release devoted almost entirely to a statement by Powel Crosley Jr. In part, it reads:

We regret that we have felt it to be necessary to ask the Court to pass upon this order of the Commission but we feel that our duty to ourselves and to the listening public dictates the need for this step in our effort to provide for the radio users of America the finest service which money can buy and modern scientific invention can achieve. . . . We have helped pioneer so-called high power from the time when we went to 50 watts, to 500 watts, to 5,000 watts, to 50,000 watts, to 500,000 watts. . . Of course the use of the phrase "super-power" is in itself ridiculous when the real power is made known. The power output is only 680 horse power. It is not as some would have us believe, a high power trust, but it involves less than the power used in one motor of the twin motor of a transport airplane. It is less than the power produced in eight Ford, Chevrolet, or Plymouth engines, running wide open. The so-called "super-power" is a myth.

This was rather an abrupt about-face for the station that earlier had boasted it used as much electricity as a city of 100,000 people and ran regular advertisements in trade magazines picturing WIW as the equal of ten 50 kilowatt stations.

Mr. Crosley's statement continued:

We believe that the 500 kw which we have been using for four years is of no harm to anyone, and that this was clearly demonstrated in the extended hearing conducted by the Commission and that 500 kw was clearly demonstrated by these hearings, to be of vast benefit to millions of American citizens. . . Further, we have consistently and heavily invested throughout the

years in maintaining programs of the highest possible standard, as we always have felt to be our responsibility.

Naturally, when we undertook the risks involved in this experiment, not only on equipment but throughout the years in the maintenance of the equipment, we felt that if the experiment proved to be successful and there was no reason from a standpoint of public interest, convenience and necessity why this power should not be used, we would be permitted to continue its use and the program of experimentation in which we are still engaged.95

<u>Stay refused</u>. The United States Court of Appeals for the District of Columbia denied the Crosley Corporation's appeal for a stay from the FCC's February 6th decision on February 28th.⁹⁶

Return to 50 kilowatts

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On March 1, 1939, at 3:00 A.M., WLW returned to its normal power of 50,000 watts, although it broadcast with 500,000 watts from midnight until sign off each morning as W8X0.⁹⁷ This ended the only test, to this writing, of "super power" by a radio broadcasting station on a full-time basis in the United States. WLW had broadcast with 500 kilowatts power from April 17, 1934, to March 1, 1939--almost five years. However, for a little more than a month in early 1935

95_{Ibid}., 4.

⁹⁶"Stay Refused, WLW Returns to 50 KW," <u>Broadcasting</u>, March 1, 1939, 16.

97 Ibid.

the nighttime power was temporarily reduced to 50 kilowatts while a special directional antenna was being installed.

Continued appeals

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In May, 1939, the counsel for the Crosley Corporation gave oral argument before the Court of Appeals.

On June 26, 1939, the U.S. Court of Appeals for the District of Columbia dismissed the appeal "for lack of jurisdiction."⁹⁸ Chief Justice D. Lawrence Groner stated that there was nothing in the FCC action that was "arbitrary or capricious."⁹⁹ WLW representatives had contended that their "special experimental authority" was in fact a "radio station license" and thus the station had been deprived of its property without due process. The court ruled that a "special experimental authority" gave WLW only temporary rights and that WLW must "surrender them whenever the commission declared that they were no longer necessary for the purpose for which they were granted."¹⁰⁰

The trade publication <u>Variety</u> commented that it seemed unfortunate that the appeal was dismissed on the point of jurisdiction as distinguished from affirming the Commission's decision on its merits. It was noted that Justice Stephens'

98"Superpower Suit Lost by Crosley," <u>New York Times</u>, June 27, 1939, 47:0.

99 Ibid.

100 "Court Upholds Ruling to Cut WIW Power," <u>Cincinnati</u> Enquirer, June 27, 1939, 12; and "Appeal of WIW is Dismissed by Court," <u>Broadcasting</u>, July 1, 1939, 24. concurring opinion stated that the court's ruling implied "that the Commission has power to issue and terminate special experimental authorizations without conformance to the provisions of the statute for notice, hearing and review, and that the Commission can by contract with a licensee render ineffective or inapplicable those provisions."¹⁰¹

According to <u>Variety</u> this gave the commission an opening to inflict injury on existing stations by way of interference without the possibility of recourse to the Court. It further noted:

The same device of "special experimental authorizations" has been used for years to cover up departures from regulations so as to permit duplication on certain of the clear channels, power in excess of the maximum permitted on regional channels and other special privileges which have been continuously enjoyed on a regular commercial basis.¹⁰²

Appeal to the Supreme Court. The Crosley Corporation appealed to the Supreme Court of the United States in October, 1939, charging that the Court of Appeals had erred.¹⁰³ On November 6, 1939, the petition for writ of certiorari filed by WIM was denied by the highest court in the land.¹⁰⁴ It

101Edgar A. Grunwald (ed.), <u>Variety Radio Directory</u> (1939-1940) (New York: Variety, Inc., 1939), 966.

102 Ibid.

103 "WLW Takes Case to Supreme Court," <u>Broadcasting</u>, October 1, 1939, 32.

104 WIW Loses in Fight to Resume Superpower," <u>Cincin-</u> nati Enquirer, November 7, 1939, 15; "New Deal Upheld by Supreme Court," <u>New York Times</u>, November 7, 1939, 45:2; "WIW Denied: Supreme Court Action," Broadcasting, November had been almost two years since, in January, 1938, Commissioner George Henry Payne had designated and renewal of WLW's special authorization for an FCC hearing.

An evaluation

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Thus the largest and longest "super power" experiment in American standard broadcasting ended, but the arguments about it would go on for many years.

A careful study of the experiment reveals a lot more talk, fear, and rumor than it does fact. The case against the technical quality of so-called "super power" never clearly showed any interference was caused with any other stations on adjacent channels or with smaller stations serving the same area. Nearly everyone agreed that service was provided to many listeners who were getting either no or poor service previously.

However, there was little agreement as to whether or not "super power" broadcasting stations should be established in the United States. The main objection was economic. The possibility of "super power" stations was feared as an oligarchy. It was the feeling of many legislators, broadcasters, and citizens that if "super power" stations were established they would starve out smaller stations, thus limiting the number of program services and different points

^{15, 1939, 40;} and U.S. Federal Communications Commission, Fifth Annual Report (Washington, D.C.: Government Printing Office, 1940), 56.

of view available to the listening public. Whether or not this is true was never clearly proved nor disproved. The issue split the National Association of Broadcasters into two factions and almost destroyed that trade organization.

The effects of the experiment on WLW are more easily seen. By operating for five years with 500 kilowatts WLW became the most talked and written about station in the nation--with the possible exception of the key stations of the three major networks. It also produced for WLW a tremendously large revenue and thus allowed the station to produce local programs far beyond the means of all other radio stations except those owned by NBC or CBS. With this greatly increased power and more expensive programs WLW probably had the largest audience of any single radio station in the United States. All of these elements are described in more detail below. Up to this time, no other licensee had been required to put before the FCC such an exhaustive and detailed record.

Plan new studios

In the fall of 1937, while WLW was still operating with 500 kilowatts full-time, the Crosley Radio Corporation proposed to build a new "radio center" to house WLW and WSAI. Preliminary plans called for a three story building with a five story tower ediface to cost more than \$1,000,000. The new facilities, which were to include 12 studios, 28 offices,

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and an auditorium to seat 600 were to be built in Clifton Heights overlooking downtown Cincinnati.

This plan never got beyond the preliminary talking stage and throughout the period the WLW and WSAI studios continued on the eighth floor of the Crosley Radio Corporation manufacturing plant.

As part of this planning, however, the transmitter building and facilities at Mason, Ohio, were "modernized" and an auxiliary WLW studio in the Union Central Annex was closed.¹⁰⁵

WLW facsimile experiments

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During this period, in addition to regular programs, experimental facsimile transmissions were conducted over radio station WIW.

The principle of facsimile (radiophoto) was established as early as 1850. In 1924, the first transatlantic facsimile picture were sent from London to New York. The Federal Radio Commission allocated two experimental channels for facsimile transmission in 1928.¹⁰⁶ On September 7, 1937,

¹⁰⁶Llewellyn White, <u>The American Radio</u> (Chicago: The University of Chicago Press, 1947), 25.

^{105 &}quot;New Home for WLW," <u>New York Times</u>, August 29, 1937, X, 10:4; "WLW Plans Million Dollar Studios," <u>Broadcasting</u>, September 1, 1937, 12; "Crosley Improving Present Facilities," <u>Broadcasting</u>, November 15, 1937, 14; and personal interview with Peter Grant, Cincinnati, Ohio, April 4, 1963.

the FCC opened the broadcast frequencies to facsimile experimentation; prior to this the transmission of printed matter was confined to short wave frequencies.

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Powel Crosley III became interested in the possibilities of the medium and in March, 1938, the Crosley Radio Corporation took out a license to use the W. G. H. Finch system.¹⁰⁷ WIW, using its regular AM transmitter, broadcast facsimile materials beginning in 1938. Later, the Crosley Corporation also operated facsimile station W8XUJ with one kilowatt on 26 megacycles.¹⁰⁸

For several years WLW transmitted one hour a night of news stories, news pictures, weather maps, Bible verses, drawings and police information. Facsimile broadcasts were made after WLW signed off its regular programs about 2:00 A.M. This material could be recorded in the home of any listeners with a facsimile receiver. During the one hour of transmission about four or five feet of materials could be received on a six inch wide continuous strip of paper. This chemically treated paper turned from white to black (dark grey) when scanned by a spot of light; thus etching the

¹⁰⁷"Crosley To Use Finch Facsimile," <u>Broadcasting</u>, March 15, 1938, 66.

108 Grunwald (ed.), <u>Variety Radio</u> . . (1939-1940), 891-894, 960; and Cincinnati Federal Writers' Project of the Works Progress Administration in Ohio, <u>They Built a City</u>: <u>150 Years of Industrial Cincinnati</u> (Cincinnati: <u>The Cincin-</u> <u>nati Post</u>, 1938), 354.

images to be received. Home facsimile receivers never became popular and there were probably no more than 100 experimental receivers in the entire WLW listening area.¹⁰⁹

In the spring of 1938 the MBS radio network tried to organize a facsimile network with its affiliates. Three member stations--WLW, WGN, and WOR--were linked by wires after their regular Saturday night radio program schedule had ended. Each station took its turn feeding the others facsimile broadcast material. Each station contributed 30 minutes of materials and the transmission lasted from 2:00 A.M. to 3:30 A.M. Saturday night (Sunday morning). Other stations which at times were affiliated with the MBS facsimile network were: WGH, KSTP, WHO, WSM, and WHK.

In early 1939 the Crosley Corporation manufactured a home facsimile receiver called the Reado (for read and radio); the set sold for \$79.50.¹¹⁰

Probably more than a score of American radio stations, the majority of them owned by or affiliated with newspapers, experimented with facsimile broadcasting at some time before 1942. However, to this writing, no facsimile service for reception by general public has been successful in the U.S.

¹⁰⁹Personal interview with Charles Sloan, Columbus, Ohio, March 27, 1963.

^{110 &}quot;Facsimile Device Shown," <u>New York Times</u>, January 23, 1939, 20:2; "Crosley Marketing Finch Facsimile," <u>Broad-</u> <u>casting</u>, February 1, 1939, 15; and "Facsimile Ads Cooperative," <u>New York Times</u>, March 1, 1939, 37:4.

Staff

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In 1933 WIW and WSAI combined were employing about 75 persons in programming including musicians, novelty acts, and dramatic staff. By 1939 the two stations had about 200 persons working in the programming areas. Additionally, there were about 50 engineers and 100 other assorted managerial, sales, and clerical personnel. Totally, the Crosley Corporation employed about 350 full-time persons in its broadcasting division. About 30 more persons were used on a part-time basis.

The largest single segment of the staff was the musicians. Of course, the precise number of persons employed at WLW-WSAI and the departments in which they worked varied from time to time. Usually, there were eight conductors, five arranger-copyists, a vocal director, and about 90 staff musicians working at the two stations. During most of this period there were about 40 persons working on the production staff of the two stations. Rikel Kent was in charge of these 20 actors, ten producer-directors, and ten other employees such as sound effects men, studio technicians, and the like. Sixteen writers -- for dramatic scripts and continuity -- were used on the two stations. WLW-WSAI employed an announcing staff of about 15. A separate educational staff of six was headed by Joseph Reis. In 1938 a farm department was started by George Biggar. By 1939 a staff of six news writers and announcers had been developed.

About 1939 the Crosley Corporation attempted to separate--as much as possible--the staff of WLW from the staff of WSAI. But many employees still did shows on both stations. However, at that time it was reported that of the 200 persons employed in programming and production at the Crosley Corporation about 150 worked "mostly" on WLW.¹¹¹

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John Clark resigned as manager of WIM-WSAI in the early nineteen thirties and for several years Lewis Crosley, brother of Powel Jr., was the chief executive of the station. On January 1, 1937, William S. Hedges joined the Crosley Radio Corporation as general manager of WIM-WSAI. Mr. Hedges had most recently been the manager of NBC's 15 owned and managed stations. Earlier he had started in broadcasting as radio editor of the <u>Chicago Daily News</u> and was associated with WMAQ even when that station was still WGU. Mr. Hedges and Mr. Crosley had known each other for a long time as they both attended the founding meeting of the National Association of Broadcasters in April, 1923.¹¹² Mr. Hedges remained

112 "Morton Heads NBC Operated Stations as Hedges Resigns to go with Crosley," <u>Broadcasting</u>, December 15, 1936, 19; and "'By Request' WJZ Got 4284 Telegrams in Four Hours," <u>Radio Broadcast</u>, IV (February, 1923), 281.

¹¹¹Cincinnati Federal Writers' Project of the Works
Progress Administration in Ohio, They Built a City . .,
277; Broadcasting Yearbook (Washington, D.C.: Broadcast
Publications, Inc., 1939), 69-72; "WLW Advertisement," Broadcasting, December 15, 1938, 70; "WLW Advertisement," Broadcasting, March 1, 1940, 87; and Donald W. Riley, "An Interview
with Rikel Kent, Radio Drama Director," in Handbook of Radio
Drama Techniques (Ann Arbor, Michigan: Edwards Brothers, Inc.,
1946), 76-81.

at WLW less than a year and then returned to NBC as vicepresident of station relations.¹¹³

On November 19, 1937, James Ditto Shouse became general manager of WLW-WSAI. Immediately before joining the Crosley Corporation Mr. Shouse had been general manager of KMOX, a CBS owned and operated station in St. Louis, Missouri. Earlier he had been with WBBM, Chicago, for five years and with Liberty magazine

Robert Dunville, Mr. Shouse's assistant at KMOX, became: assistant general manager of WIW and manager of WSAI in December, 1937. In 1939 Mr. Dunville was named commercial manager of WIW when the WSAI staff was separated from WIW's operations.¹¹⁴ (For the next 25 years the Shouse-Dunville team would direct WIW. Mr. Dunville died in February, 1963. Mr. Shouse retired on July 1, 1964.)

Advertising

The total net sale of time at WIW grew dramatically during this period--from about \$1,200,000 in 1933-1934 to almost \$2,700,000 in 1937. However, operating and programming costs grew at a faster rate and thus the percentage of profit declined.

113"Quits WLW, Rejoins NBC," <u>Broadcasting</u>, October 15, 1937, 28.

114"Shouse Is Slated WLW-WSAI Head," <u>Broadcasting</u>, November 1,1937, 12; "WLW-WSAI Chief," <u>Broadcasting</u>, November 15, 1937, 14; "Personnel at WLW Shifted by Shouse," <u>Broadcasting</u>, December 13, 1937, 50; and "Crosley Appoints Dunville to Post," <u>Broadcasting</u>, January 1, 1938, 16.

<u>Cost of 500 kilowatts</u>. At the 1936 FCC hearing on super power the Crosley Radio Corporation reported that the total operating costs of WLW with 500 kilowatts had risen 68 per cent. More specifically, power costs rose 371 per cent, water costs rose 80 per cent, expenses for tubes was up 33 per cent, administrative expenses rose 140 per cent and programs cost 75 per cent more. Fixed charges--including rent--rose only 9 per cent. Depreciation on the new equipment was carried at 10 per cent per year.

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However, at the hearing Mr. Crosley admitted that these figures were really only estimates or guesses. He stated: "Our breakdown . . .has perhaps not been overly "accurate.'" This, he reported, was because all of the Crosley Radio Corporation's businesses were closely allied and no separate cost or profit figures were kept at the time.¹¹⁵

Ronald J. Rockwell, in charge of WIW engineering for the 500 kilowatt experiment, reported that the total original cost for the 500 kilowatt equipment was \$396,596. A large majority of this cost, \$303,906, was for the 500,000 watt transmitter itself.

The amount of money WLW spent on engineering experiments, coverage surveys, monitoring studies and the like

¹¹⁵U.S., Federal Communications Commission, Engineering Department, Report on Social and Economic . . ., 85-86.

during this period is not known. Similarly, it has not been reported what the lengthy hearings and court procedures cost the Crosley Corporation. It can be surmised that legal fees, the cost of exhibits, and the time spent by staff and managerial personnel preparing for or attending hearings must have been very expensive.

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Profits from 500 kilowatts. At WIW's 500 kilowatt renewal hearing before the FCC in 1938 James Shouse gave specific information on WIW profits. He reported that WIW's profit grew steadily from \$22,489 for the fiscal year ending March 31, 1935, to \$439,375 for nine months in 1935 and to \$706,590 for the fiscal year ending December, 1936. (The fiscal year period was changed in 1935.) Profits declined slightly, to \$702,955 in 1937.

Expenses also grew steadily during the same period: \$1,082,863 in the fiscal year ending March 31, 1935; \$934,920 for the additional nine months in 1935; \$1,438,416 in 1936; and \$1,546,796 in 1937.

Therefore, according to Mr. Shouse, the percentage of net revenue that could be kept as profit declined from 34 per cent in 1933-1934 to 26.4 per cent in 1937. Thus, while the WLW profit during the period had doubled it took <u>more</u> than twice the total revenue to return this profit.¹¹⁶

^{116&}quot;Decline in WLW Net Income Percentage Shown under Operation with 500 KW," <u>Broadcasting</u>, August 1, 1938, 49; and <u>Radio Daily</u>, July 22, 1938, a clipping in the personal scrapbooks of James D. Shouse.

These figures were used by WLW management at its FCC renewal hearing to argue (1) that the Crosley Corporation had not used its special authorization to "mount profits" as charged and (2) that WLW had increasingly put more money back into programming and equipment. Thus, they contended, the public benefited from this growth in revenue. At a 1948 FCC hearing Mr. Shouse stated, "from 1933 until the present our revenue progressed in general in about an identical curve with both the industry as a whole and with other successfully operated stations located in similarly sized markets."¹¹⁷

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A few years after he sold WLW, Mr. Crosley writing about his life in general recalled, "That station made money, plenty of it." "But almost every penny it made was poured back into the station, increasing power, improving programs, and in general giving the public over the 'free air' that to which it was entitled."¹¹⁸

Economic interference. From 1933 to 1937 the gross revenue of all radio stations in the U.S. grew 129.9 per cent. The revenue of stations within the WLW 50 kilowatt contour area grew about the same--122.8 per cent. However, those stations located in the extra area covered by WLW's

¹¹⁷U.S., Congress, Senate, Committee on Interstate and Foreign Commerce, <u>Hearings on S. 2231</u>, <u>Limit Power of Radio</u> Stations, 80th Cong., 2nd Sess., 1948, 107.

¹¹⁸Powel Crosley Jr., "50 Jobs in 50 Years," <u>American</u> <u>Magazine</u>, CXLVI (October, 1948), 21.

500 kilowatts--that is, the stations within WLW's 500 kilowatt contour but without the regular 50 kilowatt contour-increased their gross revenue 199.9 per cent from 1933 to 1937. These stations, supposedly interfered with by WLW's "super power," actually did better than the average of all other stations in the nation. In fact, they did considerably better.

Nonetheless, at the Senate hearing on clear channels in 1948 where WLW presented these figures many Ohio stations stated that "WLW took national advertising from them now and especially when it operated at 500 kilowatts."¹¹⁹

The FCC subpoenaed Proctor and Gamble in 1936 in an attempt to prove that Proctor and Gamble had used WLW to the exclusion of other stations in the area. But that company denied the FCC charges and insisted that they used WLW with many other local and regional stations.¹²⁰

WIW's management also argued that while more than 100 advertising accounts were carried exclusively on WIW in 1933 there were only ten advertisers that used no other stations than WIW in 1937. This was reduced to only five accounts carried exclusively on WIW in 1938.

Proponents of clear channel stations presented statistical evidence, based on FCC figures, that stations in

120 Taishoff, Broadcasting, August 1, 1938, 13.

competition with clear channel stations were financially more successful than those outlets that did not have to compete with clear channel stations. Those figures showed that the average profit of the 350 stations within the primary service area (0.5 MV/M contour) of clear channel stations was more than twice as great as the average profit of the 213 stations located outside of the primary service area of clear channel stations. Thus, they argued that those stations "under the gun" of clear channel stations did not interfere with smaller stations at all. Of course, most of these more prosperous stations--like the clear channel stations themselves--were located in the larger metropolitan areas. The supporters of clear channel stations did not account for or adjust for this fact in their figures.

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What, then, is the truth? The two divergent points of view are seen in the following exchange between Representative Clarence J. Brown, Ohio, and FCC Commissioner T.A.M. Craven as recorded at a House of Representatives hearing on broadcasting in 1942. Representative Brown ask about WLW's operation with 500,000 watts:

Mr. Brown: . . . did it put other radio stations out of business or reduce the number of stations in that area? Mr. Craven: It did not. . . . there were protests by smaller stations.121

¹²¹U.S., Congress, House of Representatives, Committee on Interstate and Foreign Commerce, <u>Hearings on H.R. 5497</u>, <u>Proposed Changes in the Communications Act of 1934</u>, Part III, 77th Cong., 2nd Sess., 1942, 1005.

Surely, WIW did compete with other stations--just as these stations were in competition with each other and with other media. But did WIW injure them enough to limit their program services or threaten their financial status? Or did these stations just complain to the FCC in order to make their own profit taking easier? Would a number of "super power" stations in the U.S. cause economic injury to smaller stations? These questions remained unresolved. The basic question--yet unanswered--seems to be: Would the public be better served by a smaller number of large stations or a larger number of small stations?

National advertising. The management of WIW also argued that WIW did not interfere substantially with its competitors because these smaller stations received the largest portion of their revenue from local advertisers. Whereas, at no time during this period did WLW carry any programs or spots for "purely local advertising accounts."¹²² WLW depended on national, network, and some large regional advertisers for revenue. At this time about 60 per cent of all the commercial time on WLW was devoted to products sold through grocery stores.¹²³

¹²²U.S., Congress, Senate, Committee on Interstate and Foreign Commerce, <u>Hearings on S. 2231, ...</u>, 171; and U.S., Federal Communications Commission, Engineering Department, <u>Report on Social and Economic ...</u>, 85.

^{123 &}quot;WIN Advertisement," <u>Broadcasting</u>, March 9, 1942, 54.

<u>Crosley products</u>. As was noted above witnesses complained that Powel Crosley Jr. had used WLW to advertise his own products to the exclusion of other advertisers. In early 1938, just after Commissioner Payne designated the special authorization for hearing, all advertising for products made by the Crosley Radio Corporation was taken off WLW.

Rates. In January, 1934, the rate for one hour of time on WLW in the evening was \$990; an hour in the daytime cost \$495. About two months after WLW increased its power to 500,000 watts John Clark, WLW general manager, announced that the cost of an hour in the evening and daytime would cost \$1,090 and \$545, respectively. These rates went into effect on July 1, 1934, and at this time it was also announced that a second rate raise of about 10 per cent would be made in October.

After October 1, 1934, an evening hour cost \$1,200 and the rate for a daytime hour of time was \$600.¹²⁴ This rate structure continued unchanged throughout the entire WLW 500 kilowatt operation.

<u>Exploitation of 500 kilowatts</u>. WLW made wide use of its additional power in promoting the station. A number of advertisements in <u>Broadcasting</u> and other trade magazines carried the notice "500,000 Watts" in inch-high black

¹²⁴ Broadcasting, June 15, 1937, 51; and Spot Radio, XVII, 1 (January, 1935), and XX, 1 (January, 1938).

type.¹²⁵ These advertisements also boasted that WIW was "the most effective, most economical way to reach the World's largest radio audience."¹²⁶ For more than a year almost all of the WIW promotion carried a panel showing WIW as the equal of ten 50,000 watt stations.¹²⁷ After 1937 trade publicity concentrated on programs, service to sponsors, merchandising features, effectiveness for other advertisers and the like, but almost all public mention of 500 kilowatts was dropped.

A former salesman for WLW's national representative, Transamerican, reported that the station's coverage was always stressed with potential sponsors. The station's salesmen, he reported, tried to sell against stations in Columbus and Steubenville, Ohio; Wheeling, West Virginia; Louisville, Kentucky; and Indianapolis, Fort Wayne, and Terre Haute, Indiana.¹²⁸ (This was the witness whose testimony Mr. Patrick tried to discredit by stating that he was being vindictive because he had been fired by Transamerican.)

In 1939 WIW was given the <u>Variety</u> award for the best nationally exploited station.¹²⁹

125"Crosley Radio Corporation Advertisement," <u>Broad</u>casting, January 15, 1935, 21.

126 Ibid.

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127 Ibid.

128 Taishoff, Broadcasting, August 1, 1938, 13.

129"Datebook; A Calendar of Important Milestones and Events in the 40-Year History of Crosley Broadcasting Corporation," <u>Broadcasting</u> (supplement), April 2, 1962, 34.

Representation. In 1932 WIW general manager John Clark had retained the J. Ralph Corbett Company of Cincinnati to handle merchandising services for the station. The Corbett Company also was the representative for WIW in the sale of time. About the time WIW increased its power to 500,000 watts the station's own sales staff was enlarged and the agreement with the Corbett Company dissolved. The WLW sales staff handled all business placed within a "home area" of 200 miles surrounding Cincinnati. The Transamerican Broadcasting and Television Company was appointed to handle all of WLW's time sales outside of this 200 mile area. John Clark, then program director of KQV, Pittsburgh, was the president of Transamerican. At the 500 kilowatt renewal hearing the FCC alleged that WLW in fact owned 20 per cent of Transamerican. The management of WLW denied this charge categorically. The commission did not present evidence of any connection between the station and its representative other than the former association of Mr. Clark and Mr. Crosley. It was never proved that the Crosley Corporation did have any financial interest in Transamerican.¹³⁰

<u>Merchandising</u>. In May, 1932, as noted in Chapter IV, with the appointment of the J. Ralph Corbett Company WLW had been one of the first radio stations to establish merchandising services for its advertisers. A National Association of

130Taishoff, Broadcasting, August 1, 1938, 13.

Broadcasters survey in 1934 revealed that about 90 per cent of all U.S. stations were rendering some merchandising service. About two-thirds of these stations charged for this service.¹³¹ At the time of this survey WLW trade advertisements announced that WLW's merchandising service was available to all clients.¹³² James Shouse and Robert Dunville came to WLW in the fall of 1937 both with previous experience in advertising and merchandising as well as broadcasting. They set up a comprehensive merchandising service at the station. A separate department within the station was established for this purpose. During this period Beulah Strawway, later merchandising manager of Life magazine, was in charge of this department. The WLW merchandising staff handled newspaper publicity, publicity for radio publications and other trade journals, worked out window displays, and contacted dealers. There were no charges for any of this service above the regular time charges.¹³³ According to Mr. Dunville WLW "adhered to a policy of including merchandising services in operating expenses and hence taking them into account in fixing rates."134 Included as part of merchandis-

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131 Irvin Gross, "Merchandising Practices of Radio Stations," <u>Broadcasting</u>, July 1, 1934, 13.

132 "WLW Advertisement," <u>Broadcasting</u>, July 15, 1934, 23. 133_{Edgar} A. Grunwald (ed.), <u>Variety Radio Directory</u> (1937-1938) (New York: Variety, Inc., 1937), 581.

134 "Should Stations Do Merchandising? Yes, Says Crosley's Dunville," <u>Broadcasting</u>, June 18, 1953, 86. ing were a number of public appearances by WIM talent at sales meetings, trade conventions, and store openings.¹³⁵ WLW dates this "comprehensive merchandising service" from October 17, 1938.¹³⁶ However, the most intensive merchandising and promotion done by WLM was started in 1939 after the station's power was reduced (see the following chapter).

Networks

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During this period WLW continued to carry programs from both the NBC Red and the NBC Blue networks. Programs from the CBS Radio Network were also carried on the station. WLW was instrumental in the organization of the Mutual Broadcasting System and tried to establish its own network, the WLW Line.

<u>NBC Red and Blue</u>. The arrangement which NBC began with WLW on January 1, 1933, continued through all of this period. WSAI was the basic affiliate of the Red Network and WCKY was the basic affiliate of the Blue Network. Advertisers could use WLW on either the Blue or Red chains by paying the extra charge--about three times as much as for WCKY and four times as much as for WSAI. On December 1, 1937,

135"WLW-WSAI Are Active at Grocers' Convention," Broadcasting, July 1, 1938, 68.

136E.P.J. Shurick, <u>The First Quarter-Century of</u> <u>American Broadcasting</u> (Kansas City, Missouri: Midland Publishing Company, 1946), 181. NBC made WLW, WCKY, and WSAI all equally available on either Red or Blue. However, nominally WSAI remained basic Red and WCKY stayed basic Blue.

<u>CBS</u>. A very few programs that originated on the CBS network were also carried on WLW by transcription. But WLW was never affiliated with the Columbia Broadcasting System. These programs accounted for only a very small percentage of WLW programming, as is shown later in this chapter.

Origin of the Mutual Broadcasting System. A number of explanations have been offered as the history of the founding of the Mutual Broadcasting System (MBS). There are examples of the most frequent:

Back in 1934 Gordon Baking Co., which was sponsoring the Lone Ranger out of Detroit, wanted to hit the New York and Chicago markets, with no stops at aerial way stations. WOR, then of Newark, and WGN of Chicago agreed to provide a dual hookup.138

That the highly profitable Lone Ranger show should inspire the formation of a network is less likely than that the four powerful independent broadcasters who organized MBS felt the need for

137_{White}, 38.

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¹³⁸"Happy Birthday M.B.S., "<u>Time</u>, XXXVIII (September 15, 1941), 57.

an outlet for the expensive shows they were producing and the large talents staffs they maintained.139

The Mutual Broadcasting System was organized in the Autumn of 1934. Three powerful stations, WGN in Chicago, WOR in New York, WXYZ in Detroit and WLW in Cincinnati, found themselves without national network affiliations.¹⁴⁰

The plan originated at station WOR when a prospective commercial sponsor proposed to put on a show that could be broadcast simultaneously over WOR in Newark and WGN in Chicago.141

Mutual was germinated in 1934 when four local stations, WOR, New York, WGN, Chicago, WLW, Cincinnati, and WXYZ Detroit, united as the "Quality Group."142

A few months after receiving an experimental license to use 500 thousand watts power, WLW executives in 1934 decided to make the station one of the key outlets for a new chain, the Mutual Broadcasting System.143

These accounts, taken from authoritative sources, serve to illustrate the futility of trying to establish a

139 Francis C. Chase, Sound and Fury: An Informal History of Broadcasting (New York: Harper and Brothers, 1942), 45.

140 Robert West, <u>The Rape of Radio</u> (New York: Rodin Publishing Company, 1941), 49.

¹⁴¹Archer, 407.

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142Robert J. Landry, This Fascinating Radio Business (Indianapolis, Indiana: The Bobbs-Merrill Co., 1946), 85.

¹⁴³Cincinnati Federal Writers' Project of the Works Progress Administration in Ohio, <u>They Built a City</u> . . ., 348. single reason for the founding of MBS or a specific date when the network began.

As was noted above in Chapter IV, WLW and WOR had cooperated in program exchanges as early as June, 1929. For four years they exchanged programs at various times. This informal network often included WMAQ, WLS, WTAM, KMBC, WTIC, WHAM, WCAU, WIP-WFAN, WGAR, WXYZ, and others.

On March 1, 1934, in a large advertisement in <u>Broad</u>casting the Group Broadcasters, Inc. was announced as

a new major medium, covering America's major markets, combining the prestige of radio, the pulling power of "producer" stations, and the Flexibility of Individual Market Selection--all at a cost that makes it "The Best Buy in Broadcasting."144

Included in the original executive committee of this group were representatives from WMAC, WOR, KMBC, WGR-WKBW, WHK, and KWK. Other stations participating in the organization included WLW-WSAI, WDRC (Hartford), WIP, WBAN (Providence), and CKLW (Windsor).¹⁴⁵

One month later, on April 1, 1934, the new group announced that WGN had combined with the Michigan Network (originating at WXYZ) for the <u>Lone Ranger</u> and WLW and WOR were exchanging a weekly program called <u>Stars on Parade</u>.¹⁴⁶

144"Group Broadcasters, Inc. Advertisement," Broadcasting, March 1, 1934, 38.

145Ibid.

146 "WGN Advertisement," Broadcasting, April 1, 1934, 23.

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By May 1, 1934, Group Broadcasters, Inc. boasted 34 cooperating stations stretching from Bangor, Maine to Kansas City, Missouri and Waterloo, Iowa.¹⁴⁷ One of the stations, WIBX, Utica, New York, was carrying three commercial programs from WLW and several other WLW sustaining programs a week.¹⁴⁸ The sponsors of the commercial programs agreed to pay the full WLW and WIBX rates plus the line charges.

Formal organization of MES. On September 29, 1934, representatives of WLW, WGN, WOR, and WXYZ entered into "an agreement for the purpose of securing contracts with advertisers for network broadcasting of commercial programs over their stations and making arrangements with the telephone company for wire connections between stations.¹⁴⁹ In a supplementary contract signed that same day WOR and WGN agreed to organize a new corporation "for the purpose of contracting with the telephone company for the wire facilities required under the contract between the four stations."¹⁵⁰ This second contract provided for ten shares of capital stock. Five shares were owned by WOR which was a subsidiary of

147 "Group Broadcasters, Inc. Advertisement," <u>Broad-</u> casting, May 1, 1934, 33.

¹⁴⁸ "Rebroadcasting WLW," <u>Broadcasting</u>, May 1, 1934, 14. ¹⁴⁹U.S., Federal Communications Commission, <u>Report on</u> <u>Chain Broadcasting: Commission Order No. 37, Docket No. 5060</u> (Washington, D.C., Government Printing Office, 1941), 26.

150 Ibid.

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Bamberger department store which was in turn a subsidiary of the Macy Company. The Tribune Company, licensee of WGN, also held five shares.

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The following day, Sunday, September 30, 1934, <u>The</u> <u>Lamplighter</u>, a program of light "philosophical talk" starring Jacob Tarshish, was originated at WOR and carried on WLW and WGN.¹⁵¹ This, then, is the first program carried under the new organization, the Mutual Broadcasting System. This program may or may not have been carried on WLW this first Sunday--newspaper logs differ. On Monday, October 1, 1934, <u>Lum 'n' Abner</u> with Chester Lauck and Norris Guff, was carried on WLW, WOR, WXYZ and originated from WGN.¹⁵² Two broadcasts of the program were done each night; WLW carried it at 6:15 P.M. and the three other stations at 8:30 P.M. This was MES's first commercial program.

The Lone Ranger was carried to WOR beginning on that same Monday but was not carried on WLW.

MBS differed from NBC and CBS in that it operated on a strictly "mutual basis" with member stations contributing programs. There was no central production or sales agency. This was not a new idea and had been the basis of earlier arrangements like the Quality Group and others. George F.

151"'Lamplighter' To Make Debut on W-G-N Today," Chicago Sunday Tribune, September 30, 1934, III, 4.

¹⁵²"Lum and Abner Start on Chain Tomorrow Night," <u>Chicago Sunday Tribune</u>, September 30, 1934, III, 4. McClelland, formerly general manager of NBC, had been working on a similar idea for months but could arrange no stations nor backing. Assisted by John A. Holman, who once had been manager of WEAF, he had tried to arrange independent stations for his venture. In late September he had interested WHN, New York, but Mr. McClelland died on October 12, 1934.¹⁵³

Two other misunderstandings should be cleared up. The four original stations of MBS were not all independents--WLW carried both NBC Blue and Red programs. Neither were they all high power stations--WLW had 500,000 watts but WXYZ was then authorized for 250 watts.

The Mutual Broadcasting System, then, was not just conceived one day in the fall of 1934. It was the direct lineal descendant of the Quality Group which had been formed after a program was sent from WLW to WLS and WOR on June 18, 1929. MES, however, was the first successful incorporated organization to grow from many chain experiments between 1929 and 1934. Announcement of the completion of negotiations between the four stations was made on September 25, 1934.¹⁵⁴ The papers for incorporation were agreed upon on September 29,

¹⁵³Archer, 407.

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154"Quality Group Starts Operation with Four Stations in Hookup," <u>Broadcasting</u>, October 1, 1934, 14.

1934.¹⁵⁵ The first program under the new organization was exchanged September 30, 1934.¹⁵⁶ The official announcement of the Mutual Broadcasting System under that name was made October 6, 1934.¹⁵⁷ Any of those dates might mark the beginning of what was to become the fourth national radio network.

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<u>Growth of MBS</u>. The new network grew in strength fairly rapidly. On November 1, 1934, it was announced that the Mutual Broadcasting System would also begin exchanging sustaining features among the member stations.¹⁵⁸

MBS hired Frederick H. Weber to be in charge of operations and station relations on February 1, 1935. Earlier Mr. Weber had been with George B. Storer's American Broadcasting System.

On May 24, 1935, Mutual carried the first major league night baseball game. Powel Crosley Jr. was an early promoter of night baseball. President Roosevelt pressed a button that turned on the Crosley Field lights for this first major league night game just as he had pushed a button to

¹⁵⁵U.S., Federal Communications Commission, <u>Report on</u> <u>Chain . .</u>, 26.

¹⁵⁶<u>Chicago Sunday Tribune</u>, September 30, 1934, III, 4.

157 "Radio Chain Formed on a 'Mutual' Basis," <u>New York</u> <u>Times</u>, October 6, 1934, 13:1; and "WGN, WOR FormHigh Power Chain," <u>Broadcasting</u>, October 15, 1934, 12.

158 "Sustaining Events on Mutual Chain," <u>Broadcasting</u>, November 1, 1934, 12.

start WLW's 500 kilowatt transmitter about one year earlier. The play-by-play program originated from WLW with Walter Lanier "Red" Barber describing the Cincinnati Reds game. This was the first sports event broadcast by the Mutual network. (The Reds beat Philadelphia.)

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Later in the season MBS broadcast the World Series, again Red Barber did the broadcast.¹⁵⁹

Just one year after the beginning of program exchanges over MBS the first of the original four stations dropped out. WXYZ, on September 29, 1935, became the Detroit outlet for the Blue Network when WJR switched from Blue to CBS. At this time CKLW, Windsor, Ontario, switched from CBS to MBS.¹⁶⁰

WIW as an MBS stockholder. On January 20, 1936, the Mutual corporate charter was amended and the Crosley Radio Corporation acquired five newly issued shares of MBS stock. But this distribution of stock lasted less than a year.¹⁶¹ On August 20, 1936, the CRC announced that it would "dissolve its corporate connections with the network" but would "con-

¹⁵⁹ "Mutual Reaches Its 20th Birthday," <u>Broadcasting</u>, September 27, 1954, 90; and "Question of the Day," on <u>An</u> <u>Evening at Crosley Square</u>, radio station WLW, July 8, 1963. (Information provided by the Hamilton County Public Library.)

¹⁶⁰Stations in Detroit Realigned September 29," Broadcasting, October 1, 1935, 22.

¹⁶¹U.S., Federal Communications Commission, <u>Report on</u> Chain . ., 26.

tinue as an outlet for both commercial and sustaining programs."¹⁶²

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At this time Powel Crosley Jr., Lewis Crosley, general manager of WLW, and John Clark, now a WLW consultant, resigned from the MBS board of directors. It was the general feeling of Powel Crosley Jr., James Shouse, and Robert Dunville that MBS should have been kept as a small group of "quality stations" and not extended over the whole country. Mr. Crosley, it was said, wanted just a few primary markets for the MBS Network. Mr. Shouse did not believe that the Mutual Broadcasting System, or any fourth network, could ever be a major competitor of NBC and CBS.¹⁶³ History would prove Mr. Shouse correct.

MBS became transcontinental by adding 16 stations of the Don Lee Network on the Pacific Coast in December of 1936.¹⁶⁴

By January, 1939, there were 107 cooperating stations of the Mutual Broadcasting System Network. But 25 of these-including WLW--were also affiliated with NBC and five others were CBS outlets.¹⁶⁵

162"Five Midwestern Stations Join Mutual; WLW Changes Status, "Broadcasting, September 1, 1936, 9.

163 Personal interview with James D. Shouse, Cincinnati, Ohio, June 10, 1963.

164 "Net works on the West Coast to be Realigned on December 20," <u>Broadcasting</u>, December 15, 1936, 22.

165_{White}, 39.

<u>The WIW Line</u>. Less than a year after the Crosley Radio Corporation withdrew its financial connection with MES it announced its own "Quality Group." On April 1, 1937, a permanent wire hookup was arranged for the new WIW Line. The Transamerican Broadcasting and Television Corporation, WIW's national representative, was appointed as the sales agent for the new network.¹⁶⁶ According to the WIW management this was just an experiment and there were no signed contracts with affiliated stations at this time. Stations in the new WIW Line included WHN, New York; WFIL, Fhiladelphia; and KQV, Pittsburgh. John Clark, former WIW manager, was the program director at KQV as well as the president of Transamerican. Land lines for the new network were estimated to cost about \$7,000 a month. This cost was to be paid by WIW but other stations would also originate programs.

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WHN was included in the new network for the specific reason that it was in New York where a major portion of all advertising business was placed. Further, it was thought to be a source of new talent because of the station's connection with the Loew's Theaters and Metro-Goldwyn-Mayer film studios. WFIL and KQV could be arranged for advertisers because the telephone lines ran through Philadelphia and Pittsburgh anyway.

166"WIW to be Key of New 'Quality Group' Formed as Sponsors 'Proving Ground,'" <u>Broadcasting</u>, April 1, 1937, 26.

Announcing the plan William Hedges, WLW general manager, stated:

We believe WLW will become even more useful as a proving ground for new broadcast advertising campaigns since it is possible for clients whose advertising activities are handled from New York headquarters to have immediate and direct supervision over their programs. 107

The main reasons for the organization of the WIW line were to try to spread out the high cost of the large WIW talent and programming staff and to give the station an outlet and organization point in New York.¹⁶⁸

The first WLW Line commercial program was carried April 18, 1937. That first program, the <u>Ave Maria Hour</u>, was sponsored by St. Christopher's and carried only on WLW and KQV. The program was already being carried on other stations in New York and Philadelphia.¹⁶⁹

By May, 1937, the WLW Line made 30 programs each week available to the other three stations but only two of these were sponsored. WLW was carrying one 30-minute program each week from WHN.170

167_{Ibid}.

<u>.</u> 58

168 Personal interview James D. Shouse, Cincinnati, Ohio, July 10, 1963.

169"New Hookup's First," <u>Broadcasting</u>, April 15, 1937, 18.

170 "WLW Line Operating 30 Programs Per Week; Sponsors Are Signed," <u>Broadcasting</u>, May 1, 1937, 13. In July, 1937, the WIW Line signed six of the seven affiliates of the New York Broadcasting System; WABY, Albany; WIEX, Utica; WSAY, Rochester; WMBO, Auburn; and WBNY, Buffalo. The other station, WINS, of the network did not affiliate with the WLW Line because WHN was already the New York City outlet. The next month WJJD-WIND, Chicago; and WXYZ, Detroit, joined the WLW Line.¹⁷¹ (WJJD and WIND were both operated by Ralph Atlass and his family; WJJD was a limited time station and WIND was officially assigned to Gary, Indiana.) A third commercial program, the <u>Pinex Barn</u> <u>Dance</u>, was sold by the WLW Line in August, 1937. The program was carried on WHN, WFIL, and KQV in addition to WLW and transcriptions were made for distribution to other stations.¹⁷²

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In the fall of 1937 it appeared that the WIW Line might establish the "quality group" of stations Powel Crosley Jr. had wanted. The markets of St. Louis, Baltimore, and Washington D.C. were added to the lineup with stations KWK, WBAL, and WOL, respectively. Then the Iowa Network comprising KRNT, KSO, and WMT were added. Father Coughlin's one

^{171 &}quot;New York Network Takes Programs of WIW Line," Broadcasting, July 15, 1936, 10; and "WJJD-WIND, WXYZ Joining WIW Line," Broadcasting, August 15, 1937, 12.

^{172&}quot;Pinex Placing," <u>Broadcasting</u>, August 15, 1937, 16.

hour religious program was carried on the WIW Line beginning at this same time.¹⁷³

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But just as the WIW Line seemed to have possibilities of developing into a major network, the Crosley Radio Corporation lost interest, and brought the undertaking to an end. The permanent lines to Chicago, Detroit, and St. Louis were discontinued. About 16 hours of program service a week continued to be fed the three original stations--WHN, WFIL and KQW--and to WBAL, Baltimore. All other stations were dropped because they were using too few of the programs.

In December, 1937, NBC realigned its affiliation in Cincinnati making WCKY available for Red network programs. Thus, sponsors would get WLW, WSAI, or WCKY on either the Red or Blue networks, although WSAI remained basic Red and WCKY was still basic Blue.¹⁷⁴ Such an arrangement did not effect WIW which had been the supplementary affiliate for Red and Blue since 1933. However, in doing this the National Broadcasting Company put direct pressure on the Crosley Corporation by making WCKY available to Red Network sponsors. WCKY offered better coverage than the Crosley owned WSAI. Earlier if WLW did not carry a Red Network program it went on

¹⁷³ "Father Coughlin List is being Selected," <u>Broad-</u> casting, September 1, 1937, 12; "More Affiliates on the WLW Line," <u>Broadcasting</u>, September 1, **1**937, 16; "Iowa Net on WLE Line," <u>Broadcasting</u>, October 15, 1937, 18; and "Mantle Lamp Expands," <u>Broadcasting</u>, October 15, 1937, 20.

¹⁷⁴ "Networks Realign Cincinnati Setup," <u>Broadcasting</u>, December 1, 1937, 26.

WSAI and the revenue went into the same pocket. Now if an advertiser chose WCKY that revenue was lost by the Crosley Corporation. NBC hoped to pressure WLW into carrying more Red Network programs.¹⁷⁵ Throughout the entire period when NBC operated two networks, Red nearly always carried the most popular programs.

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Further, it was very difficult for the WLW Line to find desirable affiliates in any of the major markets--the larger and better managed stations were already affiliated with CBS or NBC. The Mutual Broadcasting System throughout its history faced this same problem of only being able to obtain third or fourth rate affiliates.

Because of loud and persistent cries from MBS about this time the FCC began an investigation of the radio chains that culminated in the requirement that NBC sell one of its networks and in other regulations.

At this same time the Crosley Corporation found that it must defend its special authorization to operate with 500,000 watts before an FCC hearing. There was not time to worry about the unprofitable WLW Line.

In February, 1938, the last of the original affiliates, WHN, dropped out of the network because it would not pay the telephone line charges formerly but no longer paid by WLW. Transamerican's John Clark arranged with WMCA President

¹⁷⁵Personal interview with James D. Shouse, Cincinnati, Ohio, July 10, 1963.

Donald Flamm for that station to become the WLW Line affiliate in New York. WMCA arranged to carry two WLW produced "soap operas"--<u>Life of Mary Sothern</u> and <u>Mad Hatterfields</u>. But a suitable arrangement was never worked out and quietly the WLW Line died.

When the FCC investigation of networks began in the fall of 1938, the Crosley Corporation reported back to the commission that the WIW Line was no longer operating and there were no plans to revive it.

III. The Programs, 1934-1939

During this period WLW programming was characterized by increased variety in the program forms used but not to the degree seen in the previous era of experimentation and rapid invention of program forms. There was a large increase in the amount of drama and a corresponding decrease in musical formats. Near the latter part of the period news increased tremendously and quiz programs began.

Programs during the 1934-1935 season

The time that WLW was on the air did not increase appreciably from the previous sample, January, 1932. The station was on the air about 19 and one-half hours each dayfrom 6:30 A.M. to 2:00 A.M.

TABLE 11. WLW EVENING PROGRAMMING, 1931-1932, 1934-1935, AND 1937-1938

The figures below show the total number of quarter-hours of programs in each category broadcast by WLW between 6 P.M. and midnight during a sample week in January. The number of quarter-hours of each type originated by WLW are shown within parentheses.

Program Categories	<u>1932</u>	<u>1935</u>	<u>1938</u>
Comedy Variety General Variety Amateur/Talent Contest	2 (2) 19 (15)	10 12 (4)	20 14
Seni-Variety Hillbilly Variety Children's Variety Magazine Variety	9 (2) 2 (2) 6 (6)	6 (2) 6 (4) 	5 (1) 8 (4)
Musical Variety Light Music Concert Music	64 (44) 12 (5) 4 (2)	60 (26) 16 (11) 13 (3)	44 (31) 7 (7) 8
"Hit-Tunes" Records "Standards" Records			
Concert Records Hillbilly Records			
Other Music Records			
General Drama Light Drama Women's Serial Drama	6 (6) 8 (4)	2 (2) 4	2 4
Comedy Drama	6	5 (1)	8
Informative Drama Action-Adventure	1	 8	2 2
Crime-Detective Suspense Drama	4	6 (2)	4 (4)
Interview Programs Human Interest	6		1
Audience Quiz			2
Panel Quiz			
News and Commentary Sports News Play-By-Play Sports	5 6 (6) 	7 (2) 7 (6)	23 (16) 6 (6)
Forums and Discussions Informative Talks Miscellaneous Talks	5 (2) 4	1 (1) 4	 6 (1)
Farm Programs			
Religious Programs Miscellaneous			
Unclassified			5

TABLE 12. WLW DAYTIME PROGRAMMING, 1931-1932, 1934-1935, AND 1937-1938

The figures below show the total number of quarter-hours of programs in each category broadcast by WLW between 5 A.M. and 6 P.M. during a sample week in January. The number of quarter-hours of each type originated by WLW are shown within parentheses.

Program Categories	<u>1932</u>	<u>1935</u>	<u>1938</u>
Comedy Variety General Variety Amateur/Talent Contest Semi-Variety Hillbilly Variety Children's Variety Magazine Variety	 2 (2) 17 (17) 7	6 3 (3) 4 (2) 18 (18) 9 	5 2 (2) 2 (2) 42 (39) 7
Musical Variety Light Music Concert Music "Hit-Tunes" Records "Standards" Records Concert Records Hillbilly Records Other Music Records	46 (40) 95 (69) 18 (3) 	29 (16) 72 (56) 30 (1) 	18 (13) 30 (12) 26 (2)
General Drama Light Drama Women's Serial Drama Comedy Drama Informative Drama Action-Adventure Crime-Detective Suspense Drama	4 (4) 6 	4 2 30 (10) 8 	90 (5) 2 2 10
Interview Programs Human Interest Audience Quiz Panel Quiz	 		
News and Commentary Sports News Play-By-Play Sports Forums and Discussions Informative Talks Miscellaneous Talks	18 (18) 1 (1) 32 (15) 24 (18)	11 (11) 2 6 (4) 21 (6)	14 (14) 8 (3) 6 (6)
Farm Programs Religious Programs Miscellaneous Unclassified	13 8 (4) 20 (20)	24 12 (8) 20 (20)	24 16 (16) 16 (16)

TABLE 13. WLW LATE NIGHT PROGRAMMING, 1931-1932, 1934-1935, AND 1937-1938

The figures below show the total number of quarter-hours of programs in each category broadcast by WLW between midnight and 5 A.M. during a sample week in January. The number of quarter-hours of each type originated by WLW are shown within parentheses.

Program Categories	<u>1932</u>	<u>1935</u>	<u>1938</u>
Comedy Variety			
General Variety			
Amateur/Talent Contest			
Semi-Variety		14 (14)	14 (14)
Hillbilly Variety			
Children's Variety			
Magazine Variety			
Musical Vareity	32 (32)	46 (20)	38 (8)
Light Music			
Concert Music			
"Hit-Tunes" Records			
"Standards" Records			
Concert Records			
Hillbilly Records			
Other Music Records			
General Drama			
Light Drama			
Women's Serial Drama			
Comedy Drama			
Informative Drama			
Action-Adventure			
Crime-Detective			
Suspense Drama			
Interview Programs			
Human Interest			
Audience Quiz		_ →	
Panel Quiz			
News and Commentary			5 (5)
Sports News			
Play-By-Play Sports			
Forums and Discussions			
Informative Talks			
Miscellaneous Talks			
Farm Programs			
Religious Programs			
Miscellaneous			
Unclassified			

TABLE 14. WLW PROGRAMMING, 1931-1932, 1934-1935, AND 1937-1938

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The figures below show the total number of quarter-hours of programs, and the percentage of programs in each category, broadcast by WLW during a sample week in January. A complete list of these programs is found in Appendix A.

Program Categories	Qu	arter-Ho	urs	2	Per Cent	
	<u>1932</u>	<u>1935</u>	<u>1938</u>	<u>1932</u>	<u>1935</u>	<u>1938</u>
Comedy Variety	2	16	20	%	3%	4%
General Variety	19	15	19	4	3	4
Amateur/Talent Contest			2			
Semi-Variety	11	24	21	2	4	4
Hillbilly Variety	19	24	50	4	4	9
Children's Variety	13	9	7	3	2	1
Magazine Variety						
Musical Variety	142	135	100	27	25	18
Light Music	107	88	37	21	16	7
Concert Music	22	43	34	4	8	6
"Hit-Tunes" Records						
"Standards" Records						
Concert Records						
Hillbilly Records						
Other Music Records						
General Drama	10	6	2	2	1	
Light Drama	8	6	4	2	1	1
Women's Serial Drama		30	90		6	16
Comedy Drama	6	5	10	1	1	2
Informative Drama			4	_ ~		l
Action-Adventure	7	16	12	1	3	2
Crime-Detective	4	6	4	1	1	1
Suspense Drama						
Interview Programs	6		1	1		
Human Interest						
Audience Quiz			2			
Panel Quiz						
News and Commentary	23	18	42	4	3	8
Sports News	6	7	6	1 .	1	1
Play-By-Play Sports						
Forums and Discussion	1	2				
Informative Talks	37	7	8	7	1	1
Miscellaneous Talks	28	25	12	5	5	2
Farm Programs	13	24	24	3	4	4
Religious Programs	8	12	16	2	2	3
Miscellaneous	20	20	16	4	4	3
Unclassified			5			1

Comedy variety increased in the evening; all of these programs came from the networks. Musical variety programs were still the most frequent evening fare but decreased slightly. Generally, the programs schedule of WLW in the evening changed only slightly in over-all content from January, 1932, to the January, 1935. By the middle nineteen thirties all types of programs, but especially evening shows, were becoming more complex and more expensive. Much more planning went into a program than in earlier days (see Table 11).

In the daytime in the season of 1934-1935 musical programs still accounted for almost one-half of all programming time. The largest single category of programs is the light music type--with WLW talentsuch as Jean Boaz, Charles Dameron, Elliot Brock, Jack Berch, John Barker, Arthur Chandler Jr., Smilin' Ed McConnell, and other individual vocal or instrumental artists and groups. The most striking program change by January, 1935, was the rise of women's serial dramas. There were no daytime programs of this type on WEW in the season of 1931-1932. By January, 1935, WLW was carrying 30 quarter-hours (six programs) of "soap operas" each week. Two of these programs were originated at WLW--the <u>Life of Mary</u> <u>Sothern</u> and <u>The Jacksons</u>. The informative talks of the "Good Housekeeping"--type as described by Dr. Stedman in Chapter IV were greatly reduced in number by this time. There was more emphasis on entertainment. The amount of farming information had increased; this was all from NBC (see Table 12).

Late night programs in the season of 1934-1935 were all of the musical variety type except for <u>Moon River</u>, the sign-off program of light music and poetry (see Table 13).

When the seasons of 1931-1932 and 1934-1935 are compared music and variety declined and the amount of drama almost doubled. The January, 1935, sample was the first time in these triennial sample weeks that music programs accounted for less than one-half of all WIW programming (see Table 14).

Emphasis on Local Production

With its large staff WLW boasted about the amount of local production done at the station. Of the 22 categories used here to describe WLW programs in the season of 1934-1935, WLW staff produced a number of dramatic programs of the type usually done on the networks but not at local stations. The dramatic staff did a general drama, <u>Church in the Hills</u>, two women's serials, named above, a comedy drama, <u>The Wayne Family</u>, and a crimedetective program, <u>Dr. Kenrad's Unsolved Mysteries</u>. One musical program entitled <u>Four Stars Tonight</u> was syndicated by an advertiser on transcriptions to 17 Midwest stations but WIW produced its own local, live version. In 1936 and in 1938 WIW received the <u>Variety</u> award for "outstanding program originations."

News programs

In the season of 1934-1935 there were only two WLW news programs of the "straight news report" type. These were two-five-minute newscasts carried six times a week; one broadcast in the morning and the other at 11:00 P.M.

This was during the press-radio war, described briefly in this chapter, and this was the maximum amount of news any station could broadcast according to the Press-Radio Bureau regulations. Peter Grant (nee Melvin M. Maginn), was often the newscaster on these programs, says that the material provided by the bureau was "very

old and very inadequate." WLW received the reports, as did other stations, on a ticker-tape and this had to be "pasted up" on pieces of paper to be read by the announcer.¹⁷⁶

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By 1937 the press-radio war was over and WLW subscribed to United Press, Associated Press and International News Service.¹⁷⁷ By January, 1938, the amount of news on WLW in 1934-1935 had more than doubled (see Table 14). More than 80 per cent of this news was compiled and broadcast by the WLW staff. The only network news programs carried on WLW in 1937-1938 were <u>Lowell</u> <u>Thomas</u>, five times a week, and two 15-minute programs once a week. The increase in the amount of news presented on WLW, and other stations as well, grew as political tension and then war came to Europe.

Women's serial drama programs

While an explanation is not to be offered here, the increase in the number of "soap operas" during this period should be noted.¹⁷⁸ There was a threefold increase in the

¹⁷⁷ Cincinnati Federal Writers' Project of the Works Progress Administration in Ohio, <u>They Built a</u> City . ., 38.

¹⁷⁸For that explanation and a history of serial drama see Raymond William Stedman, "A History of the Broadcasting of Daytime Serial Drama in the United States" (unpublished Ph.D. dissertation, University of Southern California, 1959).

amount of women's serial drama on WLW from the season of ³²¹ 1934-1935 to the season of 1937-1938. In this latter season there was more than three hours of "soap operas" broadcast every weekday. Harrison B. Summers' study of programming on the national radio networks indicates a similar threefold increase in the amount of daytime serial drama during this period.¹⁷⁹ In January, 1938, more than two-thirds of all drama on WLW was in the women's serial drama category.

Hillbilly variety programs

During this period the number of quarter-hours of hillbilly variety programs produced by WLW was doubled. There was no similar increase in this category of programming on the networks. Most of this hillbilly variety was scheduled in the early morning hours from 6:00 A.M. to 7:30 P.M., Monday through Saturday. With the large coverage WLW had with its 500 kilowatt transmitter and the location of the station in the Middle West farming area the popularity of this type of programming is not surprising.

Pa and Ma McCormick's hillbilly troupe had been at WLW since the late nineteen twenties but the hillbilly talent staff was increased greatly during this period. At various times this staff included well-known performers like Clyde J. "Red" Foley, Roland Gaines, Millie and Dolly Good, Whitey "The Duke of Paducah" Ford, Bradley Kincaid, Lloyd "Cowboy" Copas, "Lazy" Jim Day, "Oklahoma" Bob Albright, Rex Griffith,

Hugh Cross and His Radio Pals, The Drifting Pioneers, and many others.

The daytime hillbilly variety show was one of the types of programs introduced in the early thirties to carry national spot advertising. The amount of hillbilly variety, in part, increased after 1935 because this national spot business grew tremendously at WLW. (Until after 1939 national spot advertising was sold only in 15-minute or longer segments at WLW. One-minute participating announcements were not carried on WLW until after the period examined in this chapter.)

In addition to Pa and Ma McCormick's early morning <u>Top o' the Morning</u> program, the <u>Renfro Valley Barn Dance</u> was started on WLW in 1937. Originally the program was broadcast from the Cincinnati Music Hall every Saturday night. But on November 4, 1939, the programs were moved to Renfro Valley near Mt. Vernon (Rock Castle County), Kentucky, under the leadership of John Lair, Red Foley and Whitey Ford. From Renfro Valley the programs were carried on WLW for a while but later were originated for the CBS network via WHAS, Louisville, Kentucky.

In 1938, George Biggar, who had previously been associated with farm and hillbilly variety programs at WIS, Chicago, originated the <u>Boone County Jamboree</u> at WLW.¹⁸⁰

¹⁸⁰After World War II the name of this Saturday night program was changed to <u>Midwestern Hayride</u>. In the middle nineteen fifties the name was changed back to Boone County

Nation's School of the Air

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From 1929 to 1936 WLW had produced with the Ohio State Department of Education and Ohio State University the <u>Ohio</u> <u>School of the Air</u>. For the season of 1936-1937 the state legislature did not appropriate funds for its continuance. According to Ben H. Darrow, originator and director of the program, the money was withheld from <u>Ohio School of the Air</u> because he (Darrow) refused to support the incumbent Ohio governor for re-election.¹⁸¹ Later a special session of the legislature gave money directly to WOSU, the Ohio State University station, to continue the program. At this writing that program was still being broadcast on WOSU.

For two seasons WIW continued its own version of this program as the <u>Nation's School of the Air</u>. Joseph Ries, who replaced Mr. Darrow as educational director of WLW, and a staff of five other persons produced this program which in the season of 1938-1939 was carried on the MBS network.¹⁸² In 1939 <u>Nation's School of the Air</u> was discontinued when WLW left the Mutual organization.

Jamboree when Midwestern Hayride was continued exclusively on the Crosley television stations.

¹⁸¹Norman Woefel and I. Keith Tyler, <u>Radio and the</u> School (New York: World Book Company, 1934), 77; and Ben H. Darrow, <u>Radio Trailblazing: A Brief History of the Ohio School</u> of the Air and Its Implications for Educational Broadcasters (Columbus, Ohio: College Book Company, 1940), 125.

¹⁸²Carroll Atkinson, <u>Broadcasting to the Classroom by</u> <u>Universities and Colleges</u> (Boston: Meador Publishing Company, 1942), 33.

Special programs

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Probably the one radio event most remembered by Midwest listeners in this period was the coverage of the Ohio Valley flood in the winter of 1936-1937. For about a week at the end of January WLW, and many other area stations, operated on a 24 hour basis. WIW continued with a lot of its regular programming because it was decided that this was "good psychology" to prevent panic.¹⁸³ The Crosley studios could only be reached from one side as more than 12 feet of water covered most of downtown Cincinnati. Emergency announcements, personal messages, and directions for rescue teams were interspersed with the programs. WLW received about \$100,000 in donations from listeners to provide relief for flood victims. Reports by announcers Peter Grant, Paul Sullivan, Durward Kirby, and others were frequently carried over NBC. One of the Crosley Radio Corporation's auxiliary mobile transmitters was used for WPAD, Paducah, Kentucky, when that station was forced off the air. For several days WHAS, Louisville, had all its programs relayed by WSM, Nashville, Tennessee, when the Kentucky station's transmitter was flooded. One Crosley Radio Corporation building was completely destroyed by a fire resulting from the flood but WLW's programming was only interrupted for a few minutes.

^{183&}quot;WLW-WSAI Back to Normal; Studios Escape Fire," Broadcasting, February 1, 1937, 21.

This was described as the "greatest flood disaster in American history."184

Programs during the 1937-1938 season

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By January, 1938, WLW had increased its total operating hours slightly by signing on about 5:45 A.M. and operating until 2:00 A.M. each day. In January, 1935, sign on was at 6:30 A.M.

The trend of increased comedy variety, dramatic and news programs in the evenings seen in 1934-1935 was even more evident by January, 1938. Similarly all categories of musical programs decreased in volume. In the evening hours there was a threefold increase in the amount of news of the air each week when the seasons of 1934-1935 and 1937-1938 are compared. The first audience quiz program appears in the WLW schedule with this sample aeason (see Table 11).

During the daytime hours hillbilly variety and drama increased from 1935 to 1938 and that the amount of light music and musical variety was halved. Drama, especially women's serial dramas, replaced many of the once numerous light music and talk shows in the mornings and afternoons. The first amateur contest variety program to appear in a sample of WLW's programs was <u>Hillbilly Tryout</u> broadcast on Saturday mornings in the season of 1937-1938 (see Table 12).

¹⁸⁴M. Codel, "Nation Pays Tribute to Radio Flood Aid," Broadcasting, February 15, 1937, 20.

Late night programs at WLW were primarily of the musical variety type with one semi-variety program, <u>Moon</u> <u>River</u>, in the season of 1937-1938. There was also a 15minute news program, <u>Twenty-four Hour Review</u>, broadcast Monday through Friday at midnight (see Table 13).

Continuing the trends seen in the season of 1934-1935, the number of variety and musical programs declined. While the percentage of drama (especially women's serials) and of new news programs increased (see Table 14).

Network programs produced by WLW

With the formation of the incorporated Mutual Broadcasting System succeeding the Quality Group in the fall of 1934, WLW began contributing many programs to that network, Sponsors of MBS programs had to buy a minimum network of WLW, WGN, and WOR, and could, if they desired, add other markets as additional affiliates were added to the chain.

It was noted above that WLW contributed two early MBS special event broadcasts -- a Cincinnati Reds baseball game and the World Series -- in the summer of 1935.

The first Mutual "soap opera," the WLW produced <u>Life</u> of Mary Sothern, was carried in 1934.¹⁸⁵

In January, 1935, WLW was contributing 24 quarterhours of programs each week to the MBS schedule. In addition to the daytime women's serials, two WLW musical programs,

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¹⁸⁵Stedman, 92.

Dodge Showdown Revue and Singing Sam (Harry Frankel), were MBS evening programs. After midnight 16 quarter-hours a week of the WLW late night musical variety shows were carried on other MBS stations.

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As it had in the preceding period, WLW also contributed some programs to the NBC networks. For example, beginning in the season of 1933-1934 and for more than six seasons the <u>Armco Iron Master</u> brass band of Dr. Frank Simon was carried on the NBC Red or Blue networks.

As the Mutual Broadcasting System increased its amount of network time with sales to additional advertisers the programming contributed by WLW increased proportionally. By the season of 1937-1938 more than 30 quarter-hours of programs a week were produced by WLW for MES. This included variety, <u>Renfro Valley Barn Dance</u>; musical, <u>Midwestern Stars</u>, <u>SSS Tonic</u> <u>Time and Smoke Dreams</u>; dramatic, <u>Mad Hatterfields</u> and <u>True</u> <u>Detective Mysteries</u>; and news programs, <u>Front Page Parade</u> and <u>Sunday Newspaper of the Air</u>. These were some of the better known and longer running programs but many other MES shows originated at WLW ran only a few weeks or were one-time special evening broadcasts. During this season WLW also originated four quarter-hours of programming a week for NEC including the Armco Iron Master and Vocal Varieties.

In January, 1938, Eldon Park, assistant program manager of WLW, went to study with NBC at the network's New York and Chicago offices. His assignment was made "because of the growing importance of WLW as an origination point."¹⁸⁶ This assignment coincided approximately with the failure of WLW to establish its own network, the WLW Line.

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During the season of 1938-1939, probably the height of WLW production of network programs, the station was originating about 50 quarter-hours of programs a week for the MBS, Red and Blue networks.

Sixteen of these quarter-hours were accounted for by the <u>Nation's School of the Air</u>, described above, carried on Mutual. The remainder of the time included dramatic, variety, musical, news, and sports programs.

The same staff was producing an additional 16 to 20 quarter-hours of programs a week carried on MES and NEC but nominally originating from WSAI.¹⁸⁷ Whether the program was said to come from WIW or WSAI they all originated in the same studios. In fact, Peter Grant recalls that during one season he was announcer on two different programs on the air at the same time--one carried over MES, the other fed to NEC. He hurried from studio to studio while the programs were on the air. The middle commercial in the 30-minute program was always delayed until Mr. Grant returned to the studio after ending the 15-minute program.

186 "Shouse Appoints Park NBC Contact," Broadcasting, February 15, 1938, 108.

187 Compiled from Grunwald (ed.), <u>Variety Radio</u>... (1939-1940), 315-384; and several undated memos and newspaper clippings in the WLW files.

During this period Cincinnati was the fourth most important radio production center, the leaders being New York, Los Angeles, and Chicago. In addition to the network programs produced by WLW and WSAI a number of CBS network programs originated from WKRC which during part of this period was a CBS owned and operated station.

Sources of programs

WLW carried programs from all four national radio networks and programs distributed on transcriptions in addition to the programs produced at the station. When the seasons of 1934-1935 and 1937-1938 are compared, Table 15, the percentage programming originated at WLW declined slightly. However, during the evening hours the station actually carried more WLW originated programs. But during the daytime WLW greatly increased the number of network programs broadcast, especially the amount from MBS. About two-thirds of the WLW programs did not originate at the station. Most of these programs came from Red Blue, and Mutual and only a very small percentage of CBS and syndicated programs were broadcast.

The amount of WIW originated programming declined sharply when the sample from the season of 1931-1932 is compared with this period; a larger percentage of network programs were carried in all time periods during the seasons of 1934-1935 and 1937-1938.

TABLE 15. SOURCES OF WLW PROGRAMMING, 1931-1932, 1934-1935, AND 1937-1938

Figures below show the percentages of WLW programming originated by the station or obtained from networks and transcriptions. The percentages were computed on the basis of the number of minutes of programming used from each of the sources^a during a sample week in January of each year.

Sources of Programs	<u>1932</u>	1935	<u>1938</u>
EVENING PROGRAMS			
Originated by WLW NBC-Red Network NBC-Blue Network MBS Network Transcriptions	57.1% 	38.8% 36.7 15.1 9.4	42.2% 35.5 15.1 7.2
DAYTIME PROGRAMS			
Originated at WLW NBC-Red Network NBC-Blue Network MBS Network CBS Network Special Networks Transcriptions	66.8% 31.9 1.3 	50.9% 20.2 25.4 1.9 1.6 	39.3% 18.7 23.6 12.3 4.6 1.5
LATE NIGHT PROGRAMMING			
Originated at WLW NBC-Red Network MBS Network	100.0% 	55.2% 10.3 34.5	47.4% 52.6
ALL PROGRAMS			
Originated at WLW NBC-Red Network NBC-Blue Network MBS Network CBS Network Special Networks Transcriptions	65.7% 31.4 0.8 2.1	47.5% 24.3 19.4 7.9 0.9	41.0% 21.9 18.6 14.9 2.7 0.9

^aPrograms which were originated by the networks and carried on WLW at a different time or day by transcription or delayed recording were tabulated under the category of the originating network, regardless of whether the recording was made by the network, by WLW, or by the sponsor, agency or some other organization. All programs which were carried on the networks originating from WLW were tabulated under the category of originated by WLW. Less than 10 per cent of WLW originated programs during this period were remotes, wholly or in part, from outside the station's Cincinnati studios. Most of these remote programs were musical variety shows from Cincinnati hotels and carried on WLW in the daytime or after midnight. But there were permanent lines for remotes to Columbus and Indianapolis and part of each year WLW maintained a Washington, D.C. hookup, mostly for features in the <u>Ohio</u>, later <u>Nation's</u>, <u>School of the Air</u>.

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Interference with other stations. Because WIM was carrying programs from all four networks there were objections from other network affiliated stations in the area. In January, 1938, <u>Variety</u> reported that "while they are constantly at a disadvantage in bucking WIM's 500,000 watts, local stations are singing the blues louder than ever this time. . . . "¹⁸⁸ The article reported that WBNS, a CBS affiliate in Columbus, Ohio, had lost two programs, <u>Hilltop</u> <u>House</u> and <u>Myrt and Marge</u>, which were now being transcribed by the sponsor for broadcast over WIM. In the same city, WCOL, also owned by the licensee of WBNS, complained that after WIM started carrying an NBC program, <u>Dan Harding's Wife</u>, that program was subsequently taken off WCOL. WHKC, Mutual affiliate in Columbus, charged that a program entitled Voice

^{188&}lt;sub>From Variety</sub>, January 11, 1938, reported in U.S. Congress. Senate, Committee on Interstate and Foreign Commerce, <u>Hearing on S. 2231...</u>, 704.

of Experience was being carried by transcription on WLW and therefore WHKC (later WTVN) was no longer paid to carry the program. In reviewing the WLW "super power" issue at a 1948 Senate hearing it was pointed out that there was never an NBC affiliated station in Dayton, Ohio. Datyon is about 50 miles from Cincinnati but only about 30 miles from the WLW transmitter. CBS and MES regularly had affiliates in both Dayton and Cincinnati. It was also charged that WCOL, Columbus, Ohio, was "denied some NBC programs because of WLW. "189

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But during the time the station was operating with 500 kilowatts seven new NBC affiliates were added within the WLW coverage area. This fact was quickly brought up by proponents of higher power for clear channel stations who argued that this demonstrated that these stations would not interfere with small stations seeking network affiliations.

At the 1938 FCC hearing on the renewal of WLW's special authorization Hugh M. Beville Jr., chief statistician at NBC, reported that in many instances programs carried on WLW were also carried on other NBC affiliates in the area.

Information was given on the percentage of NBC programs carried on WLW that were also carried on other NBC affiliates in the area. This may be compared with the percentage of NBC

189U.S., Congress, Senate, Committee on Interstate and Foreign Commerce, Hearings on S. 2231 . . ., 1444.

programs carried on WSAI or WCKY that were also carried on these same other NBC affiliated stations. 190

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NBC Programs	NBC Prog	rams carried on:
also carried on:	WLW	WSAI or WCKY
WIRE, Indianapolis	53.3%	60.5%
WAVE, Louisville	57.1	17.2
WCOL, Columbus	12.3	20.2
WGBF, Evansville	4.7	3.6
WBOW, Terre Haute	8.5	4.7
WGL, Fort Wayne	7.5	4.7

Thus, while it appears that opponents of WLW might cite specific examples of advertisers taking their programs off other affiliates and placing them on WLW this was not done to any great extent. In the above figures it appears that a charge of interference with the carrying of network programs might be slightly substantiated with WCOL and WIRE. But in every other case the station carried more programs also carried on WLW than it carried programs broadcast from WSAI or WCKY.

It is likely that WLW pressured NBC to not affiliate with any Dayton station but that WLW frequently interfered with other NBC affiliates in the area cannot be established.

¹⁹⁰<u>Broadcasting</u>, January 15, 1938, 51.

Programming

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As before WLW directed its programming toward a large regional audience outside of metropolitan Cincinnati. At the 1936 FCC hearing on clear channels Powel Crosley Jr. stated that WLW "attempted to serve the rural listeners and the residents of small towns and countryside."¹⁹¹ On that basis he said that the station had engaged in less purely community enterprises than stations whose object and purpose is to render an intensive service only to a particular metropolitan area.¹⁹²

<u>The FCC and WIW programming</u>. The opinions of the Federal Communications Commission are always generally considered when stations arrange their programming. Sometimes specific FCC rulings will influence programming, such as commission opinions on astrology programs and contraceptive advertising in 1935 or the 1939 FCC memo on "undesirable program materials." However, it is much harder to judge just how much the FCC influences programming on more general issues. The FCC hearing on WIW high power authorization produced an example of this type of indirect influence by the FCC.

In September, 1938, immediately following the WIW 500 kilowatt renewal hearing before the FCC committee of three

191U.S., Federal Communications Commission, Engineering Department, <u>Report on Social and Economic . . .</u>, 85. 192_{Ibid}. commissioners but before that committee's decision recommending that WLW's power be reduced, it was revealed that WLW would make programming changes.

It was announced by the station that

. . .

> on October 1 it would start a new series of farm programs under the direction of John F. Merrifield and, at the same time, would reduce the number of medically sponsored broadcasts . . . here after it would accept only unsponsored religious and charitable programs, that transcribed broadcasts would be pared down, and that George C. Biggar . . . would direct WLW's rural programs, taking office September 12.¹⁹³

Each of these changes was directed specifically at charges brought up at the hearing before the FCC committee. During the season of 1937-1938, see above, WLW did not produce any local farm programs. Mr. Biggar, formerly at WLS, well-known for its farm programming, was brought to WLW to initiate local farm programs.

The station was only carrying two sponsored religious programs at the time but it was well known that the FCC generally thought that all religious programs should be carried on a sustaining basis. The national networks (except MBS) carried no commercial religious programs at this time.

The 1936 FCC hearing on clear channels and super power had also dwelt on the fact that WLW advertised at no charge

^{193 &}quot;Superpower Battle: Program Reforms Back WLW Pleas for 500,000 Watts," <u>Newsweek</u>, XII (September 12, 1938), 22.

two medical products, "Etro" and "Peptikao," that were produced by the Crosley Radio Corporation's wholly owned subsidiary General Pharmaceutical Company.¹⁹⁴

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The objection to transcribed programs was not so much for their own sake nor an objection to syndicated programs. But, by getting one of the programs on transcription WLW could carry NBC Red and Blue programs broadcast in competition with each other. Or, as noted above, it could get CBS network programs on transcription from the advertisers. This was said to interfere with other NBC affiliates and CBS outlets in the area.

These programming changes were directly aimed at influencing the FCC decision on WLW's operation with 500 kilowatts.

Money spent on programming. During this period the amount of money WIW spent on programming nearly doubled, while the percentage of programming originated at the station declined. WIW spent the following amounts of money for programming: \$388,000 in 1933-1934; \$524,000 in 1934-1935; \$500,000 for nine months in 1935; \$802,000 in 1936; and \$735,000 in 1937.¹⁹⁵ (The Crosley Radio Corporation changed its fiscal period in 1935.)

James D. Shouse, WLW general manager, reporting these figures to the FCC stated that this expense for programming

¹⁹⁵Broadcasting, August 1, 1938, 49.

¹⁹⁴U.S., Federal Communications Commission, Engineering Department, <u>Report on Social and Economic . . .</u>, 86.

"was believed to be substantially ahead of expenditures for this purpose by other stations."¹⁹⁶ Figures compiled by the FCC during this period substantiate this statement. In 1939 a report for 361 stations show that the average network affiliate spent slightly more than \$58,000 per year for programs. Full-time, clear channel stations averaged considerably more, \$223,000.

Program censorship. During this period five different charges of "censorship" were made against WLW. An article in The Nation, September 25, 1935, published an alleged confidential memorandum to WIW employees which state, in part: "Our news broadcasts as you have already been told, and which has been our practice for some time, will not include mention of any strikes." WLW manager John Clark denied the charges, produced logs showing that WLW had, in fact, broadcast news of labor strikes several times in the last week, and stated that "competent newspapermen had been hired to handle the news and that these men received no instructions whatsoever regarding the supressing on any kind of news."197 Following the article and Mr. Clark's denial a complaint was made to the FCC. The Commission replied that it was precluded from directing a station to accept or reject

196 Ibid.

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197Clifton Reed, "Radio Censors Labor," <u>The Nation</u>, in Harrison B. Summers (comp.), <u>Radio Censorship</u> (New York: The H. W. Wilson Company, 1939), 181.

any particular program content--"the sole responsibility is placed upon the station licensed."198

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However, FCC Commissioner George H. Payne raised the issue at the 1936 Federal Communications Commission hearing on clear channels and super power. At that time Powel Crosley Jr. denied that he "had given instructions that there should be no reference over the station to labor difficulties, strikes, or lockouts. . . . "199

The next year, William Papier, a lecturer on <u>Ohio</u> <u>School of the Air</u>, charged that WLW personnel pressured him and attempted to censor remarks he wanted to make about anti-union employers on a series of programs on "modern problems."²⁰⁰

During the FCC hearing on clear channels in 1936 Commissioner Payne also quizzed Powel Crosley Jr. on the station's cancelling of Drew Pearson and Robert S. Allen's program <u>Washington Merry-Go-Round</u>. WLW was wary of the program, according to general sales manager Frank M. Smith, because the authors said that they would not assume the

^{198&}lt;sub>Ruth</sub> Brindze, <u>Not to be Broadcast: The Truth About</u> <u>Radio</u> (New York: The Vanguard Press, 1937), 183-194.

¹⁹⁹ U.S., Federal Communications Commission, Engineering Department, <u>Report of Social and Economic . . .</u>, 86.

²⁰⁰S. E. Frost Jr., <u>Is American Radio Democratic</u>? (Chicago: University of Chicago Press, 1937), 77.

responsibility for any libelous remarks they might make but said they would "temper their remarks." The program was not cancelled but carried the duration of the 26 week contract.²⁰¹

At the same hearing Commissioner Payne asked why WIM had refused to sell time for a political speech by Dr. Townsend in support of the presidential candidate of the Union Party, Mr. Lemke. Frank M. Smith stated that the sale was refused because at the time the Townsend Movement group was being investigated by a House of Representatives committee and that the station wanted to wait for the conclusion of that hearing before deciding "whether or not it was suitable."²⁰²

In 1938 WLW refused to carry one program of the Mennen Company's series <u>People's Rally</u> with John B. Kennedy because it was the station's position not to have controversial subjects discussed on sponsored programs. This agreement was in the Mennen Company's contract with WLW.²⁰³

Each of these cases opens a much larger subject area than can be covered here. The question of the distinction between the licensee's right and responsibility to control

²⁰³"WLW Dodges Trouble," <u>Variety</u>, November 30, 1938, in Summers (comp.), <u>Radio Censorship</u>, 198.

²⁰¹"Superpower a Success Says Crosley; Tilt with Payne," <u>Broadcasting</u>, October 15, 1936, 14; and U.S., Federal Communications Commission, <u>Report on Social and</u> <u>Economic</u>..., 86.

^{202&}lt;u>Ibid</u>.

the content of his programming and so-called "censorship" has long been a concern of persons interested in broadcasting, but it is not the major concern of this study.

<u>WIW and the programming of other stations compared</u>. A one month content analysis of the offerings of WBZ, an NBC affiliate in Boston operated by the Westinghouse Company, indicated that variety and music accounted for more than one-half of the station's programming. This study is based on WBZ's programming in October, 1933.²⁰⁴ Music and variety represented 65 per cent of WLW's January, 1935, programs. Drama represented 15 per cent of the WBZ programming and 13 per cent of the WIW programming during the two samples. News and commentary accounted for 8 per cent of the programming of both WBZ and WLW. WBZ originated 40 per cent of its own programming, receiving 60 per cent from NBC. In 1935 WLW originated 47.5 per cent of its programming.

A study in April, 1934, of several CBS affiliate stations notes very similar results--62 per cent music and variety, and 13 per cent drama.²⁰⁵

The Federal Communications Commission made a survey of the programs on U.S. radio stations in 1938. The FCC examined the programming of a total of 633 stations using the

205 Ibid.

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²⁰⁴Hadley Cantril and Gordon W. Allport, <u>The Psychology</u> <u>of Radio</u> (New York: Harper and Brothers, 1935), 75-77.

week beginning March 6, 1938, as a sample. The FCC reported the percentage of programs of different types for 11 classifications of stations.²⁰⁶ Below the programming in different categories is compared for WLW; clear channel, unlimited stations; and all 633 stations.

Category	All U.S. stations	Clear channel Unlimited stations	WIW
Music	52%	39%	31%
Drama	9	23	24
Variety	9	12	21
Talks	11	14	4
News	9	7	9
Other	8	5	11

There is an apparent similarity between the WLW programschedule and the programming of other U.S. stations in the clear channel, unlimited class. The programming of all U.S. stations includes more music, less variety and less drama than is found on clear channel, unlimited stations including WLW.

Kenneth G. Bartlett studied the programming of the NBC Radio Networks--Red, Blue, Pacific Red and Pacific Blue-from 1932 to 1939.²⁰⁷ He reports the same general trends seen in WLW programming. From 1932 to 1938 the amount of

206"Third of Radio Programs Sponsored," <u>Broadcasting</u>, July 1, 1938, 18. 207 Kenneth G. Bartlett, "Trends in Radio Programs," <u>Annals of the American Academy of Political and Social</u> <u>Science</u>, CCXIII (January, 1941), 15. news (including sports) almost doubled on WIW and on the NBC networks. While music programming on both the networks and on WIW declined slightly, the only difference in trends between WIW and NBC seems to be that while talks increased slightly on the networks between 1932 and 1939, during the same period the time devoted to talks on WIW was reduced. Remember that during this time about 40 per cent of the WIW programming was originated by NBC.

A declining use of music (66.45 per cent to 38.17 per cent) and a steady use of talks (19.14 and 18.08) from 1934 to 1935 was reported by William Albig in his continuing study of nine stations.²⁰⁸

The growth of drama and news and the corresponding decline of music may also be observed in a comparison of the NBC and CBS network offerings of 1933 and 1939 in Llewellyn White's study of American radio.²⁰⁹

Summary

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Harrison B. Summers discussing this era of broadcasting says:

Major characteristics of the period from the standpoint of programs were an expansion in the amount of time devoted by stations to network

²⁰⁸William Albig, <u>Modern Public Opinion</u> (New York: McGraw-Hill Book Company, 1956), 447.

²⁰⁹Llewellyn White, <u>The American Radio</u> (Chicago: The University of Chicago Press, 1947), 66.

programs, particularly during daytime hours; a tremendous increase in the use of news programs both on networks and locally; . . . and a major expansion of local participating programs, especially in the area of recorded music.²¹⁰

These trends were generally seen on WLW. However, there were no recorded music shows at WLW, rather the hillbilly variety programs were expanded for the same purpose. When compared with other stations WLW did spend more money on programs and thus produced dramatic and "large" musical programs not possible at smaller stations. WLW produced a number of network programs during this period, many of them for the Mutual Broadcasting System of which WLW was one of four original founders.

IV. The Audience, 1934-1939

While Hooperatings were available for measuring the popularity of national network programs there were no local ratings services regularly provided to stations at this time. Engineering coverage studies, audience surveys by several organizations, and other methods are available to give a rough idea of the WLW audience.

Signal strength increase

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By increasing the WIW power ten times, from 50 kilowatts to 500 kilowatts, "the increase in the transmitted signal at any point was 3.16 times as great" (the square

210Summers, Programs and Audiences, RR-04-h.

foot of the power increase.)²¹¹ The effect was to increase the WIW coverage somewhat but not greatly. However, the homes already within the WIW coverage area could now get a better signal with less interference and less fading (fluctuations in volume).

FCC Chief Engineer Ewell K. Jett, later appointed as a commissioner, explained the effect as follows:

It should be noted that while the range of a station is only slightly increased by increasing its power from 50,000 watts to 500,000 watts, the quality and strength of the signal which it provides within its service radius is vastly increased. Thus, while WLW, operating in Cincinnati with 50,000 watts, is barely audible in Washington, D.C., W8XO, which is WLW's experimental call operating after midnight with 500,000 watts, can on occasion be heard in Washington as clearly and effectively as a local station.²¹²

Mr. Jett made this statement in 1942 when WLW was using higher power only after midnight but the point is the same.

Coverage, 1935

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The FCC reported that tests made in 1935 indicated that the daytime 0.5 millivolt per meter (MV/M) contour increased 90 per cent for WLW when power was raised to 500 kilowatts. This added approximately 2,377,000 radio homes

211U.S., Congress, Senate, Committee on Interstate and Foreign Commerce, <u>Hearings on S. 2231...</u>, 181.

212U.S., Congress, House of Representatives, Committee on Interstate and Foreign Commerce, <u>Hearings on H.R. 5497</u> ..., 1004. to the previous WLW coverage with 50 kilowatts. The potential audience for WLW was thus increased by 11,500,000 persons.

In the nighttime, the FCC report indicated, the area receiving service from the sky wave signal of an intensity greater than 0.5 MV/M for 90 per cent of the time increased 18,721,000 radio homes or approximately 74,000,000 people.

The total population in the area within the 0.5 WV/M 90 per cent of the time at night was stated to be 90,500,000 or more than two-thirds of the U.S. population at that time.²¹³

FCC rural audience survey

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Under the direction of A. D. Ring, assistant chief engineer, the Federal Communications Commission conducted an audience survey in rural areas during the winter and spring of 1935. The purpose of the survey was to gather information on clear channel stations for use in the coming FCC hearings on clear channels and super power which began on October 5, 1936. The method of the survey was to send out about 116,000 post cards. A total of 72,072 cards were mailed to names on the crop reporting list of the Crop Reporting Board of the Department of Agriculture. Another

²¹³U.S., Federal Communications Commission, <u>Federal</u> Communications Commission Reports, VI, 799.

32,769 cards were distributed by fourth-class postmasters in rural areas.²¹⁴ How the other approximately 10,000 remaining post cards were distributed was not reported. Whether or not this was an accurate sample of rural listeners in the U.S. is not known--it probably was not.

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Listeners were asked to name their four favorite stations in order of preference. Usable questionnaires were returned from 32,671 respondents. Seventy-six per cent of the respondents listed their favorite as one of the 95 clear channel stations in the U.S.; 22 per cent preferred one of the 277 regional channel stations; 2 per cent preferred one of the 256 local channel stations; and 1 per cent named a foreign station.

Making specific reference to WLW, the FCC stated:

A clear channel station of 500 KW was the first choice of listeners in 13 states. The states showing this preference ranged from Michigan to Florida and from Virginia to Arkansas. In six additional states, among them Texas, this same station appeared as second choice.

WIS was said to be the second most frequently named station.According to Meredith S. Runk, the head of the merchandising research department at WLW, a projected breakdown of this same data revealed that WLW was actually first choice among rural listeners in 14 states and second

²¹⁴ U.S., Federal Communications Commission, Deparment of Engineering, <u>Report on Social and Economic . .</u>, 75-76.

in nine others.²¹⁵ How the information was "projected" was not stated.

A number of articles at the time (and later) distorted the results of this study by not carefully noting that this was a survey of rural listeners. For example, one well-known broadcasting textbook states, "The advantage over competitive stations which the tenfold increase gave WLW is evidenced by the fact that, according to an FCC survey, WLW became the station of first choice among the listeners of 13 states.²¹⁶

The information drawn from a sample of <u>rural listeners</u> cannot possibly be considered to represent the preferences of <u>city listeners</u>. Because of increased interference in urban areas and the larger number of stations available, a clear channel is not necessarily popular even in a city surrounded by a rural area where the station is extremely popular. And, of course, rural and urban listeners have different program preferences.

Audience mail

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> After the power was increased to 500 kilowatts Powel Crosley Jr. reported that in the first three months of 1935 WLW received four times as much fan mail as during the same period of the preceding year. For the six month period

²¹⁵<u>Broadcasting</u>, June 15, 1938, 51. ²¹⁶Head, 375.

from October, 1935, to March, 1936, mail response increased five times over the corresponding period of the year before.²¹⁷

Most of the mail, according to Mr. Crosley, came from small towns and rural districts.²¹⁸

The mail received at WLW in response to offers made on the station give some idea of the size of the audience. In the middle nineteen thirties the Hires Root Beer Company selected stations to carry its program on the basis of the number of requests for a free sample received by each station. WLW received 20,000 letters in one day after announcing the offer on a children's program. On another similar offer WLW received 10,000 wrappers from syrup cans.²¹⁹

The offer of a small pamphlet with a picture and biographical information on the case of the soap opera <u>We</u> <u>Live Again</u> brought more than 68,000 letters in five days.²²⁰ The single offer of a book of poetry by Barton Reese Pogue

²¹⁷U.S., Federal Communications Commission, Department of Engineering, <u>Report on Social and Economic . .</u>, 85.

218_{Ibid}.

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219Kenneth M. Godde, <u>What About Radio</u>? (New York: Harper and Brothers, 1937), 107-110.

²²⁰Douglas Duff Connah, <u>How to Build the Radio</u> <u>Audience</u> (New York: Harper and Brothers, 1938), 217.

and a picture of the cast of the <u>Boone County Jamboree</u> drew 22,000 requests.²²¹

Listening tests

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In August, 1937, in the early morning hours WIW tested the comparative quality of reception with and without "super power." In the early morning hours the station shifted back and forth between 50 kilowatts and 500 kilowatts. This one test from midnight to 12:15 A.M. drew 1,421 responses from 43 states, all the Canadian provinces, and six foreign countries. Ninety-four per cent of the respondents reported better volume and 87 per cent reported increased clearness at the higher power.

This same test was repeated on the nights of April 1, 2, and 3, 1938. This time listeners were asked to choose between "A" and "B" but were not told which was the higher power. On this second test 91 per cent of the respondents reported better volume. Exactly the same percentage as before, 87, reported increased clarity, in the second as compared with the first test.²²²

Coverage, 1939

Interference to sky wave radio reception is affected to a great extent by sun spot activity which apparently

221 "Jamboree Replies," <u>Broadcasting</u>, February 15, 1939, 90.

²²²Taishoff, <u>Broadcasting</u>, August 1, 1938, 13.

runs in about 11 year cycles. When the first tests of WLW coverage, reported above, were made in 1935 the conditions for good reception were at their zenith. By 1939 the cycle was at its worst.

Thus, by the last year of WLW's full-time operation with 500,000 watts sun spot interference had so deteriorated the reception of the station as to make it no better than it would have been with 50,000 watts under ideal conditions.

The FCC reported:

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The service rendered by station WLW with power of 500 kilowatts in the spring of 1938, particularly in its secondary areas, was approximately the same as that which could have been rendered by that station with 50 kilowatts output in 1935.²²³

At this time it was estimated that the 0.5 MV/M contour of WLW included 15.47 per cent of the radio families and 14.18 per cent of the population in the U.S.--or a potential audience of about 20 million people.²²⁴ In 1935 the FCC had estimated that WLW's potential audience was about that 90,500,000.

Newspaper's radio log

One other index that gives a rough impression of the audience interest in WLW is the number of newspapers that printed the station's daily radio log. Such a list was

²²³U.S., Federal Communications Commission, <u>Federal</u> Communications Commission Reports, VI, 799.

²²⁴U.S., Congress, Senate, Committee on Interstate and Foreign Commerce, <u>Hearings on S. 2231, ...</u>, 195.

compiled in the <u>Variety Radio Directory</u> for 1939-1940. Seventy-six daily newspapers in 16 states reported that they carried WLW's log--more than carried listings for any other single station. The number of newspapers and states were: 26 in Ohio, one in Alabama, three in Connecticut, three in Georgia, three in Illinois, nine in Indiana, two in Iowa, one in Kentucky, seven in Michigan, two in Mississippi, two in Missouri, one in New York, four in Pennsylvania, two in Tennessee, two in Texas and three in Wisconsin.²²⁵

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²²⁵Grunwald (ed.), <u>Variety Radio</u>..., (1939-1940), 984-1023.

CHAPTER VI

THE WAR PERIOD, 1940-1945

For WLW this period started with return to the normalcy of 50,000 watts and adjustment thereto. More significantly, for broadcasting and all aspects of American society this was the period of World War II. During this period WLW became a basic NBC Red Network affiliate, WSAI was sold by the Crosley Corporation, and there was increased interest in measuring WLW's audience.

I. Broadcasting, 1940-1945

Surely the most significant factor affecting broadcasting at this time was America's complete mobilization for war.

Stations

From 580 in 1935 the number of U.S. AM radio stations grew to 754 in February, 1940. Of these 754 stations: 567 were full-time, 90 were share-time, 97 operated in the daytime only, 39 used 50,000 watts, 140 used from 5,000 to 49,999 watts, and only 98 now used 100 watts or less.¹

¹Computed from <u>Broadcasting Yearbook</u> (1940) (Washington, D.C.: Broadcasting Publications, Inc., 1940).

By the end of the War there were about 930 AM stations. Most of the new stations since 1940 were on the air or under construction before the U.S. entry into World War II. Further, there was little change in the power of existing stations. In fact, for at least part of the War 211 stations reduced their power about 10 per cent in order to conserve electricity. There was very little change in the equipment at radio stations as there was no new equipment available; the ability to repair and make do with the old became very important.²

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In November, 1943, the FCC adopted the "duopoly" rule. This banned the ownership of more than one station serving the same market area. Thirty-three organizations-including the Crosley Corporation--were thus required to sell one or more of their stations to meet the requirements of the new rule. The FCC's intention was to insure diversification of ownership and therefore diversification of ideas, points of view, and program service.³

<u>Television stations</u>. The FCC amended its rules to provide for commercial television stations commencing July 1, 1941. Television was just getting started when its development was halted by the War. When the War ended

²Harrison B. Summers, <u>Programs and Audiences</u> (Columbus, Ohio: Department of Speech, Ohio State University, 1961), RR-04-j.

³Sydney W. Head, <u>Broadcasting in America</u> (Boston: Houghton Mifflin Company, 1956), 376.

there were six TV stations authorized for commercial operation--three in New York and one each in Chicago, Philadelphia, and Schenectady. These stations had operated on a token basis during the War but none operated more than two to four hours a week. There may have been as many as 10,000 TV receiving sets at the start of the War but it has been estimated that only about half of these were still working at the end of the War.⁴ In some other cities, such as Cincinnati and Los Angeles, stations were authorized for experimental operation. But the 15 to 20 experimental TV stations authorized before the start of the War probably did not operate at all during the War.

<u>Advertising</u>. Radio time sales during this period doubled--from \$155,686,247 in 1940 to \$310,484,046 in 1945. This was due in part to the wartime tax and price structure in the U.S. Because of a limit on the amount of newsprint, newspaper advertising only grew about 15 per cent during this same period.

Local advertising and national spot business grew slightly faster than national network revenue. In 1945 networks got the largest share of this revenue, 42 per cent. The remainder was divided between local and national spot with 33 per cent and 25 per cent, respectively.⁵

⁴Summers, RR-04-j.

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⁵"Radio Time Sales 1935-1962," <u>Broadcasting</u>, February 18, 1963, 71.

Part of this tremendous growth in advertising revenue was due to the excess profits tax law passed by Congress during the War. Under this law corporations had to pay a 90 per cent tax on "excess profits." Thus, any company whose income was subject to this tax could spend money for advertising which cost them about "ten cents on the dollar" because the income would have been lost in taxes in any event.

During the same period newspapers limited the amount of advertising they would accept because Scandinavian wood pulp could not be obtained. Newspapers, through a voluntary sliding scale, had reduced their consumption of newsprint in 1945 20 to 37 per cent below their 1941 level. One day in 1943 the New York Times omitted 51 columns of advertising--and this was not an unusual occurrence.

Some of the increase in advertising revenue was the result of inflation, of course. But many companies that manufactured no consumer goods at all but produced only products for the war effort even advertised heavily. Part of this was to keep their names before the public in preparation for the time when the War would end.

According to newspaper historian Frank Luther Mott:

An important development of the War years was the increase of institutional advertising. Well known firms which had little or nothing to sell because of shortages of goods or conversion to war production kept their trade names alive by using liberal space to tell of their postwar plans, urge conservation of materials, and promote war "drives."

Expense thus incurred was tax-deductible and much of it genuinely helpful in building morale.⁶

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That this was a prosperous period for broadcasting stations can be illustrated by the fact that while 227 stations reported that they lost money in 1939, there were only 15 stations reporting a loss in 1945. During this same time the ratio of broadcast income (before Federal income taxes) to total broadcast revenues for all commercial stations rose from 18.7 to 30.9.⁷

<u>Networks</u>. The major change in the status of radio networks during this period was the result of an FCC order, upheld by the Supreme Court, in effect prohibiting an organization from operating more than one network. This regulation was adopted about the same time the FCC passed the "duopoly" rule which forbade ownership of more than one station serving the same area.

In 1943 the National Broadcasting Company sold its Blue Network to Edward J. Noble. This subsequently became the American Broadcasting Company (ABC) in 1945. Thereafter NBC Red was simply the NBC Network. NBC and CBS remained the dominant networks with Blue a poor third. MBS continued to expand its total number of stations but in

⁶Frank Luther Mott, <u>American Journalism: A History</u> <u>1690-1960</u> (New York: The Macmillan Company, 1962), 785.

^{(U.S., Federal Communications Commission, <u>An</u> <u>Economic Study of Standard Broadcasting</u> (Washington, D.C.: Federal Communications Commission, October 31, 1937), 18-19. (Often referred to as the "Yellow Book.")}

almost every case these were the poorer and lower power stations in every market they entered.

Programs

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On the radio networks comedy drama had been done before but usually in a 15-minute form. The first really successful 30-minute comedy drama (or situation comedy) came in the season of 1939-1940--Aldrich Family.⁸ The panel quiz format that began (1938-1939) with Information Please had two variations introduced in the season of 1939-1940 with Quiz Kids and Can You Top This -- a juvenile panel and a panel devoted primarily to story telling, respectively. In the season of 1939-1940 the four national networks all introduced programs devoted to a round-up of overseas (primarily European) news. News commentators had been carried on the networks (but not often on WLW) back in the seasons of 1935-1936 and 1936-1937. But these commentators were even more numerous as war threatened and eventually included the U.S. More than one-half of all newscasts during this period were devoted to commentary and analysis rather than so-called "straight news reporting."9

These network commentators included: Dorothy Thompson, Dr. Karl Reiland, General Hugh S. Johnson, Fulton Lewis Jr., H. V. Kaltenborn, Norman Brokenshire,

> ⁸Summers, RR-04-h. ⁹Summers, RR-04-j.

Walter Winchell, Arthur Hale, Elmer Davis, Gabriel Heater, Leonard B. Nason, Boake Carter, Cesar Searchinger, Drew Pearson and Robert Allen, Paul V. McNutt, Upton Close, Cal Tinney, John Gunther, Leo Cherne, Leon Henderson, Quincy Howe, and Edward R. Murrow. Many of these had been newspaper columnists before taking their features to radio.

In January, 1941, there were 22 news and comment programs on the four national networks; this increased to 46 programs by January, 1944. However, Harrison B. Summers reports that by the season of 1943-1944, "a certain amount of war-weariness was evident in the listening public."¹⁰ While there were more news programs the amount of listening to news, at least on networks, had decreased.¹¹

This same weariness with the war, its hardship and tragedy, may have caused an increased popularity of socalled "escape" programs. The number and popularity of comedy variety, comedy drama, and "thriller" drama ("thriller" drama here is categorized action-adventure, crime-detective, or suspense drama) programs increased markedly during the war period. In January, 1941, there were four and one-half, four, and eight hours of network comedy variety, comedy drama, and "thriller" drama programs, respectively. By January, 1944, these categories had eight, eight, and 14 hours, respectively, on the networks.

> ¹⁰<u>Ibid</u>. ¹¹<u>Ibid</u>.

The amount of women's serial drama on the networks increased some during this time. There had been 48 "soap operas" on the four networks in January, 1938. Actually there were only 37 different serials but some were repeated on two networks, and one was even carried on three networks, at different times of the day. By January, 1940, there were 61 women's serial drama programs on the networks--a total of about 75 hours a week. Combined with children's action-adventure serials these programs accounted for more than one-half of all the daytime programming available from the networks. But as this period ended the peak had been reached and the volume of women's serials had declined to only 49 hours a week in January, 1945.

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Most of the other program formats remained fairly stable with respect to the amount of programming on the networks. The number of talks declined slightly but the amount of music and variety programs remained about the same.

Programming at the local level, similarly, changed little during this period. There was, though, an increase in the amount of materials related to the war effort. About 125 stations were broadcasting programs in 30 different foreign languages. Both the government and the stations employed monitors during the War to listen to programs on these stations for fear messages might be sent to the enemy. Probably most stations increased their news effort and maybe the size of their news staffs somewhat. By no means a majority of stations, but many of the larger

ones added their own commentators to their news staffs. Many stations carried programs of recorded interviews with men from their area who were serving with the military. It has been estimated that during this period about one-third to one-half of all stations began some sort of local quiz or audience participation programs--which had become popular and more numerous on the networks.

Audience

By 1941 there were nearly 30 million radio homes in the U.S.--87 per cent of all homes had sets. There were about 8,000,000 additional radios in automobiles. In spite of the fact that there were hardly any new sets produced during the War the number of radio homes grew to about 34,000,000 by 1945. Most of the sets for these four million "new" radio homes probably had been second sets that were borrowed from parents, relatives or friends. However, there were about two million fewer car radios by 1945--or about 6,000,000.¹²

During this period--as before--few programs challenged the overwhelming popularity of comedy variety. The popularity of programs starring Edgar Bergen, Jim and Marian Jordan (<u>Fibber McGee and Molly</u>), George Burns and Gracie Allen, and Jack Benny remained tremendously high. They were joined in the "most highly rated ranks" by Red Skelton,

12_{Ibid}.

Bob Hope, Frank Morgan and Fanny Brice. Other very popular programs included <u>One Man's Family</u>, <u>Lux Radio</u> <u>Theater</u>, <u>Aldrich Family</u>, and <u>Mr. District Attorney</u>.¹³ In 1941 and 1942 Walter Winchell's Sunday evening, fast paced news report achieved a rating earlier equaled by only one other radio newscaster--Lowell Thomas in the middle nineteen thirties. But even these programs only temporarily challenged the consistently high ratings enjoyed by the aforementioned comedy variety shows.

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Of course, some of the special event broadcasts during the War achieved extraordinarily high ratings. For example, President Roosevelt's War Message to Congress following the Japanese attack on Pearl Harbor was listened to in 79.0 per cent of all U.S. radio homes. This is the highest rating ever reported for any single program on the national radio networks. It was carried on all four networks and made available to most other stations.

II. The Station, 1940-1945

Throughout this period WLW attempted to retrieve its lost "super power" but major emphasis at the station was put on adjusting to the new situations of 50,000 watts and war.

¹³Harrison B. Summers, <u>A Thirty-year History of</u> <u>Programs Carried on National Radio Networks in the United</u> <u>States, 1926-1956</u> (Columbus, Ohio: Department of Speech, Ohio State University, 1958), 83-130.

500 kilowatts: nights and fights

21.2

After March 1, 1939, WLW's regular operating power was 50,000 watts. But the station continued to use 500,000 watts for experimental purposes at night. This "super power" was authorized--with WLW operating as W8X0--from midnight to 6:00 A.M. but was usually used from midnight to signoff at about 2:30 A.M.

WLW continually petitioned the Federal Communications Commission to get a return to 500 kilowatts. For example, in September, 1939, when Germany invaded Poland drawing France and Great Britain into the War, WLW offered to use 500 kilowatts in the daytime "to provide news flashes to rural and remote listeners."¹⁴ The FCC did not accept the "offer."

<u>Clear channel broadcasting service</u>. On February 10, 1941, it was announced that a number of the clear channel stations not owned by NBC or CBS, including WLW, had formed an "information service" to promote clear channels. Called the Clear Channel Broadcasting Service its purpose was to try to keep the FCC from breaking down the remaining class I-A clear channel stations. Thirteen clear channel broadcasters, also including WLW, had been more or less organized to lobby for their interests since May, 1934,

¹⁴WLW's 500 KW Offer," <u>Broadcasting</u>, September 15, 1939, 19.

but 1941 marks the official organization of CCBS. Victor A. Scholis was hired as director of the group.¹⁵

3:52

<u>WHO test</u>. Also in February, 1941, the Federal Communications Commission granted special experimental authority to WHO, Des Moines, Iowa, to use 150,000 watts. Operating as W9XC from midnight to 6:00 A.M. the station was to use the extra power to test a new experimental antenna.¹⁶ The experiment was cut short by the U.S. entry into World War II.

<u>Continued applications</u>. On June 21, 1941, with an application for 500 kilowatts regular power already filed with the FCC, the Crosley Corporation filed for a regular license with 650,000 watts.¹⁷ At the same time WSM, Nashville, and KSL, Salt Lake City, both members of the Clear Channel Broadcasting Service group, filed for 500 kilowatts. These applications did not get any more attention from the FCC than did the earlier WLW requests for 500,000 watts.

Clear channel and higher power hearings

The FCC then decided to hold another hearing to collect information on clear channels and "super power."

¹⁵"Information Service formed for Clear-channel Promotion," Broadcasting, February 10, 1941, 16.

¹⁶"WHO is Granted Super-power to Test 'Polyphase System'," <u>Broadcasting</u>, February 17, 1941, 16.

^{17&}quot;WLW seeks to use 650 kw; KSL and WSM ask 500 kw," Broadcasting, July 7, 1941, 7.

This hearing was to be held in late 1941 or early 1942. Part of the hearing was to be devoted to WLW's application for 650 kilowatts. At this time WLW notified the commission that it might even request as much as 750,000 watts.¹⁸

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This hearing, however, was never held. In March, 1942, FCC Chairman James Lawrence Fly announced that the proposed inquiries into super power and clear channels were dropped because of the War.¹⁹

Three months later the FCC announced that it was returning a number of applications for new facilities because of the War. Included among these the FCC "dismissed without prejudice" nine applications for 500 kilowatts. These applicants--which did not include the Crosley Corporation--had not filed petitions requesting that these applications be kept open.²⁰

A hearing, therefore, was scheduled for WLW's application for 650 kilowatts for the fall of 1942. That hearing was set for August 18, 1942, but was postponed to October 19, 1942, so that WLW could file an amendment.²¹ That amendment was filed and it asked that the WLW

18"Super Power, Clear Channels Slated for early FCC Probe," <u>Broadcasting</u>, October 20, 1941, 12.

19"Super Power and Clear Probes Dropped," <u>Broad</u>-<u>casting</u>, March 23, 1942, 10.

²⁰"FCC drops 22 Applications; Nine 500 KW Cases off Books," <u>Broadcasting</u>, June 22, 1942, 14.

²¹"650 KW Hearing of WLW Deferred," <u>Broadcasting</u>, August 17, 1952, 70.

application be changed to a request to use 500 kilowatts full-time instead of from midnight to 6:00 A.M. only. The change from 650 kilowatts to 500 kilowatts was made, according to the Crosley Corporation, because no changes would have to be made in the equipment.²² No changes could have been authorized by the FCC because of the shortage of materials caused by the War.

Congress also remained interested in the question of higher power stations. A bill was introduced into the House of Representatives encouraging the FCC to try one or more stations, on an experimental basis again, with more than 50,000 watts. A hearing was held by the House Committee on Interstate and Foreign Commerce. This hearing reviewed nearly all of the information that had been brought out in the previous FCC hearings and WLW's temporary authorization renewal hearing.²³ Little new information was presented. The bill was not passed.

500 kilowatt transmitter for propaganda

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On November 30, 1942, the Federal Communications Commission announced its order and decision denying a power

²²"Authority to Operate 500 KW Daytime by License Change is Asked by WLW," <u>Broadcasting</u>, September 14, 1942, 10. ²³U.S., Congress, House of Representatives, Committee on Interstate and Foreign Commerce, <u>Hearings on H.R. 5497</u>, <u>Proposed Changes in the Communications Act of 1934</u>, 77th Cong., 2nd Sess., 1942. increase for WLW or for W8X0 to 750 kilowatts. It simultaneously ordered that the use of W8X0 be terminated on January 1, 1943.²⁴

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The 500,000 watt midnight to 6:00 A.M. license was ended just short of four years after WLW's full-time power had been reduced from 500,000 watts. This was the last broadcasting, to this writing, by a U.S. AM station with more than 50,000 watts on any legal basis.²⁵

It was announced shortly thereafter that the government wished to use the transmitter for either short wave or standard broadcasting abroad as part of the radio psychological warfare campaign. It was even suggested that it be cut up into several smaller 250 kilowatt transmitters. During this time a number of radio facilities were taken by the government for either propaganda use or for use as part of the Armed Forces Radio Service which broadcast to our own military forces. In one case, for example, WINS had received a new 50 kilowatt transmitter under an authorization to increase to that power. But this transmitter was loaned to the government for the duration of the War.

In February, 1943, the Office of War Information (later somewhat differently organized as the United States Information Agency) asked the FCC to permit WLW to conduct

²⁴"WLW's 500 KW Transmitter Slated for Psychological War," <u>Broadcasting</u>, December 7, 1942, 14.

²⁵At least one station has been caught by the FCC illegally using more than 50 kilowatts.

additional tests with the high powered transmitter. During those sporadic tests W8XO, operating after midnight, sometimes used more than 700,000 watts.²⁶

It was then rumored and later reported that the transmitter had been sent to the Mediterranean War Theater and was in use there. There was also talk that it might be used in Australia. However, it never left Mason, Ohio.

Clyde G. Haehnle, senior staff engineer, reports that he completely dismantled the transmitter and prepared it for shipping but it was never used by OWI.²⁷

WSAI sold to Marshall Field

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As was required by an FCC ruling of November, 1943 which banned the ownership of more than one station in an area, the Crosley Corporation sold WSAI. In June, 1944, department store entrepreneur Marshall Field III paid \$550,000 for WSAI. At this time WSAI was operating on 1360 kilocycles with 5,000 watts and also maintained a 100 watt booster station in downtown Cincinnati.²⁸

About the same time Mr. Field also bought WJJD in Chicago. This station sale was forced by the same rule

²⁸See Chapter II.

^{26&}quot;Crosley Protests FCC Order Denying WLW Experimental Use of 750,000 w.," Broadcasting, December 28, 1942, 22; "Crosley Is Denied W8XO Rehearing," Broadcasting, January 4, 1943, 14; "750 KW Authorized for WLW Adjunct at Request of OWI," Broadcasting, February 1, 1943, 10; and notes written by J. W. McDonald in the WLW files.

²⁷Personal interview with C. G. Haehnle, Cincinnati, Ohio, April 5, 1963.

because its owners, the Atlass family, also operated WIND in the same market area. From October, 1941, Mr. Field, the grandson of the founder of a very large Chicago department store, controlled the New York newspaper <u>PM</u>. Also in 1941 he founded the <u>Chicago Sun</u>. <u>PM</u> was sold in 1948 and the <u>Sun</u> became the Daily Sun and Times in that same year.

When the sale was made the Crosley Corporation retained a piece of land on top of Mt. Olympus near downtown Cincinnati. This had formerly been the WSAI transmitter site before the station was forced to move further out into the country when its daytime power was raised from 2,500 to 5,000 watts in the late nineteen thirties. This is the present site of the WLWT television transmitter. The transmitting facilities and tower are also shared **by** WCET, Cincinnati's educational non-commercial television station. These are rented to WCET by the CBC for one dollar a year.

Crosley Square

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In 1942 the Crosley Corporation purchased the imposing, temple-like building that would become Crosley Square. The building cost more than \$200,000 and had been the headquarters of the Cincinnati Lodge of Elks.

In 1944 the new facilities, completely remodeled by architect William Lescaze, were ready for WLW. Originally they had been planned for WLW and WSAI but the latter was

sold about this time. This was the first time since its founding in 1922 that the WLW studios had been separate from the Crosley manufacturing plant.

The new facility included two large studios with room for audiences ("A" and "B") and two smaller studios ("C" and "D"). These studios were all built with curved and wavey walls and ceilings for sound diffusion. This type of sound proofing was popular in most stations at the time. These baffles, often facing in different directions, were designed to eliminate reverberations and had replaced the heavy draperies found in the earlier WLW-WSAI studios.

This same building, with a new addition recently added across the street, is still the studio and office space for WLW and WLWT at this writing and is called Crosley Square.

Staff

During most of this period there was little change in the size of the WLW staff. A number of employees went into the service. Since some of these could not be replaced, the total staff was probably reduced slightly.

During the almost four years of the War more than one-third of all employees in the broadcasting industry went into military or government service. At many stations women were brought in to replace men on the staffs-including female engineers. Also the areas the WLW staff worked in were shifted. The news staff increased from six to 14. Four full-time employees and two other "personalities" worked on farm programming exclusively. There was an increase in the size of the sales and merchandising staffs.

On December 4, 1941, Katherine "Kit" Fox was appointed war programs manager for WLW-WSAI--an appointment that proved to be all too prophetic. In 1943 the Special Broadcast Services department was formed with Miss Fox as the head and with several assistants. This department was responsible for all so-called public affairs and public service programs.²⁹

A new weather department was also added in 1940 with one staff meteorologist, James C. Fidler.

In the preceding period at WLW, 1934-1939, there were about 200 persons working in programming at WLW and WSAI. This remained about the same during the War period, until 1944 when WSAI was sold. Some WSAI staff members stayed with that station under the new owner. In 1945 there were about 125 persons working in programming at WLW and a total of 250 employed in the broadcasting division of the Crosley Corporation.

²⁹Ben Morton, "A Study and Analysis of Special Services Broadcasting on WLW and WLW-T" (unpublished Master's thesis, Ohio University, 1953).

Advertising

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In 1939, when WLW power was returned to 50,000 watts, the revenue of the station declined about 10 per cent. Rates were reduced 10 per cent, and according to Mr. Shouse, "it took three or four months to get more advertisers to make that up."³⁰ Total revenue was down until 1941 when it rose to approximately its previous position. In 1941 WLW's revenue was \$3,139,000. By 1944 it had increased to \$3,887,967. The average income of 50 kilowatts unlimited time stations, excluding key stations of NBC and CBS, for those same years, grew from \$856,000 to \$1,250,000. The averages of all stations were \$132,500 and \$225,000 in 1941 and 1944, respectively.

From 1941 to 1944 the WLW profit declined from \$1,533,555 to \$1,300,340.

By the end of this period WLW advertised that "<u>more</u> advertisers spend <u>more</u> money to sell <u>more</u> merchandise to <u>more</u> people on <u>WLW</u> than on any other station in the world."

Rates. Rates were cut when WLW returned to regular 50,000 watt operating on March 1, 1939. According to James D. Shouse, WLW general manager, "I can remember getting a wire one afternoon saying, okay, cut down the power tonight at midnight. . . . In order to meet that emergency I cut

³⁰U.S., Congress, Senate, Committee on Interstate and Foreign Commerce, <u>Hearing on S. 2231, Limit Power of</u> <u>Radio Stations</u>, 80th Cong., 2nd Sess., 1948, 170.

372 my rate 10 per cent."³¹ This adjusted rate was \$1,080 for an hour in the evening and \$540 in the daytime.³² This was the same rate WLW had charged for nine months in January, 1930.

James D. Shouse believed that this rate reduction was "the biggest gamble I ever took." But the gamble paid off because in the weeks following WLW's power and subsequent rate reductions not a single account was lost by WLW.

The new WLW rate was slightly below the amount charged by WEAF or WJZ, both New York, for the same amount of time. But it was about twice the rate charged by WHO, Des Moines, WBZ, Boston, or KDKA, Pittsburgh, other clear channel stations.

<u>Announcements</u>. About the same time WLW announced that for the first time spot announcements were available in a participating program. In Standard Rate and Data's <u>Spot Radio</u> WLW advertised, "Straight commercial announcements accepted on morning announcement period featuring talent of the Boone County Jamboree."³³ The program was <u>Top 'o the</u> <u>Morning</u> and a commercial cost \$100.00 for one announcement broadcast once a week. Prior to this programs had been sold on a national spot basis at WLW but not single

31 Ibid.

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³²Spot Radio, XXIII, 1 (January, 1941), and XXVI, 1 (January, 1944).

³³Spot Radio, XXII, 1 (January, 1940); and personal interview with James D. Shouse, Cincinnati, Ohio, July 10, 1963. announcements within a participating program. As noted above, by this time nearly all other stations in the U.S. probably had one or more hillbilly variety, homemaker talk, or recorded music programs to accommodate the increased amount of spot announcement business that was being placed with stations.

<u>Merchandising</u>. After WLW was reduced to 50 kilowatts, the station management, according to <u>Broadcasting</u>, did "one of the most intensive and extensive sales and promotion campaigns in radio history."³⁴ Merchandising services given to sponsors were increased greatly and that department expanded. There were more advertisements in trade magazines and promotion in general was increased. There was greatly increased interest--in fact the first real effort--in measuring the size of the WLW audience, see later in this chapter.

That WLW had done merchandising as early as 1932 has been illustrated in preceding chapters. However, the most extensive merchandising plans were instituted after James D. Shouse and Robert E. Dunville came to WLW in 1937. Before he came to WLW James Shouse had prepared a very comprehensive merchandising plan for the CBS Radio Network and tried to get the network to adopt his plan. CBS did not accept this plan. But this was the basic

³⁴"We Pay Our Respects to--Robert Edwin Dunville," Broadcasting, August 15, 1940, 57.

outline of the merchandising plan offered to WLW advertisers beginning in October, 1938. While aspects of merchandising were introduced at WLW almost immediately after Messrs. Shouse and Dunville came to WLW it was not until WLW's power was reduced that the station found it important to emphasize their merchandising services.³⁵

By the spring of 1939 WLW had published and distributed a lengthy pamphlet entitled <u>The WLW Plan of</u> <u>Merchandising</u>. About the same time the station began publishing a semi-weekly newsletter called <u>Buy-Ways</u> which was sent to 11,000 wholesalers. A special plan for drugstore merchandising was designed. A marketing research section was set up in the merchandising department. In addition to the WLW staff, representatives to conduct research were appointed in Dayton, Columbus, and Indianapolis.³⁶

A series of spot announcements and a program, <u>Invitation to Listen</u>, were broadcast to promote WLW programs and salute retail merchants in the area. Publicity was

³⁵Personal interview with James D. Shouse, Cincinnati, Ohio, July 10, 1963; and Joseph Bauer, "Radio Station Procedures in Merchandising Their Advertised Products" (unpublished Master's thesis, The Ohio State University, 1942), 51.

³⁶"Market Research Extended by WLW," <u>Broadcasting</u>, November 15, 1939, 34.

regularly sent out to nearly 3,000 newspapers, radio publications and trade journals.³⁷

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In June, 1941, a separate promotion department headed by Milton ("Chick") Allison was established for the first time at WLW.

Jerry Branch, technical adviser to Mr. Shouse, even produced a promotional motion picture film for the station which described the properties of radio frequency, power, soil conductivity, antenna radiation, and the like. The general purpose was to promote WLW.³⁸

In January, 1941, as part of this increased emphasis on merchandising and advertiser information WLW engaged Richard R. Mead of the University of Pennsylvania. Dr. Mead prepared a report which specified how advertisers should spend their money on WLW (to the exclusion of other stations, of course) to cover 345 Midwestern cities. The study was based on a comparison of over half a million telephone calls and mail responses.³⁹

WLW combined this increased activity for advertisers with its programming in establishing a panel of 1,500

^{37&}lt;sub>Edgar</sub> A. Grunwald (ed.), <u>Variety Radio Directory</u> (1939-1940) (New York: Variety, Inc., 1939), 735; and "'Invitation to Listen'--and Buy," <u>Broadcasting</u>, August 15, 1939, 64.

³⁸"WLW Preparing Plugless Film Depicting Angles not Understood by some Groups," <u>Broadcasting</u>, February 1, 1940, 53.

³⁹"WLW Claims Advance in Cost Studies," <u>Broadcasting</u>, January 20, 1941, 28.

housewives to test new products. The opinions of the panel were reported on a new program entitled <u>WLW Consumer's</u> <u>Foundation</u>. The program was handled by Marsha Wheeler and Ruth Englemeyer. If a product was approved by the panel it then received the "Foundations' Seal of Approval." For all "direct sales advertisers" on the station it was mandatory that the product be approved by the panel as meeting all its advertised claims. There was no charge for this service.⁴⁰ Network sponsors could use the service at their own option, also at no cost.

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All of this took place in about two years and only a small part of it has been described here. This was certainly a lot more merchandising than was being done by a great majority of other stations in the U.S. The whole point, of course, was to counter the reduction of WLW's power. In 1939 WLW began "selling results, service, and time rather than a lot of watts."⁴¹

⁴⁰"WLW Organizes Consumer Group," <u>Broadcasting</u>, January 20, 1941, 46; "WLW Advertisement," <u>Broadcasting</u>, October 27, 1941, 55; and "WLW's Seal Plan; Radio Station's Guarantee Based on Tests by Representative Consumers," <u>Business Week</u>, November 15, 1941, 58.

⁴¹"We pay our Respects to-James Ditto Shouse," <u>Broadcasting</u>, January 1, 1940, 43. For examples of some of the merchandising services performed by WLW during this period see one or more of the following: Bauer, 78-110; "Merchandising Clinic to Test Drug Products is Established by WLW," <u>Broadcasting</u>, January 1, 1940, 69; "Rudolph is Named to WLW Position," <u>Broadcasting</u>, June 15, 1940, 82; or see any of the following reports published by WLW, <u>Serutan</u>: <u>A Survey of Retail Distribution</u>, January, 1942; <u>Polar Bear</u> <u>Flour: A Survey of Retail Distribution</u>, September, 1941; <u>Coco-Wheats: A Survey of Retail Distribution</u>, March, 1942; <u>WLW Commodity Study: Gelatins</u>, Spring, 1942.

A separate division of WLW was also formed called Specialty Sales, Inc. This was a staff of salesmen that could be employed by an advertiser to supplement his regular sales force or that could be used for a short period of time such as during a special sales campaign.⁴²

Some of these services were slightly curtailed during the latter part of the War when the manpower shortage was felt most severely.

WLW won the <u>Billboard</u> award for "outstanding achievement in radio publicity and exploitation" in 1940 and in 1941 the <u>Billboard</u> award "for the best clear channel station exploitation." In 1944 and 1945 it also received the City College of New York's award for the best overall radio station promotion.⁴³

Networks

Before the summer of 1939 the relationship between WLW and the National Broadcasting Company had often varied from very good to quite bad.

In 1933 WLW had been the first station that NBC had allowed to affiliate with both the NBC Red and Blue metworks. Then, in 1934 WLW had been one of four original stations organized as the Mutual Broadcasting System

⁴²"Sargent named Head of WLW Speciality Sales," Broadcasting, February 16, 1942, 27.

⁴³"Datebook; A Calendar of Important Milestones and Events in the 40-Year History of Crosley Broadcasting Corporation," <u>Broadcasting</u> (supplement), April 2, 1962, 34.

Network and in 1937 had even attempted to establish its own "quality" network, the WLW Line.

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Many times WLW had not carried as many NBC programs as the network would have preferred.

By making WCKY, in addition to WSAI, available to advertisers on the Red Network in 1939 the National Broadcasting Company was in turn applying pressure to the Crosley Corporation. But during this period the game over a network affiliation with NBC ended.⁴⁴

<u>WLW becomes a basic Red Network affiliate</u>. In June, 1939, WLW signed a contract with the National Broadcasting Company that for the first time reserved "a definite number of station hours for network use."⁴⁵ The contract, signed by NBC President Lenox R. Lohr and James D. Shouse, specified that WLW would carry at least five hours of daytime and three and one-half hours of evening programs. According to William Hedges, NBC vice president in charge of station relations and former WLW manager, this was the first time WLW and NBC had ever signed a written contract. Previously there had been only an oral agreement between NBC and WLW.

Though this now made WLW the basic Red affiliate, replacing WSAI, those Blue programs on WLW were to

⁴⁴ Personal interview with James D. Shouse, Cincinnati, Ohio, July 10, 1963.

⁴⁵"L. B. Wilson objects to new NBC Pact," <u>Broadcasting</u>, July 1, 1939, 28.

continue. Similarly those Red programs already on WCKY were to continue on that station, even though WCKY was now officially basic Blue.⁴⁶ Formerly, all three stations were available to advertisers on both NBC networks.

WCKY's principle owner, L. B. Wilson, objected to this change. Later this same month, Mr. Wilson announced that effective October 1st, WCKY would become a basic affiliate of the CBS network.⁴⁷ This shift was actually accomplished on September 24, 1939, when the Columbia Broadcasting System arranged to sell its owned and operated station, WKRC, in Cincinnati.

Thus, WKRC, under new owners signed with the MBS network to carry all MBS programs not carried on WLW and to originate programs from Cincinnati for MBS.⁴⁸

WLW and MBS. WLW continued as an MBS affiliate, in addition to WKRC, but after October, 1939, the number of MBS programs carried on WLW was greatly reduced.

In 1939 MBS had arranged to carry the World Series and had sold the broadcasts to a number of sponsors. WLW refused to carry the broadcasts. Mr. Shouse explained that "inasmuch as the games were sold this year on a

46 Ibid.

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⁴⁷"WCKY increases Announcers pending Change in Networks," <u>Cincinnati Enquirer</u>, September 10, 1939, III, 9. ⁴⁸"WKRC, Cincinnati, now MBS Station," <u>Broadcasting</u>, September 15, 1939, 10. commercial basis we did not desire to break long-term contracts entered into with other advertisers in order to carry advertising for a World Series sponsor."⁴⁹

The Crosley Corporation then offered to carry the games on WSAI on a "no pay" basis; that is, Mutual would not have had to pay WSAI the regular fee that would have gone to an affiliate. MBS refused stating that WSAI was not their affiliate. The games were carried on WKRC, according to MBS, "to furnish organized baseball and the listeners with facilities that would provide the next widest coverage."⁵⁰

What made the arrangement even more unusual was that the series participants that year were the New York Yankees and Powel Crosley Jr.'s own Cincinnati Reds. The announcers were Stan Lomax, Bob Elson, and Red Barber. Mr. Barber had come from WRUF, Gainesville, Florida, to WLW-WSAI to broadcast the Reds games in 1934; before he had moved to New York. The Reds' games had also been carried through the season on WSAI. (The Yankees won in four straight games, but the next season the Reds were the World Champions.)

Thus realigned, in Cincinnati WLW was the basic NBC Red affiliate and supplementary Blue but also carried some

50 Ibid.

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⁴⁹"Baseball carried on 238 Stations," <u>Broadcasting</u>, October 15, 1939, 16.

MBS programs. WCKY was now the CBS outlet and WSAI was basic Blue. WKRC carried and originated MBS programs in addition to WLW.

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This arrangement continued throughout the period described here, but in 1942 when NBC separated their two networks WLW was listed as only Red basic and no longer Blue supplementary. In 1943 the Blue Network (later ABC) was sold to Edward J. Noble for \$8,000,000. After 1944 WSAI was similarly separated from WLW.

Throughout the period while WLW was primarily an NBC affiliate Blue, MBS and CBS programs were carried by the station, sometimes from transcriptions made either by the networks or by advertisers.

MBS after 1940. WLW was the second of the original four stations to drop out of MBS. WXYZ stayed with the network for only one year after its formal organization in 1934. Earlier, in 1937, WLW had returned its stock in the corporation after a year as a one-third partner. In 1941 five station owners were added as stockholders, in addition to WOR, WGN, and the Don Lee stations which until that time held all the stock.

MBS continued to grow until it eventually had more affiliates than NBC, CBS or ABC, and therefore called itself the world's largest network. In 1955 MBS had more than 400 affiliates. But all these stations had less than one-half the total power in watts of either the NBC or CBS affiliated stations which numbered only about 200 for each network.⁵¹ In August, 1961, after 27 years, WOR dropped its MBS affiliation.⁵² WOR was the last of the original four to leave Mutual. In 1963, Mutual had more than 500 affiliated stations.

III. The Programs, 1940-1945

During the period of World War II the programming on WLW remained relatively stable and similar to the preceding period. The major single influence on programming was the U.S. participating in World War II. There was a greatly increased number of news and commentary programs and some new types of programs built around the war effort.

Programs during the 1940-1941 season

During the season of 1940-1941 WLW was on the air about one-half an hour more each day than in the season of 1937-1938. This extra 30 minutes was added at the end of the broadcast day--WLW now signed off at 2:30 A.M. rather than 2:00 A.M.

There was an increase in hillbilly variety programs in the evening and daytime by the 1940-1941 season. Most of these, like <u>Boone County Jamboree</u>, <u>Plantation Party</u>, <u>Renfro</u> <u>Valley Folks</u> and <u>Renfro Valley Barn Dance</u>, were produced by

⁵²"WINS to become Mutual's N.Y. Key," <u>Broadcasting</u>, August 14, 1961, 68.

^{51&}lt;sub>Head</sub>, 147.

TABLE 16. WLW EVENING PROGRAMMING, 1937-1938, 1940-1941, AND 1943-1944

The figures below show the total number of quarter-hours of programs in each category broadcast by WLW between 6 P.M. and midnight during a sample week in January. The number of quarter-hours of each type originated by WLW are shown within parentheses.

Program Categories	<u>1938</u>	<u>1941</u>	<u>1944</u>
Comedy Variety General Variety Amateur/Talent Contest	20 14	14 8	22 6
Semi-Variety Hillbilly Variety Children's Variety Magazine Variety	5 (1) 8 (4) 	2 (2) 13 (11) 	2 (2) 13 (9)
Musical Variety Light Music Concert Music "Hit-Tunes" Records	44 (31) 7 (7) 8 	39 (26) 3 (2) 4 	36 (17) 7 (1) 4
"Standards" Records Concert Records			
Hillbilly Records			
Other Music Records			
General Drama Light Drama	2 4	4 5	2 7
Women's Serial Drama			
C omedy Drama Informative Drama	8 2	5	9 2
Action-Adventure	2	9	
Crime-Detective	4 (4)	6	6
Suspense Drama			2
Interview Programs Human Interest	1	6 (6) 1	
Audience Quiz	2 (2)	14 (2)	12
Panel Quiz			4
News and Commentary	23 (16)	21 (11)	31 (24)
Sports News	6 (6)	8 (7)	1
Play-By-Play Sports Forums and Discussions			
Informative Talks			2 (2)
Miscellaneous Talks	6 (1)		1
Farm Programs			
Religious Programs			
Miscellaneous Unclassified	 5	2	
oncrassified	ر ر	2	

TABLE 17. WLW DAYTIME PROGRAMMING, 1937-1938, 1940-1941, AND 1943-1944

The figures below show the total number of quarter-hours of programs in each category broadcast by WLW between 5 A.M. and 6 P.M. during a sample week in January. The number of quarter-hours of each type originated by WLW are shown within parentheses.

Program Categories	<u>1938</u>	<u>1941</u>	<u>1944</u>
Comedy Variety General Variety Amateur/Talent Contest Semi-Variety Hillbilly Variety Children's Variety Magazine Variety	5 2 (2) 2 (2) 42 (39) 7	 2 5 (3) 48 (48) 5 (2) 	6 1 (1) 34 (31)
Musical Variety Light Music Concert Music "Hit-Tunes" Records "Standards" Records Concert Records Hillbilly Records Other Music Records	18 (13) 30 (12) 26 (2) 	7 (5) 14 (7) 18 (4) 	4 (4) 18 (14) 20
General Drama Light Drama Women's Serial Drama Comedy Drama Informative Drama Action-Adventure Crime-Detective Suspense Drama	 90 (5) 2 2 10 	4 (2) 133 3 (3) 5 	11 (2) 135 6 2
Interview Programs Human Interest Audience Quiz Panel Quiz		1 (1) 2 1 	1 (1) 2 (2) 2
News and Commentary Sports News Play-By-Play Sports Forums and Discussions Informative Talks Miscellaneous Talks	14 (14) 8 (3) 6 (6)	33 (31) 18 (14) 5 (1)	51 (43) 6 (6) 15 (13) 1
Farm Programs Religious Programs Miscellaneous Unclassified	24 16 (16) 16 (16) 	13 (13) 14 (13) 3	17 (17) 12 (10) 1

TABLE 18. WLW LATE NIGHT PROGRAMMING, 1937-1938, 1940-1941, AND 1943-1944

The figures below show the total number of quarter-hours of programs in each category broadcast by WLW between midnight and 5 A.M. during a sample week in January. The number of quarter-hours of each type originated by WLW are shown within parentheses.

Program Categories	<u>1938</u>	<u>1941</u>	<u>1944</u>
Comedy Variety General Variety Amateur/Talent Contest Semi-Variety Hillbilly Variety Children's Variety Magazine Variety	 14 (14) 	 14 (14) 1 (1) 	7 12 (12) 22 (22)
Musical Variety Light Music Concert Music "Hit-Tunes" Records "Standards" Records Concert Records Hillbilly Records Other Music Records	38 (8)	46 (46) 	25 (22)
General Drama Light Drama Women's Serial Drama Comedy Drama Informative Drama Action-Adventure Crime-Detective Suspense Drama	 	 	
Interview Programs Human Interest Audience Quiz Panel Quiz			
News and Commentary Sports News Play-By-Play Sports Forums and Discussions Informative Talks Miscellaneous Talks	5 (5) 	9 (9) 	20 (20)
Farm Programs Religious Programs Miscellaneous Unclassified	 	 	4

TABLE 19. WLW PROGRAMMING, 1937-1938, 1940-1941, AND 1943-1944

The figures below show the total number of quarter-hours of programs, and the percentage of programs in each category, broadcast by WLW during a sample week in January.

Program Categories	Quarter-Hours		Per Cent			
	<u>1938</u>	<u>1941</u>	<u>1944</u>	<u>1938</u>	<u>1941</u>	<u>1944</u>
Comedy Variety	20	14	29	4%	2%	5%
General Variety	19	8	12	4	1	2
Amateur/Talent Contest	2	2				~ -
Semi-Variety	21	21	15	4	4	3
Hillbilly Variety	50	62	69	9	11	11
Children's Variety	7	5		1	1	
Magazine Variety						
Musical Variety	100	92	65	18	16	11
Light Music	37	17	25	7	3	4
Concert Music	34	22	24	6	4	4
"Hit-Tunes" Records						
"Standards" Records						
Concert Records						
Hillbilly Records						
Other Music Records						
General Drama	2	4	2		1	
Light Drama	4	9	18	1	2	3
Women's Serial Drama	90	133	135	16	23	22
Comedy Drama	10	5	15	2	1	2
Informative Drama	4	3	4	1	1	1
Action-Adventure	12	14		2	2	
Crime-Detective	4	6	6	1	1	1
Suspense Drama			2			
Interview Programs	1	7	1		1	1
Human Interest		3	2		1	2
Audience Quiz	2	15	14		3	2
Panel Quiz			4			1
News and Commentary	42	63	102	8	11	17
Sports Newsl	6	8	1	1	1	
Play-By-Play Sports						
Forums and Discussion			6			1
Informative Talks	8	18	17	1	3	3
Miscellaneous Talks	12	5	2	2	1	
Farm Programs	24	13	17	4	2	3
Religious Programs	16	14	16	3	2	3
Miscellaneous	16			3		
Unclassified	5	5	1	1	1	

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WIW. The proportion of evening musical programs continued to decline as it had almost steadily since the very early days of radio programming. But musical variety was still the largest single category of programs--averaging about an hour and a half each evening. In the evening the amount of drama, especially action-adventure, increased in comparison with the January, 1938, sample. Audience quiz programs increased from two quarter-hours **to** 14 quarter hours per week and the first programs in the human interest category were carried. The amount of news on WLW in the evening was about the same as carried in 1938 but there were more network news programs used (see Table 16).

In the daytime by the season of 1940-1941 the amount of musical variety, light music, and concert music had declined sharply. There was a corresponding increase in the amount of daytime women's serial drama--from 90 quarterhours in 1937-1938 to 133 quarter-hours in 1940-1941. In comparison with the stable situation in the evening the amount of news broadcast in the daytime more than doubled from January, 1938, to January, 1941. The amount of farm programs had been reduced but this farm programming was now all produced at WLW and no network farm programs were

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carried. The amount of informative talk increased somewhat--part of this was the addition of the <u>WLW's</u> <u>Consumer Foundation</u> program, described above, that was built around the station's panel of homemakers that tested sponsors' products (see Table 17).

The late night programming at WLW remained about the same (see Table 18). Musical variety programs were increased slightly--this increase came primarily because the WLW hours of operation were increased. The amount of news was also increased to one 15-minute program and one five-minute program each night.

When all time periods are considered together the largest single category of programs is women's serials, 133 quarter-hours during the week. Sixteen per cent of all WLW programming in 1940-1941 is in the "soap opera" category. Also in January, 1941, for the first time in a triennial sample week of WLW programming there are more quarter-hours of drama than quarter-hours of musical programs. Following women's serials, the next most numerous types of programs are musical variety, news and commentary, and hillbilly variety; 92, 63, and 62 quarter-hours, respectively (see Table 19).

News programs

As was noted previously, the amount of time devoted to the reporting of news had increased, especially in the daytime, on WLW by January, 1941. The number of news programs increased even more rapidly after the U.S. formally entered the war at the end of 1941.

<u>Staff and service increased</u>. On WLW 85 per cent of this news was prepared at the station. According to Howard Chamberlain, program director for part of this time, "we did not rip and read, it was all rewritten."⁵³ The news staff quickly grew from six to 14. This included a news editor, eight rewrite men and five commentors.⁵⁴

The news services were increased as well as the staff. In addition to United Press, Associated Press and International News Service which WLW was already receiving, the services of Reuters (England) and World Wide were obtained. An arrangement was also made with the

⁵³Personal interview with Howard Chamberlain, Cincinnati, Ohio, April 4, 1963.

⁵⁴"WLW Advertisement," <u>Broadcasting</u>, January 15, 1939, 83; and personal interview with Carroll Alcott, Los Angeles, California, December 9, 1963.

<u>Cincinnati Enquirer</u> for full local news coverage to come from the paper's city room.⁵⁵

<u>Weather reports.</u> In 1940 a full-time meteorologist, James C. Fidler, was added to the WIW staff. In addition to regular weather forecasts on news, farm and other programs, Mr. Fidler also had his own program of informative talk about the weather and related phenomena. With the addition of Mr. Fidler to the staff, WIW claimed to be the first station to have its own meteorologist. If not the first, it was certainly an early one. However, about a week after the U.S. entered World War II the U.S. Weather Bureau banned all weather broadcasts for the duration. In March, 1942, the Office of Censorship further forbade the mention of the condition of the weather on any play-by-play sports broadcasts. After the War, WIW resumed its weather service.

<u>Correspondents</u>. Three foreign correspondents at the fronts filed stories for WLW. James F. Cassidy, who

⁵⁵Broadcasting Yearbook (1945), (Washington, D.C.: Broadcasting Publications, Inc., 1945), 34-35; and "Cincinnati's Three Crosley Stations," <u>Broadcasting</u>, March 15, 1940, 15.

also reported for NBC, worked in the European theater.⁵⁶ Mr. Cassidy was the first American to report from German soil after D-Day. Milton Chase and Major General James Edmonds were in the Pacific and Mediterranean, respectively.

WLW-WSAI also had a correspondent in Washington, D.C., Gordon Graham. In 1945 Gilbert Kingsbury took over the WLW Washington bureau.

<u>Commentators</u>. In addition to straight news reports WLW also began its own commentary programs. The longest running of these was called <u>Background with Gregor Ziemer</u>. Mr.Ziemer broadcast six times a week at 11:15 P.M. following a 15-minute news program with Peter Grant; later Jay Sims and Arthur Reilly were the newscasters on this program when Mr. Grant went into the service. Mr. Ziemer was the author of a book, <u>Education for Death</u>, about Nazi Germany and the rise of Adolf Hitler. This book was later the basis of the movie "Hitler's Children."

⁵⁶Interesting and moving excerpts from Mr. Cassidy's wartime diary are printed in Edward M. Kirby and Jack W. Harris, <u>Star-Spangled Radio</u> (Chicago: Ziff-Davis Publishing Company, 1948), 195-207.

Other commentators at WLW during this period included veteran Far Eastern reporter **C**arroll Alcott, journalist William Hessler, historian Jack Beall, and military analyst Major General James E. Edmons.

Elizabeth Bemis, a commentator on the news "from a woman's point of view" was also a regular feature.

<u>Network service</u>. The NBC Network also increased its news services to affiliated stations at this time. In addition to a larger number of regularly scheduled news programs there were many special events.

During the crisis over Poland in the fall of 1939 WLW and WSAI both stayed on the air 24 hours a day carrying special network programs. This cost about \$25,000.

This was the period that saw the maturation of network news reporting. A number of local stations, including WLW, spent a great deal of money and did a good job covering the news from the local viewpoint. Many larger stations even had their own foreign correspondents and commentators and received special short wave reports.

But nothing in radio would ever match broadcasts like the eyewitness report of the attack on Manila, the wire recorded on-the-spot description of a bombing raid over France, the gruff greeting of Edward R. Murrow saying "This . . . is London" over the drone of bursting bombs, George Hicks' description of the D-Day landing, or Merrill Mueller's narration of the Japanese signing surrender documents on board the U.S.S. Missouri.

Short wave reports to WLW

In the fall of 1942 arrangements were made for program materials to be sent to WIM by short wave from overseas. The first arrangements were made with the British Broadcasting Corporation and the first short wave broadcast heard on WLW was an Easter sermon delivered by an English pastor directed at Midwestern American listeners. This was heard on Church by the Side of the Road, a regular WIW program. Rather than send entire programs usually small segments were recorded for insertion into established WLW shows. Each of these dealt with a subject of interest to the listeners of already popular programs. For example, information on the role of British women in the war was included in the WIM's Consumers Foundation program. Information prepared for use on Gregor Ziemer's news commentary program would begin, "Hello, Gregor Ziemer this is ... speaking from London, England." Segments on farming and the life of the farmer in war-torn countries

were included in <u>Truly American</u>, <u>Everybody's Farm</u>, and <u>Everybody's Choretime</u>--programs with strong appeals to rural listeners. By the end of the War short wave materials had been included in almost every program originated at WLW and each was "localized" by direct references to WLW personalities.⁵⁷

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Later WLW arranged short wave reports from China, USSR, Switzerland, Turkey, Sweden, Australia and Canada.

After some time a news program made up entirely of these reports, <u>It Happened Here</u>, was introduced. Programs of greetings from service men at the front were also carried by short wave to WLW. Two of these were <u>Your Son</u> at War and <u>Camp Wolters Calling.⁵⁸</u>

The basic philosophy of the WLW management in introducing these reports was to explain the wartime problems of other parts of the World "in terms of the Middle West." The Middle West--and in particular the farm and small town areas--had been very "isolationist" until the time the United States entered World War II. It was

⁵⁷From untitled and undated notes in the WLW files, Cincinnati, Ohio. (In the writer's opinion it was a very sound programming decision to include these materials in established programs, rather than attempting to build an audience for new programs.)

⁵⁸E. P. J. Shurick, <u>The First-Quarter Century of</u> <u>American Broadcasting</u> (Kansas City, Missouri: Midland Publishing Company, 1946), 54; "Chungking to WLW," <u>Broadcasting</u>, August 16, 1943, 58; "Radio Man is to Speak at Ad Club Luncheon," <u>Cincinnati Enquirer</u>, January 14, 1944; and "Programs for Today," <u>Cincinnati Enquirer</u>, July 1, 1944, 10.

the decision of the WLW management that the station had a responsibility to propagandize the importance of the United States, and particularly the Middle West, in the war effort.⁵⁹

World front

On that day of infamy, December 7, 1941, some staff news writers, announcers, and several guests gathered in the WLW studios and held an informal discussion of the events of the day. This was to develop into the program World Front.

Each week thereafter WLW arranged for a guest to be interviewed by a forum of local newsmen or political analysts. Since that first program the moderator has regularly been Howard Chamberlain. Most frequent panel members were Major General James E. Edmonds; radio commentator, Milton Chase, newspaperman; William H. Hessler, foreign news analyst of the <u>Cincinnati Enquirer</u>; Joseph Sagmaster, director of broadcasting at the University of Cincinnati and former executive editor of the <u>Times-Star</u>; and Carl Groat, of the <u>Cincinnati Post</u> (later <u>Post</u> and <u>Times-</u> Star).

During the War the weekly guest on <u>World Front</u> also recorded two 15-minute programs of straight talk in

⁵⁹Personal interview with James D. Shouse, Cincinnati, Ohio, July 10, 1963.

addition to appearing on the program. These were broadcast on Saturday and Sunday nights and the program was called World Front Observer.

For four consecutive seasons beginning with the season of 1944-1945 <u>World Front</u> was carried on the NBC Radio Network at 12:00 noon on Sundays. Later <u>World Front</u> was broadcast on WLWT as well as WLW.

Two other programs were later carried on WLW using the basic World Front format:

<u>Farm Front</u> dealing with agricultural and rural problems was started on WLW after the War and continued for more than a decade and a half.

For a few seasons <u>Washington Front</u>, originated in Washington, D.C., was carried over WLW. This program featured guests from the nation's capitol.

Farm programs

As had been announced by the WLW management in the fall of 1938, as part of a general programming revision in an effort to keep the special permit for 500,000 watts, farm programming was increased on the station.

By 1939 the program titles <u>Everybody's Farm Hour</u> and <u>Everybody's Farm News</u> were being used. These programs were begun by George Biggar who later became WLW program director and then returned to WLS, Chicago, where he had been before coming to WLW. 60

In 1941, Mr. Biggar developed <u>Everybody's Farm</u> near the WLW transmitter in Mason, Ohio. Since April 23, 1941, WLW has regularly originated a portion of its farm programs from the "Little White Studio" on the farm. Since it was established it has grown from 137 to more than 750 acres in 1963.

After Mr. Biggar, Roy Battles, later director of Clear Channel Broadcasting Service, became farm director in 1944. By January, 1944, WLW was originating more than four hours of farm programming a week. The farm department had four full-time employees and used two other "farm personalities."

Special events

There were a number of special events broadcast during the period from 1940 to 1945--nearly all of them regarding World War II.

Of course, nearly all regular programming was pre-empted by reports of the bombing of Pearl Harbor on December 7, 1941. The following day President Roosevelt's war message to Congress and the declaration of war was broadcast to all parts of the world over the largest radio network to that time.

⁶⁰"Biggar takes new post; replaced by Chamberlain," <u>Broadcasting</u>, October 25, 1943, 38.

On June 6, 1944, WLW carried the first flash reporting the Allied invasion of Europe from the NBC Radio Network. All commercial programs were cancelled as an uninterrupted flow of news came from the Normandy beaches, London, Washington, New York, and other places.

From April 12 to April 15, 1945, all commercial programs were cancelled on WLW, as well as on the four networks and probably all other U.S. radio stations, during the three and one-half days of national mourning which followed the death of President Roosevelt. During this period WLW carried only news, memorial programs, and appropriate music.

On May 8, 1945, most commercial programs were cancelled in observance of V-E Day. Throughout the day a number of special programs were carried from NBC which included messages from President Truman, King George, Prime Minister Churchill, General Eisenhower, and others.

While probably the most memorable coverage of special events on WLW came from the NBC Network, the station also did extensive coverage on its own before and during the War.

In the Summer of 1940 news reporters Cecil Carmichael, Peter Grant, Elizabeth Bemis, Marsha Wheeler, Fred Thomas and James Cassidy broadcast two news programs and several shorter reports each day from the Republican Presidential Nominating Convention in Philadelphia and later from the Democratic Convention at Chicago. Transcribed interviews were also made for broadcast on <u>Everybody's Farm Hour</u>. The purpose of these broadcasts was to supplement the regular NBC Network coverage with information of especial interest to Midwestern listeners. The programs were carried over leased wires. This cost WLW-WSAI \$11,651 in rebates to regular advertisers plus the cost of producing the programs or a total of about \$16,000.⁶¹

As war came to Europe it began to look as if the United States must inevitably become involved in the conflict, and interest increased in the training of troops. Between August 8, and August 22, 1940, the First Army held "war games" in northern New York. From there Joseph Ries made daily recordings with the WLW-WSAI mobile unit to be broadcast over the stations. About a year later, and still before the U.S. entered the War, Cecil Carmichael and James Cassidy covered more military maneuvers in Louisiana, North Carolina and South Carolina. Both NBC and CBS covered the latter "war games" but WLW was the only individual station to give an on-the-spot report.⁶²

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^{61&}quot;Network sending same Staffs for Democrat Session," Broadcasting, July 15, 1940, 86; "WLW at Convention," Broadcasting, June 1, 1940, 63; and "Coverage of Convention by WLW cost \$16,000," Broadcasting, August 15, 1950, 59.

^{62&}quot;Amid an Inferno," <u>Broadcasting</u>, September 1, 1940, 28; "Networks, Stations cover Maneuvers," <u>Broadcasting</u>, September 22, 1941, 59; and "WLW covers Maneuvers," <u>Broadcasting</u>, November 17, 1941, 21.

One of the very few programs broadcast from the Guadacanal campaign in 1943 was an account of an overland surprise attack on Viru Harbor. Described by Sergeant Howard Biggerstaff this program was only broadcast over WLW. Several U.S. military officers felt that the program came close to violating censorship regulations. However, a Marine public relations officer obtained permission for the program to be broadcast from WLW because Cincinnati was Sgt. Biggerstaff's home town.⁶³

WLW sent correspondents William Dowdell, George Gow, Arthur Reilly and James Cassidy to the 1944 presidential nominating conventions.⁶⁴ It also provided special coverage from the United Nations Conference in San Francisco beginning April 25, 1945.⁶⁵

Other programs

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Increasing interest in rural listeners and their special problems is seen in two new programs begun at WLW during this period. These were not the first informative drama produced at WLW--that distinction probably belongs to <u>Historical Highlights</u> on the air as early as 1928. But their distinction is that they concentrated on specific

⁶³Kirby and Harris, 109.

⁶⁴"Fifty-five Stations to cover GOP Convention," <u>Broadcasting</u>, June 9, 1944, 14.

65"Radio prepares Peace Conference Coverage," Broadcasting, March 26, 1945, 14. problems of the WLW area. The programs, <u>Fortunes washed</u> <u>Away</u> and <u>This Land of Ours</u>, dramatized the importance of soil conservation and other problems of the farmer.

During the War there were many other special programs--in addition to news reports--carried on WLW. Some of these included the transcribed dramas <u>You Can't Do</u> <u>Business with Hitler</u> based on a book by Douglas Miller, Archibald MacLeish's <u>This is War</u> from the Office of Facts and Figures, the several War Loan special programs carried on all four networks, and others.

Programs during the 1943-1944 season

By January, 1944, WLW was on the air an average of about 22 hours a day--an hour longer each day than in January, 1941. Generally WLW operated from 4:00 A.M. to 2:15 A.M. the next day. However, on Friday and Sunday mornings the station was off for only an hour between 3:00 A.M. and 4:00 A.M. but signed off from 1:15 A.M. to 4:00 A.M. on Wednesday mornings. During the War at least one large station in almost every major city stayed on almost 24 hours a day in order to broadcast emergency information if necessary. Before this time only a very few stations operated on a 24, or near 24, hour basis. In January, 1944, WLW was operating on Central War Time rather than Eastern Standard Time as before. Thus, the 4:00 A.M. sign on is the same as a 5:00 A.M. sign on and the sign off at 2:15 A.M. would have been 3:15 A.M. EST. This difference

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will be noted by the appearance of early morning hillbilly variety programs in the description of late night programs (see Table 18).

In the evening the amount of comedy variety and comedy drama had increased by January, 1944, as it had on the national networks.⁶⁶ However, while there was also a large increase in the amount of crime-detective, actionadventure, and suspense drama on the networks on WLW the number of guarter-hours of crime-detective drama was unchanged and the number of quarter-hours of actionadventure declined. The first suspense drama, though, did appear in a WLW Friennial sample at this time. When January, 1941, and January, 1944, programs are compared the amount of musical variety continued to decline but was still the largest single category of evening programs, 36 quarter-hours. By the season of 1943-1944 news and commentary was the second most numerous type of evening program, 31 quarter-hours; comedy variety was third, 22 quarter-hours (see Table 16).

News and commentary was also the second most numerous program category in the daytime with a total of 51 quarterhours, compared with 31 quarter-hours in January, 1941. The amount of news broadcast during the day was second only to the category of women's serial drama of which there was

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⁶⁶See the section on programs carried on the national networks in the first part of this chapter.

135 quarter-hours a week, or 27 "soap operas" a day. WLW increased the amount of farm programming originated at the station from 13 quarter-hours a week in 1940-1941 to 17 quarter-hours a week in 1943-1944. While the amount of hillbilly variety in the daytime seemed to decline, it actually increased in the early morning schedule from 49 quarter-hours in 1941 to 56 quarter-hours in 1944. But because of the change to Central War Time part of the hours of early morning hillbilly variety appear in the table of late night programming (see Table 17).

The late night programming on WLW remained primarily musical variety but the amount of news more than doubled from January, 1941 to January, 1944 (see Table 18).

Totally, the amount of comedy variety more than doubled and the amount of comedy drama more than tripled when the 1941 and 1944 sample weeks are compared. News increased from 63 quarter-hours a week to 102 quarter-hours during that same period. Thus, there was more news broadcast each week than any other single type of program described here, except women's serial drama (see Table 19).

The decline of interview programs, which seemed to be becoming more popular before the start of the War, can be traced to a voluntary censorship by broadcasters of all programs of "man-on-the-street" or completely ad-libbed interviews. Similarly, dedications or requests were not allowed on "disc jockey" or other musical programs. These

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were banned so enemy agents or other persons could not possibly use radio programs to send coded messages such as were regularly sent to the French underground from the BBC in England. The six times a week <u>Travel Time</u> program, "manon-the-street" interviews from Cincinnati's Union Terminal, was on WLW in January, 1941 but no similar programs were scheduled in January, 1944. There was one interview program on WLW in the season of 1943-1944 but this consisted only of interviews with regular WLW staff members.

Network programs produced by WLW

In the early part of the period discussed here WLW was still originating a number of programs for the national networks. In the season of 1938-1939 WLW was contributing about 50 quarter-hours of programs a week to the MBS, NBC and Blue networks. But after the fall of 1939 the amount of programming produced by WLW for MBS was greatly reduced.

In the season of 1939-1940 about 40 quarter-hours of programming, mostly musical variety and light music, originated from WLW for both NBC Red and Blue. This included programs like WLW's big productions <u>Avalon Time</u> (for Avalon cigarettes) and <u>Plantation Party</u> (for Bugler tobacco) with Red Skelton, Red Foley, Del King, Whitey Ford ("The Duke of Paducah"), "The Neighbor Boys" (A. Staley, J. Behrens, R. Gaines, and G. Blakeman), Kitty O'Neil, "The Girls of the Golden West" (Dolly and Millie Good), Jimmy Leonard, Peter Grant, and others. Other WLW produced network programs starred Smilin' Ed McConnell, Ellis Frakes, Deon Craddock, Dorothy (later Janette) Davis, and the orchestras of Dr. Frank Simon, William Stoess, Phil Davis, and Virginio Maruccio.⁶⁷

But gradually the number of network programs produced at WLW declined. There were a number of reasons for this.

First, there was a decision on the part of the WLW management to concentrate more specifically on the WLW coverage area with farm programs, informative dramas about regional problems and increased news coverage.

Also, a number of these programs were carried on the Blue Network, for example <u>Plantation Party</u> and the <u>Armco</u> <u>Iron Master</u> band. In January, 1942, the Radio Corporation of America established the Blue Network Company, Inc. separate from NBC. WLW was now officially affiliated with only NBC Red.

Often after programs were established on the networks they were moved to New York, or sometimes Chicago, for closer supervision by the network and sponsors or to make use of available network talent. For example, the "soap operas" <u>Ma Perkins</u> and <u>Mary Sothern</u> moved to Chicago from WLW. In 1939 <u>Famous Jury Trials</u> shifted its production to New York.

67 Grunwald (ed.), <u>Variety Radio Directory</u> (1939-1940), 441-529.

If the whole program did not move to the networks often the talent responsible for them did. Ed Byron left WLW and wrote Mr. District Attorney on the NBC Network. It starred Jay Jostyn, another WLW "alumnus." Lon Clark, earlier in the WLW drama department, created the role of detective Nick Carter. Many other artists, too numerous to name here, moved to network programs after working at WLW. Some were pianists Fats Waller and Little Jack Little; vocalists Ramona, The Mills Brothers, Jane Froman, and Eddie Albert; and announcers Durward Kirby, Charles Woods, Al Helfer, and Red Barber. As broadcasting grew, stations all across the nation, large and small, increasingly contributed new talent to the "greedy" networks. Many radio artists on local stations devoted all their energy to getting a "break" on the networks. Every summer announcers, singers, and actors poured into New York and Hollywood on their vacations and tried to get auditions. When auditions were held to hire four or five new network announcers it was not unusual to have several hundred men try for the positions.68

This, of course, made it increasingly more difficult for the local stations to produce programs that could compete with the big network productions.

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⁶⁸Personal interview with Peter Grant, Cincinnati, Ohio, April 4, 1963.

There were other problems too, one was union jurisdiction. On some of the WLW network productions, like <u>Avalon Time</u>, the star, in this case, Red Skelton, came to Cincinnati each week to do the show. But when artists came from another area there might be conflicts as to which unions had jurisdiction over which artists. In the case of some musical groups, musicians from the local union had to be hired, even if they only stood around and never appeared on the show.⁶⁹

In the "early days" of radio a number of shows were conceived and originated from stations throughout the country. In almost every case the more elaborate and expensive ones, if they were successful, moved to New York, Chicago, or Hollywood. In this respect WLW was very much like a lot of other stations in the country that were responsible for starting a number of shows, and even more radio artists, on the networks. Thus, by 1945 probably no more than two or three programs a week originated at WLW for the NEC network; although programs from WLW, and other stations as well, were often used as summer replacements. This same gravitation to Hollywood or New York would be repeated even more markedly and rapidly in the development of television programming about a decade later.

⁶⁹Several private sources.

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Sources of programs

In the season of 1940-1941 WLW originated about one-half of all the programs carried on the station. This declined to about 46 per cent by the season of 1943-1944 (see Table 20). Now affiliated with primarily the NBC network it was originating more of its programming in 1941 and 1944 than during the previous period when it also took Mutual and Blue programs on a regular basis in 1937-1938.

However, even in January, 1944, about 12 per cent of the WLW programming came from ABC (Blue's successor), Mutual, CBS or syndicators. Most of these programs were broadcast by transcription.

While WLW originated more of its daytime and late night programs in this period than previously there was a sharp increase in the amount of network programming used during the evening hours, or so-called "prime time."

Before the War started WLW regularly originated an interview program from Cincinnati's Union Terminal--six quarter-hours a week. Beginning in 1941 at least a portion of all WLW originated farm programs came from Everybody's Farm in Mason, Ohio. As in the earlier periods WLW carried programs of the musical variety type originated by local hotel orchestras but the number of these programs was decreasing rapidly.

After the War started many more WLW originated programs used materials from remotes outside of the TABLE 20. SOURCES OF WLW PROGRAMMING, 1937-1938, 1940-1941, AND 1943-1944

Figures below show the percentages of WLW programming originated by the station or obtained from networks and transcriptions. The percentages were computed on the basis of the number of minutes of programming used from each of the sources^a during a sample week in January of each year.

Sources of Programs	<u>1938</u>	<u>1941</u>	<u>1944</u>
EVENING PROGRAMS			
Originated at WLW NBC-Red Network/NBC Network NBC-Blue Network ABC Network MBS Network CBS Network Transcriptions	42.2% 35.5 15.1 7.2 	41.4% 46.3 8.0 1.2 3.1	32.5% 65.1 4.7 22 1.3
DAYTIME PROGRAMS			
Originated at WLW NBC-Red Network/NBC Network NBC-Blue Network ABC Network MBS Network CBS Network Transcriptions LATE NIGHT PROGRAMS	39.3% 18.7 23.6 12.3 4.6 1.5	44.5% 37.6 5.5 7.6 4.8	42.2% 42.5 5.3 0.6 5.9 3.5
Originated at WLW ABC Network MBS Network Transcriptions	47.4% 52.6 	100.0% 	84.5% 7.8 4.4 3.3
ALL PROGRAMS			
Originated at WLW NBC-Red Network/NBC Network NBC-Blue Network ABC Network MBS Network CBS Network Transcriptions	41.0% 21.9 18.6 14.9 2.7 0.9	50.5% 35.4 5.5 4.8 3.8	46.1% 41.7 5.5 1.0 3.4 2.3

^aPrograms which were originated by the networks and carried on WLW at a different time or day by transcription or delayed recording were tabulated under the category of the originating network, regardless of whether the recording was made by the network, by WLW, or by the sponsor, agency or some other organization. All programs which were carried on the networks originating from WLW were tabulated under the category of originated by WLW. station's studios--mostly short wave programs from the major war fronts. For example, during the season of 1943-1944 three WLW programs--four quarter-hours a week-consisted wholly of short waved materials; two programs of messages from soldiers and a news round-up. Short wave reports were also occasionally used on the more than 80 quarter-hours of news and commentary programs originated at WLW each week. Additionally, short waved reports and features were used in some ten other WLW programs. This included farm, women's, musical, variety, and other types of shows totaling more than 30 quarter-hours per week.

Thus, during this period between one-third and onehalf of all the hours of programming originated by WLW <u>occasionally</u> used materials originated outside the station's Cincinnati studios. But remote materials--especially short wave reports from abroad--were <u>regularly</u> used on programs totaling about 70 quarter-hours a week, or 25 per cent of all WLW originated programming.

The number of network programs--especially news and commentary shows--that used short wave materials from abroad also increased greatly during this period. Some network news programs consisted almost entirely of short wave reports; for example, Blue's <u>Weekly War Journal</u> or CBS's World News Today.

Programming

An increased emphasis on programming for the regional area served by WLW and the influence of the War seem to be the most important points regarding programming at WLW during this period. As noted before, it had been the programming philosophy of the station to concentrate on the particular interests of the Midwest, and particularly rural and small town listeners, in previous years. This was more evident and somewhat altered during the crisis of World War II.

News, for example, was prepared at WLW with the special interests of Midwestern listeners in mind. Special events were also covered for their interest to rural audiences. In a well-reasoned and planned manner short wave materials from abroad were included as part of wellestablished WLW programs. The WLW management tried to bring the War to the Midwest in the terms of the Midwesterner.

As the War dragged on for several years, Howard Chamberlain reports that newscasts tried more for background materials and attempted to "soften the blow of casualties." Mr. Chamberlain, program director during that period, said that the station would cover events of the War in as careful and lengthy fashion as they felt necessary. For example, during the coverage of the D-Day invasion, according to Mr. Chamberlain, James Shouse, WLW chief executive, stationed himself outside the studios "to protect the news staff" from any of the station's salesmen or sponsors who wanted to complain about their shows or commercials being cancelled.⁷⁰

During this period WLW won the first George Foster Peabody (University of Georgia) award in its class for its programming. According to the citation the programming award was given to WLW:

For being a pacemaker in the concept and execution of distinctive public service programs; for recognition of the principle that clear-channel stations should be sectional rather than local in their service; but at the same time should not duplicate the work of the networks; for offering broadcasts of a type slightly above the level of the mass radio audience; for spending three times as much on public service programs as the average for 50,000-watt stations; and for serving the interests of all groups, including rural as well as urban listeners.⁷¹

In 1942 WLW won the <u>Variety</u> award "for promoting understanding of war issues." The station was also given the Alfred I. du Pont award for outstanding public service in 1943 and the next year won its second Peabody award for "outstanding news coverage by a station." The latter cited WLW for "thoroughness in day-to-day news presentation and its determination to do a complete and adequate job for the community."⁷²

⁷⁰Personal interview with Howard Chamberlain, Cincinnati, Ohio, April 4, 1963.

⁷¹Broadcasting Yearbook (Washington, D.C.: Broadcasting Publication, Inc., 1942), 423; "Awards to CBS, WLW, WGAR, KFRU," <u>Broadcasting</u>, March 31, 1941, 20; and "First in Public Service," <u>Newsweek</u>, XVII (April 7, 1941), 61.

⁷²"Peabody Public Service Award given WTAG," Broadcasting, March 26, 1945, 46.

Also in 1944 WLW was voted "outstanding farm radio" station" by the American Farm Bureau. In 1945 WLW's seventh <u>Variety</u> showmanship award in ten years cited the station for "public service programming in the interest of listeners in the Middle West."⁷³

One other small point about programming is of interest here. Until January 1, 1943, WLW was licensed to operate, as W8XO, with 500,000 watts experimentally from midnight to 6:00 A.M. In the season of 1939-1940 the station repeated its expensive musical variety production <u>Avalon Time</u> from 12:30 to 1:00 A.M. early Sunday morning when WLW had a larger coverage area. The program was also broadcast earlier Saturday evening over WLW and the NBC Red Network from 7:00 to 7:30 P.M. In following seasons a section of the hillbilly variety program <u>Boone County</u> Jamboree was also repeated after midnight.

Money spent on programming. In 1945 WLW spent \$986,384 for programming. Specific figures are not available for the other years in this period but it can be estimated that between 1940 and 1945 the amount of money spent on programming each year averaged between \$800,000 and \$1,000,000.74

⁷³"Du Pont Honors Swing, WLW, WMAZ," <u>Broadcasting</u>, March 13, 1944, 10; and "Station WLW winner of Magazine Award," <u>Cincinnati Enquirer</u>, March 28, 1946, 10.

⁷⁴"Duplication of 10 to 12 Clears Indicated," Broadcasting, May 6, 1946, 18. WLW and the programming of other stations compared. The categories are not completely comparable but it is interesting to contrast WLW's programming in January, 1944, with a report of the programming by the CBS, NBC, and MBS networks in 1944.⁷⁵

	NBC	CBS	MBS	WIW
Music	32%	32%	39%	19%
Drama	27	27	7	30
News	20	16	22	17
Talks/Discussion	2	6	13	4
Other	19	19	19	30

This same study, which also compares the CBS and NBC networks programming in 1933 and 1939, shows the increased use of drama by 1944--with a decline in the amount of music. A similar trend is noticeable in WLW's programming.

A comparison of the 1944 WLW daytime programs was possible with network <u>commercial</u> programs broadcast from October, 1943, to April, 1944, reported by the Cooperative Analysis of Broadcasting (CAB).⁷⁶

While the comparison is a very rough one it seems that WLW broadcast more news, variety, and music during the daytime hours. The networks were likely to provide stations with a larger percentage of dramatic programs, especially "soap operas."

⁷⁵Llewellyn White, <u>The American Radio</u> (Chicago: The University of Chicago Press, 1947), 66.

⁷⁶Federal Communications Commission, <u>Public Service</u> <u>Responsibilities of Broadcast Licensees</u> (Washington, D.C.: <u>Government Printing Office, March 7, 1946</u>), 14.

	Networks Daytime	WLW Daytime
Women's Serial Drama	57%	39%
Other Dramas	7	5
News	11	21
Variety	9	12
Music	9	12
Audience Participation/ Quiz/Human Interest	3	24
Other	2	7

Summary

This period in broadcasting was greatly influenced by World War II--just as the War was the major influence in most all other parts of our society at that time. Many network programs altered their themes and formats to include items about the conduct of the War. Many radio performers made trips abroad to entertain troops. Others broadcast programs from military training camps in the U.S. Special program forms were built around military men--especially participation shows featuring service men, for example Blind Date. Comedy and variety programs often included very patriotic and emotional features. Many songs were written about the War and the American fighting man. Nearly all sustaining commercials during the period were for different wartime causes such as conserving essential materials, saving fats, growing "victory gardens," giving blood, buying bonds, and the like. Many commercials for

products included public service messages as part of the commercial announcement.⁷⁷

Of course, programming at WLW was influenced by the War. There was a strong emphasis on news and commentary programs. Other types of programs, for example drama and human interest, also reflected this interest in the War.

On WLW, as on the networks, the amount of comedy variety, comedy drama, and light drama increased as well as the amount of news. The number of musical programs declined. This was the first period in WLW history during which there were more total weekly quarter-hours of drama than of either music or variety programs. But threequarters of this drama was represented in one category of dramatic program, the daytime women's serial.

WLW originated a larger percentage of its own programming during this period than in the former period when the programs of three networks were carried regularly. However, an increasing amount of evening programming was received from the networks.

Determining what constitutes so-called "public service" for a commercial broadcasting station is too vast and complex a question to discuss here. But during this period the philosophy of public service at WLW was defined

⁷⁷For an interesting account of some of the changes in programs during the War see, George A. Willey, "The Soap Operas and the War," <u>Journal of Broadcasting</u>, VII, 4 (Fall, 1963), 339.

by general manager Robert Dunville when he said, "In addition to entertainment we have tried to step up our efforts in news and special events to the end that the distance that separates the great Middle West from the rest of the world should be wiped out."⁷⁸

IV. The Audience, 1940-1945

Immediately following the reduction to the WLW power from 500,000 watts to 50,000 watts there was a sharp increase in the desire for specific audience research information.

Audience research services

During this period, or more specifically from 1939 to 1945, WLW spent \$279,000 for three audience research services, C. E. Hooper, A. C. Nielsen, and Ross Federal Research. This does not include the money the station itself spent on several coincidental telephone surveys and a panel of 2,500 listeners (called the "peoples advisory council") which irregularly gave their program preferences.⁷⁹

There had been national audience ratings for a decade in broadcasting but even by 1939 very few stations sought local rating information. In March, 1939, almost immediately after the station's power was reduced WLW had

⁷⁸"Entire Staff has Share in Honor," <u>Cincinnati</u> Enquirer, March 19, 1944, 10.

⁷⁹Broadcasting, May 6, 1946, 18.

Ross Federal Research conduct a telephone coincidental study in the Ohio, Indiana, and Kentucky area. At the same time WLW began compiling a number of maps based on listener's mail responses to offers made by the station. Based on these two methods, in 1940 WLW management defined what was called the "WLW Merchandise-Able Area."

In 1941 WLW began subscribing to local Hooperatings and in 1943 the C. E. Hooper organization did its first coincidental study in the rural areas for WLW.

In 1945 WLW became one of the very early subscribers to the Nielsen Radio Index. James D. Shouse was one of the first broadcasters to encourage A. C. Nielsen to institute his service based on an automatic recording device. The first Nielsen Audimeters placed in service were in New York, Chicago, and within the "WLW Merchandise-Able Area." The Nielsen service was obtained by WLW to provide regular information from a very large coverage area. C. E. Hooper could not adequately provide this service, at a reasonable cost, with its telephone method.⁸⁰

Coincidental telephone surveys, 1939

Between March 22 and March 28, 1939, less than a month after WLW's power had been reduced, Ross Federal

⁸⁰"WLW Advertisement," <u>Broadcasting</u>, December 17, 1945, 103; personal interview with James D. Shouse, Cincinnati, Ohio, July 10, 1963.

Research made 118,920 coincidental telephone calls in 12 cities in Ohio, Kentucky, and Indiana. Another 21,883 calls were made in the Cincinnati area by Alberta Burke Marketing and Research.

According to these surveys, as reported by WLW, the "next station" in each of the 13 markets averaged 22.8 per cent of the listening audience (share of audience) while WLW averaged 48.3 per cent (8:30 A.M. to 10:30 P.M., Monday through Friday). According to the report WLW had an average percentage (share) of the audience of 51.8 in Cincinnati, 34.7 in Fort Wayne, 53.3 in Kokomo, 33.8 in Indianapolis, 49.9 in Dayton (Ohio), 62.4 in Muncie, 63.9 in Springfield (Ohio), 47.3 in Lexington (Kentucky), 11.3 in Louisville (Kentucky), 39.6 in Columbus (Ohio), 53.0 in Lima and 68.2 in Newark.⁸¹

In September, 1939,WLW announced the results of a second study, based on about 30,000 coincidental telephone calls in seven cities. This time WLW released the specific figures for each area.⁸²

⁸¹Broadcasting Yearbook (Washington, D.C.: Broadcasting Publications, Inc., 1940), 33.

⁸²"WLW Advertisement, <u>Broadcasting</u>, September 15, 1939, 83.

	WLW Share of Audience	Next Station Share of Audience
Anderson, I.	70.8%	7.0%
Hungtinton, W. V.	50.2	26.1
Ironton-Ashland, 0K.	54.1	32.6
Marion, I.	55.0	10.9
Marion, 0.	48.8	21.3
Portsmouth, 0.	47.6	44.2
Zanesville, O.	45.2	28.5

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> This was based on calls placed for seven consecutive days between 8:30 A.M. and 10:30 P.M. Ross Federal Research Corporation also did this survey.

By combining the information in this and in the first study WLW reported that they averaged a 41.2 per cent share of audience while the "next dominant station in each market" averaged 29.3 per cent share of audience. This was now based on a total of 159,299 telephone calls in 20 markets.⁸³

A third survey was conducted by Ross later in the fall of 1939. This time about 12,000 coincidental calls were attempted in five additional towns. The results of this study were announced as follows:⁸⁴

83"WLW Advertisement," <u>Broadcasting</u>, October 1, 1939, 83.

⁸⁴"WLW Advertisement," <u>Broadcasting</u>, December 1, 1939, 83.

	WLW Share of Audience	Next Station Share of Audience
Terre Haute, I.	31.7%	21.3%
Richmond, I.	73.4	5.1
Mansfield, 0.	54.2	16.5
Lancaster, 0.	56.4	21.1
Bloomington, I.	51.1	6.8

In the three studies combined, now a total of 25 markets, WLW had an average share of audience of 41.9 per cent from 8:30 A.M. to 10:30 P.M.⁸⁵

It might be assumed that WLW did even better in rural areas surrounding these cities because of (1) its stronger signal compared to most competing stations, and (2) the rural appeal of many of the WLW programs.

However, in larger metropolitan areas like Louisville, Indianapolis, Columbus, and Fort Wayne it can be seen that WLW did not have as large a share of audience as it did in smaller cities. This can be explained by a combination of factors including the appeal of local stations and local personalities in those larger cities, different program preferences of urban as compared with rural listeners, increased interference with the WLW signal in cities, and because more stations are likely to be available to the listener in larger cities. More evidence to support this will be seen below.

⁸⁵"WLW Advertisement," <u>Broadcasting</u>, December 15, 1939, 91.

WLW advertisements called this the "greatest coincidental survey ever taken for an independent station." It was one of the earliest studies of this type to use such a large sample. However, much more detailed surveys using the interview method were conducted for individual stations several years before this. The largest and longest continued series of these were originated by Harrison B. Summers in Kansas and Iowa as early as 1937. These surveys, later conducted by Forest L. Whan, were made each year until the late nineteen fifties.

Representative Sweeney's study of rural listeners

Following WLW's return to 50 kilowatts one of the strong Congressional supporters of clear channel stations, Martin L. Sweeney, an Ohio Democrat, conducted his own study of rural listeners. His study was like the 1935 mail study conducted by the Federal Communications Commission.⁸⁶

Representative Sweeney sent about 25,000 post cards to rural route box holders in 14 states, roughly from Michigan to Florida and from Virginia to Kansas. The cards had a portion which could be detached and returned to the congressman. On this listeners were to list their four "favorite stations" in the daytime and evening. About 10 per cent, or 2,500, of the cards were returned. According to this survey WLW was the first choice of 35.6 per cent of the respondents in the daytime and 36.5 per cent of the respondents in the evening. Among the favorites WLS was second; others were WWL, WHAS, WSM, and WJR. Thirty stations in all were listed by the respondents-all of them clear channel stations. WLW was the first choice among respondents in West Virginia, Indiana, Ohio, Florida, Kentucky, and Virginia. WLW was the second choice of listeners in Mississippi, Arkansas, Louisiana, and North Carolina; and third choice of respondents in Alabama, Missouri, Michigan, and Kansas.⁸⁷

It should be pointed out that this study, like the earlier FCC survey, was intended to measure <u>only</u> the preferences of <u>rural</u> listeners. The specific percentages of the study should be taken with caution because of the small sample to cover such a large area of the United States. But the general reliance of rural listeners on the clear channel stations is probably fairly accurate.

Armed with this information Representative Sweeney renewed his fight for Congressional support of higher powered clear channel stations. He was not successful.

⁸⁷"Farms need Clears, says Representative Sweeney," Broadcasting, November 1, 1939, 16; and "Representative Sweeney plans to renew Superpower Drive in Congress," Broadcasting, January 1, 1940, 70.

Hooper surveys, 1941-1944

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In 1941 WLW began subscribing to local Hooperatings for its area. The Hooper organization's report for the winter of 1941-1942 stated that WLW averaged a 48.7 per cent share of audience in 25 area markets. This average was weighted to take into consideration relative sizes of the different markets and, thus, was reported to be representative of the whole WLW coverage area. In the rural areas surrounding these markets the WLW share of audience was reported to be 51.3 per cent. Fifty-one other stations were included in the Hooper report.⁸⁸

The winter of 1942-1943 The Hooper Report stated that WLW had an average share of audience of 47.7 per cent in those same 25 cities. 89

Later in the spring of 1943 the Hooper organization conducted a special survey for WLW which included 32 cities and 218 rural communities. This survey was based on information from 337,689 coincidental telephone calls, 48,810 of these made in the rural areas. There were 53 other stations which had listeners in the area. But according to the report WLW had an average share of audience of 51.2 per cent. More specifically it averaged 46.3 per cent in the afternoons and 41.4 per cent in the morning.

⁸⁸"WIW Advertisement," <u>Broadcasting</u>, February 15, 1943, 58.

⁸⁹"WLW Advertisement," <u>Broadcasting</u>, April 12, 1943, 54.

In the 218 rural areas (including 247 rural exchanges) WLW had a share of audience of 50.1 in the morning, 58.2 in the afternoon, and 63.7 in the evening.⁹⁰

A further Hooper report for the winter and spring of 1944 based on 156,674 coincidental phone calls stated that WLW had a 34.2 share of audience from 6:00 P.M. to 10:00 P.M. in 37 cities in the "WLW Merchandise-Able Area." This area roughly covered three-fourths of Ohio, West Virginia, and Kentucky, two-thirds of Indiana, and small parts of Tennessee, Virginia, Illinois, and Michigan.⁹¹

Nielson radio index information, 1945

As was noted above, WLW was one of the early subscribers to the Nielson Radio Index. The first Nielsen audimeters outside of Chicago or New York were placed in the WLW coverage area in 1945. The Nielsen Radio Index for August-September, 1945, reported that 68.6 per cent of all radio homes in the WLW coverage area tuned in WLW one or more times during the average week; 84.9 per cent of the radio homes listened to WLW at least one or more times in four weeks. In the average week WLW was listened to five hours and 21 minutes, or 23.8 per cent of all listening to

^{90&}quot;WLW Advertisement," <u>Broadcasting</u>, June 7, 1943, 59; "WLW Advertisement," <u>Broadcasting</u>, July 5, 1943, 54; "WLW Advertisement," <u>Broadcasting</u>, July 19, 1943, 62; and "WLW Advertisement," <u>Broadcasting</u>, August 16, 1943, 59.

⁹¹Broadcasting Yearbook (Washington, D.C.: Broadcasting Publication, Inc., 1945), 36.

all stations in the area.⁹² The other listening was divided among about 150 other stations.

Federal Communications Commission Survey, 1945

In 1945 the FCC again began investigating the importance of clear channel stations. The Commission would not issue an order in this proceeding until 1961, 16 years later. As part of the investigation the FCC conducted another study of rural listeners.

The study was conducted by the U.S. Census Bureau for the FCC, using both a mail survey and personal interviews. The total sample was more than 100,000 rural households. Data were collected from 1,040 counties in five different regions of the country.

The FCC reported that the most heard Class I-A stations were: WSM, WFAA, WSB, WLW, and WHAM, in the daytime; and WSM, WLW, WFAA, WGN and WSB, in the night (in order of popularity).

Based on the information obtained by the Census Bureau the FCC projected the coverage of these stations to about 2,000,000 radio homes in the secondary radio service areas of the country and some marginal primary service areas. That is, this projection was only for areas of the country where there was no primary radio service by any

^{92&}quot;WLW Advertisement," <u>Broadcasting</u>, February 18, 1946, 102; and "WLW Advertisement," <u>Broadcasting</u>, March 11, 1946, 86.

station. According to the FCC 121,203 rural homes with no other radio service relied on WLW in the daytime; and 37 per cent of these could get WLW without substantial interference. By comparison WSM, WSB and WFAA had slightly larger rural audiences.

According to the same projection WLW provided 158,702 rural homes with their only radio service; 62 per cent of these without serious interference. WSM was the only service for about twice this many homes but no other station besides WSM equalled WLW.⁹³ The regularity with which these homes tuned in the stations was not estimated. It was only stated that these rural listeners, who did not receive any other primary radio service, relied on these stations for most of their radio service.

Audience mail

During this period WLW prepared a number of coverage maps based on audience mail received at the station.

An early morning program. On Top o' the Morning, a hillbilly variety program, WLW offered a photograph of the cast to each listener who wrote to the station. This offer was made on seven programs in the spring of 1939. A total of 74,209 replies were received. An average of more than one reply for every 100 radio homes was received from three-fourths the counties of Ohio and Indiana and one-third

^{93&}quot;Rural Homes have four Station Choice," Broadcasting, March 25, 1946, 18.

of Kentucky. But as suggested previously, there was less response (that is, fewer responses in proportion to the number of radio homes) from the metropolitan areas of Montgomery County (Dayton, Ohio), Hamilton County (Cincinnati), Franklin County (Columbus, Ohio), Marion County (Indianapolis), Jefferson County (Louisville, Kentucky), Lucas County (Toledo), Ohio County (Wheeling, West Virginia), or Allen County (Fort Wayne). Totally there were responses from 41 states--including Oregon and Washington.

One or more responses came from every county in Ohio, Michigan, Illinois, Indiana, Kentucky, Virginia, Pennsylvania, New York, North Carolina, South Carolina, Alabama, and Missouri; and more than 50 per cent of the counties in Oklahoma, Texas, Kansas and Minnesota.

<u>A daytime program</u>. On an NBC program broadcast over 130 stations in the afternoon an offer was made and listeners were told to write the station to which they were now tuned. The offer was repeated on this program for seven days. WLW received 75,039 replies. As before the largest majority of the replies came from three-fourths of Ohio and Indiana, the northern one-half of Kentucky and the western one-third of West Virginia. Totally, though, there were replies from 37 states. But, even in Ohio, Indiana, and Kentucky, and especially in the more outlying areas, the greatest intensity of replies came from the rural areas. Urban counties in almost every case showed fewer responses

in spite of their greater concentration of population. This difference was seen on this program although it was an NBC program and, unlike the other examples, not of special interest to rural listeners.

An early evening program. The offer of a cast picture made in an early evening announcement brought 81,574 replies to the <u>Boone County Jamboree</u>. From most of Ohio, Indiana, and Kentucky there was an average of one reply for every 32 radio homes. In all there were replies from 43 states.

An evening program. The offer of a cast photograph was also made on the <u>Renfro Valley Barn Dance</u>. There were 166,624 requests. There was more than one reply for every 100 radio homes (an average of one for every 71) from more than half the counties in Ohio, Indiana, West Virginia, Kentucky, Arkansas, Missouri, Tennessee, North Carolina, Virginia, Mississippi, Alabama, Georgia, and Illinois. There was one or more replies from every single county in Oklahoma, Louisiana, Florida, South Carolina, Pennsylvania, New York, Delaware, Massachusetts, Vermont, New Hampshire, Maine, Michigan, Wisconsin, Maryland and Rhode Island. There were scattered replies from at least one-half the counties in Wyoming, Kansas, Texas, North Dakota, South Dakota, Iowa, Minnesota, New Jersey, Connecticut, and Nebraska. Other requests came from California, New Mexico, Colorado, Utah, and Montana. There were no replies from five Far Western states.⁹⁴

<u>Correlation between mail response and telephone</u> <u>surveys</u>. In his 1941 publication for WLW <u>The Allocation of</u> <u>the WLW Radio Dollar in 345 Midwestern Cities</u>, Richard R. Mead compared the ability of audience mail and telephone surveys to measure audience size. Based on several surveys totaling 300,650 phone calls and four mail offers with 395,057 replies the University of Pennsylvania professor reported that the "relationship between coincidental and mail response percentages for four periods of the day ranged from .612 to .700.⁹⁵

Importance of Audience Research to WLW

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While WLW was operating with 500,000 watts of power the station had little need for audience research. It had its choice of programs from three national networks and even broadcast some programs for the fourth national network by transcription. During that period, 1934-1939, there could be little doubt that the station had both a large audience in its primary coverage area and a number of

⁹⁵Broadcasting, January 20, 1941, 28.

⁹⁴All of this information is taken from four coverage maps prepared by the WLW sales department. These maps were made available to the writer from the files of Clyde Haehnle, senior staff engineer. The maps were prepared in collaboration with Walter P. Burn and Associates, Inc. and Edgar Felix. They were based on radio homes estimated by the Joint Committee of Radio Estimates, 1938.

regular listeners scattered throughout half of the United States. This extra power was itself, whether the management intended it to be or not, the station's biggest selling point. When WLW returned to 50,000 watts it became the equal of 34 other full-time stations in the nation with that much power.

In order to keep its high rates (reduced only 10 per cent) and sell enough time to maintain the station's large staff and expensive programming service, the WLW management adopted a two-fold plan. First, merchandising services were greatly increased to attract sponsors. This has been described above.

Second, an extensive program of audience research was undertaken. There were three basic parts to this audience investigation: (1) determining size of audience within the basic coverage area, (2) measuring the extensiveness of the audience over the secondary and tertiary coverage areas, and (3) checking the program preferences of the station's audience.

Ross Federal Research, C. E. Hooper, and A. C. Nielsen data provided information on the share of the audience WLW was getting within its primary coverage area in Ohio, Kentucky and Indiana.

Coverage maps based on mail replies to offers made by the station demonstrated the vast expanse over which WLW had an audience. And it indicated their interest in WLW programs by their willingness to write to the station for a photograph of WLW personalities.

Program preferences were sporadically measured by a panel of about 2,500 listeners maintained by the station, called the "peoples advisory council."

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"THE NATION'S STATION"

A HISTORY OF RADIO STATION WLW

VOLUME II

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

By

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* * * * * *

The Ohio State University 1964

Approved by

Adviser Department of Speech

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CHAPTER VII

THE FEAST BEFORE THE FAMINE, 1946-1950

The importance of this period is not so much in what happened to WLW as in what happened to the broadcasting industry generally. In these five years the whole nature of American broadcasting was altered. There was a very sharp increase in the number of radio stations and the emerging of a new medium--television.

For WLW the most important single development was the transfer of the Crosley Corporation to the Aviation Corporation, a large holding company.

I. Broadcasting, 1946-1950

In the beginning of the period examined here radio grew steadily based on its new found prestige as a result of the War. But by 1950 the growing importance of television was all too clear.

Stations

Following about five years during which the FCC had allowed only a very few new stations in the country came a period of tremendous growth in the number of stations. The number of AM stations were more than doubled. Added to this were more than 700 FM stations by 1950 and 100 TV stations.

<u>AM stations</u>. Following the freeze on the construction of AM stations during the war the FCC implemented actions pertinent to the proliferation of AM radio. First, it provided for a number of new stations to operate during the daytime hours only. These were placed on frequencies that earlier had been reserved for clear channel and high power stations. These new stations greatly reduced their power or did not operate at all during the nighttime hours. Thus, they could operate without interfering with already established stations because they did not cause any appreciable skywave interference, most noticeable at night.

Second, the FCC had changed its rules providing for smaller minimum distances between stations operating on the same frequency (co-channel separation).¹ In 1947 this rule was implemented.²

In January, 1940, there were 814 authorized AM stations in the U.S. By January, 1946, this number had increased to 1,004. But by January, 1950, there were 2,234 authorized AM stations.³ The majority of these new facilities were small stations placed in small markets with no previous radio

¹Harrison B. Summers, <u>Programs and Audiences</u> (Columbus, Ohio: Department of Speech, Ohio State University, 1961), RR-04-k.

²Frederick W. Ford, "Economic Considerations in Licensing of Radio Broadcasting Stations," <u>Journal of the Federal</u> <u>Communications Bar Association</u>, XVII, 4 (1961), 195.

³Broadcasting Yearbook (Washington, D.C.: Broadcasting Publications. Inc., 1963), 17.

station. On October 8, 1945, there were only 566 communities with one or more radio stations. By February 7, 1947, there were 1,063 radio communities.⁴ During this same period, October, 1945 to February, 1947, the number of AM stations in the U.S. increased 2.5 times. But the number of local part-time stations increased 7.8 times and the number of regional part-time stations also increased about seven times.⁵

During this period there was also a general increase in the amount of power used by stations. The number of 50,000 watt stations doubled to about 90. There were about 300 stations with as much as 5,000 watts by 1950--also a twofold increase.

<u>FM stations</u>. At approximately the same time the FCC opened an entire new band of broadcast frequencies for frequency modulation (FM) stations. From 1933 on, inventor Edwin Armstrong, an important contributor to the development of AM broadcasting, waged a virtual one man war to establish FM as the one broadcasting service. He broadcast experimentally from his own station in Alpine, New Jersey from 1937. In 1940 the FCC had assigned a number of FM channels to the 42-50 megacycle band. Commercial operation of FM stations

⁴U.S., Federal Communications Commission, <u>An Economic</u> <u>Study of Standard Broadcasting</u> (Washington, D.C.: Federal Communications Commission, October 31, 1947), 27. (Often referred to as the "Yellow Book.")

⁵<u>Ibid</u>., 33.

was authorized at this time but its development was retarded by the War.

In 1945, the FM band was shifted to the 88-108 megacycle band.⁶ At this time the FCC strongly implied. if it did not directly state, that FM would probably replace AM within a few years. Many established station owners and new firms rushed to get FM authorizations. By 1948 there were 926 authorized FM stations but only 458 of these were actually on the air.⁷ By 1950 the number of authorized FM stations had declined to 788 and more than 90 per cent of these were on the air.

The great majority of these new FM stations, especially those that eventually went on the air, were licensed to the owners of AM stations in the same communities. During the first few years of operation a number of these stations--maybe even the majority--were briefly programmed independently from their AM "big brothers." However, most of these FM stations soon quit this and simply broadcast the regular AM programs simultaneously. There were just not enough FM sets to justify advertisers purchasing time on a separate FM operation.⁸ By 1950 there were probably less than 100 commercial FM stations in the U.S. that offered different programs than were available on AM.

⁶Sydney W. Head, <u>Broadcasting in America</u> (Boston: Houghton Mifflin Company, 1956), 149.

⁷Broadcasting Yearbook, 1963, 17.

⁸ Summers, RR-04-k.

One other development should be noted. Some AM stations licensed to operate only in the daytime did, however, use their FM facilities to continue their programming at night. The total number of these operations was probably not large.

<u>TV stations</u>. Because of the additional cost involved and a "freeze" imposed by the FCC, the growth of TV stations was not so rapid as FM. As was noted in the previous chapter, about half a dozen television stations operated on a token basis during the War.

In January, 1947, there were 52 authorized TV stations but only seven were on the air. In October, 1948,the FCC imposed a freeze on television authorizations while the commission considered engineering requirements, color telecasting, educational television, and other implications of the new medium. By January, 1950, there were 111 authorized TV stations. Ninety-seven of these were on the air. Nearly all of these were located in major metropolitan areas. However, a very few stations were in smaller communities like Ames, Iowa and Bloomington, Indiana.

Station facilities. There were two general changes in radio station facilities at this time--the addition of tape recorders and the elimination of large auditorium studios. Recording on magnetic tape was developed during the War.

In the season of 1946-1947 the <u>Bing Crosby Show</u> moved from the NBC to the ABC network and became the first network radio program to be complete pre-recorded. Also using audio tape CBS began the first re-run series in broadcasting in the season of 1950-1951 with <u>Arthur Godfrey Digest</u>. By 1950 nearly every radio station in the country had one or more audio tape recorders. With these, stations could delay network programs or prepare their own programs on tape much more simply and with better quality than was possible with earlier disc recordings.

Whatever their promises to the FCC might have been to get their license, most of the new stations built at this time were designed to have a majority of their programming material come from records or other sources outside of the station. These new stations were built with much smaller studios. Few, if any, built large auditoriums to accommodate studio audiences. Some of the existing stations that did have large auditoriums altered these for use as TV studios, if the AM owner had received one of the early TV grants. Or they divided this space into smaller offices and/or studios.

Advertising. From 1945 to 1948 the growth of revenue from radio time sales increased steadily--7.9 per cent, 7.6 per cent, 12.0 per cent, and 11.4 per cent, respectively. But in 1949 the total radio revenue increased only 2.1 per cent and in 1950 it was up 6.6 per cent. During this time, of course, the number of AM radio stations had increased more than 200 per cent. Of if FM stations were counted

separately the number of radio stations increased more than three times.

There was an evident shift in the importance of local radio advertising as opposed to money spent on the network level. In 1948 national radio networks reached an all time high in revenue of \$133,723,098. But in that same year \$170,908,165 was spent on local radio advertising. In 1950 local advertising accounted for 45 per cent of all radio time sales (in dollars); networks and national spot advertising received 28 and 27 per cent, respectively.

The economic interference of television was obvious. In 1950 television time sales totaled \$90,629,000--only about one-fourth the radio total. But this revenue was divided among the networks and less than 100 TV stations. In comparison, \$453,564,930 spent on radio time in 1950 was divided among the networks and almost 3,000 AM and FM stations.⁹ This, though, was just the start of the rise of TV revenues-it would get worse for radio.

During this period, probably the great majority of the new AM stations, and certainly nearly all the FM stations, operated at a loss to the owners.¹⁰

⁹Broadcasting Yearbook, 1963, 17.

¹⁰"Radio Times Sales 1935-1962," <u>Broadcasting</u>, February 18, 1963, 71; and "Television Times Sales 1948-1962," <u>Broad</u>casting, February 19, 1963, 70.

<u>Networks</u>. The network structure continued unchanged, for the most part, after the War. NBC and CBS remained the dominant networks, each with nearly 200 of the larger stations in the nation. There was one moderate change in the networks' status early in the period when CBS made a "raid" on NBC's most popular entertainers. A number of radio stars, particularly comedians, moved to CBS. It has been said that this put CBS in the position of the leading network for the first time in that organization's history--that depends how leading is measured. CBS radio network gross billings exceeded NBC's for the first time in 1949. In 1949 CBS and NBC radio networks had a gross of about \$43,000,000. ABC and MBS had grosses of about \$29,000,000 and \$13,000,000, respectively.¹¹

Compared with NBC's and CBS's 200 or so affiliates ABC had more than 250 and Mutual had about 400 affiliated stations.

The most significant development during this time, however, was not with the networks themselves but in the growth in the number of independent stations. By 1950 there were about 1,000 AM radio stations with network affiliations but there were at least that many more stations that were independent. For more than a decade before 1946 at any one time about eight out of ten stations in the nation had an affiliation with one of the networks. Usually the independent

¹¹Computed from Head, 165; and <u>Broadcasting</u>, February 19, 1963, 71.

stations were in the bigger markets with nearly all of the stations in small communities having network affiliations. But by 1950 only about one-half of all stations carried network programs. There were many independent stations in small and medium-sized communities.

Programs

<u>Radio programs</u>. From 1946 to 1950 there were no striking changes in the programs carried on the national networks. Harrison B. Summers reports that the number of musical programs declined significantly and the amount of variety programs of all types declined. The amount of audience and panel quiz programming declined slightly although a slightly new form, the telephone quiz, was introduced on the networks in 1948-1949 with Stop the Music.¹²

The number of dramatic programs increased during this period. In particular the amount of "thriller" drama increased from 64 quarter-hours a week in January, 1946, to 94 quarter-hours in January, 1949.¹³ One of these programs, Dragnet, brought a new twist to this type of drama in June,

¹²Pot o' Gold (1939-1940) was the first telephone giveaway program. This earlier program did not have a quiz element but the money was just given away to persons called at random from telephone books. On <u>Stop the Music</u> persons submitted their names and won money by playing a quiz game over the telephone while listening to the program.

¹³Derived from Harrison B. Summers, <u>A Thirty-Year</u> <u>History of Programs Carried on National Radio Networks in</u> <u>the United States, 1926-1956</u> (Columbus, Ohio: Ohio State University, 1958), 131-174.

1949. In this program the emphasis was put on characterization, with a lot more talk than action. Everything was underplayed in a very "low-key" manner. This program did not have a strong effect on radio programming but when it was also carried on TV in December, 1951, it was an immediate success and had a number of imitators.

In the daytime, women's serial drama continued to decline from an all time high in the previous period. There was an increase in daytime general variety and audience quiz programs. The total amount of variety on the national networks in the daytime increased from eight hours in January, 1946 to 11 hours in January, 1949. Quiz and audience participation programs of various types occupied 26 hours of network radio time each week in 1949 as compared with only 16 hours weekly in 1946.

There was an interesting change in one of the program forms as well as changes in the amount of various types of programs. From <u>Little Orphan Annie</u> in 1931 had grown a steady succession of continuing serial dramas intended for children. These, of course, had their counterpart in movie serials, generally in 13 episodes, invariably included as part of the Saturday matinee. By the season of 1949-1950 all of these programs had changed from continuing stories broadcast 15 minutes a day five times a week to 30 minutes carried two or three times a week. A complete episode with a resolution was now heard on each broadcast of Tom Mix, Sky King,

Challenge of the Yukon, Bobby Benson, Jack Armstrong, and Straight Arrow.

Also during this period the networks, for the first time, allowed recordings to be used regularly on programs. In the season of 1947-1948 two new disc jockey music programs started on the networks--the <u>Martin Block Show</u> (sometimes called <u>Make Believe Ballroom</u>) and the <u>Paul Whiteman Record</u> <u>Program</u>.

During this period there was also the beginning of a trend indicating the decline in the amount of sponsored programming available to stations from the networks. In January, 1946, the four national networks carried 827 quarterhours of sponsored programs each week; this declined to 767 by January, 1949.¹⁴

However, the really important change in radio programming at this time is seen on the 1,000 or more independent stations. With many new stations and only a slight increase in the total revenue for stations, their programming was necessarily very inexpensive. The cheapest and easiest form of programming was playing records. There were news programs and some talk forms, like farm or homemaker talks, but the great majority of all local programming on independent stations was recorded music. Some stations tried for distinctive formats by playing a predominance of classical, jazz, hillbilly, or some other form of music. Other stations used wise-cracking disc jockeys. But the basic ingredient was always recorded music from "platters." With this basic programming these outlets soon became known as "music and news" stations.

Because of the amount of network programming was declining and the revenue of stations was reduced, a number of network affiliates also began to use recorded music programs for a few hours each day.

Only one other form of program gained much popularity on the local level at this time--that was the telephone quiz. The immediate success of <u>Stop the Music</u> on the ABC Radio Network "resulted in a rash of local telephone quiz programs, just as the success of the network-originated <u>Major Bowes</u> <u>Amateur Hour</u> in 1935 produced a flood of locally produced amateur contest programs."¹⁵ These did not last long as radio programs and most had disappeared within one or two seasons. Quizzes and contest, however, remained popular as short feature spots on many radio stations.

<u>Television programs</u>. Writing in 1944 Harrison B. Summers, then manager of the public service division of the Blue Network, offered his opinion on what television programming might be like. He predicted:

From the television networks, programs will undoubtedly be made available that correspond

15Summers, Programs and Audiences, RR-04-n.

to the more popular evening programs on radio networks today. Comedy programs, variety programs, various types of audience participation programs, and of course dramatic programs can be presented on television no less effectively than over radio--and in many cases, they should be far more effective on television.

With reference to studio programs, one other factor must be considered. Certain programs heard over radio do not lend themselves well to the television situation. Psychological drama, for example, may be less effective on television than on radio, when sight is added to hearing, the impact of suggestion is correspondingly decreased.

Generally speaking, television calls for physical action--action sufficiently marked as to be evident on an 18 by 24 inch screen. This means that most of radio's musicals could not be transferred effectively to television.¹⁶

Dr. Summers' predictions were correct. Television stations experimented with some programs of recorded music often with pantomime by live entertainers "mouthing" the words in 1948. But quickly the largest single category of local television program was the theatrical film--particularly action westerns. Play-by-play sports events were also widely used, particularly wrestling and roller derby. (There are those who might quarrel with the word "sports" here.)

On the television network vaudeville variety programs were widely used during the evening hours--Milton Berle, Ed Sullivan, and Ed Wynn. But the season of 1949-1950 general, action-adventure, and crime-detective dramas were also widely scheduled on the television networks. News and commentary,

¹⁶Harrison B. Summers, "Programming for Television," <u>Quarterly Journal of Speech</u>, XXXI, 1 (February, 1945), 45 and 46.

forums, talks, and audience participation programs were also broadcast.

In 1944 Dr. Summers also correctly predicted that more than ten years later live music programs, and psychological and suspense drama would bulk large among the last surviving evening network radio programs.

Audience

In 1943 and 1944 no new radio receivers had been built in the U.S. but after the War manufacturers shifted swiftly to consumer goods. In 1945 only 500,000 radio sets were built but this increased to 14,000,000 in 1946 and 17,000,000 in 1947. The construction of auto radio sets increased just as rapidly.

At the end of World War II there were about 34,000,000 radio homes and 6,000,000 additional automobile radios. By 1950 there were nearly 45,000,000 (or more than 90 per cent of all U.S. homes) American homes equipped with radios. There were also more than 20,000,000 car radios by 1950.

The growth of FM radio, however, was not as rapid. Because the band had been changed at the end of the War all earlier FM receivers, and there were not many, were obsolete. Most new sets sold were AM only. By 1950 there were probably only about 6,000,000 FM equipped homes.

As the number of TV stations grew slowly, the number of homes with TV sets also advanced. In the first one or two years a large number of sets were found in restaurants and bars.

But soon home owners in the areas with the first stations began buying sets. In 1946 there were only 10,000 TV sets built but two years later more than 1,000,000 were sold. By January, 1949,there were about 1,000,000 TV homes in the nation; one year later there were 4,000,000 TV homes. By the end of 1950 about 10,000,000 U.S. homes had TV sets--or about 20 per cent saturation.¹⁷

The growth of TV began to take its toll on the nighttime radio audience by 1950. According to the A. C. Nielsen rating organization, the average rating of commercial network radio programs was 12.6 (4,900,000 homes) in 1949. In 1950 this average rating was only 10.8; about 500,000 fewer homes. This was not conclusive evidence, yet. Television still had its skeptics but a trend away from nighttime radio seemed to be indicated.

Comedy programs starring Bob Hope, Edgar Bergen, Jim and Marian Jordon (<u>Fibber McGee and Molly</u>), Jack Benny, Red Skelton, and Freeman Gosden and Charles Correll (<u>Amos 'n'</u> <u>Andy</u>) continued to command the highest program ratings throughout this period.

The three other most popular programs with listeners were Lux Radio Theater, Screen Guild Players (with Truman

¹⁷Broadcasting Yearbook, 1963, 17; and Head, 195.

Bradley), and <u>Mr. District Attorney</u>. After the War the average rating of all news and commentary programs declined. However, Walter Winchell, Lowell Thomas, and H. V. Kaltenborn consistently outrated other newscasters in popularity. These programs had been highly rated in the preceding period, and most of them before the War as well.

Three new programs which received relatively high ratings were <u>Arthur Godfrey's Talent Scouts</u>, <u>My Friend Irma</u> (Marie Wilson), and <u>Stop the Music</u>. The latter program was only extremely popular in its first season, 1948-1949.

But by 1950 the ratings of all programs, including the most popular comedians who had been established for ten or 20 years, began to slip. During the decade or more from the middle nineteen thirties through 1948 Bob Hope, Jack Benny, Red Skelton, Fred Allen, <u>Fibber McGee and Molly</u>, Edgar Bergen, <u>Aldrich Family</u>, <u>Lux Radio Theater</u>, <u>One Man's Family</u>, Eddie Cantor, George Burns and Gracie Allen, Walter Winchell, Frank Morgan and Fanny Brice, <u>Mr. District Attorney</u>, <u>Amos 'n' Andy</u>, and a few other programs had consistently been heard in 25 to 30 per cent of all U.S. homes every week (at least during the winter months). But as the decade of the nineteen forties ended this era was gone. In the season of 1950-1951 A. C. Nielsen reported the following January program ratings: <u>Bob</u> <u>Hope</u> 12.7, <u>Edgar Bergen</u> 15.9, <u>Fibber McGee 13.7</u>, <u>Red Skelton</u> 14.3, <u>Aldrich Family</u> 11.9, <u>Amos 'n' Andy</u> 16.9, and <u>Mr</u>. District Attorney 13.0.¹⁸

At the same time more than 50 per cent (and sometimes 70 per cent) of all TV sets were tuned to watch the <u>Milton</u> Berle Show every Tuesday night.

By 1950 the broadcasting industry was on the brink of a change the likes of which it had not seen since radio zoomed to popularity in the late nineteen twenties.

The change had been clearly predicted by some broadcasters earlier. In 1948 James D. Shouse of WLW had predicted that television's

repercussions within three or four or five years will have more profound effect upon the social, economic, and educational life of the United States than the automobile did within the first twenty years.

sound broadcasting, before very long, will undergo severe economic dislocations that may cause it to deteriorate in quality of service at the very time when only improvement of service can save it.¹⁹

II. The Station, 1946-1950

For WLW the most important single event during this period, aside from the changes in the broadcasting industry in general, was the sale of the station to the Aviation Corporation.

¹⁸See Summers, <u>A Thirty-Year History</u> . . ., 165-170.

19"TV Will Replace Radio, Crosley Head Predicts," <u>Dayton</u> Journal, November 22, 1948, 7.

Crosley Corporation sold

In the spring of 1945 it was rumored that an exchange of stock between the Aviation Corporation and the Crosley Corporation was imminent.²⁰ As was noted in Chapter II, the Aviation Corporation had been incorporated in March, 1929. However, the company came to prominence in 1937 under Victor Emanuel.

In 1945 Avco held 59.3 per cent of the stock of the New York Ship Building Company, 29.6 per cent of Consolidated Vultee Aircraft, 24.1 per cent of American Airlines, 9.2 per cent of Pan American Airways and portions of various other companies.²¹

Under the proposed purchase, officially announced June, 1945, all of the Crosley Corporation stock was to be purchased by Avco for about \$22,000,000. About 64 per cent of this was owned by Powel Crosley Jr. and other members of his family. Mr. Crosley kept the rights to the car which he was planning to manufacture; this was less than 3 per cent of the total Crosley Corporation assets.

²⁰The Aviation Corporation was most frequently referred to simply as Avco. In 1947 the name was officially changed to the Avco Manufacturing Corporation. Herein the Aviation Corporation and its successor are referred to simply as Avco.

²Sale is Discussed of Crosley Corporation," <u>New York</u> Times, June 14, 1945, 26:4.

In addition to WLW and the international broadcasting stations the Crosley Corporation had grown much larger during the War manufacturing radar and other electrical and precision equipment. Mr. Crosley said that he was divesting himself from the Crosley Corporation and WLW for personal reasons, "one of which is my desire to concentrate on the manufacturing of the Crosley automobile."²² Mr. Crosley was now nearing 60 years of age and it also was known that he felt his holdings should be in stronger hands in the event of his death.

WIW transferred to Avco

On June 22, 1945, the Crosley Corporation filed with the FCC to have its broadcast licenses transferred to the Aviation Corporation.²³ A hearing was held and less than two months later, in early August, the FCC by a vote of four to three approved the transfer.²⁴ However, that hearing and the discussion which came afterwards still rate as one of the biggest FCC controversies to date.

Originally the hearing had been set for August 8th but it was moved up to July 19th because Avco was anxious to

²³"Crosley Files Application," <u>New York Times</u>, June 23, 1945, 22:5; and "Crosley Keeps His Auto," <u>Newsweek</u>, XXVI (July 2, 1945), 60.

24 "FCC Approves Crosley by 4-3 Vote," <u>Broadcasting</u>, August 6, 1945, 15; and "New Owners Take Crosley Concern," <u>New York Times</u>, August 8, 1945, 30:7.

²²"Crosley Is Sold to Aviation Corp.," <u>New York Times</u>, June 20, 1945, 29:8.

close the deal. The FCC also agreed to set the original hearing <u>en banc</u> without first referring it to a hearing examiner. The final FCC decision was made "only a few hours after final oral hearings."²⁵ Commissioners Porter, Jett, Denny, and Wills voted to approve the transfer; it was opposed by Commissioners Walker, Wakefield and Durr. But the commission was unanimous in its decision "that the case raises problems that require legislative clarification."²⁶

Here again we meet attorney Duke M. Patrick former FRC counsel and WLW lawyer through the many years of legal battles over the station's "super power." In this matter Mr. Patrick was assisted by Karl A. Smith. The FCC attorneys were Rosel H. Hyde, a former colleague of Mr. Patrick at the FRC and later an FCC commissioner himself, and Leonard H. Marks, a well-known communications attorney.

<u>Transfers before the Avco case</u>. Problems relating to the transfer of broadcast licenses were not new to the FCC. In what <u>Variety</u> called a "milestone decision," the Commission had transferred KNX in Los Angeles to the Columbia Broadcasting System in 1936. CBS paid \$1,250,000 for these station facilities although the physical property originally cost only \$177,982.15 and its depreciated value was only \$63,763.30.

²⁵"Crosley Corp. Deal is Approved by FCC," <u>New York</u> <u>Times</u>, August 3, 1945, 21:5. ²⁶<u>Ibid</u>. The FCC decision affirmed the reasonableness of such a price and "justified its conclusion by pointing out that, on the basis of the persistent and probably future earning of KNX, a return of approximately 16 per cent of 17 per cent would be received on the consideration paid."²⁷

Four months later, CBS tried to purchase WOAL, also a 50,000 watt clear channel station, for \$825,000. The San Antonio, Texas, station had considerably greater physical assets than KNX. But this time a furor was raised. The case never came to the FCC because CBS decided not to purchase the station after "a scathing report . . . denouncing the transaction and recommending denial" from the hearing examiner.²⁸

But in numerous other cases that followed, while the FCC did not openly acknowledge the fact, it was obvious that at least a part of the purchase price for any station was consideration for the license to broadcast.

As radio profits mounted the prices paid for stations continued to rise. On July 24, 1944, the FCC asked Congress for "direction as to policy in approving station transfers at 'tremendously high' prices."²⁹ Congress did not clarify

²⁷Edgar A. Grunwald (ed.), <u>Variety Radio Directory</u> (1939-1940) (New York: Variety, Inc., 1939), 935.

28_{Ibid}.

²⁹William C. Ackerman, "U.S. Radio: Record of a Decade," <u>Public Opinion Quarterly</u>, XII, 3 (Fall, 1948), 447.

the existing law nor did it enact any new legislation on the matter.

The Avco case

During the WIW-Avco hearing and in many articles and books afterwards the positions for and against the transfer of WIW to the Aviation Corporation were argued.

<u>A big manufacturing corporation</u>. Commissioners Clifford Durr and Paul Walker opposed the transfer because Avco was a large holding company with other business interests. In their dissent from the majority decision they noted:

This is a type of corporate structure which has long been a matter of concern to the people of this country and to Congress itself because of its effec= tiveness as a device by which a small group of individuals, through the use of other people's money, are enabled to dominate large segments of our national economy without any corresponding responsibility to the public which is so vitally affected by their operations, or even to their stockholders whose proxies they use to solidify their positions of power. To this concentration of economic power there is added the tremendous power to influence public opinion which goes with the operation of major broadcasting facilities, domestic and international, the result is the creation of a repository of power able to challenge the sovereignty of government itself. Efforts on the part of corporate holding companies to control newspapers have traditionally met with widespread public concern and disapproval. Certainly there is full justification for an equal, if not greater, public concern and disapproval over the acquisition of broadcasting facilities by similar business aggregations. We do not believe that the "larger and more effective use of radio in the public interest" will be encouraged by giving such transfers the stamp of official approval.³⁰

³⁰U.S., Federal Communications Commission, <u>Federal</u> <u>Communications Commission Reports</u>, II (Washington, D.C.: <u>Government Printing Office</u>, 1945), 3. Even Commissioner Paul Porter, who voted for the transfer, had earlier stated that "Wall Street spectators" should stay out of broadcasting.³¹ To some, Avco was included within this class.

There was a further objection to Avco because it was a stock company and it was argued that the control of WLW and the other broadcasting properties could be transferred to other owners by the purchase or sale of stock. The majority, however, refused to accept this view, "holding that it ignores the statutory provisions prohibiting transfer of control without Commission consent."³²

The majority opinion also concluded that to deny the transfer on the basis of Avco's other interests "would create a chaotic situation in the broadcasting industry, since doubts would be cast upon the status of scores of present radio licensees who . . .have extensive non-broadcast interests.³³

There were listed during the proceedings 35 other extremely large companies that owned broadcasting properties and were also engaged in other businesses. Those included the Radio Corporation of America (NBC), Columbia Broadcasting

³³White, 171.

³¹Llewellyn White, <u>The American Radio</u> (Chicago: University of Chicago Press, 1947), 170.

³²Murray Edelman, <u>The Licensing of Radio Services in</u> the United States, 1927 to 1947 (Urbana, Illinois: University of Illinois Press, 1950), 64.

System, General Electric, Westinghouse, and many others.³⁴ Indeed, it is possible that the majority of all stations at the time were owned and operated by companies with other interests as large or larger than their broadcasting holdings; including publishers, insurance companies, department stores, automobile dealers, and many others.³⁵

The majority also stated that they thought the applicant (Avco) had demonstrated that they were aware of their responsibilities and had accepted their "commitment to become fully acquainted with the Communications Act and the applicable regulations . . . and to study the present program structure of station WLW."³⁶

<u>The purchase price</u>. The sale of the Crosley Corporation was for about \$22,000,000 of which about \$13,000,000 went to Powel Crosley Jr. and other members of the Crosley family. Of this about \$66,000 was allocated to the physical facilities employed in broadcasting.

Commissioners Durr and Walker wanted a more specific breakdown on the price of each broadcasting facility. It was their opinion that Crosley was profiting from the sale of WIW and the other stations. Further, they felt that "no licensee should be permitted to profit by the sale of

³⁴Pike and Fischer, <u>Radio Regulation</u>, III (1948), 6.
³⁵<u>Ibid</u>.
³⁶<u>Ibid</u>.

publicly owned frequencies, whether his intention to sell was acquired before or after he became licensee." They charged that the Crosley Corporation might be trafficking in licenses.

It was the majority view that they could find "no evidence of trafficking in licenses...."³⁷

Mr. Walker and Mr. Durr further stated that because the purchase price was so high the new owners would be under pressure to earn a return on their investment. To do that they might "wipe out even the limited amount of sustaining time now available and increase the amount of commercial material broadcast during commercial time to the serious detriment of the listeners' enjoyment," reasoned the dissenting commissioners.³⁸

The majority opinion stated that "the record showed that the price paid would not adversely affect Avco's responsibility or the station's program structure."³⁹

<u>Qualifications of Avco</u>. Two major questions about Avco's qualifications as a broadcaster were raised in the hearing. One was the possible alien ownership of Avco and

37U.S., Federal Communications Commission, Federal Communications Commission Reports, II, 3.

³⁸Radio Regulation, III, 33.

³⁹Charles A. Siepmann, <u>Radio's Second Chance</u> (Boston: Little, Brown and Company, 1946), 175. the other the knowledge of the company's management about broadcasting.

The law specified that no corporation in which 25 per cent of the stock was owned by aliens could hold a broadcasting license. Avco had no idea how many aliens held their stock nor the amount of stock they held. They did send out a post card questionnaire to all stockholders to determine the amount of alien ownership--which was revealed to be considerably less than 25 per cent. However, the results of this questionnaire were not known until after the transfer had been approved by the FCC.

Commissioners Durr and Walker were also very critical of the Avco management in their dissent. In part, they said:

Mr. Emanuel had "never considered the question" as to how much time the board of directors of Aviation Corporation would spend on broadcasting activities. He "had never even considered the question" as to whether there was an intention to increase the profits from broadcasting operations during the period of transition of the manufacturing facilities from war to peacetime production. He knew "admittedly, very little about broadcasting." He had "never even thought about" whether Aviation Corporation should try to maintain the profit level of WLW. He knew "nothing at all" about international broadcasting in which his company is acquiring a dominant position. The program structure of a sta-tion such as WLW was "a question that presently I know practically nothing about." He was "not in a position to know" whether the expenditure of \$800,000 a year on programming was adequate or inadequate. He had not read the Communications Act or attempted to inform himself in any way as to the nature of the public and legal responsibilities of a broadcasting licensee.

When asked what definite plans the transferee had for the betterment of the service, he stated

that "we have no definite plans," but expressed the thought that "the station would not be hurt by our association with it, and we hope that we could make it better." In answer to the question as to what, in his opinion constituted a good program balance, the best reply he could give was "my conception would be the kind of a job that would best serve every man, woman, and child in America."⁴⁰

The dissenters were equally critical of Irving B. Babcock, who had become the Aviation Corporation president less than a year earlier. Previously he had been a vice president of General Motors. Commissioners Durr and Walker called Mr. Babcock "equally general and uninformed."⁴¹ They further commented:

He, likewise, had not informed himself as to the legal responsibilities of a broadcasting licensee or of the program needs of the people living in WLW's service area. . . He did not know that WLW had exclusive use of the frequency 700 kilocycles and that no other station was permitted to operate on that frequency in the nighttime.⁴²

He thought sustaining programs should be carried at the time when people particularly interested could be reached, but expressed the view that the best time would be "late at night . . . around midnight." Later he qualified his position by stating that the distinction between commercial and sustaining programs might be artificial and a station could render satisfactory public service even if 100 per cent of its time was commercially sponsored.⁴³

The Crosley Corporation, of course, did not agree with Mr. Durr's and Mr. Walker's opinion. The policy of the

⁴⁰<u>Radio Regulation</u>, III, 35. ⁴¹<u>Ibid</u>. ⁴²<u>Ibid</u>. ⁴³<u>Ibid</u>., 36. station would continue to be determined by Mr. Shouse, Mr. Dunville, and the other staff members. There were no plans to change any of the staff.

<u>Broadcasting</u> magazine defended Victor Emanuel and Irving Babcock saying that both had pledged "themselves to the operation of Crosley's licensed properties in the way that best serves the public and under its existing proven management."⁴⁴

The majority opinion found that Avco was financially and technically qualified and did meet the citizenship requirement. The Commission, the majority said, had no authority to consider other matters.

<u>Absentee ownership</u>. There were complaints that assigning the license for WLW to Avco would be encouraging absentee ownership. Originally the board of directors for the Crosley Corporation, to be formed as a subsidiary of Avco, was to have nine members, only three of which would reside in Cincinnati. This was changed so that five of the nine would be local residents, thus meeting this objection, in part.⁴⁵ The Avco management also agreed that they would set up a separate corporation of just the broadcasting properties with a board of directors of all Cincinnati residents, if the FCC insisted. However, Duke Patrick pointed out that

⁴⁵Broadcasting, August 6, 1945, 15.

^{44 &}quot;Crosley to Avco Via FCC," <u>Broadcasting</u>, July 30, 1945, 46.

the executives of the NBC, ABC, and CBS owned and operated stations and lived far from most of the communities served by their outlets.

The haste of the FCC. When the sale of the Crosley Corporation was first arranged in the spring of 1945 the Aviation Corporation had not planned to purchase the broadcasting facilities. At least, they had no intentions to take control of the stations, "even though theyknew that Crosley was the owner of station WLW."⁴⁶ However, "for tax reasons" Mr. Crosley did not want to try to dispose of the stations separately. Further, he wanted to get to work immediately on his car. Therefore, Avco agreed to the "entire package."⁴⁷

The original contract for the sale was to expire July 16, 1945. The FCC transfer hearing, however, was set for August 8, 1945. At the request of the Crosley Corporation the hearing was advanced to July 19, 1945. The Aviation Corporation extended their agreement for one month, to August 16, 1945.

The FCC also agreed to by-pass the hearing examiner and hear the evidence in support of the transfer <u>en banc</u>.⁴⁸ The

⁴⁸"Crosley Hearing Advanced," <u>New York Times</u>, July 14, 1945, 15:6; "Offer for Crosley Extended," <u>New York Times</u>, July 15, 1945, III, 4:3; and "FCC Crosley Hearing Set for July 23," <u>Broadcasting</u>, July 16, 1945, 4.

⁴⁶Siepmann, 168.

⁴⁷ Ibid.

Crosley Corporation argued that a delay in the hearing would place the company in an extremely disadvantaged competitive position.

After the extensive hearing there was "quick approval" by the FCC "acting only a few hours after final oral hearings."⁴⁹ The decision came August 2, 1945, less than seven weeks after the sale was announced.

Some critics of the FCC have argued that the commission should not have allowed itself to be rushed and that it had other more "important and urgent business on its hands (including the whole question of new regulations for FM broadcasting)."⁵⁰

According to Charles Siepmann:

An immediate issue was forced only by Mr. Crosley's insistence on selling all his properties at once, thereby limiting the field of possible purchasers such as could lay their hands on more than 20 million dollars. Has a private citizen the right thus to limit access to a public domain?

⁴⁹<u>New York Times</u>, August 3, 1945, 21:5.

⁵⁰Siepmann, 169; this is the view of Charles Siepmann who about this time was working with the FCC writing what would later be called <u>The Blue Book (Public Service Responsibilities of Broadcasting Licensees</u>). In his book <u>Radio's</u> <u>Second Chance</u>, Mr. Siepmann devotes a whole chapter to the Avco Case. In this chapter, entitled "Powel Crosley Jr. Prepares to Die," Mr. Siepmann feels that the transfer should not have been granted to Avco. It is his opinion that the majority of the FCC was "timorous" and acted on "precedents of default." Mr. Siepmann says that Mr. Durr and Mr. Walker expressed his feelings when they said "An administrative agency can defeat Congressional intent by avoiding its statutory responsibility as well as by exceeding its statutory authority." The decision filled Mr. Siepmann with "uneasy apprehension." Indeed, the whole transaction appears to have involved unseemly haste, a much too eager deference to the convenience of private interests, a less than responsible concern for public and, indeed, national interests.⁵¹

However, it seems unlikely that a delayed or longer hearing would have brought out any new evidence or altered the basic positions taken by the majority and the minority commissioners.

Programming statements by Avco. On programming the Walker-Durr dissent opinion made two points. One, mentioned above, stated that the present program schedule left very little time during desirable listening hours for broadcasting sustaining public service programs. In this regard, they felt that the purchase price, which for WLW alone was never specified, might be too high and thus force Avco to increase the amount of commercial material broadcast.

In a more general statement, Commissioners Durr and Walker, made this comment:

Programming is the essence of broadcasting and yet not a single witness for the transferee demonstrated more than the vaguest idea about the kind of program service which would be rendered, the availability of program talentand sources, the needs of the people in WLW's service area, or even about the type of program service being rendered under the previous management.⁵²

51 Ibid.

⁵²Radio Regulation, III, 34.

The Avco Corporation officials argued that the present WLW employees had this knowledge and that they would be retained.⁵³

<u>Commissioner Wakefield's dissent</u>. Commissioner Ray C. Wakefield voted against the transfer as did Commissioners Durr and Walker. However, Mr. Wakefield's objection was somewhat different. It was his opinion that Powel Crosley Jr. should be required to keep the station until another more suitable buyer could be found. He stated:

The facts in this case are undisputed that the operation of the stations involved under the control of Powel Crosley Jr. and family has been in the public interest.

. . . the record indicates nothing imminent which requires the Powel Crosley family to dispose of their present radio holdings. Ample time is apparently available for it to find a transferee who is a worthy successor, who has an interest in broadcasting as such and who does not consider the purchase of radio properties as "a package of equities."⁵⁴

<u>Powel Crosley Jr. and broadcasting</u>. At first the agreement between Powel Crosley and Avco contained a clause restraining Mr. Crosley from engaging in the broadcasting business for a period of five years after the sale. This clause was removed because of some objection. It was not an issue in the hearing. But had it not been removed it

⁵³Jerome Sill, <u>The Radio Station</u> (New York: George M. Stewart, Publisher, Inc., 1946), 100-101.

⁵⁴<u>Radio Regulation</u>, III, 40-43.

most likely would have been a point of contention against the transfer. 55

More important issues

The above were the specific issues in the so-called Avco case. However, there were two larger issues that must be understood to put the case in perspective. The real concerns of the FCC were (1) whether or not buyers of established stations were paying a consideration for the right to use a publicly owned radio frequency and (2) whether or not a licensee had the right to pick his successor. The even more general issue of FCC power to control broadcasting overshadowed both of these concerns.

<u>Consideration for licenses</u>. Radio broadcasting licenses are issued by the government. They give the broadcaster permission to use so-called public property. The question, therefore, was whether or not a licensee could sell his license for a profit when in the view of some persons the property in fact belonged to the general public. As the profits of radio stations increased, the sales prices for stations also grew. It became obvious after the sale of KNX, cited above, that in many cases the purchase price of stations was far and above the cost of facilities. The problem was not new with the Avco case. Indeed, as early as

^{55&}quot;Crosley-Avco Transfer Hearing Begins," <u>Broadcast</u>-<u>ing</u>, July 23, 1945, 16.

1932 the Federal Radio Commission had agreed unanimously that in the case of a station sale the commission should receive a sworn and itemized statement citing the cost of each item to be transferred.

In 1945 all seven members of the FCC agreed that there should be no consideration allowed for the license itself when a licensee sold his station. However, in the Avco case the majority took the position "that it was required to follow its own precedent and refuse to adjudge whether there was a consideration for the frequencies in the absence of <u>prima-facie</u> evidence that such a consideration had been included in the price."⁵⁶

It was the position of Commissioners Durr and Walker, on the other hand, that the public interest would be served in the Avco case by denying the transfer without waiting for a new transfer rule to be passed by Congress. Without segregation of the price, they argued, it was impossible to state whether or not consideration for the license was actually involved. They rejected the majority's position that the FCC had to follow its own precedent. Mr. Walker and Mr. Durr stated:

No licensee or prospective licensee has any vested interest in the Commission's past mistakes or omissions, and the Commission's statutory responsibility is in no way diminished by its

^{56&}lt;sub>Edelman</sub>, 98-99.

failure, or the failure of its predecessors in the past, to meet that responsibility.57

Licensee's right to pick a successor. When a man chooses to sell his car he may do so to whomever he pleases. Many persons, including the members of the FCC in 1945, did not believe that the same privilege should be extended to owners of broadcasting stations.

When an applicant seeks a license for a new facility from the FCC he must file lengthy statements as to his programming proposals, the need for his station, and the like. However, the FCC did not exercise such strict control over station transfers. In the Avco case the FCC had unanimously agreed that this procedure needed to be changed. In 1945 more than one-half of all broadcasting licensees had been selected by some transferor rather than by the FCC.⁵⁸

Later FCC Chairman Charles R. Denny stated that the man retiring from the broadcasting business had, for all practical purposes, the chance to choose his successor. The only case where this was not possible was in the event that the FCC found the transferee ungualified.

According to Mr. Denny:

The difficulty with this is that a person who on retiring from radio is selecting a purchaser, is naturally influenced by the size of a prospective purchaser's pocketbook, and not by the type

57 Ibid. 58 Ibid.

of service which the purchaser intends to offer the public. Thus, once he finds the highest bidder, he sells to that person even though there may be many other better qualified persons willing and anxious to take over the operation of the station on the same terms and conditions. We thus had the anomalous situation that entirely different procedures were followed in transfer cases than is customary in the handling of applications for new stations, although the standards prescribed by the act were substantially identical.⁵⁹

For example, an individual or organization that had been refused a new facility by the FCC in a competitive hearing where the other party was favored might later get that same facility by buying it. This would be the case in the owernship of WIWI, Indianapolis, Indiana, in 1962 (see Chapter II).

Most broadcasters, however, felt that they had the right to dispose of their facilities as and whenever they saw fit. In discussing the proposed Crosley to Avco transfer <u>Broadcasting</u> magazine editorialized: ". . . adverse action would mean that the FCC in effect would say to . . . all other licensees that they cannot dispose of their

⁵⁹U.S., Congress, House of Representatives, Committee of Interstate and Foreign Commerce, <u>Regulation of Broadcasting: Half a Century of Government Regulation of Broadcasting</u> and the Need for Further Legislative Action, 85th Cong., 2nd Sess., 1958. The same information can be found in Robert Sears McMahon, "Federal Regulation of the Radio and Television Broadcast Industry in the United States 1927-1959 with Special Reference to the Establishment and Operation of Workable Administrative Standards" (unpublished Ph.D. dissertation, Ohio State University, Columbus, 1959).

properties except in a manner the FCC shall prescribe, even though all requirements specified by Congress are met." 60

<u>Philosophy of FCC regulation</u>. Even beyond the specific case of the Avco purchase or the general issues of license transferrals, the whole philosophy of government regulation was involved in this case.

The period from about 1939 to 1946 or so can be described as one of increasingly strict governmental regulation of broadcasting. A number of FCC commissioners during this period, including Commissioners Walker, Durr, Fly, and Porter, had experience on various "New Deal" agencies created while Franklin D. Roosevelt was President.

During this period the FCC had passed the Chain Broadcasting Regulations, required NBC to dispose of one of its two networks and forced 33 station owners who operated two stations in the same market to sell one of their stations. In 1943 the FCC had found new power in a decision of the Supreme Court of the United States which stated that the commission had the general right to "determine the composition of the traffic" in regard to things which might be broadcast. About 1941 the FCC had even proposed to forbid all owners of newspapers from also owning radio stations. Later, the FCC withdrew this recommendation. Only a few

> 60 Broadcasting, July 30, 1945, 46.

months after the Avco case the FCC published its statment on The Public Service Responsibilities of Broadcast Licensees.⁶¹

Broadcasting interests opposed many of the FCC's policies during this period. Robert S. McMahon states that broadcasters often referred to this as the period of "'Chain Broadcast Rulings' and the 'Blue Book' philosophy of the FCC.⁶²

This general atmosphere must be understood to place the Avco case in proper perspective.

The Avco Procedure

Whether they had voted for or against the transfer of WLW and the other stations from the Crosley Corporation to Avco, the commissioners unanimously agreed that there was a "basic infirmity" in the Communications Act.⁶³

In September, 1945, the FCC issued a set of proposed rules and regulations governing the transfer of stations. A public hearing on the proposals were held in April, 1946.

⁶¹See Lawrence W. Lichty, "The Impact of FRC and FCC Commissioners' Backgrounds on the Regulation of Broadcasting," Journal of Broadcasting, VI, 1 (Winter, 1961-62), 23; specific cases are cited in Harrison B. Summers, <u>et al.</u>, <u>Federal Laws, Regulations and Decisions Affecting the Pro-</u> <u>gramming and Operating Policies of American Broadcasting</u> <u>Stations</u> (Columbus, Ohio: Department of Speech, Ohio State University, 1962), V-C-11 - V-C-21.

⁶²U.S., Congress, House of Representatives, Committee on Interstate and Foreign Commerce, <u>Regulation of Broadcast</u>-<u>ing: . .</u>, 96.

At that time Chairman Denny of the FCC said that the commission wanted control of the sale prices of stations as well. In July, 1946, the Avco procedure, as it would be called, was adopted by the FCC. It was somewhat less specific than the FCC wanted but broadcasters had strenuously opposed its adoption. The Avco rule provided four specific procedures to be followed for the transfer of any station or a majority interest in a station.

<u>Published terms</u>. The specific terms of the sale had to be published by the prospective seller and these same terms offered to any other buyer.

Sixty day waiting period. After the terms of the proposed sale were published the FCC would take no action for 60 days. During this period other prospective buyers were to have time to make similar offers.

<u>Merits of the transfer</u>. If additional offers were not forthcoming then the FCC could, with or without a hearing, consider the transfer to the original buyer on its merits.

<u>FCC choice</u>. However, if additional bids for the station were made, the FCC was to study the applicants and choose the buyer which, in the commission's opinion, would best serve the "public interest." As in the case of applications for new facilities or changes in existing facilities this would require a competitive hearing.⁶⁴

⁶⁴Summers, Federal Laws . . ., V-C-19.

However, the above procedure did not apply in some cases of transfer. Those exceptions were if (1) the corporation was just being reorganized without substantial change, (2) if the change was the result of a gift or testamentary, or (3) if the new owner or owners did not acquire control of the station. In any case of doubt that the FCC had the right to decide whether or not the Avco procedure applied.

<u>Avco procedure repealed</u>. On June 9, 1949, the FCC issued an order, after hearings, repealing the Avco procedure. They did so "with the frank concession that it had failed in this purpose" and often inflicted "severe economic and other hardships" on buyers and sellers.⁶⁵

At that time it was estimated that only 30 or 40 of "hundreds of transfer cases"⁶⁶ had drawn competitive bids. In only a few cases had a competing bid won FCC approval over the original bidder.⁶⁷

<u>McFarland amendment</u>. The McFarland bill amendments to the Communication Act passed in 1952 further prohibited the FCC from using the Avco procedure. It specified that the FCC should consider only the qualifications of the prospective buyer.

⁶⁵ "Avco Repeal," <u>Broadcasting</u>, June 13, 1949, 23.
⁶⁶<u>Ibid</u>.
⁶⁷<u>Ibid</u>.

Referring to the transfer of licenses, subsection (b) of section 310, as amended, thereafter read:

Any such application shall be disposed of as if the proposed transferee or assignee were making application under section 308 for the permit or license in question; but in acting thereon the Commission may not consider whether the public interest, convenience, and necessity might be served by the transfer, assignment, or disposal of the permit or license to a person other than the proposed transferee or assignee.⁶⁰ (Emphasis mine.)

Crosley Broadcasting Corporation formed

On July 19, 1946, the Federal Communications Commission approved the transfer of WIW (and the other broadcasting properties) from the Crosley Corporation to the Crosley Broadcasting Corporation. Thus, the Crosley Broadcasting Corporation was formed as a separate organization concerned only with broadcasting. The manufacturing facilities of the old Crosley Corporation were incorporated into other parts of Avco. From August, 1945, Irving B. Babcock had been president of the corporation that owned and operated WIW. James D. Shouse was vice president in charge of broadcasting.

Under the new Crosley Broadcasting Corporation Mr. Shouse was president and Mr. Babcock was named chairman of the board. Other officers were Robert Dunville, vice president and general manager; Elmer J. Boos, vice president and

⁶⁸U.S., Federal Communications Commission, <u>Communica-</u> <u>tion Act of 1934, as Amended</u> (Washington, D.C.: Government Printing Office, 1956), 43.

treasurer; R. J. Rockwell, vice president in charge of engineering; Harry M. Smith, vice president in charge of sales; and R. S. Pruitt, secretary. The corporation's directors were Messrs. Babcock, Shouse, Dunville, Victor Emanuel, R. C. Cosgrove, Walter Morgenson, and Powel Crosley Jr. There have been changes in personnel from time to time but this basic organizational structure has not been changed to this writing.

According to James D. Shouse there were no policy or programming changes affecting WIW under the new Avco ownership. A fear of such changes was one of the objections raised by those who opposed the transfer of WLW to Avco from the Crosley Corporation.⁶⁹

<u>Clear channel and higher</u> power hearings

The controversy over clear channels and many of the issues brought up in the FCC hearing of 1936, the WLW 500 kilowatt renewal hearing of 1938, the proposed FCC hearing of 1942, and the House of Representatives hearing of 1942 flared anew after the War.⁷⁰

⁶⁹Shouse New Crosley Broadcasting Corp. Head," <u>Broadcasting</u>, July 22, 1946, 98; and personal interview with James D. Shouse, Cincinnati, Ohio, July 10, 1963.

 $^{7^{\}rm O}{\rm See}$ Chapters V and VI for information on these previous proceedings.

The basic issues remained unchanged. Clear Channel Broadcasting Service and many rural listeners (especially farmers supported by The Grange and the American Farm Bureau) argued that clear channels were needed to serve rural listeners. Some clear channel station owners continued to insist that more power, from 500 to 1,000 kilowatts, was needed for these stations.

Local and regional station operators argued that they would be forced out of business by the larger stations. These smaller station licensees insisted they, in fact, were the ones who needed the additional power. Their solution was to break up the existing clear channels and provide more frequencies for new stations in areas that were not receiving adequate service.

FCC hearing. In February, 1945, the FCC began a public hearing to again consider the general problems of frequency and power allocations to radio broadcasting stations.

Evidence was received on such questions as (1) whether the number of clear channels should be increased or decreased; (2) what minimum and maximum power should be authorized for clear channel stations; (3) whether and to what extent power above 50 kw for such stations would affect the economic ability of other stations to operate in the public interest; (4) whether the present geographical distribution of clear channel stations and the areas they serve represent an optimum distribution of radio service throughout the country; (5) whether it is economically feasible to relocate clear channel stations so as to serve those areas which do not presently receive service; (6) what new rules, if any, should be promulgated to govern the power or

hours of operation of Class II stations operating on clear channels; (7) what changes should be made with respect to geographical location, frequency, authorized power or hours of operation of any presently licensed clear channel station; (8) whether the clear stations render a program service particularly suited to rural needs; and (9) the extent to which service areas of clear channel stations overlap.71

It was a long and involved hearing. On the clear channel issue alone, proposals ran the gamut from limiting them to only one station operating with high power in the range from 500 to 1,000 kilowatts to the complete abandonment of the clear channels. The proponents of the latter suggestion wanted all clear channels reallocated as local channels to be assigned to over 150 stations operating with a maximum of 250 watts. There were many other suggestions in between these two extremes.

The other testimony heard similarly ran a large gamut from the complete recapitulation of the WLW 500 kilowatt operation to a study of daytime listening to women's serial drama in Iowa conducted by Leda P. Summers.

In June, 1946, the Federal Communications Commission announced the adoption of a policy of dismissing applications for new stations or changes in existing stations which were not permissible under present rules. It would not rule in WLW's standing application for 750 kilowatts.

⁷¹Walter B. Emery, <u>Broadcasting and Government</u>: <u>Responsibilities and Regulations</u> (East Lansing, Michigan: Michigan State University Press, 1961), 91-92.

In October, 1946, the Clear Channel Broadcasting Service (CCBS) of which WLW was a member, proposed the realignment of clear channels. The CCBS plan suggested that the FCC create 20 stations operating with a power of 750 kilowatts. These stations would each operate on an exclusive channel and would be distributed in five areas of the United States. Five stations were to be affiliated with each of the four national networks. The FCC proceeding was now two and one-half years old.⁷²

However, unanimity could not even be reached among the members of CCBS and in January, 1948, Westinghouse, owner of several clear channel stations, broke with the organization. According to the Westinghouse officials the creation of 20 "super power" stations "will not adequately or economically solve the issues.⁷³

In the meantime the FCC took a different tack. In May, 1947, a separate proceeding (FCC Docket 8333) was initiated by the FCC "to determine whether and the extent to which limitations should be imposed on daytime skywave radiation toward class I-A and I-B stations operating on clear chan= nels."⁷⁴ However, about six months later, in December, 1947,

72"CCBS offers 750 kw Station Plan," <u>Broadcasting</u>, October 27, 1947, 15.

⁷³"The Highlights and Sidelights of Radio-TV's Past 25 Years," <u>Broadcasting</u>, October 15, 1956, 168.

74_{Emery}, 91.

these two proceedings were consolidated. The FCC heard oral arguments on both matters again on January 19, 20, and 21, 1948.

<u>Senate hearing</u>. Before the FCC reached any decision Congress intervened. There was little doubt that an overwhelming majority of the stations in the U.S. opposed increased power for clear channel stations. One of the most active opposition groups was the Regional Broadcasters Committee (RBC). The National Association of Broadcasters (NAB) was split in its membership and remained relatively silent on the issue.

Senator Edwin C. Johnson, Democrat of Colorado, introduced "a bill to limit radio broadcast stations to 50,000 watts and to provide for duplication of clear channels." A hearing on the bill was held by the Senate Committee on Interstate and Foreign Commerce.

At that hearing 1,597 pages of testimony, letters, resolutions, and the like were compiled. Most of the same ground covered by the hearings noted above was covered again. The entire history of WLW's operation at 500 kilowatts was again reviewed in detail by James D. Shouse testifying before the committee. A number of witnesses testified in support of the WIW experimental operation. For example, Nelson McIninch, agriculture director of clear channel station KFI in Los Angeles, stated that "WIW was in

the position and was doing one of the grandest services with that high power that was ever done to the rural areas of the United States of America. It is a tragedy to rural reception that that power was not continued to WIM."⁷⁵

A number of farm groups throughout the country drew up petitions and resolutions which asked the committee to retain the clear channel stations and increase their power. Some stations, for example, KFI, Los Angeles, paid the expenses for representatives of farm groups that wished to travel to Washington, D.C. to present their pleas orally to the committee.⁷⁶

The largest support for the bill came from other stations lead by the Regional Broadcasters Committee. As before, this opposition was based primarily upon a fear of economic injury. Nearly every station in Ohio wrote or telegraphed the committee announcing its opposition to the bill and stating that WLW had interfered with stations obtaining national business during the period it operated with 500 kilowatts.⁷⁷

76Letter from Kenneth B. Lichty, Palm Desert, California, January 14, 1963.

77See the file of letters in U.S., Congress, Senate, Committee on Interstate and Foreign Commerce, <u>Hearing on</u> S. 2231. . . .

⁷⁵U.S., Congress, Senate, Committee on Interstate and Foreign Commerce, <u>Hearing on S. 2231</u>, <u>Limit Power of Radio</u> <u>Stations</u>, 80th Cong., 2nd Sess., 1948, 251.

While the Senate Committee on Interstate and Foreign Commerce was considering Senator Johnson's bill it ordered, by unanimous vote, that the FCC "hold in abeyance" its decision on clear channels and higher power. Thus, if the FCC had planned to make a decision, and that seems unlikely in light of later developments, it was now postponed.

According to Elmer Smead the main result of the Senate hearing was to inform the Senators. He reports:

One result of the hearings was to make the Senators aware of the difficulty and complexity of the problem which the administrators were facing. The Committee also saw that it could not solve the problem to the satisfaction of everybody any more than the FCC could; according to the Committee's report. "there is much to be said for both views."78

The bill was dropped. The committee then decided that the FCC should maintain the <u>status quo</u> until the North American Regional Broadcasting Agreement treaty on frequencies was signed. That treaty was in negotiation at the time. But it would not be ratified by the U.S. Senate for about a decade. By the end of 1950 no decision had been made by the Congress or by the FCC on the questions of clear channels or higher power.

One cannot read the transcript of this Senate hearing without thinking that there must have been a less costly and less time consuming method of educating the members of the

⁷⁸Elmer E. Smead, <u>Freedom of Speech by Radio and</u> <u>Television</u> (Washington, D.C.: Public Affairs Press, 1959), 152.

Senate Committee on Interstate and Foreign Commerce. The information reviewed by the committee was available from the earlier House of Representatives and FCC hearings and other sources. Indeed, when objections were raised by other broadcasters in 1922 to Powel Crosley's use of fifty watts as compared with their twenty watts it might have been concluded that there was much to be said for both views.

WLW continues to appeal for higher power

In October, 1949, James D. Shouse again appealed for higher power for AM stations as a method of combating growing television competition. According to Mr. Shouse some broadcasting outlets "will have to be made stronger in order to prevent complete deterioration of service to the public, because of economic pressures and an already noticeable lowering in standards of acceptable program material and products advertised on the air." Mr. Shouse concluded that unless some stations got higher power "to improve service to the public, and to provide advertisers a continuing means of reaching people at low cost per family unit the whole economic base upon which broadcasting rests today can collapse."79

⁷⁹"Higher AM Power, Shouse Urges at Boston," Broadcasting, October 10, 1949, 30.

WINS purchased by Crosley Broadcasting Corporation

In January, 1945, Powel Crosley Jr. arranged to buy WINS, New York, New York, from the W. R. Hearst organization. WINS at the time was operating with ten kilowatts but had a construction permit for 50 kilowatts. This power increase was held up during the War because the WINS 50,000 watt transmitter was taken over by the Office of War Information for use in propaganda broadcasting.

The transfer of WINS from W. R. Hearst, Inc. was delayed while the Avco case was in progress and for sometime thereafter because of an original denial by the FCC (see Chapter II).

In July, 1946, the transfer was finally approved. During the period described here some programs originated at WLW, specifically <u>Top o' the Morning</u>, <u>Moon River</u>, <u>Morning</u> <u>Matinee</u>, and other special programs were carried on WINS.⁸⁰ Less frequently programs originated at WINS were carried on WLW. Direct newscasts and news features were also broadcast by Gilbert Kingsbury, head of the WLW Washington news bureau, to both WLW and WINS from Washington, D.C.

⁸⁰"One Thing and Another," <u>New York Times</u>, October 13, 1946, II, 9:3.

Frequency modulation stations

On March 12, 1940, the Crosley Corporation had been granted authorization to construct a frequency modulation (FM) station in Cincinnati. That station was to operate on 43.2 megacycles (the old FM band) with one kilowatt of power from an antenna atop the Carew Tower.⁸¹ The first Crosley television facilities were also constructed there (see Chapter II). Completion of the station was halted by World War II.

On November 15, 1946, WIWA, a frequency modulation station operated by the Crosley Broadcasting Corporation, went on the air in Cincinnati. It operated on 101.1 megacycles in the new FM band designated by the FCC in 1945. Originally the station operated with one kilowatt but this was later raised to 20 kilowatts.

In 1949 the CBC also began FM stations, WLWF and WLWB, in Columbus and Dayton, Ohio, respectively. WLWF broadcast with 15 kilowatts on 96.3 megacycles. WLWB used 16 kilowatts on 97.5 megacycles. These two stations were constructed in conjunction with CBC television stations in Columbus and Dayton.

All three FM outlets simultaneously carried WLW programs and did not originate any local programming.

⁸¹"New FM Station Granted Crosley," <u>Broadcasting</u>, March 15, 1940, 82.

In Cincinnati, WLWA usually operated from 10:00 A.M. to 10:00 P.M. In Dayton and Columbus the stations were usually on the air approximately the same hours as the CBC TV stations in those cities, WLWD and WLWC, respectively.⁸²

The stations were built by CBC primarily to increase the WIW coverage in the face of what, in the middle and late nineteen forties, appeared to be an increasing audience for frequency modulation stations. And, as was noted above, the FCC had strongly implied that at some unspecified time in the future all radio broadcasting might be by FM. Therefore, many concerns applied for FM stations as protection against that time, which to this writing has not come and appears to be much less likely now than in 1947.

In 1949 the Crosley Broadcasting Corporation told the FCC that it regarded "FM as a better way to receive programs but not as a vehicle for independent program service.⁸³

Television stations

As early as 1939 Crosley Radio Corporation engineers had experimented with television transmission. In August,

⁸²Interview with Charles Sloan, Columbus, Ohio, March 22, 1963; "New FM Station Granted Crosley," <u>Broadcasting</u>, March 15, 1940, 82; and <u>Broadcasting Yearbook (1950)</u> (Washington, D.C.: Broadcasting Publications, Inc., 1950), 235.

⁸³U.S., Federal Communications Commission, <u>Federal</u> <u>Communications Commission Reports</u>, XIV (Washington, D.C.: Government Printing Office, 1949), 157.

1940, the Crosley Corporation was granted authority by the FCC to construct an experimental television station. February 2, 1948, the descendant of those experiments, WLWT, went on the air in Cincinnati. In April, 1948, WLWT became the second NBC television network affiliate.

In the spring of 1949 WLWC and WLWD, the CBC television stations in Columbus and Dayton, Ohio, respectively, went on the air.

Throughout the remainder of this study the impact of these stations, and particularly WLWT, will be seen on WLW's staff, advertising, programming and audience.

Studio facilities

During this period there were very few changes in the WLW studio facilities. Like most other stations at this time, WLW added tape recording facilities. Tape would be used increasingly in delaying network programs and thus rearranging WLW programming and in originating WLW programs.

Television studio facilities for WLWT were built on Mt. Olympus, 2222 Chickasaw Street, Cincinnati. Another studio was also maintained in downtown Cincinnati at the Town House. Beginning in September at least one WLW radio program originated from the TV studios on Mt. Olympus. This was Ruth Lyon's <u>50 Club</u> which was carried simultaneously on WLW and the three CBC television stations.

Staff

The WIW staff was probably a little larger during this period than it had been during the War years. A number of staff members had gone into military service. Many of these returned to the station after the War.

However, with the beginning of television the Crosley Corporation added a number of employees in Cincinnati as well as Columbus and Dayton. After 1948 it is much more difficult to ascertain the number of persons working only, or even primarily, on WLW. The Crosley Broadcasting Corporation added some new staff members specifically to work in television; for example, Richard Hubbell came to WLW in 1944 because of his experience in television engineering and program production. Mr. Hubbell resigned in 1947. However, most of the television staff were WLW personnel who had formerly worked in radio.

Some programs, like Ruth Lyon's <u>50 Club</u> were broadcast on the radio and TV outlets simultaneously. Other programs, for example, <u>Midwestern Hayride</u>, did two versions, one for WLW and another for the television stations.

In the beginning, and maybe almost to the end of the period described here, 1950, radio received primary attention from the staff. But the increasing glamour and attractiveness of television could not be denied. Top executive personnel divided their time between radio and television. The sales staff served both stations. Creative personnel from radio programs drifted into TV. For example, radio production staff members like Chester Herman and Rikel Kent became WLWT's program director and production manager, respectively, by 1949. Later, radio personality Ruth Lyons became television program director. Television programs required a larger staff and more preparation than similar radio productions.

During this period there were about 300 persons employed by the Crosley Broadcasting Corporation working in Cincinnati and about one-half of these working in programming. Throughout this period radio station WIW commanded the time and attention of a large majority of this staff. However, by 1950 it was evident that emphasis was beginning to shift, though it had not yet shifted, toward TV. By 1950, even with an NBC affiliation, more than 65 per cent of WIWT programming was locally originated.

Advertising

Revenue continued to grow steadily as it had in the preceding period. Total gross revenue from 1945 to 1950 generally averaged about \$4,000,000 a year. Annual net income during this time was approximately \$1,000,000. In 1949 WLW had its largest revenue between 1922 and 1963.⁸⁴

84<u>Ibid.</u>, 161-162; and "Crosley TV Outlets Enter Profit Categories," <u>Broadcasting</u>, February 26, 1951, 82.

There was an especially noticeable increase in the amount of participating advertising at this time. Earlier this had been confined almost entirely to the early morning hillbilly program <u>Top o' the Morning</u>. During the period examined here other participating programs included Ruth Lyon's daily <u>50 Club</u> and <u>Morning Matinee</u>, both daytime programs.⁸⁵ In the late night, a recorded music program.was added, <u>Open House</u>, which was sold on a participating basis. At this time there was an increasing number of network programs that were sponsored on a participating or cooperative basis.⁸⁶

<u>Rates</u>. The rate established by WLW in the spring of 1939 remained unchanged through 1950. It was \$1,080 for the highest priced evening hour and \$540 for the most expensive daytime hour.⁸⁷

<u>Merchandising</u>. Merchandising and promotion continued on about the same scale at WIW as it had since 1940. Thus, WLW was doing considerably more merchandising than most other U.S. stations.

⁸⁵Robert L. Garver, <u>Successful Radio Advertising</u> (New York: Prentice-Hall, Inc., 1949), 281.

⁸⁶Co-op, or cooperative, sponsorship means that the network provides the program to stations over network lines but leaves time in the program for insertion of commercial announcements by the local stations.

⁸⁷Spot Radio, XXIX, 1 (January, 1947), and XXXII, 1 (January, 1950).

According to Robert Garver writing about radio advertising of the period:

Although it is not typical of the majority of the nation's broadcasting stations, an outstanding example of station merchandising efforts is to be found at WIM, Cincinnati. For years this station has played host and tutor to embryonic merchandising departments from stations in all parts of the country. One reason for its exceptional reputation in this field is that in the first six months of 1946 it made 156,246 merchandising contacts for the benefit of its advertisers, including sponsors on all types of programs, participating and otherwise. These efforts embrace dealer calls, wholesaler calls, interior displays and window displays, letters, cards, and giant telegrams sent to retailers, whole-salers, and manufacturers' representatives, distribution of store modernization kits, special distribution checks, special detail campaigns, and other valuable forms of advertiser services. It should be explained that the sponsors who received these services bought the time and the program first and were apprised later of the merchandising aids, if any, that the station would make available for their benefit.

Few radio stations even try to set up their merchandising departments on the scale of "The Nation's Station," for in the last analysis the broadcasting business is not the merchandising business.⁸⁰

In 1946 WLW received the City College of New York award for best over-all station promotion. The station had won this same award in 1944 and 1945. During the period WLW also won three awards from <u>Billboard</u> magazine; outstanding achievement in radio promotion, 1948; best sales promotion

⁸⁸Garver, 227-228; also see "Datebook; A Calendar of Important Milestones and Events in the 40-Year History of Crosley Broadcasting Corporation," <u>Broadcasting</u> (supplement), April 2, 1962, 34; and "Crosley Broadcasting Corporation Advertisement," <u>Broadcasting</u>, March 13, 1950, 78.

1949; and first in clear channel network affiliate sales promotion, 1950. Under the Crosley Broadcasting Corporation management WINS won a first in public service and audience promotion by Billboard in 1950.

<u>Advertising policy</u>. In a 1948 hearing the FCC reported that WLW carried primarily national advertising and "ordinarily does not take advertising from local stores in Cincinnati.⁸⁹

The report of the hearing also noted that WLW would not permit "forced distribution" by advertising; that is, an attempt to stimulate demand in the consumer so that he will in turn request an item of goods from the retailer, who then places an order with the wholesaler. Before an account would be definitely accepted on WIW the merchandising department checked to see that at least 90 per cent of the wholesale establishments and 85 per cent of the retail establishments stocked the product. If the product was not this widely distributed over the WLW coverage area the advertiser could secure the necessary distribution by his own means or through WIM's Specialty Sales organization. According to the report if the necessary distribution could not be obtained in 13 weeks the advertising would not be accepted by WIW. The report also stated that the Specialty Sales department was maintained by WIM at a loss because the

⁸⁹U.S., Federal Communications Commission, <u>Federal</u> <u>Communications Commission Reports</u>, XIV, 158.

advertiser was only charged \$50 per week per man. WLW paid all the salaries, expenses and overhead of the organization.90

<u>Television advertising</u>. By 1950 television advertising had not interfered significantly with the sale of WLW time. But, as in the area of staff, the indication that it would was clear. For example, WLWT had only 73 sponsors in April, 1949, but one month later there were 87. By the end of 1950 WLWT had more than 200 individual sponsors and 79 per cent of all WLWT programming times was commercial.⁹¹

But throughout this period WLW radio carried the television stations financially. WLWT rates were only \$250 for an hour in the evening, or one-quarter the similar WLW rate. In 1948 the three CBC television stations lost more than \$600,000; the next year they lost only about \$400,000. Soon thereafter they crossed into the black.⁹²

Networks

Throughout this entire period WLW continued as a basic affiliate of the NBC Radio Network. However, in 1950 increasing pressures had caused a decline in the importance of radio networks and a decline in the amount of sponsored

90 Ibid.

⁹²U.S., Federal Communications Commission, <u>Federal</u> Communications Commission Reports, XIV, 156-158.

⁹¹Crosley Broadcasting Corporation, Press Relations Department, "A Decade of Leadership" (Cincinnati, Ohio: Crosley Broadcasting Corporation, 1958). (From the <u>Cin</u>cinnati Enquirer files.)

network programming. In the spring of 1950 there were persistent rumors that WLW would begin carrying CBS radio network programs thet were not used by WKRC. In 1950, WKRC was again the CBS affiliate in Cincinnati having replaced WCKY. It was also rumored that CBS might allow some other programs to be carried on WLW when so specified by the sponsors.

In April, 1950, James D. Shouse denied that WLW planned to carry CES network programs but revealed that he had asked an attorney to "determine our right as a licensee under network regulations to accept programs of other networks."⁹³ WLW had such a right. However, Mr. Shouse specified that WLW was not negotiating with any other networks.

At this time Mr. Shouse announced that WLW also carried some programs from the Mutual Broadcasting System and some transcribed women's daytime serials sponsored by Proctor and Gamble that were carried on the CBS radio network.⁹⁴

<u>Midwestern Hayride network</u>. For a time, during this period, <u>Midwestern Hayride</u>, a hillbilly variety program originated by WLW was carried over several other radio stations in Ohio including WTAM, Cleveland; WSPD, Toledo; and WMAN, Mansfield. The program was sponsored by Sohio, the Standard Oil Company of Ohio.

93"WLW-CBS Talks; Shouse Denies Switch Report," Broadcasting, April 24, 1950, 19.

94 Ibid.

<u>Programs on WINS</u>. As was also noted above, some programs originated by WLW were also carried on the Crosley Broadcasting Corporation's New York station, WINS. Some special events and special programs were carried on WINS from WLW. For example, WINS broadcast a 16 week series of concerts by the Cincinnati Symphony Orchestra.

The WLW programs carried on WINS for the longest period of time were Top o' the Morning, in the early morning, and Moon River, after midnight.

III. The Programs, 1946-1950

During this period there was a general increase in the number of music, human interest, audience quiz, and daytime variety programs carried on WLW. There was a slight, but prophetic, decrease in the amount of drama. The greatest change by 1950, however, was that more than two-thirds of all the music broadcast on the station was from records, whereas in the preceding periods virtually all music had been broadcast live.

Programs during the 1946-1947 season

In January, 1947, WLW was on the air about 45 minutes less each day than during the War when the station operated with an extended late night schedule.

The evening program schedule in the season of 1946-1947, shows an increase in the amount of comedy variety but

a decrease in all other variety formats when compared with 1943-1944. The amount of musical programming continued to decline, as it generally had from the early nineteen thirties. The amount of drama in the evening grew somewhat. There was less news on WLW in January, 1947, than there had been during the War and a larger percentage of this news was received from the networks (see Table 21).

In the daytime hours there was a sharp increase in the amount of general variety--from six quarter-hours in 1943-1944 to 38 quarter-hours in 1946-1947. Virtually all of this general variety was produced at WLW and hosted by Ruth Lyons. There was more musical variety carried on WLW in the daytime in 1947 than in 1944. The largest single category of daytime programs continued to be women's daytime serials, although there were only 120 quarter-hours of "soap operas" in 1947 as compared with 135 quarter-hours in 1944. As might be expected, there was less news broadcast in the daytime as well as less in the evening. All the news programs during the day were originated at WLW (see Table 22).

In January, 1947, WLW began a regularly scheduled program made up primarily of recorded music for the first time since 1923. This program, <u>Platter Time</u>, was broadcast in the late night. Music had always been the major program material in the late night hours on WLW but for the first time the major part of it was broadcast from phonograph

TABLE 21. WLW EVENING PROGRAMMING, 1943-1944, 1946-1947, AND 1949-1950

The figures below show the total number of quarter-hours of programs in each category broadcast by WLW between 6 P.M. and midnight during a sample week in January. The number of quarter-hours of each type originated by WLW are shown within parentheses.

<u>Program Categories</u>	<u>1944</u>	<u>1947</u>	<u>1950</u>
Comedy Variety General Variety Amateur/Talent Contest Semi-Variety Hillbilly Variety Children's Variety Magazine Variety	22 6 2 (2) 13 (9) 	34 4 6 (4) 	12 15 (13)
Musical Variety Light Music Concert Music "Hit-Tunes" Records "Standards" Records Concert Records Hillbilly Records Other Music Records	36 (17) 7 (1) 4 	31 (15) 3 (3) 8 	16 (3) 7 (4) 8 9 (9) 6 (6)
General Drama Light Drama Women's Serial Drama Comedy Drama Informative Drama Action-Adventure Crime-Detective Suspense Drama	2 7 9 2 6 2	7 (1) 2 16 2 2 4 (2)	12 (2) 7 12 2 14
Interview Programs Human Interest Audience Quiz Panel Quiz	 12 4	 8 4	4 8
News and Commentary Sports News Play-By-Play Sports Forums and Discussions Informative Talks Miscellaneous Talks	31 (24) 1 2 (2) 1	26 (15) 2 1 (1) 5 (3) 1	29 (14) 3 (2) 1 (1) 1 (1)
Farm Programs Religious Programs Miscellaneous Unclassified	 	 	

TABLE 22. WLW DAYTIME PROGRAMMING, 1943-1944, 1946-1947, AND 1949-1950

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The figures below show the total number of quarter-hours of programs in each category broadcast by WLW between 5 A.M. and 6 P.M. during a sample week in January. The number of quarter-hours of each type originated by WLW are shown within parentheses.

Program Categories	<u>1944</u>	<u>1947</u>	<u>1950</u>
Comedy Variety General Variety Amateur/Talent Contest Semi-Variety Hillbilly Variety Children's Variety Magazine Variety	6 1 (1) 34 (31) 	38 (36) 2 (2) 43 (37) 2	46 (46) 2 (2) 52 (52) 2
Musical Variety Light Music Concert Music "Hit-Tunes" Records "Standards" Records Concert Records Hillbilly Records Other Music Records	4 (4) 18 (14) 20 	18 (2) 18 (11) 15 (1) 	7 (5) 6 9 (9)
General Drama Light Drama Women's Serial Drama Comedy Drama Informative Drama Action-Adventure Crime-Detective Suspense Drama	11 (2) 135 6 2 	2 120 2 5 (2) 2 2 2	1 (1) 115 2 2 2 2
Interview Programs Human Interest Audience Quiz Panel Quiz	1 (1) 2 (2) 2	 2 	1 10 16 4
News and Commentary Sports News Play-By-Play Sports Forums and Discussions Informative Talks Miscellaneous Talks	51 (43) 6 (6) 15 (13) 1	37 (37) 8 (7) 2 (2) 6 (1)	33 (33) 4 (4) 8 (2) 6 (1)
Farm Programs Religious Programs Miscellaneous Unclassified	17 (17) 12 (10) 1	17 (15) 10 (10) 2	18 (16) 10 (10) 1

TABLE 23. WLW LATE NIGHT PROGRAMMING, 1943-1944, 1946-1947, AND 1949-1950

The figures below show the total number of quarter-hours of programs in each category broadcast by WLW between midnight and 5 A.M. during a sample week in January. The number of quarter-hours of each type originated by WLW are shown within parentheses.

Program Categories	<u>1944</u>	<u>1947</u>	<u>1950</u>
Comedy Variety General Variety Amateur/Talent Contest Semi-Variety Hillbilly Variety Children's Variety	7	 12 (12) 12 (12) 	 12 (12)
Magazine Variety			
Musical Variety Light Music Concert Music "Hit-Tunes" Records "Standards" Records Concert Records Hillbilly Records Other Music Records	25 (22) 	12 (12) 26 (26) 	 84 (84) 22 (22)
General Drama Light Drama Women's Serial Drama Comedy Drama Informative Drama Action-Adventure Crime-Detective Suspense Drama			
Interview Programs Human Interest Audience Quiz Panel Quiz	 		
News and Commentary Sports News Play-By-Play Sports Forums and Discussions Informative Talks Miscellaneous Talks	20 (20) 	2 (2)	11 (11)
Farm Programs Religious Programs Miscellaneous Unclassified	4 	 	

TABLE 24. WLW PROGRAMMING, 1943-1944, 1946-1947, AND 1949-1950

The figures below show the total number of quarter-hours of programs, and the percentage of programs in each category, broadcast by WLW during a sample week in January.

Program Categories	Quarter-Hours			Per Cent		
	<u>1944</u>	<u>1947</u>	<u>1950</u>	<u>1944</u>	<u>1947</u>	<u>1950</u>
Comedy Variety General Variety	29 12	3 4 42	12 46	5% 2	6% 7	2% 7
Amateur/Talent Contest						
Semi-Variety	15	14	14	3	2	2
Hillbilly Variety	69	61	67	11	10	10
Children's Variety		2	2			
Magazine Variety						
Musical Variety	65	61	23	11	10	4
Light Music	25	21	13	4	4	2
Concert Music	24	23	14	4	4	2
"Hit-Tunes" Records						
"Standards" Records		26	102		4	16
Concert Records						
Hillbilly Records Other Music Records			28 			4
Other Music Records				_ =		
General Drama	2	7	13		1	2
Light Drama	18	4	7	3	1	1
Women's Serial Drama	135	120	115	22	20	18
Comedy Drama	15	18	12	2	3	2
Informative Drama	4	7	2	1	1	
Action-Adventure	 6	4 4	4 16		1 1	1 2
Crime-Detective Suspense Drama	2	4 6	10	1 1	1	2
-		0		_	Ţ	
Interview Programs	1		1	1		
Human Interest	2		14	2 2		2
Audience Quiz Panel Quiz	14 4	10 4	24 4	2 1	2 1	4 1
Panel Quiz	•	-	4	T	T	T
News and Commentary	102	65	73	17	11	11
Sports News	1	2	3			
Play-By-Play Sports						
Forums and Discussion	6 17	9 7	5 9	1 3	2	1
Informative Talks Miscellaneous Talks	2	7	9	د 	1 1	1 1
MISCEITANEOUS TAIKS	2	1				
Farm Programs	17	17	18	3	3	3
Religious Programs	16	10	10	3	2	2
Miscellaneous						
Unclassified	1	2	1			

records. The amount of news after midnight was reduced to about one-tenth of the amount broadcast during the war (see Table 23).

In January, 1947, drama accounted for the largest general category of programming, 170 quarter-hours a week. However, there were nearly equal amounts of variety and musical programs; 153 and 131 quarter-hours, respectively (see Table 24).

Ruth Lyons

Daytime general variety started on the national radio networks with Don McNeill's <u>Breakfast Club</u> in the season of 1933-1934. What Mr. McNeill has always been to morning radio listeners, Ruth Lyons has been to listeners in the WLW coverage area.

Miss Lyons came to WLW-WSAI in 1942. Earlier she had worked at WKRC as music director, program director, and at a variety of other jobs. However, she was most successful at WKRC, as she has been at WLW, as a women's personality. While at WKRC she had a number of programs on the MES Radio Network.

When she first came to the Crosley Corporation she began a general variety program, Petticoat Partyline on WSAI.

It was after the War, however, that the amount of daytime variety programming was increased on WLW. As was noted above, there was a general increase in the amount of

daytime variety on the national networks at this same time. During the period described here Miss Lyons was the hostess on the variety programs, <u>Morning Matinee</u>, and <u>50 Club</u>. A great deal like their progenitor <u>Breakfast Club</u>, these programs consisted of live musical variety, talk, interviews, guest performers, and some audience participation.

During this period WLW started one other daytime variety program, <u>Family Fair</u>, which was originated, in part, from Everybody's Farm.

Local dramatic programs

In general the amount of locally produced drama on WLW decreased steadily after the middle nineteen thirties. Probably the single most important reason for this decline was the high cost of producing dramatic programs. Very few stations, except key network stations, could afford the large writing, acting, and production staff required to produce a five times a week serial or even a weekly dramatic series.

Nonetheless throughout this period WLW continued to produce several local dramatic programs during each season. Most of these were of a historical or informational nature. Some, for example, were <u>Tales of the Sea</u>, <u>Destination</u> <u>Unlimited</u> (stories about transportation), <u>Fortunes Washed</u> <u>Away</u> (soil conservation), <u>Courageous Women</u>, <u>Generation on</u> Trial, A Time for Planting (problems of education), <u>The 13th</u>

<u>Man</u> (problems of persons over 65), <u>Freedom's Job</u> (about the exhibits on the Freedom Train), <u>Builders of Destiny</u> (biographies of pioneers), <u>Is This Your Story</u> (vocational rehabilitation of war veterans), and <u>Father Flannagan's Boys' Town</u>. The last of these programs was syndicated by WLW and carried on several other Midwestern stations. A number of these programs were produced by the Special Broadcast Service department of WLW.

During the spring of 1946 WLW produced an original drama each week from a high school in Ohio, Kentucky, West Virginia, or Indiana. A different high school was selected weekly and from its auditorium WLW broadcast a live 30-minute drama on Friday night. The cast, production staff, and specially constructed sound effects equipment that would almost fit into a suitcase were transported to the school. The show was broadcast before an audience and fed by telephone lines back to WLW. According to director Charles Lammers, WLW considered this an experiment "in revitalizing interest in drama."⁹⁵

News programs

Following World War II there seems to be sound evidence to indicate that the American people in general turned

^{95&}lt;sub>Charles Lammers,</sub> "Radio and Drama; Stock Company of Station WLW, Cincinnati, Broadcasts from Different High School Throughout the Region," <u>Theatre Arts</u>, XXX (July, 1946), 42.

again to the newspaper as their major source of news. Journalism historian Frank Luther Mott stated that this indicated that the public places "greater reliance on newspapers when the need for quick reports is less urgent."⁹⁶

But the War had left broadcast journalism with new found prestige and importance. Before 1937 there had been very little "straight news" reporting on radio but with the approach of the War many stations, including WLW, built large news staffs. After the War WLW continued most of the people on their news staff, although the commentary or background programs were not continued. There was no big War to cover but international tension continued with the "Iron Curtain," the "Berlin Blockade," and various kinds of conflict on every continent.

At WIW there was widely expanded coverage of the news of the Ohio Valley and Midwest area. Peter Grant, who had been at WIW since 1932 but was primarily a commercial announcer until 1936 became a well-known news personality. Other news reports were established at WLW like Howard Chamberlain and Dallas DeWeese.

On October 13, 1946, WIW began a daily newscast from Washington, D.C. with Gilbert Kingsbury. Mr. Kingsbury joined the WIW news staff in 1942 and from 1945 to 1951 was

⁹⁶Frank Luther Mott, <u>American Journalism: A History</u> <u>1690-1960</u> (New York: The Macmillan Company, 1961), 793; also see Paul F. Lazarsfeld and Patricia L. Kendall, <u>Radio</u> <u>Listening in America</u> (New York: Prentice-Hall, 1948).

head of the Washington news bureau for WIW.⁹⁷ This program was also carried over WINS.

An FCC hearing in 1948 revealed that more than 70 per cent of all WLW newscasts were prepared by the station's news staff. The remaining 30 per cent was "wired news, usually occurring in the late evening or early morning hours when there is no staff on hand to rewrite the news."⁹⁸

According to this same report the number of news stories reported from Ohio "far exceeds in number and linage those originating in Kentucky, or Indiana or any other state."⁹⁹ About one-third of the news broadcast on WLW was described as regional, covering six nearby states. The remaining two-thirds was national or international.¹⁰⁰

Although WLW did not have local commentators as it did during the War, a program was developed to broadcast editorial opinion. Called <u>Pulse of the Press</u>, and usually broadcast two or more times a week, this program featured editorials from newspapers in Ohio, Kentucky and Indiana area primarily.¹⁰¹ WLW itself did not editorialize at any time during

⁹⁹<u>Ibid</u>. ¹⁰⁰<u>Ibid</u>. ¹⁰¹<u>Ibid</u>., 168.

⁹⁷Memo to the Entire Organization of Crosley Broadcasting Corporation from James D. Shouse and John T. Murphy, March 27, 1963. (From WLW files.)

⁹⁸U.S., Federal Communications Commission, Federal Communications Commission Reports, XIV, 161.

this or earlier periods. Of course, according to the first FCC "Mayflower opinion" broadcasting stations were denied the right to editorialize between 1941 and 1949.¹⁰²

Recorded music

In 1922 and 1923 about 40 per cent of WIM's programming was composed of recorded music--broadcast mostly in the afternoon. But after June, 1923, WLW did not regularly schedule any programs composed of recorded music. At one time the Department of Commerce actually forbade the use of records on the air. One of the first rules passed by the new FRC in 1927 was that records had to be so identified.¹⁰³ Many of the independent and smaller stations did broadcast daily programs of recorded music from almost the beginning of broadcasting. The networks and larger stations, however, would not permit any recorded programs. Then, in 1946 ABC started using transcribed programs on the network. Of course, tape recording had made the reprodution quality of these programs considerably better than earlier disc recordings and the "disc jockey" format had even shifted to the networks.¹⁰⁴

102Summers, Federal Laws . . ., V-C-14 and V-C-29.
103Head, 1948.
104
<u>Ibid</u>.

WLW began a regularly scheduled disc jockey program in January, 1947, when <u>Platter Time</u> replaced a live orchestra program that had been broadcast in the late night at 1:00 A.M.

As the amount of radio network service decreased and as radio programming in general was deteriorating, more time was filled by recorded music. By January, 1950, about 20 per cent of all WLW time was filled with recorded music. Indeed, 69 per cent of all musical programs broadcast by WLW in the season of 1949-1950 used recorded music. However, it should be noted that at this time recorded music was mostly broadcast in the late night hours. Two-thirds of all recorded music on WLW was broadcast between midnight and 5:00 A.M.

By 1950, though, there were probably more than 1,000 radio stations, most of them established after World War II, that broadcast recorded "platter" music more than threequarters of the time they were on the air.

Human interest programs

The need for less expensive programming on the national radio networks gave rise to a number of quiz, interview and other human interest formats, especially in the daytime.

In January, 1947, WIW was broadcasting only 14 quarterhours of programs weekly in the general category of human interest--including interview, panel quiz, audience quiz and comedy audience participation programs. By January, 1950, there were 43 quarter-hours a week of programs in this category

on the air. Virtually all of the programs in this category carried on WLW were originated by the networks. These included <u>This Is Your Life</u>, <u>We</u>, the People, <u>Break the Bank</u>, <u>People Are Funny</u> (broadcast at night and in the daytime), <u>Take It or Leave It</u>, <u>Double or Nothing</u>, and <u>Truth or</u> Consequences.

According to Sydney Head, the increased competition among the growing number of radio stations and television forced broadcasters to put undue emphasis on program rating:

Increased radio competition made itself felt in the program field in the form of both good and bad. The emphasis on selling led to an emphasis on program popularity ratings which amounted to a fetish. Reciprocally, there developed a tendency to devise programs which would "buy" audience and thereby inflate ratings artificially, i.e., the "giveaway" program, which reached a zenith in radio in 1948.105

Programs during the 1949-1950 season

By January, 1950, the WLW broadcasting schedule had been expanded. The station was on the air 24 hours a day six days a week; only signing off for about two hours one day a week, usually early Monday morning.

The general trend away from variety and live musical programs and toward recorded music and crime-detective drama in the evening was evident by the season of 1949-1950 (see Table 21).

105_{Ibid}., 151.

In the daytime there was also less live music. Daytime live music was replaced, in large measure, by general variety and hillbilly variety programs. In January, 1947, WLW had carried 51 quarter-hours of live music a week during the daytime. In January, 1950, there were only 19 quarter-hours of live music. Daytime women's serials also continued to steadily decline in number after an all-time high during the War. But in the season of 1949-1950 there were still more daytime "soap operas" than any other single category of programs (see Table 22).

In January, 1950, recorded music--standard tunes and hillbilly records--was the largest general category of programs on during the late night. A large part of this time on the air filled by recorded music had never been programmed before, as this was the first sample year in which WLW operated 24 hours a day. Newscasts on the hour throughout the night increased the amount of news broadcast during the late night hours over January, 1947. But in the season of 1949-1950 this was only half the amount of news that had been broadcast in the late night during the earlier War period (see Table 23).

Through the period 1946-1940 the amount of musical programming on WLW once again increased after a steady decrease from 1922 to the sample of January, 1944. In the seasons of 1946-1947 and 1949-1950 variety and drama programs decreased in number. In January, 1950, the largest single

category of programming on WLW was still women's serial dramas but there were nearly as many quarter-hours of recorded "standard" music each week. The third and fourth most numercus types of programs were news and commentary and hillbilly variety, respectively (see Table 24).

Network programs produced by WLW

By this period the era of WLW's production of a great number of network programs had passed. <u>World Front</u>, a public affairs discussion program, was carried on NBC for four seasons from 1944 to 1948. Some other originations were carried on the networks from time to time--especially as summer replacements--but not to the extent that they had been at one time.

However, some programs originated at WLW were carried on the Crosley Broadcasting Corporation's New York Station, WINS, as previously noted. Also, <u>Midwestern Hayride</u> was sponsored on three other Ohio stations by Sohio.

Sources of programs

Immediately following the War, WLW received a larger percentage of its programming from the NBC Radio Network than it ever had before. However, WLW had originated less of its own programming from 1935 to 1938 when it was taking programs from NBC Red, NBC Blue, Mutual, and carrying some CBS programs by transcription. In January, 1947, WLW originated only about 46 per cent of all its programming (see Table 25). About 1 per cent of this came from WINS. This was the program <u>Crossroads</u> <u>Cafe</u> with Betty Brady which in February, 1947, moved back to WLW and was thereafter originated from Cincinnati.

A larger amount of programming, 47 per cent was received from NBC. The remaining 7 per cent came from other networks or transcriptions. The great use of network programming was especially noticeable during so-called "prime time." In 1946-1947 more than 70 per cent of the evening programming on WLW came from NBC.

The use of NBC originated programs reached a peak during this period. By January, 1950, WLW was originating more than 56 per cent of all its programming and carried NBC programs only 63 per cent of the time in the evening hours.

During most of this period probably an average of about 50 quarter-hours of WLW originated programming each week was produced outside the Crosley Square studios. Ruth Lyon's <u>50 Club</u> was held at a downtown hotel each day until the program was added to WLWT in 1949. Part of the 18 quarter-hours of farm programming each week originated from Everybody's Farm, the Cincinnati Union Stockyards and from the Ohio State University. WLW maintained telephone lines to both of the latter locations. During the earlier part of this period one WLW produced news program each day originated TABLE 25. SOURCES OF WLW PROGRAMMING, 1943-1944, 1946-1947, AND 1949-1950

Figures below show the percentages of WLW programming originated by the station or obtained from networks and transcriptions. The percentages were computed on the basis of the number of minutes of programming used from each of the sources^a during a sample week in January of each year.

Sources of Programs	<u>1944</u>	<u>1947</u>	<u>1950</u>
EVENING PROGRAMS			
Originated by WLW Originated by WINS, New York	32.5%	22.3% 3.0	32.7%
NBC Network	65.1	72.3	63.7
ABC Network	4.7	1.8	
MBS Network			3.6
Transcriptions	1.3	0.6	
DAYTIME PROGRAMS			
Originated by WLW	42.2%	45.9%	52.5%
NBC Network	42.5	43.9	35.1
ABC Network	5.3		1.4
MBS Network	0.6	2.3	2.3
CBS Network	5.9	2.8	4.3
Transcriptions	3.5	5.1	4.9
LATE NIGHT PROGRAMS			
Originated by WLW	84.5%	100.0%	100.0%
ABC Network	7.8		
MBS Network	4.4		
Transcriptions	3.3		
ALL PROGRAMS			
Originated by WLW	46.1%	45.1%	56.5%
Originated by WINS, New York		0.9	
NBC Network	41.7	47.2	35.6
ABC Network	5.5	0.4	0.8
MBS Network	1.0	1.4	2.2
CBS Network	3.4	1.7	2.3
Transcriptions	2.4	3.3	2.6

^aPrograms which were originated by the networks and carried on WLW at a different time or day by transcription or delayed recording were tabulated under the category of the originating network, regardless of whether the recording was made by the network, by WLW, or by the sponsor, agency or some other organization. All programs which were carried on the networks originating from WLW were tabulated under the category of originated by WLW. from Washington. As before the religious programs <u>Nation's</u> <u>Family Prayer Period</u> and <u>Cadle Tabernacle</u> originated from Indianapolis, Indiana.

In 1946-1947 an average of about 50 quarter-hours a week, or a little less than 20 per cent, of all WLW originated programming came, in part at least, from outside the downtown WLW studios. But by 1949-1950 only about 30 quarter-hours a week, or less than 10 per cent, of all WLW produced programming did not originate wholly from Crosley Square. In 1950 the largest part of the WLW programming originating outside the downtown studies came from Everybody's Farm.

By this time broadcasts of musical variety programs from downtown hotels had virtually disappeared at WLW and other radio stations. One of the main reasons, of course, was that few hotels now had the large orchestras they once hired.

Programming

The general philosophy of regional rather than local service continued at WLW during this period. In a 1948 report the FCC stated that "Crosley regards clear channel stations as having an obligation to serve wide areas with programs and advertising messages of regional rather than strictly local interest."¹⁰⁶ That report further stated:

. . . more specifically, Crosley attempts to identify WLW as little as possible with Cincinnati.

¹⁰⁶U.S., Federal Communications Commission, Federal Communications Commission Reports, XIV, 158.

It generally avoids public service announcements and programs for local causes or drives but carries them for national or regional drives; it deletes many news items of local Cincinnati interest and does not maintain local news reporters; on its religious program <u>Church by the Side of the Road</u>, it has guest ministers and choirs from a four state area. . . . 107

Throughout the history of radio to 1947 the importance of the national networks had continued to increase. More and more stations grew to depend upon the network with which they were affiliated to provide a popular and balanced diet of programs. Most affiliated stations did little or no local production of drama, variety, or other programs. Increasingly non-network times on most stations was filled with light music or recorded musical programs. This was not as true of probably 100 of the larger stations in the United States.

At WLW, however, some local drama, variety, and large musical productions continued to be produced in spite of the increasing use of network programs. Regional farm and news programs were abundant in the WLW schedule. In part, the large revenue of the station made these more expensive programs possible at WLW. But the management and staff at WLW also believed that such programs were a responsibility of the station.

This was noted in 1947 by <u>Cincinnati Enquirer</u> critic Magee Adams. Often a very harsh critic of WIW and broad-

107<u>Ibid</u>.

casting in general, Mr. Adams, writing about WIW's 25th anniversary, stated:

Particularly since the development of networks, stations have tended to lose their identity under the pressure of standardization. . .

Instead, it steadfastly has retained the individual flavor and tone that have made it a distinct Ohio Valley landmark on the dial.

In a very real sense, WLW's first 25 years have been the finest 25 years of radio here in the Ohio Valley.¹⁰⁸

<u>Programs</u>. WLW tried to emphasize the importance of programs by using the slogan: "People listen to programs--not stations."¹⁰⁹ While this had been true before and still sounded logical with each passing month of the last of this period it was increasingly less correct. By 1950 many listeners in the WLW area were getting their "programs" from television. Many radio listeners chose the station that played the type and amount of music they most preferred.

Money spent on programming. During this entire period WIW annually spent between \$1,000,000 and \$1,200,000 for locally originated programming. In an FCC report during this period it was stated that at WLW, "There has been a steady increase in broadcast revenue from 1933 to 1948 and a steady increase in the amount spent for non-network

¹⁰⁸ Magee Adams, "Listening In," <u>Cincinnati Enquirer</u>, March 2, 1947, III, 14.

¹⁰⁹Quoted by Leo Martin, then chairman of the radio department of the University of Alabama, in O. Joe Olson, <u>Education on the Air</u> (Nineteenth Year) (Columbus, Ohio: Ohio State University Press, 1949), 250.

programming; the latter increase has not quite kept pace with the former."

<u>WIW and the programming of other stations compared</u>. An extensive study of the programming of 85 stations which were members of the National Association of Broadcasters may be compared with WIW. The NAB study, conducted by Kenneth Baker, reported programming for the week of November 21-27, 1946.¹¹¹

	Small ¹¹² Stations	Medium Stations	Large Stations	WIW
Music	48%	37%	33%	22%
Drama	12	17	22	29
News & Comment.	11	14	14	11
Quiz & Aud. Partic.	5	6	б	3
Religious	7	б	4	2
Sports & Sports News	<u>4</u> ;	4	2	-
Talks	2	2	4	2
Farm Programs	2	2	3	3
Forums and Panels	l	l	l	2
Other	8	11	11	26

¹¹⁰U.S., Federal Communications Commission, <u>Federal</u> Communications Commission Reports, XIV, 161-162.

111Kenneth Baker, "An Analysis of Radio's Programming," in Paul Lazarsfeld and Frank N. Stanton (eds.), <u>Com-</u> <u>munications Research, 1948-1949</u> (New York: Harper and Brothers, 1949), 51.

¹¹²Small stations: 250 watts or less; medium stations: 500 to 5,000 watts; large stations 7,500 to 50,000 watts.

Large stations, according to the NAB study, received 55 per cent of their programming from the networks. Network affiliates used network offerings for 51 per cent of their programming. In January, 1947, 50.7 per cent of the programming broadcast from WLW was originated by the networks.

During this period then it appears that WLW was programmed very much like the large, network affiliated station that it was. The WLW programming, at least in a general sense, in 1946-1947 was similar to the programming broadcast from the sample of other large stations and other network affiliates. However, there was apparently less music and more drama on WLW than there was on other large U.S. stations. WLW broadcast twice as many programs in the women's serial drama category (20 per cent) as other large stations (10 per cent).

Summary

The middle nineteen forties might well be described as the "golden age" of radio programming.

On WIW at this time there was more variety (not including the magazine variety form which would be developed later) and more drama than at any other time. There were programs on the air in more of the different categories (as defined here) than in any other period. There were more hours in the consistently popular categories of comedy variety and comedy drama programs than at any other time on WLW.

All of this was generally true of other radio broadcasting stations in America. There were more sponsored hours of programs on the national radio networks than before or after this period and more different kinds of programs. That mythical "average radio station" in the U.S. had a larger revenue, made a larger profit, and spent more money on programming than it ever had before or might ever again.

But this would mark the end, not the beginning, of what might be described as the period of "most balance" in radio programming.

For example on WIW, by January, 1950, there was only one-fourth the musical variety, one-half the concert music, one-third the comedy variety and two-thirds the light music that there was in January, 1947. There was about the same amount of drama on WIW throughout this period but by 1950 there was twice as much general drama and four times as much crime-detective drama as in 1947; the amount of informative drama was halved and there was only two-thirds as much comedy drama. During this period the amount of the less expensive human interest and audience quiz programming increased threefold.

The two factors most responsible for these changes were the tremendous increase in the number of radio stations in the U.S. and the beginning of the second broadcasting medium, television.

IV. The Audience, 1946-1950

Audience research

Throughout this period WLW annually spent about \$100,000 for audience research. In addition to the Nielsen Radio Index to which it subscribed, the Crosley Broadcasting Corporation obtained information from two panels that it maintained in the area. According to an FCC report at this time:

Crosley utilizes audience research of three types for WLW. . . specifically it uses Nielsen studies to ascertain listening habits in rural areas and small towns as well as in cities. Secondly, it supports an advisory council consisting of 3,500 families broken down in terms of number of children, education level, and geographical location, who are canvassed as to their views and preferences on programs. Thirdly, it main-tains a Consumer's Foundation consisting of 1,500 families, who are supplied with samples of new products (which are offered for advertising on non-network programs) concerning which there may be question, to ascertain whether the claims for the products are born out in their use; advertising is not accepted unless the product is approved by a fixed percentage of the families.113

Increasing competition

From 1946 to 1950 the WLW audience was diminishing-gradually at first but then more rapidly. By 1950 what had been a vast audience for WLW was now being divided among a number of new radio stations and television stations.

¹¹³U.S., Federal Communications Commission, <u>Federal</u> Communications Commission Reports, XIV, 156-158. However, this is not to imply that WLW did not still have a large audience when compared with many other radio stations and the fledgling TV outlets. WLW was still regularly listened to in several million homes each week.

In January, 1946, there were 61 radio stations in Ohio, Kentucky and Indiana. Five years later, in January, 1951, there were 130 new radio stations (AM and FM) in the three states--a total of 191 or an increase of about 200 per cent.

The decrease in the WLW audience in many smaller cities in Ohio, Kentucky, and Indiana was the result of a number of new local stations which were authorized. For example, during this period new radio stations started in the following Ohio communities that had no local station previously: Ashland, Athens, Bellaire, Cambridge, Chillicothe, Coshocton, Defiance, East Liverpool, Dover, Fremont, Gallipolis, Lancaster, Marietta, Middletown, Newark, Piqua, Sandusky, Wooster, and Worthington.

In larger metropolitan areas like Dayton, Cincinnati, and Columbus, Ohio new stations were also added thus segmenting the radio audience in those cities even further.

Only in the farm and rural areas did the size of the WLW audience remain relatively stable.

At the same time there were sixteen new television stations in the three states. Cincinnati and Columbus, Ohio both had three TV stations and Dayton, Ohio had two. These were all the very high frequency (VHF) channels that had been assigned to the three cities.

The WLW audience probably decreased most quickly in these urban areas--the relatively weak signals in the very early days of television did not reach the surrounding territory very well.

In the fall of 1948 there were only about 4,000 TV homes in Cincinnati and less than 1,000 in Dayton and Columbus combined.¹¹⁴ But this does not reveal the tremendous interest in television. A 1948 telephone coincidental survey conducted for WLWT revealed that in one evening as many as 94 per cent of the sets were in use between 8:45 and 9:00 P.M. The same survey reported an average of 6.1 viewers per set.¹¹⁵

By the fall of 1949 there were 35,000 TV homes in Cincinnati, 18,000 TV homes in Dayton, and 14,000 TV homes in Columbus.¹¹⁶

In spite of the declining size of its audience WLW still was heard in a large number of homes across most of

114"U.S. Video Sets Now 484,350," <u>Variety</u>, August 25, 1948, 30.

115Crosley Broadcasting Corporation Press Relations Department, "Decade of Leadership," Cincinnati, Ohio, n.p. (Press release from the <u>Cincinnati Enquirer</u> Files.)

116"Weekly Television Summary," <u>Broadcasting</u>, November 7, 1949, 13.

Ohio, Kentucky, Indiana, and to a small extent in other states. A. C. Nielsen studies verify this.

Nielsen information, 1946

In 1946 the Nielsen Radio Index (NRI) reported that about 85 per cent of the more than 3,500,000 homes in about 350 counties in the "WLW Merchandise-Able Area" listened to WLW at least once in four weeks. Thus, more than 2,500,000 million homes listened to WLW at least once in every month. Within this area radio listening was divided among 153 stations but WLW was tuned to 16.6 per cent of the time.¹¹⁷

Even within the city of Cincinnati WLW averaged about a one-third share of the audience from 1945 to 1947 with the remainder of the audience divided about equally between the four other stations in that city.¹¹⁸

Nielsen information, 1948

By 1948 the WLW audience had not decreased markedly. There were now 175 other stations reported by the NRI within the WLW area. Still, WLW was listened to almost 20 per cent of all the time reported by NRI.¹¹⁹ A 1948 survey by the Broadcast Measurement Bureau (BMB) gave very similar

^{117&}quot;WLW Advertisement," <u>Broadcasting</u>, April 17, 1950, 178; and <u>Broadcasting Yearbook</u> (Washington, D.C.: Broadcasting Publication, Inc., 1949), 33.

^{118&}quot;WCKY Advertisement," <u>Variety</u>, January 15, 1947, 35. 119<u>Broadcasting Yearbook</u>, 1950, 235.

information and reported a substantial number of WLW listeners in 330 counties in seven states.¹²⁰

Nielsen information, 1949

By 1949 the listening within the "WIW Merchandise-Able Area" was divided among 258 stations--an increase of 69 per cent over the number of stations reported by the NRI in 1946. However, WIW boasted that its total audience had declined only about 1.3 per cent during that same period. About 80 per cent of the radio homes in the area tuned to WIW at some time during the four week survey period. In more than 300 counties WIW still received about 15 per cent of all the listening reported by Nielsen.¹²¹

Nielsen information, 1950

By 1950 WLW had reduced what it called its "Merchandise-Able Area." Since about 1930 the WLW coverage area had included counties in Virginia, Michigan, Tennessee and Illinois; by 1950 many of the counties were no longer claimed by WLW. This coverage area had also included about threequarters of Kentucky and Indiana, but it now covered only about one-half of these states. Some counties in Ohio and

¹²⁰ Based on a coverage map prepared by WLW from the 1948 BMB survey. (From the WLW files.)

¹²¹Jack Alicoate (ed.), <u>The 1950 Radio Annual</u> (New York: Radio Daily Corporation, 1950), 258; and "WLW Advertisement," <u>Broadcasting</u>, October 31, 1949, 10.

West Virginia were also no longer included.¹²² This newly defined coverage area was about 260 counties in five states.

WLW advertisements at this time increasingly stressed the station's rural audience. Throughout the entire WLW area in 1950 about 70 per cent of all homes listened to WLW at least once during the four weeks surveyed in the winter. But more than 80 per cent of all rural homes tuned in WLW during the same period.¹²³ While the "average home" in the area listened to WLW about one hour a day, rural homes averaged more than an hour and 15 minutes each day.¹²⁴

Within the new, smaller "WIW Merchandise-Able Area" (defined in 1950) all radio listening was divided among 216 stations. WIW averaged 14.2 per cent of all radio listening in homes in this area but averaged 17.0 per cent of the radio listening in rural homes.

There is not enough information available to exactly trace the loss of the WLW audience throughout this period. Generally, it can be seen that (1) the wide coverage WLW had claimed over seven states was reduced and (2) the total amount of listening to WLW within this area was also reduced.

122"WIW Advetisement," Broadcasting, October 17, 1949, 83.

123 "WLW Advertisement," <u>Broadcasting</u>, October 16, 1950, 101; and "WLW Advertisement," <u>Broadcasting</u>, March 20, 1950, 90.

124<u>Ibid</u>.

Though the trend would be slower among the rural and farm areas served by WLW, audience was being "lost" to new radio stations and to television.

WLW was not the only radio station with a declining audience, however. About this time every established station in the U.S. was experiencing the same difficulty. However, in some communities this shift came somewhat later. For example, Denver, Colorado and Portland, Oregon did not get TV stations until after 1952. Several large communities had only one TV station, like Des Moines-Ames, Iowa and Pittsburgh, Pennsylvania.

Television's biggest impact on radio was probably felt in about 1952. But because TV stations were established early in Cincinnati, Columbus, and Dayton, Ohio, WLW began to feel the impact of TV as early as 1950.

CHAPTER VIII

THE ASCENDANCY OF TELEVISION, 1951-1956

This chapter relates the history of WIW from 1951 to 1956. This might be loosely described as a period of confusion for radio, in general, and for WIW, in particular. Almost the opposite of the period from 1927 to 1933 when there was a rapid expansion in the types of programs on WIW, this period saw the demise of many of these program forms on radio. The chapter begins with radio seriously beginning to suffer at the hands of television and ends with a new program form--magazine variety--playing an important part in WIW programming. In between there were several programming changes as the WIW management attempted to adjust to the new status of radio.

I. Broadcasting, 1951-1956

Stations

Throughout this period the expansion of AM radio stations continued. The development of FM, however, was halted and even slipped backward. But more importantly the number of operating television stations shot up very rapidly.

<u>AM stations</u>. Despite the growing dominance of television there was no slowing the increase in the number of AM stations to go on the air. In January, 1951, there were 2,232 AM stations on the air and an additional 115 authorized stations. By the end of 1956 there were 3,008 operating AM stations.¹

The power of stations was also increased somewhat during this period. By 1956 there were about 100 stations using as much as 50,000 watts and almost 500 with 5,000 watts during the daytime. Many of the new stations, however, were authorized to operate only in the daytime. Thus, by 1956 just over one-fourth of all AM stations were daytime only outlets. Further, about one-third of the stations on the air unlimited time were authorized to use less power at night than they were during the daytime.²

This increase in the number of stations brought to an end--or at least lessened--the once overwhelming dominance of the clear channel stations. According to Broadcasting:

From 1930 to 1950--give or take a few years on either side--the clear channel stations reigned supreme. They were the big voices of the air. With 50 kw power, their programs and commercials rang loud and clear during the day, and rose to a roar at night.

¹Broadcasting Yearbook (1963) (Broadcasting Publications, Inc., 1963), 17.

²Harrison B. Summers, <u>Programs and Audiences</u> (Columbus, Ohio: Department of Speech, Ohio State University, 1961), RR-04-0; and <u>Broadcasting Yearbook</u> (19**5**7) (Broadcasting Publications, Inc., 1957), 362-371. It was these stations that carried the most popular programs, the national advertising--both network and national spot--that brought to the 25 million listeners in rural America their only nighttime service.3

Most clear channel stations continued to serve their audiences in the rural and farm areas of America, continued to have the largest revenues in broadcasting, continued to produce the most expensive local programs, and continued to carry what network programs remained. But, as will be described, it was usually local and regional stations that revolutionized radio programming beginning about 1953.

<u>FM stations</u>. Frequency modulation radio was not the instant success that some members of the FCC had hoped for and some broadcasters had predicted. In January, 1951, there were 676 FM stations on the air but by the end of 1956 only 530 remained on the air. Many other FM stations that were authorized after 1948 never went on the air.⁴

The owners of a few stations in the U.S. who received early FM grants applied for AM facilities during this period. More than ten of these AM stations, established following an FM outlet, went on the air in Ohio, Kentucky and Indiana during this period. Some owners of these new AM stations even returned their FM grants after they had established their AM stations.

3"Clears Top for 20 Years," <u>Broadcasting</u>, October 15, 1962, 29.

⁴Broadcasting Yearbook 1963, 17.

During this period probably no more than 50 of the commercial FM stations in the U.S. did any independent programming; the great majority simply repeated the programs of AM stations. Those few stations with separate programming were virtually all located in the most populated urban areas.

<u>TV stations</u>. The freeze on the granting of new TV stations which the FCC had imposed in September, 1948, ended on April 14, 1952. Immediately the FCC began processing a backlog of old applications and new applications for TV stations. In January, 1951, there were only 107 TV stations on the air. By the end of 1956 there were about 475 operating television stations.⁵

Advertising. The number of AM radio stations on the air increased almost 50 per cent from 1951 to 1956. But the total advertising revenue for radio remained about the same from 1951 to 1956. In 1951 the total radio advertising revenue was \$456,543,000. This rose to \$477,206,000 in 1953 but fell back to only \$451,330,000 in 1954. This was the first year the total radio revenue had declined since 1938. In 1954 it dipped 5.4 per cent under 1953, in 1938 the decline was only 0.6 under the previous year. However, by 1956 radio had a total revenue of \$491,707,000 and appeared to be out of its slump.

The gain in revenue, over this whole period, though only slight, came because national spot and local advertising

5<u>Ibid</u>.

grew fairly steadily while the revenue of the national radio networks declined about 60 per cent. In 1956 the national networks accounted for only 11 per cent of all radio revenue; national spot and local advertising accounted for 29 and 60 per cent, respectively.

While the total radio revenue was growing only slightly the total revenue for television grew dramatically from \$208,595,000 in 1951 to \$823,100,000 in 1956. Thus, while about 500 television stations and the television networks had time sales of more than \$800,000,000 in 1956, the about 3,500 radio stations (AM and FM) and the radio networks had revenues totaling only a little over one-half that much.

In 1952 the revenue of the national television networks exceeded the time sales of the national radio networks for the first time. In 1954 the total revenue of the entire radio industry was exceeded by the rapidly expanding TV revenue.⁶ There could be no doubt any longer--television was now king. As radio comedian Fred Allen put it, "Radio was abandoned like the bones at a bar-b-que."⁷

In 1956 about one-third of all AM radio stations reported to the FCC that they were operating at a loss. 8

⁷Fred Allen, Treadmill to Oblivion, quoted in "Allen Service Held in NY," <u>Broadcasting</u>, March 26, 1956, 94.

⁸Summers, RR-04-c.

^{6&}quot;Television Times Sales 1948-1962," Broadcasting, February 18, 1963, 70; and "Radio Time Sales 1935-1962," Broadcasting, February 18, 1963, 71.

However, <u>Broadcasting</u> noted by the end of 1955 that radio was beginning to recover from the initial shock of TV's dominance. A number of advertisers who had left radio to use TV exclusively now returned, at least partially, to radio.

<u>Networks</u>. Hardest hit by television's invasion of the radio world were the national radio networks.

In the fall of 1956, 188 stations were affiliated with NBC, 201 with CBS, 327 with ABC, and 525 with MBS. Thus, in 1956 less than 40 per cent of the AM stations on the air had network affiliations compared with about 50 per cent in 1950.

Gross billings for the four national radio networks in 1954, for example, were about \$55,000,000, \$35,000,000, \$30,000,000 and \$20,000,000 for CBS, NBC, ABC, and MBS, respectively.⁹

There was also a significant change in the type of sponsorship of network radio programs. In 1949-1950 nearly 60 per cent of all evening network radio programs were purchased by one or two sponsors. The remaining 40 per cent were sustaining, cooperative, or participating. By the seasons of 1952-1953 and 1955-1956 the number of sustaining, cooperative and participating evening programs had increased

⁹Sydney Head, <u>Broadcasting in America</u> (Boston: Houghton Mifflin Company, 1956), 165. to 53 and 74 per cent, respectively.¹⁰ The first evening network program to be sold on a cooperative basis was ABC's <u>Abbott and Costello</u> starting in 1947.¹¹ There had been 767 sponsored quarter-hours on the four networks in January, 1949; by January, 1955, there were only 556 sponsored quarterhours on those networks.¹²

In January, 1951, NBC proposed that it would lower its radio network rates in television markets.¹³ There was substantial opposition to this from NBC affiliates but by the summer of 1951 all four networks had cut their rates 10 to 15 per cent. NBC radio attempted to completely revamp its schedule beginning with the season of 1951-1952 admitting that the "impact of TV"¹⁴ was clearly the problem. This was not particularly successful and in June, 1952, NBC announced another reorganization as Sylvester L. (Pat) Weaver became chief of both NBC radio and TV. Mr. Weaver promoted the idea that advertisers should combine radio and TV times as their

¹¹Head, 147.

¹²Derived from Summers, <u>A Thirty-Year History . .</u>, 157-220.

13"NBC Affiliates up in Arms," <u>Broadcasting</u>, January 1, 1951, 15.

¹⁴"NBC Revamps Policies," <u>Broadcasting</u>, October 8, 1951, 23.

¹⁰Derived from Harrison B. Summers, <u>A Thirty-Year</u> <u>History of Programs Carried on National Radio Networks in</u> <u>the United States, 1926-1956</u> (Columbus, Ohio: Department of <u>Speech, Ohio State University</u>, 1958), 165-173, 193-202, and 221-228.

most effective buy.¹⁵ In August, September and October of 1952, NBC, CBS, MBS, and ABC further cut their nighttime rates about 25 per cent.

It is impossible to report all the developments at this time but almost every week trade magazines would announce someone's new plan to save network radio. But none of these ever seemed to work and the national radio networks' programming continued to deteriorate rapidly.

By 1956 the compensation agreement with National Network affiliated stations had been changed so that only a very few affiliates actually got much money for carrying network programs. In the great majority of instances stations received only additional program service--especially sustaining public service programs--if they would carry commercial network programs.

A fifth national radio network operated briefly during this period, the Liberty Broadcasting System (LES). LES, created by Texas broadcaster Gordon B. McLendon, began by providing recreated baseball games to stations described by "The Old Scotsman," who was Mr. McLendon himself. In October, 1950, LES became a national network with more than 240 affiliates. Later the network provided other sports programs and disc jockey shows. In May, 1952, LES suspended operations. The network had depended primarily on its baseball

15"Meeting the Crisis," <u>Broadcasting</u>, June 23, 1952, 27.

broadcasts for programming and when it could no longer obtain rights to the games from the major league baseball clubs the network failed.

By 1948 NBC, CBS, and ABC had organized television networks in addition to their existing radio networks. By the fall of 1951 network television programs could be carried on stations live from coast-to-coast. A fourth television network, Dumont, was also organized but it was never very successful and by 1955 it no longer produced any network programs. Throughout this period CBS and NBC dominated network television, with ABC a very poor third. Almost every TV station in the nation was affiliated with one or more of the networks. There were less than a score of independent TV stations in 1956.

Programs

Radio programs. Throughout this period many types of radio programs that had been popular rapidly disappeared from station's schedules. There were fewer sponsored programs offered by the networks each year. Recorded music was substituted in network programs. Comedians Freeman Gosden and Charles Correll (<u>Amos 'n' Andy</u>), Bob Hope, and Jim and Marian Jordan (<u>Fibber McGee and Molly</u>) even experimented with programs using recorded music as filler material. News and talk programs were still provided by the networks and a constantly decreasing amount of women's serial drama. In January, 1955, the four networks carried only 13 quarterhours of evening comedy variety each week compared with 42 quarter-hours in 1946. In January, 1955, there were only 16 quarter-hours of musical variety on the national networks; compared with 67 quarter-hours broadcast in 1946. By January, 1955, there was only one-half the drama on the radio networks that there had been in January, 1946. Sixty per cent of the nighttime drama in the season of 1954-1955 was in the "thriller" category; here classified as crimedetective, action-adventure or suspense drama.

Totally, there had been 827 quarter-hours of sponsored programs on the four networks each week, in January, 1946. In January, 1955, there were only 556 sponsored quarter-hours offered by the same four networks.¹⁶

There was only one new program form developed during this period--magazine variety--but this new program type would soon account of a large part of all network programs, especially on NBC. In April, 1955, the NBC Radio Network announced it would soon begin a new program to be broadcast just on the weekends and called <u>Monitor</u>. The new program was said to be based on a "magazine concept" and would contain many small features put together in a "pot pourri" rather

¹⁶Derived from Summers, <u>A Thirty-Year History</u>..., 131-139 and 221-228.

than as separate programs.¹⁷ It was said to have been the idea of Sylvester L. (Pat) Weaver to start the program. It might be incorrect to describe this as a new form; it really only combined a number of elements of existing programs but made them each short features rather than separate programs. The basic ingredient was recorded music combined with talk, news, interviews, sports news, comedy, short dramatic and comedy sketches, commentary, live music and occasionally other elements. Originally the program ran for 40 consecutive hours over the entire weekend but later was shorten to run about 20 or 24 hours on Saturday and Sunday.

Participating commercials were sold within <u>Monitor</u> and a certain amount of time in each hour was reserved for local commercials and local programming. Originally some affiliates objected to the network's selling of spots rather than programs. Some stations felt that spot advertising should only be sold by local stations and not by the networks but NBC prevailed.

Monitor began on the NBC Radio Network on June 12, 1955.¹⁸ On November 7, 1955, a similar daytime format called Weekday was added to the NBC schedule combining all daytime

^{17&}quot;NBC Begins Major Revision in Radio Selling, Schedules," <u>Broadcasting</u>, April 4, 1955, 27; and "NBC Dress Radio for Leisure; New Weekend Show Monitor," <u>Business Week</u>, April 16, 1955, 46.

¹⁸National Broadcasting Company, Press Department, <u>NBC Highlights: 1926-1961</u>, November 29, 1961.(From WLW files.)

programming under the one program which ran from 10:00 A.M. to 6:00 P.M. <u>Weekday</u>, unlike <u>Monitor</u>, was not very successful and was later dropped. The ABC Radio Metwork tried a similar program, called <u>New Sounds</u>, in October, 1955. Scheduled to run during network time on week nights this program was not a success. In the season of 1955-1956 CBS also tried a magazine variety program called <u>Sunday Afternoon</u>.¹⁹ On the national networks the only really successful magazine variety program was <u>Monitor</u>; the first program of this type. It cannot be asserted that <u>Monitor</u> saved the national radio networks; it did not. However, it brought a new type of program not only to networks but to local stations. Within several years the form was widely copied on local stations.

On the local radio level during this period there was the development of what has variously been called "modern radio," "contemporary sound," "formula programming," or "top 40 stations" (so named because they constantly repeated the 40 "most popular" records as the primary programming material). The Todd Storz stations claim to have been programming "modern radio" since 1949 and others describe WNEW, New York, as the progenitor of this type of programming even earlier. But the development is more generally credited to Gordon McLendon. Mr. McLendon, who was discussed earlier in regard

¹⁹Summers, <u>A Thirty-Year History . .</u>, 221.

to his Liberty Broadcasting System, developed this type of programming on KLIF, Dallas, Texas.²⁰

According to Sponsor magazine, in 1953 KLIF

burst into national prominence with its formula of music and news plus razzle-dazzle promotion. It was the first radio station in America to stage a \$50,000 treasure hunt in which the \$50,000 was found. It originated a copyrighted "Rear Window" game through which the station was able to put KLIF stickers on the rear windows of more than 50,000 Dallas automobiles. It brought the flagpole sitter back to prominence, staged a world-record-breaking marathon airplane flight in which KLIF pilots stayed aloft 50 days and nights. . . . But through such flamboyant promotion, KLIF became the highest rated metropolitan radio station in the country.²¹

By 1955 at least one-third and maybe one-half of all U.S. radio stations had copied the basic McLendon "formula"--"pop music with disc jockeys and scores of gimmicky promotions. . . . "²² The basic ingredients of all these stations were the same, popular music, brief newscasts, and a number of contests and promotions staged by the station. About the same time the country was swept with a new musical sound called "rock and roll."²³

21"Earlybirds of Modern Radio," <u>Sponsor</u>, May 28, 1962, 35. 22_{Tbid}

²³Maybe it is not correct to say that "rock and roll" was new. Its origins in country, western, and earlier popular music are easy enough to trace. But in the sense that

²⁰The McLendon group, owned primarily by Gordon McLendon and his father Barton R. McLendon, also introduced its "formula programming" on other stations in Texas and in the Midwest. Later, Mr. McLendon purchased stations in San Francisco and Buffalo, and Chicago; these stations he programmed as "good music" and "Negro appeal" outlets, respectively.

Many long established stations--network affiliates and clear channel and regional outlets--found that they had lost a large portion of their audience to "modern radio" or "top 40" stations. By 1955 the radio station with the highest metropolitan rating in nearly every major market was a station of the "top 40" type.²⁴

<u>Television programs</u>. During this period the schedule of the television networks grew to look very much like the schedule of radio networks only a decade before.

By January, 1955, there were more quarter-hours of almost every category of programs on the national television networks than on the national radio networks. There was three times more comedy variety and comedy drama being broadcast on the TV networks than on the radio chains in the season of 1954-1955. However, there was more time devoted to news and religious programs, women's serial dramas and recorded music on the radio networks than on the TV networks.²⁵

many people, especially the "younger generation," regarded it as unique, it was new.

²⁴For a more complete description of programming during this period see, Richard M. Mall, "The Place of Programming Philosophy in Competitive Radio Today," <u>Journal of</u> <u>Broadcasting</u>, I, 1 (Winter, 1956-1957), 21.

²⁵Derived from Summers, <u>A Thirty-Year History</u>..., 213-220; and a similar listing of programs broadcast on the national television networks from 1948 to 1963 not yet published. Many of the television programs during this period came directly from the national radio networks. Some were: <u>Talent Scouts</u> with Arthur Godfrey, <u>Original Amateur Hour</u> with Ted Mack, <u>Supper Club</u> with Perry Como, the <u>Fred Waring</u> <u>Program, Voice of Firestone, Dragnet, Suspense, Lights Out,</u> <u>Martin Kane, Life of Riley, Studio One, Aldrich Family, Break</u> <u>the Bank, Twenty Questions, Quiz Kids, You Bet Your Life</u> with Groucho Marx, <u>The Goldbergs, Meet the Press</u>, and <u>We the</u> <u>People</u>. Some programs were carried on both the national radio and national television networks but invariably the radio versions were dropped after one or several seasons.

Further, many local radio programs were added to local television schedules. For example, successful WLW programs like Ruth Lyon's <u>50 Club</u> and <u>Midwestern Hayride</u> were among the very early WLWT programs.

Harrison B. Summers summarized the situation during this period stating: "Network television programming is astonishingly similar, in types of programs offered, to network radio programming in the period following World War II."²⁶ At the level of local programming this statement would also be true. The major exception to this, however, is that radio stations in the middle nineteen forties did considerably more local live programming than was done by television outlets in the middle nineteen fifties. Time

²⁶Summers, <u>Programs and Audiences</u>, RR-04-p.

that might have been filled by some sort of local talk or live music program in radio is more likely to be programmed with syndicated or theatrical film on television stations.

Audience

In spite of the now obviously dominant position of television, the number of radio homes continued to grow steadily during this period; from about 43,000,000 in 1951 to more than 47,000,000 by the end of 1956. In 1956 there were 37,500,000 radio equipped automobiles compared with only 17,000,000 in 1950. During this same period the number of television homes rose from slightly less than 6,000,000 to almost 37,000,000.²⁷

While the number of radio homes continued to grow in the U.S. the amount of time spent listening to the radio in each home declined.

For example, the A. C. Nielsen Company reports the following data on daily radio listening:²⁸

Homes Using Radio	1948	<u>1952</u>	1956
Evening average	30%	16%	8%
Daytime average	21	15	12
Network Program Ratings			
Evening average	13	5	l
Daytime average	7	4	2

²⁷Broadcasting Yearbook (1963), D-32 and 7.

²⁸"The Radio Networks," <u>Broadcasting</u>, November 26, 1956, 31. (Percentages were rounded to the nearest whole number.)

However, during about this same period the Nielsen Company reported that the use of radio in the morning, from 6:00 to 9:00 A.M. actually increased about 20 per cent.²⁹ Thus, by 1956 the peak hours of radio listening were in the morning between 8:00 and 9:00 A.M. and in the afternoon between 1:00 and 2:00 P.M. In the evening the amount of radio listening dropped to less than half the average amount in the daytime.³⁰ This was a complete reversal of the pattern of home radio listening that had remained virtually unchanged from almost the beginning of radio to the time a TV set came into the home.

Throughout this period the radio audience continued to decline in direct proportion to the increase in the amount of TV viewing. In 1949 the A. C. Nielsen Company reported that the average "hours per home per day" of radio listening and TV viewing were almost exactly the same--four hours and 52 minutes per day for TV and four hours and 46 minutes for radio. From this year the amount of radio listening steadily declined and the amount of TV listening steadily increased. Thus, by 1956 the TV set in the average home was on, again according to the Nielsen Company, an average of six hours and 17 minutes a day while the radio was in use in the aver-

²⁹"AM in the A.M.," <u>Broadcasting</u>, August 27, 1951, 24. ³⁰Broadcasting Yearbook, 1957, 13.

age home only two hours and 16 minutes each day.³¹ It must also be remembered that during this time this declining amount of radio listening was being divided among an increasing number of radio stations--in fact about 50 per cent more AM stations.

By 1956 not a single evening network program could consistently get even a rating of five--when a number of programs a decade earlier averaged ratings of 25, 30, and sometimes above. In fact, as was noted above, the average daytime network program had a higher rating than the average evening program in 1956. Also, in 1956 the most popular network radio programs in the nation were the women's daytime serials.³² Unlike any earlier period in broadcasting history, the most highly rated station in most metropolitan areas was likely to be an independent station that was programmed almost entirely with recorded popular music.

Throughout the period radio stations, the radio networks, and many others interested in the fate of radio almost continually conducted studies and surveys to prove the importance of radio. Many stations and the networks stressed a combination of radio and television advertising as the best buy for sponsors. A large number of studies

31 Ibid.

³²Summers, <u>Programs and Audiences</u>, 221-228; or see Raymond William Stedman, "A History of the Broadcasting of Daytime Serial Drama in the United States" (unpublished Ph.D. dissertation, University of Southern California, 1959). between 1951 and 1956 cited the mobility of radio, the large coverage of stations, the low cost of radio advertising compared with television, the difficulty to measure use of radio out of the home, the prestige and believability of radio, and many other factors considered to be radio advantages.

In spite of this effort on the part of radio broadcasters, during the period of 1951-1956 the advertisers continued to desert radio; probably abandoning it more quickly than did the audience. The fact that radio revenues did not increase as much as before and that network radio revenues actually declined about 60 per cent made it difficult for stations or networks to produce the expensive programs they once had. The lack of these more appealing programs further reduced the amount of radio listening and the declining spiral in radio programming was begun.

II. The Station, 1951-1956

This was a period of uncertainty (or almost panic) for WIW, just as it was for the radio industry in general. The FM stations that rebroadcast WIW programs were discontinued. The Crosley Broadcasting Corporation Sold WINS. WIW tried to revive the "Quality Group" concept by joining in the formation of an organization to produce and sell nighttime radio programs.

<u>Clear channel and higher power</u> hearings continued

Throughout this period the controversy and hearings continued in regard to the disposition of the clear channels and continued applications, including WLW's, for substantially higher power.

As was noted in the previous chapter, proceedings in the issue were opened by a formal hearing in 1945. In May, 1947, the FCC initiated a separate proceeding on the limitations that should be placed on daytime stations operating on channels reserved for class I-A and I-B stations. Six months later these proceedings were consolidated with the more general question of the status of the clear channels.

In 1953 the FCC again split the two proceedings.³³ In November, 1956,the Clear Channel Broadcasting Service asked that the two proceedings again be consolidated and also asked that the record be brought up to date as the matter had been before the FCC for more than a decade by this time. By the end of 1955 the FCC had made no decision on the general disposition of the clear channels or on WLW's continued request for higher power.

³³Walter B. Emery, <u>Broadcasting and Government</u>: <u>Responsibilities and Regulations</u> (East Lansing, Michigan: Michigan State University Press, 1961), 92-93.

WINS sold

In 1945 the Crosley Corporation arranged to purchase stations WINS, New York, New York, from W. R. Hearst, Inc. In July, 1946, after the Crosley Corporation had been purchased by the Aviation Corporation the FCC finally approved the transfer of WINS to the Crosley Broadcasting Corporation. WINS was purchased for \$1,700,000. The Hearst organization had owned and operated the station from 1931. Before 1931, as WGBS, it occasionally had carried WLW programs as part of the Gold Network (see Chapter IV).

In June, 1947, WINS installed a new transmitter and began operating with 50,000 watts during the daytime and 10,000 watts at night. 3^4

WINS was an independent station and its programming usually consisted of recorded music and "personality" disc jockeys, including Mel Allen, Johnny Clark, Jack Eigen, Jack Lacy and others. The operation of WINS was never particularly convenient under the CBC, especially after 1949 or so when the major holdings of the CBC grew to be television stations in Ohio.

In 1949 the sale if WINS to Generoso Pope, publisher of the New York Italian language newspaper <u>El Progresso</u> <u>Italo Americano</u>, was arranged for \$512,500. However, the sale was never completed because Mr. Pope could not dispose

^{34 &}quot;WINS to Open New Transmitter Sunday," <u>New York</u> <u>Times</u>, June 11, 1947, 54:2.

of WHOM which he already operated in New York by the deadline of January 5, 1950, set in the agreement.35

In November, 1951,Elliott Roosevelt, son of Franklin D. Roosevelt, confirmed that he was heading a group that intended to purchase WINS. However, that sale was never completed either.³⁶

In August, 1953, WINS was sold to a group headed by J. Elroy McCaw, partner in several television and radio stations in the West and Hawaii, for \$450,000. According to James D. Shouse, the Crosley Broadcasting Corporation had "regretfully deemed it advisable" to sell WINS because of the CBC's "increasingly expanding broadcasting properties and various network affiliations in the Midwest and South andthe need for a concentrated effort in those areas."³⁷ In February of 1953 the CBC had obtained its fourth TV station by purchasing WLTV (later WLWA) in Atlanta, Georgia. While it was operated by the Crosley Broadcasting Corporation, WINS had never been particularly profitable. For example, in 1952 WINS had a gross revenue of about \$800,000

35 "Generoso Pope Buys Station WINS," <u>New York Times</u>, October 1, 1949, 28:2**;** and "Radio and Television," <u>New York</u> Times, January 11, 1950, 46:7.

³⁶"E. Roosevelt Seeks WINS," <u>New York Times</u>, November 22, 1951, 39:5; and "Radio Station on Block," <u>New York Times</u>, November 23, 1951, 31:4.

37 "Station Sold, if FCC Approves," <u>New York Times</u>, August 10, 1953, 33:8; and "McGaw Groups Pays \$450,000 for WINS," <u>Broadcasting</u>, August 10, 1953, 70. while WLW had sales totaling more than four times that much. 38 When the McCaw group bought WINS it was reportedly losing about \$160,000 a year. 39

In 1962 Mr. McCaw and his associates sold WINS, operating at 50,000 watts unlimited time, to the Westinghouse Broadcasting Company for about \$10,000,000.

Earlier some programs produced by WIW had been carried on WINS and some New York programs produced at WINS had been carried over WIW. A daily news program originated in Washington was also carried on both stations. However, by 1953 there were no regularly scheduled program exchanges between the two stations. So the sale of WINS did not overtly affect programming on WIW.

Frequency modulation stations

By 1949 the Crosley Broadcasting Corporation had frequency modulation (FM) stations in Cincinnati, Dayton, and Columbus, Ohio which repeated WLW programs from about 10:00 A.M. to 10:00 P.M. each day. These stations had the call letters WLWA, WLWB, and WLWF, respectively. The Dayton and Columbus FM stations were operated from the transmitter

38"7 1/2 Million Passed in Bumper Transfer Crop," Broadcasting, February 2, 1953, 27.

39"WINS Purchased for \$10 Million," <u>Broadcasting</u>, August 1, 1960, 77.

⁴⁰ "WINS Radio Sold to Westinghouse," <u>New York Times</u>, April 10, 1962, 86:6; "Westinghouse Gets Permit to Buy WINS," <u>New York Times</u>, July 14, 1962, 45:4; and "WINS \$10 Million Sale Approved," <u>Broadcasting</u>, July 16, 1962, 9.

sites and by the engineering personnel of the CBC's television stations in those cities. In 1953, WLWA, Cincinnati, was changed to WLWH as the WLWA call sign was moved to the CBC's newly purchased television station in Atlanta, Georgia.

These stations never originated any programs of their own but simultaneously rebroadcast the programming of WIW.

WIMA, Cincinnati (for the last several months WIMH) operated for almost seven years. WIMB, and WIMF, Dayton and Columbus, respectively, were on the air for four years.

Studio facilities

Increasingly during this period what had been radio became television--not only in programs and personnel but

42"6 FMs Go Off Air, 3 Crosley Outlets," <u>Broadcast</u>ing, June 1, 1953, 45.

⁴¹Personal interview with Charles Sloan, Columbus, Ohio, March 27, 1963.

in studio space. In 1951 all the WLWT production facilities, staff, and offices--except the transmitter operation--were moved to Crosley Square from Mt. Olympus. The two large radio studios designed in 1944 were taken over for TV programs with studio audiences. With fewer locally produced drama, variety, and live music programs and a greater reliance on recorded music there was less need for radio studio space.

Staff

There was very little change in the size of the staff working on WLW at this time. However, as it had been with WLW-WSAI, staff members were used on WLW and WLWT and thus it is not possible to report precisely how many staff members worked on each station or the proportion of their time they gave to each.

About 325 persons at this time were working at both WLW and WLWT; no doubt WLWT commanded the largest total number of man hours. Probably about 75 employees worked exclusively (or almost exclusively) on WLW and another 150 split their time between television and radio; about 100 worked primarily on WLWT.

Advertising

Gross revenue at WIW reached a peak in 1949; after that year it declined slowly. However, in 1950 WIW, "Maintained a high sales level only slightly less than the record year of 1949.⁴³ The management of WIW (which was also the management of WINS) boasted that "both stations have been able to maintain their rate structures and still show a low cost-per-impression for their advertisers.⁴⁴ In this same year, 1950, the three television stations of the Crosley Broadcasting Corporation showed a profit for the first time.⁴⁵

Only two years later, 1952, the WLW revenue was about \$3,250,000--a decline of about 20 per cent from 1949. By comparison this was still a very large revenue for a radio station. In 1952 WINS, the 50 kilowatt, independent Crosley station in New York, had a revenue of about \$800,000. The average revenue for all U.S. AM stations in the same year was less than \$180,000.⁴⁶

By 1956, the end of the period discussed here, WLW's total annual revenue had probably declined to below \$3,000,000 a year.

⁴³"Crosley TV Outlets Enter Profit Category," <u>Broad-</u> <u>casting</u>, February 26, 1951, 82.

> ⁴⁴<u>Ibid</u>. ⁴⁵Ibid.

⁴⁶<u>Broadcasting</u>, February 2, 1953, 27; and Crosley Broadcasting Corporation, <u>WLW Engineering Statement and</u> Exhibits: Submitted to the Federal Communications Commission, March, 1960, in Support of Comments Relative to Third Notice of Further Proposed Rule Making, Docket 6741 (Cincinnati, Ohio: Crosley Broadcasting Corporation, 1960), exhibit No. 46. In January, 1955, for the first time in about a quarter of a century, WLW began carrying commercials for local advertisers in Cincinnati. However, there was very little local business carried on WLW--only about 2 per cent by the end of 1955. By December, 1956, local advertising still accounted for only a little over 9 per cent of the WLW revenue. At that same time local advertising accounted for 45 per cent of the revenue of all other Cincinnati stations, more than 50 per cent of the revenue of Indianapolis and Columbus stations, and more than 60 per cent of the revenue of the average of all stations in the U.S.⁴⁷

<u>Rates</u>. Throughout this period the rate for one hour of time in the evening was unchanged, remaining as it had since 1939 at \$1080. The cost of time in the daytime was raised, from \$540 to \$594 by January, 1956.⁴⁸

By 1956 the rate for an evening hour on WLWT, which had been only \$250 in 1948, was up to \$850.

In 1954 the Crosley Broadcasting Corporation began offering a group discount that was available to advertisers who purchased time on WLW and the CBC's television stations. The discount amounted to a 30 per cent saving on the purchase

⁴⁷<u>Ibid</u>., exhibit No. 41.

⁴⁸Spot Radio, XXXV, 1 (January, 1953), and XXXVIII, 1 (January, 1956).

of WLW evening time when an equal amount of TV time was purchased.⁴⁹

<u>Merchandising</u>. WLW's continued efforts in merchandising were one of the possible reasons the station's "rates have not been decreased and our business is continuing to grow," according to Robert Dunville in 1953.

It was Mr. Dunville's opinion that

too many broadcasters during the lush days felt that their obligation to the public and the advertiser consisted of furnishing a turntable, a microphone, or a studio with an announcer and that other details were the problem of the advertisers, its agency and the public.

However, about 1956 WLW greatly curtailed many of the merchandising services that they had been supplying to advertisers. This change was on the advice of the Crosley Broadcasting Corporation lawyers and was suggested because of government cases against some other advertising media charging preferential treatment to certain advertisers. No such charges were ever made against WLW but on the lawyer's advice WLW merchandising services were reduced.

^{49&}quot;Crosley Heads Set 'Group' Ad Plans," <u>Broadcasting</u>, August 23, 1954, 54; and "Crosley Group Advertisement," <u>Broadcasting</u>, September 13, 1954, 29.

⁵⁰"Should Stations do Merchandising?; Yes, Says Crosley's Dunville," <u>Broadcasting</u>, June 18, 1953, 86.

However, the WLW management still favored merchandising as a necessary service of broadcasting. James D. Shouse stated that broadcast advertising should "move merchandise" for the sponsor not just place his commercial in some kind of program.⁵¹

A limited amount of merchandising service was still available to all WLW sponsors in 1956 and <u>Buy-Ways</u> was still published by WLW and distributed to retail merchants. Even though greatly reduced, WLW continued to do more merchandising than most other U.S. radio stations.

Networks

Throughout this period WLW remained as a basic affiliate of the NBC Radio Network. But as the program service of NBC faltered near the end of the period discussed here, WLW added more programs to its schedule from ABC and MBS.

Early in January, 1956, WLW began carrying Don McNeill's <u>Breakfast Club</u> from ABC. In July, 1956, the station also began carrying an hour of serial drama from ABC including <u>My True Story</u>, <u>When a Girl Marries</u> and <u>Whispering Streets</u>. These "soap operas" were on ABC from 10:00 to 11:00 A.M. but WLW taped them for broadcasting from 3:30 to 4:30 P.M.⁵²

⁵¹Personal interviews with John T. Murphy and James D. Shouse, Cincinnati, Ohio, July 10, 1963.

⁵²"Network Radio Programs Insufficient," <u>Broadcast</u>-<u>ing</u>, July 23, 1956, 42. At this time Robert Dunville announced that WIW might begin carrying additional ABC programs and some from the Mutual Radio Network but the station's basic affiliation would not be affected. According to Mr. Dunville the station was simply not satisfied with the amount and quality of programming being originated by NBC.⁵³

<u>Quality Radio Group</u>. At a May, 1954, meeting of the National Association of Radio and Television Broadcasters (NARTB, earlier and later, NAB) one of the most talked about developments was the rumored formation of "Quality Stations of America." The organization was said to be headed by John DeWitt, chief executive of WSM.⁵⁴

In late May, 1954, it was announced that the group had actually been formed and included WSM, Nashville, WHO, Des Moines, WHAS, Louisville, and WLW. The new group called itself the Quality Station Network and said that the organization of the group "has been considered for nearly two years..."⁵⁵

The original idea for the Quality Group is reported to have been formulated by Norman E. Cash when he was the general sales manager of WLW in 1952. Later, Mr. Cash worked

⁵³"WLW Affiliation with NBC, Says Dunville," <u>Broadcast</u>-<u>ing</u>, July 23, 1956, 42.

⁵⁴"Closed Circuit," <u>Broadcasting</u>, May 24, 1954, 5.

55"Big Radio Stations Discuss Tape Network," <u>Broad</u>-<u>casting</u>, May 31, 1954, 68. for ABC radio sales and still later, became president of TVB (Television Bureau of Advertising).⁵⁶

More formal organization of the group took place in the fall of 1954. It was the avowed purpose of the group to "re-sell national nighttime radio in light of sagging network schedules. . . . "57 The temporary executive committee set up to formulate the organization included John DeWitt of WSM, William Wagner of WHO and Ward L. Quaal, vice president and assistant general manager of the Crosley Broadcasting Corporation. Mr. DeWitt acted as temporary chairman and Mr. Wagner as acting secretary-treasurer. Mr. Quaal was to handle all legal and financial aspects of the organiztion.⁵⁸

In late August, 1954, four more stations joined the young organization; KVOO, Tulsa; WRVA, Richmond; KCMO, Kansas City and WWJ, Detroit, all were 50 kilowatt stations except five kilowatt WWJ.⁵⁹

On September 3, 1954, corporation papers for the Quality Radio Group, Inc. were filed in Delaware, This name was chosen in favor of Quality Stations Network, Quality Stations Association, or Quality Stations of America. The

56"ABC Names Fairbanks, Cash," <u>Broadcasting</u>, December 6, 1954, 87.

⁵⁷ "Power Stations Organize to Sell Night Radio Shows," Broadcasting, August 16, 1954, 31.

59"Closed Circuit," <u>Broadcasting</u>, August 23, 1954, 5.

⁵⁸ Ibid.

The organizing committee that drafted the corporation papers included Messrs. DeWitt, Wagner, Quaal, Ralph Evans, like Mr.Wagner from WHO, and Frank Fogarty of a new member, WOW.

The by-laws of the new group provided for a board of directors which included representatives from nine stations including Mr. Quaal from WLW.

At this time there were 23 stations committed to join the Quality Radio Group including, of course, WLW. The bylaws provided for a maximum of 50 member stations. A line up of the full network was required in order for an advertiser to purchase a program to be syndicated by the tape network. Participating stations were to submit their best programs to be sold by the QRG. No participating programs were planned by QRG; only quarter-hour or longer programs could be sold. This was in keeping with the organization's purpose to revive nighttime radio and especially nighttime radio programs as such. Each member station was to pay annual dues of 20 times the station's average daytime hourly rate. After all expenses were deducted each year 95 per cent of the revenue on hand was to be returned to the member stations.⁶⁰

The organization of the Quality Radio Group was very reminiscent of the formation of the Mutual Broadcasting System, incorporated in the same month exactly 20 years

⁶⁰"Quality Radio Group Sets Tape Program Plans," Broadcasting, September 6, 1954, 10.

earlier. Like MBS, the QRG was established as a cooperating venture with member stations providing programs. Three of the four original MBS member stations, WLW, WGN, and WOR, were among the original score of stations committed to QRG. Before its formal incorporation as the Mutual Broadcasting System it had been called the Quality Group.

The Crosley Corporation also used the term "quality group" to refer to the network it tried to start in 1937-the WLW Line (see Chapter V).

<u>Sponsor</u> magazine called the formation of the Quality Radio Group "one of the most significant radio developments in recent months," noting that by September 20, 1954, all but three of the 26 stations signed up by QRG were 50,000 watt outlets. The others were important 5,000 watt regional stations. The stations' discontent with the national networks was clearly evident as all were affiliated stations-fifteen with NBC, six with CBS, three with ABC, and two with MBS.⁶¹ <u>Sponsor's</u> evaluation of the significance of QRG, however, was far overdrawn.

<u>QRG's first planned program</u>. The first sponsor to sign with QRG was the Avco Manufacturing Corporation, parent organization of the Crosley Broadcasting Corporation. Avco planned to sponsor a half-hour segment of WLW's three-hour

⁶¹"Quality Radio Group: What It Has to Offer," Sponsor, September 20, 1954, 40.

Saturday evening hillbilly variety program <u>Midwestern Hay-</u> <u>ride</u> over the tape network. This program to this time had remained one of WIW's most popular shows and the previous summer had received an average rating of above 25.0 on the NBC Television Network.⁶² It was hoped that the QRG would be sufficiently organized to begin programming by October 1, 1954, but this date was later postponed to January 1, 1955.

<u>William B. Ryan as QRG chief executive</u>. In September, 1954, Ward Quaal, Crosley Broadcasting Corporation vice president, was elected president of Quality Radio Group, Inc. W. H. Summerville, of WWL, was elected vice president and William Wagner, of WHO, was elected secretary-treasurer. There was no compensation for these offices.⁶³ For two months the QRG sought a chief executive to head its New York sales office.⁶⁴

By the end of November Mr. Quaal announced that a five member selection committee had chosen and the group had approved William B. Ryan as executive vice president. Mr. Ryan had been the first president of the Broadcast Advertising Bureau (later the Radio Advertising Bureau), general manager of KFI, in sales with NBC on the West Coast, and

⁶²"Quality Radio Group: What It Has to Offer," Sponsor, September 20, 1954, 40.

⁶³"Quality Group Aims for October Start," <u>Broadcast</u>-<u>ing</u>, September 27, 1954, 70.

⁶⁴"Closed Circuit," <u>Broadcasting</u>, November 15, 1954, 5.

general manager of the National Association of Broadcasters.⁶⁵ Mr. Ryan assumed the position in the new QRG sales offices at 509 Madison Avenue. With the appointment of Mr. Ryan <u>Broadcasting</u> magazine noted that the QRG was "proof that necessity is the mother of invention" and that the QRG was necessary to fill in gaps in the declining network radio schedules.⁶⁶

But the QRG did not succeed in establishing a network even though by March, 1955, it was reported that there were now 36 member stations that could cover 91 per cent of the U.S. population and 90 per cent of all retail sales.⁶⁷

William Ryan resigned as the chief executive of the Quality Radio Group effective May 15, 1956. Thereafter, the sales activity of the organization were to be handled on a pooled basis by the sales staffs of the member stations.⁶⁸

WLW never carried any programs from any other member stations of the QRG. Neither were any WLW programs carried on any other station through QRG. 69

66"Enter QRG and Mr. Ryan," <u>Broadcasting</u>, November 29, 1954, 122.

67"Closed Circuit," <u>Broadcasting</u>, March 7, 1955, 5. ⁶⁸"Ryan To Leave Quality May 15," <u>Broadcasting</u>, May 7, 1956, 76.

⁶⁹Personal interview with Thomas A. Bland, Cincinnati, Ohio, April 5, 1963.

^{65&}quot;Ryan Named Executive V.P. of Quality Radio Group," Broadcasting, November 29, 1954, 86.

III. The Programs, 1951-1956

During this period there came to be less variety and balance in WIW's programming than in the former periods. Many popular WLW programs, both network and locally produced, were moved to television. In attempts to compete with television WLW tried programming with a rural emphasis, "block" programming, contests, and finally settled on magazine variety.

Programs during the 1952-1953 season

In January, 1950, WLW was operating with the same schedule as in January, 1947,--on the air 24 hours every day except for about two hours early Monday morning.

In the evening the largest single category of programming in the season of 1952-1953 was news and commentary, as it had been in 1949-1950. The other categories of programs with the most quarter-hours on WLW were hillbilly variety, "standards" records, comedy drama, light music, and crimedetective drama. When the WLW programming in January, 1950, and January, 1953, is compared, the number of quarter-hours of programming in the following categories decreased: comedy variety, hillbilly variety, musical variety, hillbilly records, general drama, comedy drama, crime-detective drama, and human interest programs. During the same period in the evening the amount of light music, "standards" records, informative drama, action-adventure drama, interview programs, panel quiz, sports news, forums and discussions, informative talks, miscellaneous talks, and religious programs increased. None of these changes--decreases or increases--were very drastic and to the season of 1952-1953 the deterioration of WLW programming was just beginning to become evident (see Table 26).

Daytime programming on WIW by January, 1953, was still dominated by women's serial dramas--60 quarter-hours were broadcast each week. By the season of 1952-1953 there was about one-half the daytime general variety, hillbilly variety, and women's serial drama there had been on WIW in the season of 1949-1950. During the same period the number of quarter-hours per week of light music, "standards" records, human interest programs, informative talks, farm programs and religious programs more than doubled (see Table 27).

The only categories of programming broadcast on WIW in the late night were semi-variety (<u>Moon River</u>), recorded "standards" music, hillbilly records, and news (see Table 28).

During the season of 1952-1953, there were now more quarter=hours in the categories of musical programs than all kinds of variety and drama combined (see Table 29). For the first time since the sample of January, 1938, women's serial drama was not the largest single category of programming. That distinction went to "standards" records--121 quarterhours per week--in the sample of 1952-1953. In January,

TABLE 26. WLW EVENING PROGRAMMING, 1949-1950, 1952-1953, AND 1955-1956

The figures below show the total number of quarter-hours of programs in each category broadcast by WLW between 6 P.M. and midnight during a sample week in January. The number of quarter-hours of each type originated by WLW are shown within parentheses.

Program Categories	<u>1950</u>	<u>1953</u>	1956
Comedy Variety General Variety Amateur/Talent Contest Semi-Variety Hillbilly Variety Children's Variety Magazine Variety	12 15 (13) 	10 2 (2) 14 (8) 	 10 (8) 41 (21)
Musical Variety Light Music Concert Music "Hit-Tunes" Records "Standards" Records Concert Records Hillbilly Records Other Music Records	16 (3) 7 (4) 8 9 (9) 6 (6)	$5 \\ 10 (10) \\ 8 \\ \\ 13 (13) \\ \\ 2 (2) \\ $	$ \begin{array}{c} 1 & (1) \\ -4 \\ 13 & (5) \\ 23 & (23) \\ \\ 3 & (3) \end{array} $
General Drama Light Drama Women's Serial Drama Comedy Drama Informative Drama Action-Adventure Crime-Detective Suspense Drama	12 (2) 7 12 2 14	6 7 8 2 9 10 	5 6 4 8 2 2
Interview Programs Human Interest Audience Quiz Panel Quiz	 4 8 	1 (1) 2 8 2	1 (1) 6
News and Commentary Sports News Play-By-Play Sports Forums and Discussions Informative Talks Miscellaneous Talks	29 (14) 3 (2) 1 (1) 1 (1) 	29 (11) 4 (1) 7 (3) 3 (2) 3	28 (8) 3 4 (2) 1 (1)
Farm Programs Religious Programs Miscellaneous Unclassified		2	1 8

TABLE 27. WLW DAYTIME PROGRAMMING, 1949-1950, 1952-1953, AND 1955-1956

The figures below show the total number of quarter-hours of programs in each category broadcast by WLW between 5 A.M. and 6 P.M. during a sample week in January. The number of quarter-hours of each type originated by WLW are shown within parentheses.

Program Categories	<u>1</u>	<u>1950</u>	-	<u>1953</u>	-	<u>1956</u>
Comedy Variety General Variety Amateur/Talent Contest Semi-Variety Hillbilly Variety Children's Variety Magazine Variety	2	(46) (2) (52)	27 5	(1) (27) (5) (22)	2	(20) (2)
Musical Variety Light Music Concert Music "Hit-Tunes" Records "Standards" Records Concert Records Hillbilly Records Other Music Records	7 6 6 9	(5) (9) 	25 4 28 1 3	(2) (15) (28) (1) (3) (6)	51 16 4	 (1) (51) (16) (4) (6)
General Drama Light Drama Women's Serial Drama Comedy Drama Informative Drama Action-Adventure Crime-Detective Suspense Drama	1 115 2 2 2 2	(1) 	60 2	 	4 20 5 2	
Interview Programs Human Interest Audience Quiz Panel Quiz	1 10 16 4	(10)	20 20		1	(1)
News and Commentary Sports News Play-By-Play Sports Forums and Discussions Informative Talks Miscellaneous Talks	4 8	(33) (4) (2) (1)	6 16	(35) (4) (2) (1)	29 2 1 6	(25)
Farm Programs Religious Programs Miscellaneous Unclassified		(16) (10)		(34) (10) 		(28) (18)

TABLE 28. WLW LATE NIGHT PROGRAMMING, 1949-1950, 1952-1953, AND 1955-1956

The figures below show the total number of quarter-hours of programs in each category broadcast by WLW between midnight and 5 A.M. during a sample week in January. The number of quarter-hours of each type originated by WLW are shown within parentheses.

Program Categories	<u>1950</u>	<u>1953</u>	<u>1956</u>
Comedy Variety		~	
General Variety			
Amateur/Talent Contest			
Semi-Variety	12 (12)	14 (14)	10 (10)
Hillbilly Variety			
Children's Variety			
Magazine Variety			
Musical Variety			
Light Music			
Concert Music			
"Hit-Tunes" Records			
"Standards" Records	84 (84)	80 (80)	
Concert Records	04 (04)		116(116)
Hillbilly Records	22 (22)	26 (26)	110(110)
Other Music Records	22 (22)	20 (20)	
other music kecolds			
General Drama			
Light Drama			
Women's Serial Drama			
Comedy Drama			
Informative Drama			
Action-Adventure			
Crime-Detective			
Suspense Drama			
Interview Programs			
Human Interest			
Audience Quiz			
Panel Quiz			
-	()		
News and Commentary	11 (11)	11 (11)	12 (12)
Sports News			
Play-By-Play Sports			
Forums and Discussions			
Informative Talks			
Miscellaneous Talks			
Farm Programs			
Religious Programs		2	2
Miscellaneous			
Unclassified			

TABLE 29. WLW PROGRAMMING, 1949-1950, 1952-1953, AND 1955-1956

The figures below show the total number of quarter-hours of programs, and the percentage of programs in each category, broadcast by WLW during a sample week in January.

Program Categories	Quarter-Hours			<u>Per Cent</u>		
	<u>1950</u>	<u>1953</u>	1956	<u>1950</u>	<u>1953</u>	<u>1956</u>
Comedy Variety General Variety	12 46	21 27	20	2% 7	3% 4	% 3
Amateur/Talent Contest Semi-Variety Hillbilly Variety	 14 67	 21 36	 12 10	 2 10	 3 5	 2 2
Children's Variety Magazine Variety	2		155			 23
Musical Variety Light Music Concert Music "Hit-Tunes" Records "Standards" Records Concert Records Hillbilly Records Other Music Records	23 13 14 102 28	8 35 12 121 1 31 6	1 14 74 132 4 9	4 2 2 16 4	1 5 2 18 5 1	 1 2 11 20 1 1
General Drama Light Drama Women's Serial Drama Comedy Drama Informative Drama Action-Adventure Crime-Detective Suspense Drama	13 7 115 12 2 4 16 	6 7 60 8 4 9 10	4 5 20 11 6 8 2 2 2	2 1 18 2 1 2 	1 9 1 1 2	1 1 3 2 1 1
Interview Programs Human Interest Audience Quiz Panel Quiz	1 14 24 4	1 22 28 2	2 6 	 2 4 1	3 4 	 1
News and Commentary Sports News Play-By-Play Sports Forums and Discussion Informative Talks Miscellaneous Talks	73 3 5 9 6	76 4 13 19 9	69 3 6 2 6	11 1 1 1	12 1 2 3 1	10 1 1
Farm Programs Religious Programs Miscellaneous Unclassified	18 10 1	36 27 	31 55 1	3 2 	5 4 	5 8

1953, recorded music of various types accounted for almost one-quarter of all programming on WLW--159 quarter-hours per week--but more than one-half of all this recorded music was broadcast during the late night period between midnight and 5:00 A.M. Behind recorded "standards" the next most abundant categories of programs were news and commentary, women's serial drama, hillbilly variety, farm programs, and light music, with 76, 60, 36, 36, and 35 quarter-hours, respectively.

The Korean War and News Programs

The Korean War did not receive the radio news coverage that World War II had less than a decade earlier. It was a different kind of war. Indeed, most frequently referred to as "police action" and not a war at all, it was unpopular in the United States. While there was some distinguished broadcasting and newspaper reporting during the Korean War it just did not have the appeal or create the interest of World War II. Frank Luther Mott described press, radio, and picture coverage in Korea as generally "unsatisfactory."⁷⁰ While Professor Mott stated that there was "indeed some excellent reporting," there were many charges of too much atmosphere and color reporting, censorship on the part of the

⁷⁰Frank Luther Mott, <u>American Journalism: A History</u> <u>1690-1960</u> (New York: The Macmillan Company, 1962), 856.

military, distortion, and the like; all reflecting "a mixedup and generally unpopular war that had to be fought regardless."⁷¹

The Korean War started June 25, 1950 (June 24th in the United States). Less than a week later the WLW management announced that the station had added Milton Chase to the WLW news staff to report specifically on the War. Mr. Chase had been a Far Eastern correspondent for WLW starting in 1942 and throughout World War II. A new program of news analysis entitled <u>Background</u> featuring Mr. Chase was begun in July, 1950. It was broadcast at 11:15 P.M. Monday through Friday following news reported by Peter Grant, just as <u>Background</u> <u>with Gregor Ziemer</u> had been broadcast during most of World War II.

Later, Robert Schakne became the WLW correspondent reporting directly from Korea and Japan. WLW also had correspondents in London and Washington, D.C.; Vincent Evans and Joe McCaffrey, respectively.

There was more news and commentary broadcast on WIW in January, 1953, than during either January, 1950, or January, 1956; 73, 76, and 69 quarter-hours per week for 1950, 1953, and 1956, respectively. January, 1953, was the only sample taken for this study while the Korean War, which ended in July, 1953, was in progress. While there was more news

71<u>Ibid</u>., 857.

broadcast on WLW during the Korean War, there was not the tremendous increase in news programming seen prior to and during the early days of World War II. In the season of 1952-1953 there was only about three-quarter the amount of news and commentary broadcast on WLW that there was in the season of 1943-1944.

During the Korean War there were also some special news programs like <u>Press and War</u>, a panel discussion by the WLW news staff.

Locally produced dramatic programs

In the spring of 1951 WIW tried to boost a declining interest in radio drama by reviving a series of programs, entitled <u>This Land of Ours</u>, about the history of the Ohio Valley. It was hoped that this local topic would make the program interesting enough to attract some of the lost nighttime audience back to radio. The program used a large dramatic cast and a full orchestra.

But after this last attempt, which could not be considered successful at least from the point of attracting a large audience, locally produced drama faded from WLW. Even by this time most all other radio stations that had ever done local drama had ceased, except the key stations of the networks and several other large stations in the U.S.

Interference from television programs

During this period it became more than obvious that the need for television programs began to interfere with radio programming. This was as true for local stations as it was for the national networks and WLW was no exception.

As television became a bigger force in broadcasting it was, of course, inevitable that the new medium would interfere with the pioneer. Essentially, this was no different than the way motion pictures and radio had caused a certain amount of trepidation newspaper, magazine and book publishers a quarter of a century earlier.

At the Crosley Broadcasting Corporation a number of programs and personalities drifted on to the television screen. <u>Midwestern Hayride</u> began on WLWT, as well as being carried on WLW, in 1948. Later, the radio version was dropped and the program was continued only on television. In September, 1949, both the Ruth Lyons and Burt Farber programs were added to TV but continued on WLW.

As early as August, 1949, WLWT even tried producing local television drama. <u>Boston Blackie</u>, a detective hero of radio and the movies, made his debut on television over WLWT. The program was produced from a script owned by Frederick Ziv Company and was broadcast only one time. But the experiment was successful and later <u>Boston Blackie</u> was nationally syndicated by Ziv as a film program.⁷²

In February, 1948, WLWT was broadcasting only about three hours a day. In February, 1949, it broadcast more than four hours a day and a year later was on the air more than 11 and one-half hours each day. By 1953 WLWT broadcast about 19 hours a day. Throughout all this time about half of all WLWT's programming was local and live.⁷³

Most of the CBC's staff and talent worked on both WLW and WLWT. Television was more complicated, more trying, and required more preparation. In the early years almost all the WLWT staff had moved over from WLW. Radio programming suffered.

This phenomenon, of course, was not limited to WLW and WLWT. Two other television stations went on the air in Cincinnati about this time; owners of both of these stations operated radio outlets as well. Indeed, 76 per cent of the original pre-freeze TV stations were owned by one of the national networks or an AM radio station operating in the same town as the new television station. Less than 17 per cent of first 108 stations had no connection with an AM radio station.⁷⁴ Even by 1953 about three-quarters of the more

73_{Ibid}.

⁷⁴Computed from <u>Broadcasting Yearbook</u> (1950) (Washington, D.C.: Broadcasting Publications, Inc., 1950).

⁷²Crosley Broadcasting Corporation, Press Relations Department, "Scrapbook," Cincinnati. (From the <u>Cincinnati</u> <u>Enquirer</u> files.)

than 500 authorized TV stations were owned, wholly or in part, by the licensee of an AM radio station in the same market.75

As various dramatic, variety, and large musical programs moved from radio to television the most frequent substitutes on WLW were musical programs. First, WLW tried a number of light music programs but as even these proved too costly recorded music programs were substituted.

As network radio programming similarly deteriorated NBC also tried recorded music programs and then initiated the magazine variety format with Monitor.

Light music programs

During the season of 1949-1950 there were only four quarter-hours a week of locally originated light music programs on WIM and only 13 total quarter-hours of light music per week. By the season of 1952-1953 there were 35 quarterhours of light music a week in the WIM schedule and 25 of these quarter-hours were produced by WIM. Light music programs featuring Al Morgan, Willie Thall, Dick Noel, the Cliff Lash band, Ruby Wright (Mrs. Barney Rapp), and others were introduced. Other transcribed light music programs, for example one starring **G**ountry **B**inger George Morgan, were used by WIM.

⁷⁵Computed from <u>Broadcasting Yearbook</u> (1953) (Washington, D.C.: Broadcasting Publications, Inc., 1953).

Recorded music programs

The most frequently used program material to substitute for the declining number of drama, variety, and live music programs was the phonograph recording. In the evening in the seasons of 1949-1950 and 1952-1953 WLW broadcast 15 quarter-hours a week of programs of recorded music. In the season of 1955-1956 there were 39 quarter-hours per week of this type of program featuring recordings of "hit-tunes," "standards," and other types of music.

During the daytime hours the introduction of recorded music programs came earlier and more rapidly. Programs featuring various types of recorded music on WLW accounted for nine quarter-hours per week in the season of 1949-1950. This type of program accounted for 38 and 78 quarter-hours per week in the seasons of 1952-1953 and 1955-1956, respectively.

In the daytime and the evening all of the hours of recorded music were originated at WLW. They were substituted not only for more expensive local programs that were moved to WLWT or dropped completely but filled time left open by a steadily declining network service from NBC.

At WLW, as on probably every other station in the U.S., these recorded music programs were usually built around a "personality," "disc jockey" ("deejay" or "D.J."), "platter jockey," "host" or whatever other title was used. This "deejay" introduced the records, gave commercial messages, and the like.

Music 'Til Dawn. As early as the season of 1949-1950 WLW had begun programming all through the night with recorded music music. The longest running recorded program in this late night time period was <u>Mission Midnight</u> with Wally Phillips.

Beginning April 29, 1955, this entire time period was purchased by American Airlines for the program <u>Music 'Til</u> <u>Dawn</u>. This program featured recorded concert music and has been broadcast on a total of nine stations in the U.S. since 1953.

This program accounted for the 116 quarter-hours per week of recorded concert music on WLW in the sample taken January, 1956; see Table 28.

Weather reports

In October, 1954, a specially designed weather station was built for WLW and WLWT. It included facsimile receiving equipment, three weather teletype machines, and outside equipment for recording temperature, wind direction, wind velocity, pressure, humidity, and rainfall. James C. Fidler, who reportedly was the first staff meteorologist on any radio station when he started working for WLW in 1940, was in charge of this equipment.

In 1955 WLW was the first radio station to install radar equipment. Radar was developed during World War II

and first used as an aid in reporting and predicting the weather in the middle nineteen forties.⁷⁶ WLW's Decca Model 40 radar installation with its antenna mounted on the roof of the WLWT transmitter building atop Mount Olympus in Cincinnati had a range of 120 miles.⁷⁷ According to WLW's new chief meteorologist Tony Sands, he "jokingly" told Crosley president Robert Dunville that the WLW meteorologists could be more accurate if they had a radar unit. Mr. Sands knew the value of radar in "seeing" approaching weather but was also well aware of the expense of radar equipment and knew that no other station in the nation had its own radar weather unit. The next day Robert Dunville told Mr. Sands to order the radar equipment as soon as possible.⁷⁸

Magazine variety programs

As has already been noted in this chapter above, in June, 1955, the NBC radio network introduced <u>Monitor</u> a program composed of recorded music surrounded by short feature spots of talk, news, interviews, on-the-spot reports, comedy, and occasionally live music and other features.

⁷⁶Louis J. Battan, <u>Radar Observes the Weather</u> (Garden City, New York: Anchor Books, 1962), 18-20.

⁷⁷ Tony Sands and Clyde G. Haehnle, "The Broadcasting Industry As the Ideal User of Weather Radar," (Cincinnati, Ohio: Crosley Broadcasting Corporation, September, 1961), 2. (Mimeographed.)

⁷⁸Personal interview with Tony Sands, Cincinnati, Ohio, April 4, 1963.

Giraud Chester and Garnet R. Garrison writing about Monitor stated:

It broke loose completely from traditional programming patterns of radio. It was completely flexible to the needs of advertisers. Its program content ranged over all subjects, . . . enlisted the full technical resources of the network to arrange remote pick-ups from practically any place in the United States and from important points overseas . . . capitalized on its own formlessness, allowing its subject matter at all times to determine the amount of program time allotted to it. On a continuous basis throughout the weekend "Monitor" provided listeners with an ear on the world--something the television networks were not equipped to do.⁷⁹

Almost immediately <u>Monitor</u> had a number of imitators on the other networks and on local stations. In November, 1955, NBC itself tried a weekday magazine variety format called just that--<u>Weekday</u>. Neither this program nor several tried by ABC and CBS were successful.

Some of the local magazine formats begun almost immediately after <u>Monitor</u> were: <u>Denver at Night</u> (KLZ), <u>Operation</u> <u>Hometown</u> (KHUB, Watsonville, California), <u>Impulse</u> (WTTM, Trenton, New Jersey), and <u>Weekend</u> (WCTC, New Brunswick, New Jersey).

<u>World Now</u>. In the fall of 1955 WLW adopted a magazine variety format similar to <u>Monitor</u>. The program, called <u>World Now</u>, was about one-half recorded music ("standards"). The remainder of the program consisted of news, feature

⁷⁹Giraud Chester and Garnet R. Garrison, <u>Television</u> and <u>Radio</u> (New York: Appleton-Century-Crofts, Inc., 1956), 56.

material, and a number of taped interviews. Several reporter-correspondents were assigned to travel in the WLW coverage area with tape recorders to collect news and human interest interviews.⁸⁰ <u>World Now</u> was usually broadcast as two daytime and two evening 30-minute segments, Monday through Friday.

By January, 1956, WLW was broadcasting 155 quarterhours of magazine variety programs each week; 41 quarterhours of this were originated at WLW. About one-third (50 quarter-hours per week) of this magazine variety was <u>Monitor</u> broadcast on Saturdays and Sundays.

But magazine variety was not a complete success on either NBC or WLW. In the summer of 1956 NBC dropped <u>Weekday</u> in its first season and substituted a two hour live music format in the morning; <u>Bandstand</u> with Bert Parks.⁸¹ Within less than a year WLW also abandoned <u>World Now</u>. Magazine variety would later become important in WLW programming in a slightly different form and format.

Religious programs

During this period the number of religious programs broadcast on WIW increased more than five times over the

⁸⁰Personal interview with Gene Dailey, Cincinnati, Ohio, April 4, 1963; and "ABC New Sounds," <u>Cincinnati</u> <u>Enquirer</u>, November 7, 1955, 10.

⁸¹"NBC Radio to Drop 'Weekday' Program," <u>Broadcasting</u>, June 25, 1956, 90; and "NBC Radio Begins 'Bandstand' Today," <u>Broadcasting</u>, July 30, 1956, 58.

season of 1949-1950. There were only ten quarter-hours of religious programs broadcast each week over WLW in January, 1950. This increased to 27, and then 55 quarter-hours per week in January, 1953, and in January, 1956, respectively. In the 1955-1956 season less than one-third of the religious programs broadcast on WLW were originated at WLW. The large increase in the amount of religious programming came from the networks or were broadcast from syndicated transcriptions.

In the spring of 1956 the NBC radio network agreed to accept <u>Hour of Decision</u> with Reverend Billy Graham. This was the first sponsored religious program ever carried regularly on NBC, although the network had once sold time to an evangelist on a one-time-only basis. When NBC agreed to accept <u>Hour of Decision</u> the program was already being carried on MBS and ABC.

The reason for the increase in the number of commercial religious programs carried on the radio is not clearly apparent. It has been argued that this was only part of an over-all resurgence of religious faith in the United States. But such an assertion lacks any substantial proof.

The most obvious reason for the increase in religious programs (especially commercially sponsored religious programs) was that many stations that formerly would not accept such programs changed their policies in the face of economic

⁸²"NBC May Accept Graham on Radio," <u>New York Times</u>, March 1, 1956, 67:3.

difficulties. When radio stations and networks operated on sounder financial bases they could afford to refuse to carry commercial religious programs. By the middle nineteen fifties few radio stations could afford the luxury of such a policy.

This does not, however, account for an increasing number of religious programs which sought to purchase time on radio stations. (If there was such an increase.)

Programs during the 1955-1956 season

By January, 1956, WLW was on the air continuously, 24 hours a day, seven days a week. This was an increase of two hours of broadcasting a week over January, 1953.

In the season of 1955-1956 magazine variety was the most abundant program category on WLW in the evening; 41 quarter-hours per week. Also in the evening each week there were 28 quarter-hours of news and commentary, 23 quarterhours of recorded "standards" music, and 13 quarter-hours of recorded "hit-tunes" music. No other single program category accounted for more than two quarter-hours per week (see Table 26).

Daytime programming was also dominated by the magazine variety category which accounted for 114 quarter-hours per week. Other daytime programming included 78 quarter-hours of recorded music of various kinds each week. Daytime human interest and quiz programs which had previously grown rapidly because of their low cost, just as rapidly disappeared and there were none on WLW by January, 1956. The rest of the daytime programming was dominated by religious, farm, news and commentary, general variety, and women's serial drama (see Table 27).

With the addition of <u>Music 'Til Dawn</u> recorded concert music became the staple of WIW late night programming. The only other late night programs were five minutes of news on the hour and Moon River (see Table 28).

Totally, the season of 1955-1956 was dominated by the new radio program format--magazine variety. Magazine variety accounted for 155 quarter-hours of WLW programming per week in January, 1956. Magazine variety accounted for more than 70 per cent of all the programs in the general category "variety" on WLW. This was three times as much drama and two times all the news, sports, forums, and talks broadcast by the station each week (see Table 29.) Nearly as abundant, recorded music filled 119 quarter-hours each week during the daytime and evening hours--not including another 116 quarterhours of recorded music broadcast in the late night hours.

Thus, magazine variety (which has recorded music as one of its major ingeredients) and recorded music of various types accounted for more than 56 per cent of all the broadcasting hours on WLW. Even excluding the late night period recorded music and magazine variety still accounted for almost 50 per cent of WLW's programming.

57.8

Network programs produced by WIW

During this period no WLW programs were carried on any of the national radio networks. However, another measure of the extent to which TV had by now interfered with radio programs is seen in the fact that WLWT during this period produced a number of television programs for the NBC Television Network.

For example during the summer of 1951 WLWT originated 24 quarter-hours of NBC Network programs a week. This included the Saturday evening <u>Midwestern Hayride</u>, once a popular WLW program and the direct descent of <u>Boone County</u> <u>Jamboree</u> which WLW had originated for the NBC Radio Network more than a decade earlier. Also WLWT produced <u>Straw Hat</u> <u>Matinee</u>, a musical variety program, Monday through Friday during the daytime.

For one full season Ruth Lyon's <u>50-50 Club</u> was carried on the NBC Television Network beginning in 1951. <u>Midwestern</u> <u>Hayride</u> was on NBC TV summer replacement program for about five seasons and also ran 78 consecutive weeks on the network beginning in 1955.

Sources of programs

Throughout this period, 1951-1956, the amount of programming WLW received from the NBC Radio Network declined steadily in the evening (see Table 30). In the 6:00 P.M. to midnight time period WLW received 56.3 per cent of its proTABLE 30. SOURCES OF WLW PROGRAMMING, 1949-1950, 1952-1953, AND 1955-1956

Figures below show the percentages of WLW programming originated by the station or obtained from networks and transcriptions. The percentages were computed on the basis of the number of minutes of programming used from each of the sources^a during a sample week in January of each year.

. ..

Sources of Programs	1950	<u>1953</u>	<u>1956</u>
EVENING PROGRAMS			
Originated by WLW	32.7%	32.8%	43.2%
NBC Network	63.7	56.3	51.8
ABC Network		1.2	
MBS Network	3.6	6.7	
CBS Network		1.2	
Transcriptions		1.8	5.0
DAYTIME PROGRAMS			
Originated by WLW	52.5%	54.0%	54.4%
NBC Network	35.1	35.5	39.4
ABC Network	1.4	1.7	
MBS Network	2.3	5.2	
CBS Network	4.3		
Transcriptions	4.9	3.6	6.2
LATE NIGHT PROGRAMS			
Originated by WLW	100.0%	98.5%	98.6%
ABC Network		1.5	1.4
ALL PROGRAMS			
Originated by WLW	56.5%	57.7%	59.1%
NBCNetwork	35.6	33.6	35.0
ABC Network	0.8	1.5	0.3
MBS Network	2.2	4.5	
CBS Network	2.3	0.3	
Transcriptions	2.6	2.4	4.6

^aPrograms which were originated by the networks and carried on WLW at a different time or day by transcription or delayed recording were tabulated under the category of the originating network, regardless of whether the recording was made by the network, by WLW, or by the sponsor, agency or some other organization. All programs which were carried on the networks originating from WLW were tabulated under the category of originated by WLW. gramming from NBC in the season of 1952-1953 but only 51.8 per cent in 1955-1956. During the season of 1949-1950 almost 64 per cent of WLW evening programming had originated with NBC.

During the same period, however, WLW received an increasing percentage of its daytime programming from NBC.

An increasing amount of programming was obtained from syndicated transcribed programs in both the evening and daytime periods when the seasons of 1952-1953 and 1955-1956 are compared. Many of these new transcribed programs on WLW, but certainly not all, were commercial religious shows.

By January, 1956, WLW was no longer obtaining any programs from the MBS Network. In the spring and summer of 1956 WLW began to obtain an increasing amount of programs from ABC. (See the following chapter.)

Over 100 quarter-hours a week, or more than one-third, of all WLW produced evening and daytime programs originated wholly, or in part, outside the downtown Crosley Square studios. During this period, as before, a part of all farm programs originated from Everybody's Farm, Mason, Ohio. Some other shows were also produced at the farm during the period WLW was emphasizing rural programming, for example, <u>Sunday on</u> <u>the Farm</u>. A small part of the farm programs, the market reports, were given from the Cincinnati Union Stock Yards.

Two interview programs were produced outside the WLW studios during the period, Willing Acres and People Here and <u>Now</u>. A number of recorded interviews, and occasional "beeper" telephone interviews were also used on the WLW produced magazine variety program <u>World Now</u>. The weekday morning recorded music <u>Paul Dixon</u> show originated, in part, from Mr. Dixon's Cincinnati home. As before the two regular religious programs of Cadle Tabernacle originated from Indianapolis, Indiana. Other religious programs were tape recorded at Mount St. Joseph and Mount St. Mary Seminary.

It might be hypothesized that the greatly increased use of program material originating from outside the WLW studios, especially parts of the magazine variety <u>World Now</u> program, were a result of an attempt to capture the "immediacy" of radio. Many other radio stations during this period added mobile remote units. The idea was to make radio sound more "live" and lively. The listener was to get the feeling that the radio was reporting what was happening right now; the essence of this was captured in the title World Now.

Programming

The changing concepts in programming at WLW during this period reflected the changing position of radio. During the early days of the growing competition from television, WLW began aiming more of its programming at rural audiences because a large segment of the rural and small town population did not yet have TV sets. Later a "block programming" formula was attempted which tried to cater to specialized audiences on different nights of the week. But as radio listening, revenues, and the amount of network programming continued to decline WLW tore a page out of the "modern radio" station's book. Recorded music programs were added to WLW schedule and a number of contests to attract listeners were used. As this period ends the magazine variety format combining recorded music and talk materials was becoming an important programming influence at WLW.

Rural emphasis programming. In February, 1951, The Billboard magazine noted:

Changes in the make-up of the radio audience tuning in WLW here, have led to a correlative change in the station's programming policy. The change calls for increasing emphasis on programs designed for the rural audience, on the theory that this group, essentially non-TV in nature, will continue listening to radio while uppan areas transfer their allegiance to video.⁰³

As had been noted in the previous chapter WLW had retained a large part of its rural and small town audience while the station's audience in Cincinnati, Dayton, Columbus, and other metropolitan areas had slipped rapidly.

Beginning in the late nineteen forties WLW had begun adding programs with stronger rural appeals. Soon thereafter the station sales staff had increased its efforts to sell sponsors selling farm and rural products. Salesmen were added

⁸³Jerry Franken, "WLW's Rural Pitch," <u>The Billboard</u>, February 17, 1951, 1.

to both the New York and Chicago WIW sales offices who were to concentrate on rural and farm accounts.⁸⁴

Some of the programs aimed at rural and farm listeners at this time included <u>Family Fair</u> and <u>Farm Front</u>, which had been on WLW since just after World War II; and newer shows like <u>Village Green</u>, <u>Sunday on the Farm</u>, <u>Friday Night</u> <u>Jamboree</u> and <u>Your Home Town</u>, which included dramatizations about small towns in the area. At the same time WLW directed a lot of its promotion towards, and conducted contests in, many smaller towns in the station's coverage area.

In a 1951 sales presentation WLW boasted that even if it were to lose its entire urban audience to television its costs would still be lower than other media, including radio, serving the rural audience within the station coverage area described as "WLW Land."⁸⁵

In May, 1952, writing in the trade magazine <u>Broadcast</u>-<u>ing</u>, Robert Dunville noted the growing income of farm families and stated that radio advertisers should consider the farmer as their best customer.⁸⁶

However, even by 1952 television sets were being installed in farm and rural homes in increasing numbers. In 1950 less than 3 per cent of U.S. farm homes had TV sets but

⁸⁴Ibid.

85_{Ibid}.

⁸⁶Robert E. Dunville, "Your Best Customer: The Farmer," Broadcasting, May 12, 1952, 29. four years later more than 35 per cent were television homes. By 1954 television saturation was reported as from 60 to 80 per cent in the Ohio, Indiana, and Kentucky counties in the primary WLW coverage area.

<u>Block programming</u>. In the fall of 1952 WLW programming took a different approach in an attempt to hold its nighttime audience. The basic idea was to schedule a "block" of programs with similar appeals on different nights of the week.

The WLW management in developing the idea approached NEC and received the network's cooperation in switching program times and days around. WLW was also testing the idea for the NEC Radio Network. If it was successful then the network was to consider a similar programming policy.⁸⁷

The "block programming" at WLW commenced on September 28, 1952. The programs were moved from the times originally broadcast by the network and placed in "'vertical' or 'mood' listening" blocks.⁸⁸ Instead of providing a variety of programs each night, programs in one basic category were programmed almost exclusively one night a week. The idea was that radio could no longer compete with TV every night of

⁸⁷Personal interview with John T. Murphy and James E. Shouse, Cincinnati, Ohio, July 10, 1963.

⁸⁸Robert E. Dunville, "Block Programming at WIW," <u>Broadcasting</u>, December 1, 1952, 26.

the week but the heavy "mystery" listener, for example, might give up TV one night a week for a two hour or longer solid block of mystery dramas.

The WLW program week was divided so that on each evening it was attempted to emphasize one general category of entertainment: general drama on Sunday, concert music on Monday, comedy and audience participation on Tuesday, mystery drama on Wednesday, comedy and family comedy on Thursday, popular music and variety on Friday, and hillbilly variety on Saturday.

WLW in a number of newspaper advertisements and promotional materials advertised, for example, "Tonight is MYSTERY night on WLW radio: <u>Dragnet</u>, <u>The Shadow</u>, <u>Counter Spy</u>, <u>Big Story</u>, and <u>Barrie Craig</u>," or "Saturday is FOLK MUSIC night on WLW: <u>Wisitin' Time</u>, Judy Canova, <u>Ohio River Jamboree</u>, Grand Ole Opry, <u>Midwestern Hayride</u>, and The Duke of <u>Paducah</u>."⁸⁹

In order to rearrange its programs for the different evening "blocks" a number of shows had to be tape recorded or transcribed by the network or by WLW to be replayed at a different time or day. During the season of 1952-1953 more than one-half--specifically 54 per cent--of all the network programs used on WLW were broadcast at a different time than they were carried on the network. This does not include news

⁸⁹For example see the advertisements in the <u>Cincinnati</u> Enquirer for one week beginning January 21, 1953. and commentary programs which, of course, had to be used on the same evening they were originated by the network.

For example, for its Friday night block of popular music and variety WLW carried <u>Your Hit Parade</u> at its regular broadcast time from NBC. But <u>Red Skelton</u>; NBC, Tuesday; <u>Walk a Mile</u>, NBC, Wednesday; <u>Twenty Questions</u>, MBS, Saturday; and <u>Sammy Kaye</u>, NBC, Sunday, were also scheduled in the Friday Night block.⁹⁰

During the first season of experimentation with block programming, James D. Shouse, chairman of the board, reported:

It is ridiculous to propose that the whole structure of television viewing can be impinged upon the over-all pattern of radio listening and not have serious repercussions, because people are not going to look and listen to television and listen to radio at the same time. So, obviously, radio must seek new patterns of convenience and new orbits of appeal. The important thing for radio is to reorientate itself in terms of a new and lusty competitor. We do not propose that our block programming experiment is necessarily the final answer, although results to date are encouraging. We will continue to experiment in this and other fields in the hope that we can inject new vitality, new convenience and new meaning into the field of radio broadcasting.⁹¹

⁹⁰Programming the same type of programs or programs with similar appeals on the same night of the week may be more specifically described as "vertical block programming." Such a distinction would then refer to scheduling the same or similar programs at the same time five or seven days a week as "horizontal block programming." The Crosley Broadcasting Corporation had earlier tried horizontal block programming at WINS in 1947. See "WINS Using Block Programming," Variety, October 15, 1947, 33.

91 "WLW Sees Success in Block Programs," <u>The Billboard</u>, May 2, 1953, 6. During the season of 1952-1953 WLW did some audience research and analysis in an attempt to determine the success of the experimental block programming. Based on 4,300 coincidental telephone calls made in January and February, 1952, the WLW management concluded that "block programming tends to retain an audience from the opening block schedule until the conclusion of the evening's programs."⁹²

Using A. C. Nielsen data it was also concluded that in comparison with the previous year, "under the block programming schedule the WLW share of audience increased more than 8.5 per cent." "On the other hand, a representative station in WLW's four-state coverage area, using the more orthodox formula, lost a fraction more than 19 per cent."⁹³ The other station was not identified.

In spite of the encouraging reports, however, the experiment was soon terminated. Indeed, it seems unlikely that anything could have possibly stopped the flow of audience and advertisers away from nighttime radio programs. The idea of programming a block of shows with similar appeals was, no doubt, a reasoned and valiant effort.

The WLW management had hoped that if radio could not get the large audience it had once had every night, it might then try for more specialized and loyal audiences. It was

92_{Ibid}. 93 Tbid.

reasoned that listeners with special interests would forsake their TV set for at least one night each week to listen to a block of three or four of their favorite radio programs. But television still was too much of a novelty and had too much appeal.

Recorded music and contests. The number of network programs available to WLW continued to decline and the more expensive locally originated programs were no longer being produced. As these programs disappeared usually more recorded music programs with a disc jockey format were added to WLW. Some light music shows with live talent were tried for a while but they did not prove successful. The increasing use of recorded music programs is described above.

Throughout 1952 and 1953 WLW also held a number of contests in attempting to attract and keep an audience. Most of these were especially aimed at attracting an audience in the "off hours" when people were not viewing TV and were available to listen to radio. These contests included identifying sounds recorded on-the-spot at different places in the area, voting for favorite WLW personalities, identify-ing famous voices, or writing an essay about "If I Were President."⁹⁴ Later a number of farm and rural contests were also tried.⁹⁵

^{94 &}quot;Station WLW Gives Away House and Cars to Snag Offhour Audiences," <u>Business Week</u>, July 18, 1953, 72.

⁹⁵"WLW Advertisement," <u>Cincinnati Enquirer</u>, May 12, 1955, 10.

At WLW these contests were developed by Frederick Gregg, director of the client service department. But at the same time many other radio stations, especially the "modern radio" or "top 40" stations, were devising manyvarieties of telephone or write-in "give-aways" in an attempt to boost interest in radio and to increase the size of the radio audience.

<u>Magazine variety programming</u>. Near the end of the period discussed in this chapter magazine variety programs began playing an increasingly important part in WLW programming. These programs are described above. Unlike the experiments with rural emphasis programming, block programming, and a number of contests, the magazine variety format would continue to play an important part in programming at WLW for a number of years to follow. The further development of magazine variety programming at WLW is described in the following chapter.

Money spent on programming. Throughout this period the money WLW spent for locally originated programming probably declined from about \$1,000,000 a year to between \$700,000 and \$800,000 annually.⁹⁶

⁹⁶More precise figures are not available as the Crosley Broadcasting Corporation will not release recent revenue, expense, and profit data.

Summary

Between 1951 and 1956 radio broadcasting in the United States underwent a tremendous change. Some of these changes have been traced above. The previous period in radio and WLW history, 1946 to 1950, has been described as "golden age" of radio. Then, this period must be described as the fall of radio.

The programming at WLW during this period reflected the confusion of the radio industry in general as it tried to meet the competition from TV. Also, WLW throughout the period faced stiffening competition from the growing number of AM radio stations.

For many radio stations during this period the solution was an easy one. Many established stations and almost all of the new stations simply began offering a steady diet of recorded popular music--and little but recorded music save brief headline reports "every hour on the hour." The titles were sometimes different: "modern radio," "radiant radio," "top 40," "good music," "album music," or something else. But the content was all too often the same: recorded music.

The WLW management attempted throughout this period to preserve something of what had been radio up until that time. Local dramatic production was attempted. Light music programs were increased in number. A large part of the station's programming was slanted to rural and small town listeners who had not yet obtained television sets. In the season of 1952-1953 a method of block programming shows of special interest on different evenings was attempted. During the block programming experiment more than one-half of all evening network programs on WLW were switched to different times and days to provide solid blocks of evening time devoted to one general type of shows, for example mystery drama. In 1954 WLW participated in the organization of the Quality Group whose purpose was to promote nighttime radio programs.

There was, however, little hope of stopping the tide running from radio to TV. Advertisers, listeners, and then programs and stars deserted radio for TV. And then as it had fewer attractive programs, more listeners disserted radio, and then more advertisers, and so on following the proverbial "vicious circle."

By 1956 recorded music and a new program form, magazine variety, dominated the WIM schedule.

The point here is not that many of the earlier radio programs were necessarily "better" than the substituted steady diet of recorded music. The writer has tried to avoid analyzing WLW programs in qualitative terms. However, it is the writer's opinion that the variety and balance of programming offered by radio stations, including WLW, prior to about 1956 was superior (more in the public interest, convenience or necessity, if you will) to the sameness of so many radio stations playing almost nothing but recorded popular music. Not all broadcasters or listeners would accept such an opinion.

The judgment that the prior period was the golden age of radio programming is not, and cannot be, based on a nostalgia for the "good old days" or fondness for the status quo. That judgment is based on the balance and variety in programming provided during that period. The need for balance and variety in programming has often been stressed by the Federal Communications Commission, broadcasters, and most serious students of mass media.

Writing about radio since 1950 Harrison B. Summers stated that the most important factor in the decline of radio programming "undoubtedly, has been the rapid rise of television."⁹⁷ But as contributing factors, Professor Summers cites (1) the tremendous increase in the number of radio stations since World War II and (2) "the short-sightedness, the lack of imagination, the lack of good programming and operating judgment on the part of radio station managers and operators, themselves."⁹⁸

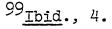
No one can take any station manager to task for inserting <u>some</u> programs of recorded music in his station's schedule, to replace the programs with-

⁹⁷Harrison B. Summers, "The Status of American Radio Today" (Columbus, Ohio: Department of Speech, Ohio State University, 1961), 2. (Mimeographed.) (This paper is based on remarks by Professor Summers made at the Speech Association of American convention, December, 1960, St. Louis, Missouri.)

drawn by networks. But when that station manager filled his entire 18-hour-a-day schedule with recorded music, and nothing but recorded music, he showed something short of good judgment. He showed poor judgment when he cancelled his locally-produced talk programs, and his occasional variety or audience participation programs to fill the time so provided with recorded music. He showed poor judgment when he greatly reduced his station's emphasis on news, and shifted from four or five well prepared 15-minute news programs a day to the use of 5-minute news capsules "on the hour, every hour" -- with news selected and read by disc jockeys. And he showed extremely poor judgment when he left the selection of the music to be played over his station entirely in the hands of those same disc jockeys . . . practically all of whom were basing their selection of records to be played on the weekly popularity listing provided in trade magazines.99

It is easy enough to prove that people, especially adults, did not listen to the radio during this period to the extent that they once did. However, it would be much more difficult to prove that the audience might never have left radio if there was more variety in radio programming-that is, if more of the live musical variety, drama of all kinds, audience participation, and talk shows had been kept on radio during the period from 1951 to 1956.

As was described above, WLW did try to preserve balance and variety in its schedule with a number of programming experiments. If other stations had made similar efforts, if sponsors and advertising agencies had not desserted radio so quickly, if more radio broadcasters had not been so interested in their own television stations, or if even WLW and a



few other stations had held out a short while longer, this history might have been written differently.

However, by 1956 it was abundantly clear that radio was not what it once had been. It was no longer the primary medium in the eyes of the audience, the advertisers, or the broadcasting industry in general.

IV. The Audience, 1951-1956

Audience research

Beginning in 1945 and throughout this period WLW received local rating reports from the A. C. Nielsen Co. WLW spent about \$60,000 annually for this service.¹⁰⁰ In addition to its regular national audience measurements the Nielsen organization provided local reports in only five cities; New York, Chicago, Los Angeles, Pittsburgh and Cincinnati. In 1954 some other local reports were added.¹⁰¹

New radio stations

From 1951 to 1956 66 new AM and FM stations went on the air in Ohio, Kentucky, and Indiana. These raised the total number of stations in those three states to 257; compared with only 61 in 1945.

101 Ibid.

^{100 &}quot;Nielsen Spans Local Rating Reports--New Audience Measurement System Would 'rovide Data on Three Areas in Each Locality Using Combination of Audimeter and Audilog Readings," <u>Broadcasting</u>, February 8, 1954, 31.

The growth of television homes

From the fall of 1949 to the fall of 1950 the number of TV homes increased five times in Cincinnati and more than sixfold in Dayton and Columbus. In October, 1950, there were 178,000 TV homes in Cincinnati, 106,000 TV homes in Dayton, and 95,000 TV homes in Columbus.¹⁰² In the next two years the number of TV homes in each of these cities more than doubled. Thus, by January, 1953, there were 391,000, 264,000, and 268,000 television homes in Cincinnati, Dayton, and Columbus, respectively.¹⁰³

There were 572,946 TV homes in Cincinnati, 476,010 TV homes in Dayton and 500,400 TV homes in Columbus by December, 1956 the end of the period examined in this chapter.¹⁰⁴

Farm television homes. In 1951 the management announced that WLW was making an effort to direct more of its programming at farm and rural audiences. In 1950 the U.S. Census of Agriculture reported that less than 3 per cent of farm homes had TV sets. But in the next four years while the number of TV homes in urban areas increased sixfold, the number of farm TV homes grew 12 times. By the fall of 1954,

¹⁰²"Weekly Television Summary," <u>Broadcasting</u>, November 7, 1949, 13; and "Weekly Television Summary," <u>Broadcasting</u>, October 30, 1950, 62.

¹⁰³"Weekly Television Summary," <u>Broadcasting</u>, January 5, 1953, 62.

104 "Receiver Circulation Report for January," <u>Televi-</u> sion, January, 1957, 75. 35.5 per cent of all farm homes had TV receivers. But in the WIW area the saturation was heavier; 65.1 per cent in Ohio, 59.4 per cent in Indiana, and 23.7 per cent in Kentucky. In the primary WIW coverage area surrounding Cincinnati the percentage of farm homes with TV ranged from 67 to more than 80.¹⁰⁸ There was no longer any reason for considering the farm or rural audience alone as a prime target for radio. By 1954, at least in the WIW area, farm and rural homes were nearly as likely to have TV sets as urban homes.

Throughout this period every home to get a television set for the first time meant the WLW audience was reduced somewhat. In TV homes the radio was used less often and for a shorter period of time when it was turned on.

Nielsen information, 1956

The 1956 Nielsen Coverage Service reported that monthly WLW reached 1,221,160 homes in more than 330 counties. Thus, 39 per cent of all the homes in this area listened to WLW at least once each month. Exactly a decade before Nielsen had reported that WLW was listened to in about 2,500,000 homes, or about 85 per cent of the total homes, each month.

While the station's audience was reduced more than 50 per cent in the past ten years WLW's total audience was still

^{105&}quot;Let's Add a Verse to 'Old MacDonald': He Has Lots of Television Sets, Too," <u>Broadcasting</u>, December 12, 1955, 35.

among the ten largest audiences of the more than 3,500 radio stations in the U.S. at the time of the survey. 106

Each day WLW had an "average total audience" of 593,640 persons in the daytime and 338,020 during the nighttime.¹⁰⁷

Within the 116 counties of the "Cincinnati market" as defined by Nielsen, in the daytime WLW reached 674,499 homes, or 52.2 per cent of the total homes, each week. This is more than three times the number of homes reached by any other Cincinnati station.

But in the "Cincinnati metropolitan area" (Hamilton County, Ohio, and Kenton and Campbell counties, Kentucky) each week WLW was tuned in by 138,834 homes, or 41.0 per cent of the total homes. In this smaller area of just metropolitan Cincinnati two other stations had larger weekly daytime audiences; WSAI and WKRC had audiences of 149,999 and 142, 809, respectively.¹⁰⁸

Thus, WLW still had a larger audience in the suburban, rural and farm areas than it did in the urban areas. This would probably be based both on the appeal of WLW programs and the powerful signal which WLW radiates over areas with limited radio service available.

106<u>Nielsen Coverage Study</u> (State of Ohio), 1956, reported in Crosley Broadcasting Corporation, <u>Cincinnati</u>, <u>Ohio, a Study of the Market and Its Media</u>, Cincinnati, n.d., 16; and "WLW Advertisement," <u>Spot Radio</u>, XXXX, 4 (April, 1960), 618.

¹⁰⁷<u>Ibid</u>. 108<u>Ibid</u>. While WLW did not have a large share of audience in any single community (except Cincinnati) about 500,000 persons daily and more than 1,200,000 persons each month tuned in the station in an area that included a large portion of Ohio, Kentucky and Indiana and some other states.

CHAPTER IX

ADJUSTMENT TO A NEW STATUS, 1957-1963

WIW and radio broadcasting finished their fourth and entered their fifth decades during the period from 1957 to 1963. But an over-all picture of the period was far from clear. The tenor of the times was probably best captured by a <u>Broadcasting</u> magazine headline that noted the fortieth anniversary of U.S. radio broadcasting: "Radio at 40 enters its critical years. . . . Radio feels confidence in its future, gradual resurgence continues as medium finds its rightful place."¹

But the whole period is filled with paradox and confusion exemplified by the question within that headline: What was radio's rightful place? At the close of this period, December, 1963, there was certainly no general agreement as to the present or future place of radio broadcasting.

I. Broadcasting, 1957-1963

During this period the number of radio stations continued to grow until the question was increasingly asked: Are there too many stations? Some broadcasters asked for

¹"Radio at 40 Enters Its Critical Years," <u>Broadcast</u>-<u>ing</u>, May 14, 1962, 75.

limited expansion of stations. Others suggested controlled but swift reduction in the number of stations. Programming continued to deteriorate from what had once been "radio." However, there were signs of increasing variety in programming but almost entirely within the bounds of music, and talk (mostly news) programs. By 1963 there were more radio homes in the U.S. than ever before and an increasing number of portable and automobile receivers. However, the time spent listening to radio in each home was less than in former periods.

Stations

<u>AM stations</u>. From 1957 to December, 1963, the number of operating standard broadcast (AM) stations grew from 3,008 to 3,951.²

The power used by AM stations also increased steadily during the period. In 1963 about 80 AM stations used 50 kilowatts fulltime and more than 110 stations used that much power during the day. More than 825 stations operated with 5,000 watts during the daytime but only about 40 per cent of those (330) used that much power at night. About one-quarter of all U.S. AM stations operated on six local channels. Before 1960 none of these local stations (class IV) operated with more than 250 watts but in that year the FCC began authorizing these stations to increase to one kilowatt power

б01.

²"Summary of Commercial Broadcasting," <u>Broadcasting</u>, January 6, 1964, 87.

in the daytime. By the end of 1962, 554 of 974 stations operating on local channels were using 1,000 watts during the day and 250 watts at night. Nine other class IV stations used 500 watts in the day and 250 watts at night.

Slightly less than one-half of all U.S. radio stations operated during daytime hours only in 1962. Of the stations remaining on the air at night one-half used less power than they did during the daylight hours. About one-third of all stations in 1952 used directional antennae to prevent interference among stations on the same or adjacent frequencies.³

When compared with preceding periods it can be seen that the increased number of stations was accomplished primarily by the addition of stations operating only during the daytime and/or using directional antennae (on regional or clear channels), and by adding to the number of outlets assigned on the six local channels.

But even as new stations went on the air there was expanding discussion on limiting the number of AM outlets. Increasing interference, low profits, and a larger number of stations operating at a loss were the main reasons for the discussion. It was also argued that simply increasing the number of radio outlets in communities had not necessarily

³Derived from stations on the air or with construction permits as of December 1, 1962 (excluding Alaska, Hawaii, Puerto Rico, the Virgin Islands, and Guam) as reported in <u>Broadcasting Yearbook</u> (1963) (Washington, D.C.: Broadcasting Publications, Inc., 1963), B-221-B-237.

increased the number of different kinds of content (programming) available to listeners. Indeed, this argument stated, increasing the number of stations in a community may have actually diluted the programming available by reducing existing stations' income and thus forcing them to cut back on less popular programs aimed at minority audiences. This argument ran that, all stations were then forced to seek the least expensive form of programming--recorded music--and all repeated essentially the same kinds of recorded music.

Broadcasters, FCC commissioners, and other interested parties all addressed themselves to the problem. <u>Sponsor</u> magazine stated that the problem of "too many stations" was the top radio story of 1961 and <u>Broadcasting</u> repeated this in its 1962 special report on the fortieth anniversary of radio broadcasting in the U.S.⁴

The Federal Communications Commission imposed a partial "freeze" on AM station applications beginning May 10, 1962. The purpose of this action was to allow the FCC to study the problem of so-called "birth control for AM radio" and other problems, including higher power. One of the main objectives of FCC study during the freeze was said to be a

⁴See for example: "Station Growth that Started in 1922 Now Becomes a Problem," <u>Broadcasting</u>, May 14, 1962, 75; "Station Flood Key '61 Quandary," <u>Sponsor</u>, December 25, 1961, 28; Frederick W. Ford, "Economic Considerations in Licensing of Radio Broadcast Stations," <u>Journal of the Federal Communications Bar Association</u>, XVII, 4 (1961), 191; and "Economic Regulation of Broadcasting as a Utility," <u>Journal of Broadcasting</u>, VII, 2 (Spring, 1963), 97.

reduction in the size of the area still unserved ("white" area) by radio stations. In December, 1963, the U.S. Court of Appeals for the District of Columbia upheld the Commission's decision to temporarily stop accepting applications for AM stations, pending the adoption of new rules governing such licenses.⁵

There were parties who strongly opposed any limit on the growth of AM. Some argued that any limitation must be based solely on engineering, rather than economic, considerations. The legal, technical, economic, and philosophical aspects of any such control will long be debated, but not here.

<u>FM stations</u>. The decline in the number of frequency modulation (FM) stations on the air which began in 1950 leveled off by 1955. In 1957 the number of FM stations began to grow again--this time more slowly and, probably, more soundly. In 1959 the number of FM stations on the air passed the peak that had been reached about a decade earlier.⁶ In December, 1963, there were more than 1,135 operating FM stations.⁷

^{(Broadcasting}, January 6, 1964, 87.

⁵"Birth Control for AM Radio Stations," Broadcasting, May 13, 1963, 27; "Planned Parenthood for Radio," Broadcasting, May 20, 1963, 56; "FCC Charged with Unfair Action in AM Freeze," Broadcasting, June 3, 1963, 56; and "Court Upholds 'Freeze' by FCC on Accepting AM-Radio License Bids," <u>Wall</u> Street Journal, December 23, 1963.

⁶"From Rising Curve Come Rising Expectations," Broadcasting, July 29, 1963, 51; Broadcasting Yearbook, 1963, 17; and "A Dramatic Spurt in FM Development," Broadcasting, February 20, 1961, 78.

<u>TV stations</u>. The numerical growth of TV outlets was slower than for either AM or FM radio--probably reflecting the enormously greater cost of constructing and operating the former. From slightly over 500 commercial TV stations at the beginning of this period (1957) the number of commercial video outlets grew to 579 by December, 1963.⁸

<u>Advertising</u>. From 1957 to 1963 the total radio advertising revenue grew (almost steadily with only a slight slip in 1961) from \$537,664,000 to \$693,027,000.⁹

Because of the increasing number of stations--especially small operations--during the same period the National Association of Broadcasters reported that the revenue of the "typical" radio station showed a slower gain. The revenue of this "typical" radio station went from \$105,600 in 1957 to \$114,300 in 1963.¹⁰ There was a decline in the revenue of this "typical" station in the recession year of 1958 and in 1961.

A report on the financial status of radio from 1957 to 1963 was not a completely healthy one; however, it appeared to be an improving one.¹¹ In 1961 net profits for the radio

⁹"Broadcasting's First \$2 Billion Year, "<u>Broadcasting</u>, February 17, 1964, 76.

¹⁰"NAB Says Profits Make Comeback," <u>Broadcasting</u>, July 15, 1963, 42.

8 Ibid.

¹¹Radio: Bigger, Healthier, Prosperous, "<u>Sponsor</u>, May 25, 1964, 25.

industry (before federal taxes) were only \$29.4 million. This was a \$13.5 million or almost 40 per cent decline from 1960.

These were the most anemic profits registered since 1939's deceptive figure of \$23.8 million-deceptive since \$23.8 million earned in the justpost-depression year of 1939 obviously had more than twice the pulling power of 1961's slightly higher \$29.4 million earnings; deceptive also because in 1939 there were 764 stations v. some 4,500 today.12

Even in 1939 about 30 per cent of all U.S. radio stations lost money. This was reduced to less than 6 per cent of all stations that did not make a profit in 1945.13

However, in 1962 radio profits jumped to \$43.5 million, an advance of 48 per cent over 1961.¹⁴

While radio revenues continued to grow, in 1961 39.6 per cent of all radio stations reported that they lost money. This was the highest proportion of radio stations reporting losses since 1935 when the FCC began keeping such records.¹⁵ Of these stations reporting a loss about two-thirds had losses of less than \$15,000. But of all stations reporting profits two-thirds had profits of less than \$15,000. In 1961,

¹²Morris J. Gelman, "Radio," <u>Television</u>, January, 1963, 52.

¹³See Chapter VI.

¹⁴Broadcasting Yearbook (1964) (Washington, D.C.: Broadcast Publications, Inc., 1964), 13.

15<u>Broadcasting Yearbook</u> (1963), 14.

2,261 AM radio stations--or about one-half of all AM stations--reported profits or losses of less than \$15,000.¹⁶

However, figures of this sort are not as meaningful as they might be. No doubt, some radio station operators-just like some other businessmen--deliberately show a loss for income tax or some other reasons. The number of stations that "actually" lost money in any given year is probably impossible to determine accurately.

In 1962 and 1963 radio revenues increased over the previous year almost eight and almost 5 per cent, respectively.¹⁷ About one-third of the AM radio stations in the U.S. operated at a loss in 1962 but this was a decrease from the almost 40 per cent which lost money in 1961.

Some AM radio stations were making good profits or had the potential for good profits. This was evidenced by the fact that during this period two 50 kilowatt New York stations each sold for about \$10 million. Two 5,000 watt stations, one in the New York metropolitan area and the other in Los Angeles, each were purchased for about \$5 million. Some other transfers of AM radio stations all over the United States were comparably high.

The growth of radio revenue in this period came from increased sales of local advertising. National spot and

16_{Ibid}.

¹⁷Broadcasting, February 17, 1964, 76.

network revenues combined remained, with slight fluctuations, about the same from 1957 to 1963. In 1963 the total radio revenue was divided as follows: national networks, 6 per cent; national spot, 31 per cent; and local advertising, 63 per cent. This was almost a complete reversal from the late nineteen twenties and early nineteen thirties when national network time sales accounted for about three-quarters of the total radio revenue. The amount of local radio advertising first passed national radio network revenues in 1946.¹⁸

During the period described in this chapter the total television revenue grew from \$868,700,000 in 1957 to \$1,384,316,000 in 1963.¹⁹ Thus, in 1963 about twice as much revenue went to the television networks and the less than 600 television stations as was divided among the radio networks and the more than 4,800 AM and FM radio stations.

The picture, as has been noted, was far from clear. Broadcasting offered this explanation:

. . . radio has arrived at a state of vigorous maturity, but it is also showing signs of worry about middle-aged spread. The question claiming more and more attention recently is this: Has radio grown too big for its own good?

The first 40 years may have been the best--but they were also the worst.

Nobody expects radio to become again the center of family activity that it was in the 1930's and '40's. But neither does anyone think it's apt to

¹⁸Broadcasting, February 17, 1964, 76. ¹⁹Ibid. go soft again as it did in the early post-television 1950's, or that it'll fail to continue the gradual resurgence it has made since then.²⁰

<u>Networks</u>. During the period described in this chapter the revenue of the radio networks fell to its lowest total since such records have been kept by the FCC beginning in 1935. In 1935 the national radio networks did business amounting to \$39,737,867. Radio networks' revenues rose to an all time high of \$133,723,098 in 1948. By 1960 radio network revenues fell to an all time (since 1935) low of \$35,026,000.²¹ By 1963 the revenue of the national radio networks was up to \$43,906,000, an increase of almost 25 per cent over 1960.²² Thus, by 1963 it appeared that network radio was making something of a comeback.

In 1960 the National Broadcasting Company once again began to make a profit from its radio network after losing more than \$12,000,000 while operating in the red for more than eight years.²³ By 1960 CBS also made a profit from its radio network, MBS just broke even, and ABC still lost money. By January, 1962, even the ABC Radio Network could report its highest gross revenues since 1950 and planned to be out of

²⁰Broadcasting, May 14, 1962, 75-76.

²¹Broadcasting, February 17, 1964, 76. Surely the "1960 dollar" was not the equal of the "1935 dollar" in purchasing power and any such comparison is questionable.

22 Ibid.

²³Television, January, 1963, 77.

the red by 1964.²⁴ In July, 1963, all four national radio networks reported higher sales than for the previous year and predicted "even better future prospects.²⁵

One representative explanation for the rebound of network radio was offered by Arthur Hull Hays, president of CBS Radio:

there was never anything wrong with radio. It
just went of style like long skirts did with women.
 No matter how poor a lady was, she wouldn't be
caught dead in a long skirt, and until recently
many advertisers wouldn't be caught dead on radio.
Network radio just didn't have sex appeal or something in those days.

Radio only stopped beating its head against TV during the last few years. Now it has become an individual medium giving news faster, presenting a more personal touch.²⁰

In January, 1963, the NBC Radio Network had 190 affiliates; CBS had 207 affiliates; ABC had 428 affiliates; and MBS had 471 affiliates.²⁷ Thus, only about 1300, or 33 per cent, of all U.S. AM stations were affiliated with one of the national radio networks in January, 1963. About 40 per cent of all AM stations had network affiliations in the fall of 1956.

24 "40-Year Album of Pioneer Radio Stations," Sponsor (supplement), June 18, 1962, 130.

²⁵ "Radio Networks Report High Sales," <u>Broadcasting</u>, July 8, 1963, 52.

²⁶ "Network Radio Buying Comes Back into Fashion," <u>Sponsor</u>, July 15, 1963, 37.

²⁷ "Musical Chairs with Affiliates," <u>Broadcasting</u>, January 7, 1963, 42. Precise figures are not available but it was estimated that the NBC and the CBS radio networks each grossed about \$15,000,000 in 1962; ABC had a gross of about \$10,000,000 and MBS about \$6,000,000.²⁸ In 1949 the NBC, CBS, ABC and MBS radio networks grossed about \$43,000,000, \$43,000,000, \$29,000,000 and \$13,000,000, respectively.²⁹

Early in 1957 by raising its daytime network radio rates and lowering the nighttime charges CBS, for the first time set its daytime rates higher than their nighttime counterparts. The other networks soon made similar changes and all four radio networks had virtually single rates for both day and nighttime.³⁰ To 1952 or so the networks' nighttime rates had always been about twice as high as the cost for an equal amount of time during the day.

In September, 1963, the Columbia Broadcasting System, announced that it was raising its network radio rates. It was the first change CBS had made in its chain radio rates for two years and the first upturn after more than a decade of falling network radio rates.³¹ According to the CBS

²⁸<u>Television</u>, January, 1963, 77.

²⁹Computed from Tables in Sydney Head, <u>Broadcasting in</u> <u>America</u> (Boston: Houghton Mifflin Company, 1956), 165; and in <u>Broadcasting</u>, February 19, 1963, 71.

³⁰"NBC Radio Plans New Rate Set-up," <u>Broadcasting</u>, August 26, 1957, 68.

31"CBS Radio Boosts Rates," Sponsor, September 9, 1963, 58.

president, Dr. Frank N. Stanton, "there is no doubt in my mind that after a number of years of uncertainty, during which this medium was forced to adjust to the competition from television, network radio is regaining its place in the sun."³²

NBC and CBS continued to dominate network television during the period described in this chapter. However, growing steadily from about 1957 the ABC Television Network almost equalled the other two in both the popularity of its programs and in gross billing by 1962. But in 1963 ABC seemed to slip back slightly and still was not the equal of either NBC or CBS. In 1963 these three television networks divided a total revenue of about \$515,000,000; compared with less than \$40,000,000 for the four radio networks.³³

Unlike radio, about 90 per cent of the commercial TV stations in the U.S. were affiliated with a network in 1963. Some TV stations carried two or three network services.

Programs

<u>Radio programs</u>. All radio programming during this period, 1957 to 1963, was overwhelmingly dominated by recorded music and news. Throughout the period the amount of radio network programming continued to decline.

³²"CBS Still Tops in TV Ratings, Stanton Claims," <u>Los</u> Angeles Times, October 25, 1963, III, 13:1.

33<u>Broadcasting</u>, February 19, 1963, 71.

Following a pattern set by "top 40" independent stations, the NBC Radio Network on January 14, 1957, started five-minute news programs broadcast on-the-hour from 7:00 A.M. to 11:00 P.M.³⁴ ABC had been broadcasting "news alive at 55" (five minutes before each hour) on Saturdays and Sundays for several years.

In June, 1957, the Mutual Broadcasting System dropped all its programs except recorded music, news and sports. MES offered five-minute newcasts on both the hour and on the half-hour. At the same time MES reduced the option time it required of stations from nine hours a day to only 30 minutes a day.³⁵

In 1957 the ABC Radio Network, under its then president Robert E. Eastman (later a station representative) instituted an entirely new format of "all-live, personalityand-music performances" with programs built around Herb Oscar Anderson, Jim Reeves, Jim Backus, Merv Griffin, and others. <u>Television</u> magazine described what came to be known as "Eastman's dream" as "a valiant attempt to preserve the diversification and quality of network programming."³⁶ But the experiment failed and ABC also went almost entirely to news as program material.

³⁰Television, January, 1963, 52.

³⁴National Broadcasting Company, Press Department, <u>NBC</u> <u>Highlights: 1926-1961</u>, November 29, 1961, 7.

³⁵"MBS Goes All Music, News, and Sports," <u>Broadcasting</u>, April 15, 1957, 40.

Throughout the period the networks gradually discontinued almost all of their programs except news, informative talks, an occasional live music broadcast, special events, and some religious programs. During the 1958-1959 season the CBS Radio Network cut back from about 360 quarter-hours per week to only 200 quarter-hours a week.

In 1960 NBC dropped the last of its dramatic offerings--the very durable women's serial dramas ("soap operas"). On November 25, 1960, CBS dropped the last of its women's serial dramas--it was the end of an era. As George A. Willey noted:

Whatever the future of serial drama on television or as transcribed features syndicated to radio stations, the great era of daytime radio serial stands as a significant, amusing, amazing, completed chapter in the short history of American broadcasting.³⁷

In 1961, MBS offered a 55-minute daily general drama for awhile but there was no doubt that daytime drama on radio was a dead issue.³⁸

In September, 1962, CBS dropped its two remaining dramatic programs--Suspense and Yours Truly, Johnny Dollar. Earlier in the year CBS had also dropped <u>Gunsmoke</u> and <u>Have</u>

³⁸"On Network Radio This Fall," <u>Sponsor</u>, July 21, 1951, 38.

³⁷George A. Willey, "End of an Era: The Daytime Radio Serial," <u>Journal of Broadcasting</u>, V, 2 (Spring, 1961), 114-115.

<u>Gun, Will Travel</u>, two western dramas, like the two former programs broadcast on Sunday evening.

By the season of 1962-1963 the NBC Radio Network reported that 80 per cent of all its programming was news and information.³⁹

At least 80 to 90 per cent of the programming from the ABC, CBS, and MBS networks, no doubt, was also represented by news and commentary, sports news, forums and discussions, and informative talks. The NBC Radio Network in the season of 1963-1964 continued its five-minutes of news on-the-hour, sports news, and offered eight daily fiveminute informative talks entitled Emphasis. NBC radio also offered Meet the Press (recorded for both radio and television), some religious programs, concert music features, and occasional news specials. On Saturday and Sunday NBC continued the magazine variety program Monitor. The CBS Radio Metwork broadcast five-minutes or ten-minutes of news on-thehour, several 15-minute daily news programs, Dimension (informative talk features much like Emphasis broadcast more than 60 times a week), Arthur Godfrey Time, The Garry Moore Radio Show, Art Linkletter's House Party (recorded from the CBS Television Network version), several daily sports reports, and some other features. ABC had about the same: hourly news, sports news, and informative talks (called

³⁹"NBC Cites News," <u>Broadcasting</u>, January 21, 1963, 74. Flair Reports), but also continued Don McNeill's <u>Breakfast</u> <u>Club</u> (in 1963-1964 in its 31st season having started on the network June 23, 1933).⁴⁰ MBS broadcast news and sports almost exclusively. All of the networks offered occasional programs of different types but network radio programming can be briefly described as news and commentary, sports news, informative talks and little more.

No new network radio program forms were developed during this period.

By 1963 network radio programs probably accounted for no more than ten to 20 per cent of all the programming on network affiliated stations. Furthermore, the total of network programs accounted for less than 5 per cent of all U.S. radio programming.⁴¹ Syndicated radio programs probably accounted for less than 5 per cent of the programming done by all U.S. stations. Thus, programming on the typical U.S. radio station in 1963 was originated by the local station about 90 per cent of the time the station was on the air. By comparison local programs comprised only about 12 per cent of the air time on the "average" U.S. television station in 1962.⁴² This locally originated programming on most radio

⁴⁰J. Osbon, "Twenty Years with the Right Women," <u>Broad</u>-<u>casting</u>, May 11, 1953, 82.

⁴¹About one-third of all U.S. AM radio stations are network affiliates.

⁴²Broadcasting Yearbook (1963), 18-19.

stations consisted almost entirely of recorded music played by local disc jockies, news and commentary, sports news, and some other talk formats.

With almost all radio programming based on recorded music and talk materials and with an increasing number of stations, there tended to develop a larger number of stations specializing in various facets of recorded music or news and talk.

The first independent stations to grow very rapidly in popularity as the radio network programs fell from favor were the "top 40" or "rock 'n' roll" stations. During the latter part of the period described here the number and popularity of so-called "good music"⁴³ stations had increased. <u>Sponsor</u> magazine in 1963 estimated that about 1,000 outlets (or about one-fourth of all AM stations) and the large majority of all separately-programmed FM stations fall into the area of "good music."⁴⁴ At least 1,000 other stations, however, could probably be classed as "top 40" outlets.

According to Sponsor:

After the old radio gave way to a basic music and news pattern, a cleavage split the industry with the "beat" sounds of rock 'n' roll on one side and the sweet sounds of "good music" on the other. And almost everywhere the two wrangled over ratings.

⁴³Sometimes called "better," "background," "album," or "wall to wall" stations.

44 "Folk or Faust, It's All a New Sales Aria," Sponsor, October 21, 1963, 41.

Lately, however, rock 'n' roll seems to have lapsed into something resembling a decline.⁴⁵

With the competition between the so-called "top 40" and "good music" stations still another "category" was created by the radio station operators and salesmen--the "middle-of-the-road" station. One definition of this type of station states that "This includes a well diversified blend of current popular hits, new versions of old standards and old original hits."⁴⁶

Other stations specialized in "Negro appeal" programming. More than 80 U.S. radio stations broadcast "Negro appeal" programs 100 per cent of their programming time, according to a 1963 <u>Sponsor</u> report.⁴⁷ <u>Broadcasting Yearbook</u> in 1964 listed more than 300 U.S. stations that did some "Negro appeal" programming.⁴⁸

At least 500 stations in 1964 featured so-called "country and western" programming.⁴⁹ Throughout the United

45"Radio's Changing Sounds - Part I," Sponsor, April 30, 1963, 35.

46<u>Ibid</u>., 51.

⁴⁷ "Major Negro-appeal Radio Stations in U.S.," <u>Sponsor's 1963-1964 Negro Market Issue</u>, August 26, 1963, 23-46.

48 Broadcasting Yearbook (1964), D-33.

⁴⁹Ibid., D-31.

States a number of other stations specialized in religious and gospel, classical and concert, jazz, or some other category of music.⁵⁰

Almost 400 U.S. radio stations carried programs in languages other than English--usually these programs were also built around recorded music. According to a 1963 <u>Broadcasting</u> report 397 U.S. stations broadcast programs in 44 different languages.

The number of hours of foreign language programming and the number of stations broadcasting programs in foreign languages decreased about 20 to 25 per cent since 1956. A continuing decline might be expected as a number of minority groups are better assimilated into the American culture. Most frequently broadcast foreign language programs were Spanish, Italian, Japanese, Polish, German and French.⁵¹ Some other languages were Navaho, Basque, Cajun, and Pennsylvania Dutch.

A smaller number of U.S. stations emphasized talk programs rather than recorded music. Several stations experimented with an all news format, broadcasting news and commentary, informative talks, sports news, and forums and

⁵⁰With a 1963 fad for so-called "folk music" one station tried a 100 per cent "hootenanny" format; see, "Hootenanny Filling Cincinnati Air," <u>Sponsor</u>, August 26, 1963, 55.

^{51&}quot;A Drop in Foreign Language Programming," <u>Broad</u>-<u>casting</u>, February 11, 1963, 30.

discussion almost exclusively. Notable among these experimental news and talk stations were KFAX, San Francisco (for a short time), KNX, Los Angeles, KMOX, St. Louis, and XTRA, licensed to Tijuana, Baja California, Mexico and serving San Diego and Los Angeles. Some of these and other stations found success in letting listeners question experts and express their own opinions. These stations often devoted from three to as much as eight or ten hours a day to "beeper" telephone programs on which listeners just expressed their own opinions, chatted with the program's host, or asked questions of guest experts; for example WNBC, New York, KABC, Los Angeles, KGO, San Francisco, WBNS, Columbus, Ohio, and KNX, Los Angeles. Other talk stations built their programming around a number of informative talk, miscellaneous talk, and interview programs -- like WOR, New York, with Dorothy and Dick, Arlene Francis, McCanns at Home, and Long John Nebel. 52 A few other stations carried extensive schedules of farm, religious, and some other types of talk programs.

One other type of radio station programming was described as "balanced programming"--it is probably the most difficult to define. Although the FCC asks that all stations have a "balanced" schedule. But these so-called "balanced stations" carried some recorded music, some news and com-

 $^{^{52}}$ In 1964 Long John Nebel moved to WNBC, New York, when that station changed its programming to emphasis talk programs.

mentary, and some informative talks. They were also likely to include some live music, general variety, audience participation, locally produced magazine variety, and other types of programming.

The number of stations that in 1963 still had any live music, variety, or audience participation programs was very small. A list of these stations would include WLW; WJR, Detroit; WSM, Nashville; KFI and KNX, Los Angeles; WGN, Chicago; and some others.

In the early nineteen sixties play-by-play sports programs became more numerous in radio station's schedules, especially night baseball. A number of the 50,000-watt stations that formerly carried their most expensive drama, variety, and musical programs at night began to broadcast baseball--including WCBS, WJR, WHN, WCKY, KFI, WGN, WBAL, WHDH, WCFL, WCCO, WTOP, KPRC, KDKA, and others. Fifteen of the 20 stations originating major league baseball play-byplay programs were 50 kilowatt outlets in the season of 1963-1964. Games also were carried on some other clear channel stations, for example, WHAS (Cincinnati Reds) and WML (Houston Colt 45's). More than 700 stations carried play-byplay reports of major league baseball teams the season of 1963-1964.⁵³

⁵³"Baseball Revenue Levels Off," <u>Broadcasting</u>, March 4, 1963, 67; and "Package Plan Next for Baseball," <u>Broad</u>casting, February 24, 1964, 32.

Some clear channel stations--for example, WLW, KSL, KCBS, and KNX--also carried collegiate and/or professional basketball during period from 1957-1963.

As 1963 ended it seemed that radio drama had made something of a comeback, if only a very minor one.⁵⁴ Three radio networks, ABC, CBS, and NBC, indicated that they intended to revive regularly scheduled dramatic programs on the networks in 1964.⁵⁵ On November 17, 1963, the NBC Radio Network broadcast two radio plays by Ray Bradbury; listeners were asked to write if they were interested in more programs of this type. In ten days NBC received almost 4,000 favorable responses and not one letter in opposition to radio drama.⁵⁶

More than 25 different radio dramas, both American and British, in December, 1963, were available to stations from syndicators; including <u>Famous Jury Trials</u>, <u>The Clock</u>, <u>The Green Hornet</u>, <u>Haunting Hour</u>, <u>Sherlock Holmes</u>, and <u>Captain Horatio Hornblower</u>.⁵⁷ One program syndicator claims

54 "With All the Odds Against It, Radio Drama is Having Something of a Renaissance," Sponsor, August 19, 1963, 21.

55"ABC Launches Anthology," <u>Sponsor</u>, August 12, 1963, 11; and "The Ground-swell behind Radio Drama's Revival May become a Real Wave after the New Year," <u>Sponsor</u>, December 9, 1963, 14.

⁵⁶"Listeners Unanimously Favor NBC Radio Drama," <u>Broadcasting</u>, December 2, 1963, 83.

⁵⁷ "Radio Dramas Gaining Local Strength," <u>Sponsor</u>, December 9, 1963, 54; Don Page, "'Hornet' Still Has Sting," <u>Los Angeles Times Calendar</u>, March 15, 1964, 34. to have sold radio dramas to stations in 40 of the 50 largest market areas in the U.S.⁵⁸ Mostwidely used of the revived dramas was the famous thriller <u>The Shadow</u> which in December, 1963, was being broadcast by 20 stations.⁵⁹ Several new productions of old women's serial dramas were also being revived for syndication in early 1964.⁶⁰

In April, 1964, it was announced that the ABC Radio Network would begin five-times-a-week dramas in the evenings beginning in June, 1964. Ed Byron, important in the history of WLW, was appointed to be in charge of these programs.⁶¹

In spite of this apparent interest in a revival of radio drama it must be noted that only a very, very few commercial radio stations in the U.S. carried any dramatic programs in 1963. Overwhelmingly the most prevalent programming on American radio stations was recorded music--predominantly

⁶⁰"Sudsy Renaissance in Radio 'Soapers,'" <u>Sponsor</u>, January 20, 1964.

⁶¹"ABC Radio Sets June for Return of Drama," <u>Broad</u>-<u>casting</u>, April 6, 1963, 134.

⁵⁸ Ibid.

⁵⁹"Shades of the Shadow," <u>Broadcasting</u>, July 15, 1963, 5; "Remember Him?" <u>Broadcasting</u>, November 19, 1962, 69; "Returning a 5 o-Clock 'Shadow,'" <u>New York Times</u>, August 11, 1963, X, 13:8; "Comeback for 'The Shadow,'" <u>New York Times</u> August 18, 1963, X, 13:1; "Radio's 'Shadow' <u>Returns," Sponsor</u>, August 19, 1963, 59; "Radio Shows Revived," <u>Broadcasting</u>, October 8, 1963, 5; and "Will Radio Soap Operas Make a Comeback?" <u>Broadcasting</u>, July 8, 1963, 84.

"popular" and "good"⁶² music--with short news reports interspersed, usually every hour. Addressing itself to the future or radio programming Broadcasting magazine noted:

Experimentation in programming . . . is becoming more evident. The "talk station" is probably the most notable trend in programming in the past few years.

A number of experts also cited defections from the ranks of stations stressing so-called "Top 40" type programming and what they considered a rising trend toward "quality music," or blends of music and talk, or what one agency executive called "formats calculated to reach a broader, all-familytype audience."⁰³

But with this prediction <u>Broadcasting</u> added the following disclaimer.

Of all mass media, radio is the most unfettered. It's the one medium free to change, and to do so overnight, to meet the needs of a new day. Thus, one safe prediction that we can make about the future of radio is that it will be different tomorrow--that it will change, with imagination and vitality, in response to changing needs and tastes.⁶⁴

Throughout the period from 1957 to 1963, as before, a large majority of all FM stations simply carried the programming of their sister AM station. In 1962, 279 of 938 FM stations were operated by non-AM licensees. However, in 1958 only 93 of about 600 FM stations were operated by non-AM licensees. Some FM stations during the period were

⁶³<u>Broadcasting</u>, May 14, 1963, 79. ⁶⁴<u>Ibid</u>., 80.

⁶²The corresponding categories used herein are "hittunes" records and "standards" records for recorded "popular" and "good" music, respectively.

operated separately from AM sister stations all or at least part of the time the FM station was on the air but by no means a majority.⁶⁵

<u>Television programs</u>. As noted in the previous chapter network television programming in the early 1960's closely resembled the network radio programming in the period immediately following World War II. During the season of 1961-1962 nighttime television network programming was roughly 60 per cent drama, 15 per cent variety, 15 per cent talk, and 5 per cent each music and human interest programs. One major difference between the changes and trends in network radio programming when compared with network television programming appears to be that the changes on TV occur much more rapidly. Few television programs have had the endurance that characterized the successful radio programs.

Again, Professor Summers, on TV programming:

We have had years in which major emphasis seemed to be placed on broadcasts of sports events--on a regular basis; with the "fading" of sports, variety, and especially vaudeville variety, moved into first position. In 1950-1951, networks provided listeners with a dozen "Western" or "science fiction" thriller programs each week; three years later, only two such programs were offered in evening hours. Detective drama reached a peak in 1951-1952, with no less than 21 hours a week devoted to such programs; in the following years, most of the successful detective shows have disappeared. We have had--for instance, in 1953-1954--as many as 28 network hours

⁶⁵Broadcasting, November 25, 1963, 42.

each week devoted to "prestige drama;" in 1959-1960, regularly scheduled "prestige" dramatic programs running an hour or longer each have been cut to only two or three each week. In the fall of 1955, the really "big" program was the \$64,000 Question; during that season and the one following we had at least six or eight big-money quiz programs on the air; today, the form has practically disappeared. More recently, the "adult Western" has zoomed to a peak of popularity. . . Next came "jazz detective" programs--highly important, but beginning to fade during the 1959-1960 season. During 1958-1959 and 1959-1960, television networks have renewed their interest in sports; we have network telecasts of boxing, bowling, golf, horse racing, basketball and football on a regularly scheduled basis--of course, during the seasons in which the sports are important.60

Following that description written by Professor Summers in 1960 there was an increase in the programming of comedy dramas, "public affairs" programs, medical and psychiatric dramas, and cartoon comedy programs on the TV networks during evening hours.

The rapidity of change in network television programs as compared with radio can be illustrated by the following. During the season of 1945-1946 there were about 250 evening programs on the four national radio networks--of those programs about 20 per cent had been on the air ten or more years and only 24 per cent were in their first season on the air.⁶⁷ However, during the season of 1963-1964 less

⁶⁶Harrison B. Summers, <u>Programs and Audiences</u> (Columbus, Ohio: Department of Speech, Ohio State University, 1961), RR-04-p.

⁶⁷Derived from Harrison B. Summers, <u>A Thirty-year</u> <u>History of Programs Carried on National Radio Network in</u> <u>the United States, 1926-1956</u> (Columbus, Ohio: Ohio State University, 1958), 131-136. than 7 per cent of the network evening television programs had been on the air ten or more years and nearly one-half (44 per cent) were in their first season.⁶⁸

U.S. TV stations in 1963 devoted about 60 per cent of their time on the air to network programs, according to an analysis by <u>Broadcasting</u> magazine.⁶⁹ The remainder of the time was filled by syndicated films⁷⁰ (13 per cent), and theatrical films (12 per cent), local live programs (12 per cent), and local or syndicated programs recorded on video tape (3 per cent).⁷¹

Audience

By 1963 there were about 52,300,000 radio equipped homes. About the same number, 53,500,000 U.S. automobiles were also equipped with radios; a threefold increase in the number of auto radio since 1950.⁷² About 95 per cent of all U.S. homes have radio receivers. Almost 40 per cent also have bettery-operated portable sets.

⁶⁸"Television's Family Tree," <u>Television</u>, XX, 10 (October, 1963), 52.

⁶⁹Broadcasting Yearbook (1964), 26.

70In 1962 there were enough syndicated film programs available to operate a television station eighteen hours a day for more than two years. See Lawrence Lichty, "What is Available in Syndicated Film for Television?" Journal of Broadcasting, VII, 1 (Winter, 1962-1963), 55.

71<u>Broadcasting Yearbook</u> (1964), 26.
72<u>Broadcasting Yearbook</u> (1964), 14 and B-226.

The number of homes equipped to receive FM in 1963 was estimated at about 16,000,000 or about 30 per cent saturation. But the scale of FM receivers was definitely on the increase. More than 3,000,000 FM receivers were sold in 1963--three times as many as were sold in the five years, 1954-1958, before FM set sales took a sharp upturn in 1959.⁷³

Totally in January, 1963, there were reported to be about 200,258,000 home, automobile, and portable radio receivers--or more than one radio for every person in the United States.⁷⁴

By the end of 1963 it was estimated that there were about 51,212,000 U.S. TV households or about 91 per cent saturation.⁷⁵

Compared with the first decade of broadcasting when stations depended on mail response almost entirely for what audience information they got, audience and marketing research by this period had become an active and flourishing business in itself. The 1963 <u>Broadcasting Yearbook</u> lists more than 50 different firms that provided research service for broadcasters and advertisers. Additionally, there were numbers of smaller firms, and some audience and marketing research was conducted by colleges, universities, and other organiza-

73"Sales of FM Receivers," <u>Broadcasting</u>, July 29, 1963, 81.

74<u>Broadcasting Yearbook</u> (1964), 14.

75"Telestatus," Television, November, 1963, 87.

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tions. Still a number of broadcasters, advertisers, and others concerned with broadcasting argued_that more compplete, more accurate, and more specific information about the radio and television audience was needed.

Some of the available information states that in 1963 an average of 46,812,000 homes, or 94 per cent of TV equipped homes used their TV set each week. In the average home the set was on about six hours each day.

The radio receiver was used in about 75 per cent of the radio homes each week, or in 39,240,000 households. In the "average home" the radio was on more than an hour and 30 minutes every day in 1962.7^{6}

In addition to this in-home listening there was an average of an hour and 15 minutes per day of radio listening out-of-the-home. According to this survey the "average" U.S. household did 45 minutes of automobile radio listening and 30 minutes of battery-operated portable listening every day during the 1962-1963 season.⁷⁷

Concluding a December, 1960, speech on the status of American radio, Harrison B. Summers, stated:

Radio has gone through a period of unusual difficulty. Undoubtedly it has lost much of its

⁷⁶Based on data reported by A. C. Nielsen in <u>Broad</u>casting Yearbook, 1964, 14.

77"Listening to battery-operated Portable and Auto Radios Accounted for Nearly Half of All Radio Listening During the 1962-1963 Season," <u>Sponsor</u>, July 22, 1963, 19. one-time prestige with listeners, just as it has lost entirely too large a part of its listening audience. But with intelligent programming, planned to meet the needs and the interests of the real potential audience, the status of radio in 1965 or in 1970 can be raised to a point far above the level for 1960.78

II. The Station, 1957-1963

During the period described in this chapter WLW's management continued to press for higher power, additional studios for the station were built; the transmission facilities were improved to provide WLW with a signal of better fidelity; and the Broadcast Pioneers Foundation awarded WLW the first "Mike Award."

Clear channels and higher power

The Federal Communications Commission, on April 15, 1958, reopened the record on the clear channel case begun thirteen years before when public hearings were instituted in February, 1945. In proposing that new evidence be received the Commission stated that "it would be inappropriate, and inconsistent with sound and fair procedure, to attempt

⁷⁸Harrison B. Summers, "The Status of American Radio Today" (Columbus, Ohio: Department of Speech, Ohio State University, 1961), 7. (Mimeographed.) (This paper is based on remarks by Professor Summers made at the Speech Association of American convention, December, 1960, St. Louis, Missouri.)

to arrive at final conclusions solely on the basis of the out-dated record before us." $^{79}\,$

In April, 1958, the FCC proposed to duplicate 12 of the channels used by the 24 class I-A stations. In December of the same year the Commission changed this proposal and instructed the FCC staff to prepare a plan to duplicate all 24 of the channels used by the class I-A stations.⁸⁰

<u>The WIW proposal for 1,000 kilowatts</u>. The former plan included the duplication of WIM by a class II station to be placed somewhere in Utah. In 1960 the Crosley Broadcasting Corporation filed an engineering statement and exhibits with the FCC which proposed that WIW be granted a power of 1,000 kilowatts--20 times its present power. According to the WIW statement the new Utah station (for comparison placed in Cedar City, the largest city in the state not covered by Salt Lake City stations) would bring a new service to only 31,999 persons. Whereas by increasing the WIW power to 1,000,000 watts more than 14,000,000 persons residing in the "white area" would receive a new grad "D" service.⁸¹ According to

79"In the Matter of Clear Channel Broadcasting in the Standard Broadcast Band," FCC Docket 6741, quoted in Walter B. Emery, Broadcasting and Government (East Lansing, Michigan: Michigan State University Press, 1961), 93.

80"FCC Chops Away at the Clear Channels," <u>Broadcasting</u>, June 19, 1961, 48.

⁸¹Crosley Broadcasting Corporation, Engineering Department, <u>Engineering Statement and Exhibits</u>, WLW: Submitted to the Federal Communications Commission, March, 1960, in Support of Comments Relative to Third Notice of Further Proposed WLW engineers a power of 1,000 kilowatts was technically practical and in all probability financially feasible. Τt was estimated that the capital expense for the 1,000 kilowatt facilities would cost about \$1,250,000.82 The WLW report also stated that economic injury to other stations should not result from the higher power operation by WLW. Further. the lack of ground wave service in the nighttime "white areas" is not the result of a scarcity of channels but the lack of potential financial support for a new broadcast facility in those areas. According to the report not one urbanized area in the coverage contour of the proposed WLW 1,000 kilowatt operation would receive grade "A" service (the best class of ground wave reception) that did not receive this same grade "A" service from the present 50 kilowatt operation. Thus, the WIW report concluded that the duplication of 700 kilocycles in Utah would provide less than 32,000 persons a new radio service, while a power of 1,000 kilowatts for WLW could bring a new dependable radio service to more than 14,000,000 people.83

Rule Making, Docket 6741 (Cincinnati, Ohio: Crosley Broadcasting Corporation, 1960), 19. ("White" refers to areas that at night receive only sky wave service and no reliable ground wave service. Type "D" service is the most reliable grade of sky wave service as defined by the FCC. Clases "A," "B," and "C" services are the three grades of ground wave service; classes "D," "E," and "F" are the three grades of sky wave service.)

> ⁸²<u>Ibid</u>., exhibits 39 and 40. ⁸³<u>Ibid</u>., 19.

The FCC decision. In June, 1961, "brushing aside the dust that has accumulated over the past 16 years, "84 the Federal Communications Commission instructed its staff to prepare a final order on the disposition of the clear channel proceedings begun in 1945. This decision proposed that the FCC duplicate 13 of the 25 clear channels.⁸⁵ On those 13 channels, new class II stations with 10,000 watts of power and using directional antennae to protect dominant stations would be assigned. In fact, two of these 13 channels scheduled to be duplicated were already duplicated at night under previous FCC special authorizations. According to the decision, 12 channels, including 700 kilocycles (WLW's frequency), would remain unduplicated for class I-A stations. Thus, the 12 dominant stations on these channels would remain the only stations using those frequencies at night. However, the FCC noted that these remaining channels might also be duplicated sometime in the future. Except for the substitution of two channels this 1961 decision was the same proposal announced by the FCC in April, 1958.86

⁸⁴Broadcasting, June 19, 1961, 48.

⁸⁵As noted above, there had been twenty-four class I-A clear channels but part of this decision included the reclassifying of 1030 kilocycles as a I-A channel and proposed to duplicate this channel at the same time.

⁸⁶Broadcasting, June 19, 1961, 48.

The long delay in reaching a decision was said to have been caused because members of the FCC were previously unable to reach any majority decision. The commission had apparently been stalemated on whether they should break down all, part or none of the class I-A clear channels.⁸⁷ The decision to duplicate about one-half of the existing channels was apparently a compromise.

The 27th annual report of the FCC stated:

. . . after considering the subsequent record, the Commission on September 13, 1961, concluded the clear-channel proceeding by rule amendments opening the way to the assignment of one unlimited-time class II station on each of 13 clear channels, under controlled conditions, to provide service to underserviced or white areas. The action will not affect present use of the remaining 12 clear channels.³⁰

Thus, the FCC's final decision in September, 1961, was identical to the staff instructions (described above) announced three months earlier.

According to the commission it had decided to break down only a portion of the remaining channels because a review of the record had made it "convincingly clear that it would be undesirable to set in motion the simultaneous reallocation of all the class I-A clear channels."⁸⁹ Thus, according to the commission, there would be an opportunity

87 Ibid.

⁸⁸U.S., Federal Communications Commission, <u>Twenty-</u> <u>Seventh Annual Report</u> (Washington, D.C.: Government Printing Office, 1961), 57.

⁸⁹"FCC Turns Deaf Ear to Hill on Clears," <u>Broadcast</u>-<u>ing</u>, September 18, 1961, 38. to review and evaluate "as we go along the effectiveness of such reallocations as we herein adopt for some of the channels." 90

<u>Commissioner Lee's plan for higher power</u>. Both Robert E. Lee and John S. Cross, FCC commissioners, opposed the decision. Mr. Cross argued that the FCC had reached only a "half solution."⁹¹ Mr. Lee proposed higher power for stations on class I-A clear channels and dissented from the majority opinion.

Commissioner Lee suggested a separate plan providing that the 25 class I-A stations be given a year to apply for an increase in power to 750,000 watts. Those stations which did not apply for this "super power" within that year would then be duplicated by class II stations. According to Commissioner Lee, "This solution appears to me to offer the most substantive improvement in standard broadcast service with a minimum of gimmicks and causes for delay."⁹²

Commissioner Lee commented on the majority decision to duplicate 13 class I-A stations saying that each of the new stations would be "so highly limited by interference that it can be expected to render nighttime primary service to but

90<u>Ibid</u>.

91 Ibid.

92 Ibid.

scant populations."93 According to Mr. Lee:

I submit that the commission's offer of special processing rules to bring new service to less than one per cent of the area in the U.S. without such service is hardly the decision the country has been awaiting for the last 16 years. Had the commission deliberately swept the clear channel proceeding under the rug, it could not have done so more effectively.94

<u>Congressional opposition</u>. In voting on the final decision (five in favor, one against, and one abstention) the FCC openly ignored a request from the House of Representatives Committee on Interstate and Foreign Commerce. This committee, chaired by Oren Harris of Arkansas, had asked the FCC to postpone its decision until a congressional hearing could be held on several pending bills which would have prohibited a breakdown of the clearchannels.⁹⁵ However, one FCC commissioner let his irritation with the congressional committee be known because the FCC had been criticized in Congress a number of times during the previous 16 years for not resolving the clear channel issue more quickly.

Before the House Communication's Subcommittee FCC Chairman Newton Minow defended the commission's action. He said that the decision would provide primary nighttime service to only 600,000 of the 25,000,000 rural residents of the U.S. But, according to the chairman, this would be local

93 <u>Ibid</u> .				
94 <u>Ibid</u> .				
95 <u>Broadcasting</u> ,	September	18,	1961.	

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service which existing clear-channel stations could not provide for these areas.⁹⁶

The Clear Channel Broadcasting Service argued before the House subcommittee that the decision would bring a new service to only 320,000 persons not 600,000 as the FCC contended.

Commissioner Frederick W. Ford stated that he felt the FCC action made for a "fairer, more efficient allocation of frequencies than now exists."⁹⁷ But, according to Mr. Ford the only practical way to improve the nighttime service to the rural areas of the U.S. would be to authorize higher power for the twelve remaining unduplicated clear channels. In order to facilitate this Mr. Ford suggested that the House of Representatives amend the Communications Act "to over_come the inhibiting effect"⁹⁸ of the 1938 Senate resolution that urged the FCC to limit the power of all stations to 50 kilowatts.

On July 2, 1962, the House of Representatives passed a resolution, 198 to 87, asking the FCC to consider granting clear channel stations more than 50 kilowatts.⁹⁹ According to Representative Oren Harris the House resolution was

97 Ibid.

98_{Ibid}.

99 "House Would Raise Transmitter Power," <u>New York</u> <u>Times</u>, July 3, 1962, 51:4.

^{96 &}quot;House Unit Hears FCC Ideas on Clears," Broadcasting, February 19, 1962, 68.

necessary in order to lift the 50 KW limit imposed by the FCC since the 1938 Senate resolution. At the same time the House asked the FCC to postpone for one year its plan to duplicate 13 of the 25 class I-A stations and asked the FCC to consider permitting daytime stations in single station markets to go on the air before sunrise.¹⁰⁰

Neither the 1962 House resolution, nor the "sense of the Senate" resolution passed 24 years earlier, had the force of law. But <u>Broadcasting</u> magazine noted, "the FCC didn't ignore Senate action and isn't likely to snub House either."¹⁰¹ Following the House resolution the FCC agreed to wait one year, until July 2, 1963, to process pending applications to duplicate fulltime stations on the 13 clear channels. The one year delay was intended to give the Congress time to pass specific legislation on the question of higher power for AM broadcasting stations.¹⁰²

WLW applies for 750 kilowatts. On October 23, 1962, the Federal Communications Commission announced that it had received an application from WLW for a construction permit

¹⁰¹"Clear Channel Test?" <u>Broadcasting</u>, June 9, 1962, 5.

102 To this writing, the Congress had not passed any such legislation.

^{100 &}quot;Daytime, Clears Proposals Pass House," <u>Broadcast-</u> <u>ing</u>, July 9, 1962, 38.

to "increase power to 750 KW from 50 KW."¹⁰³ During the same week two other clear channel stations, WJR and WSM, applied for an increase in power to 750,000 watts.¹⁰⁴ It was predicted that clear channel stations had an improved chance of getting so-called "super power" at this time because the applications coincided with the U.S. crisis with Cuba over Russian rockets. During this crisis the United States Information Agency used a number of stations--most of them clear channel outlets--to broadcast to Cuba and other parts of Latin America. These stations, apparently, did a better job of breaking through jamming and had larger audiences than did the Voice of America stations.¹⁰⁵

However, on November 21, 1962, the FCC returned four applications by clear channel stations, including WIW's, for powers of 750 kilowatts. At the same time the FCC denied more than a score of petitions asking the commission to reconsider its decision to duplicate 13 of 25 class I-A stations.¹⁰⁶

In its memorandum opinion and order the commission simply reaffirmed its September 13, 1961, decision which

¹⁰³"For the Record," <u>Broadcasting</u>, October 29, 1962,85. ¹⁰⁴"Three Clears Ask Power of 750 KW," <u>Broadcasting</u>, October 29, 1962, 58.

105 "Washington Week," Sponsor, November 5, 1962, 63. 106 "FCC Won't Change Its Mind on Clear Channels," Broadcasting, November 26, 1962, 63.

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designated the 13 channels to be duplicated and reserved for future consideration possible changes in the other 12 channels, including the question of higher power. Commissioner Robert E. Lee also dissented from this opinion; Commissioner E. William Henry did not participate.¹⁰⁷ In returning the applications the FCC also cited the 1938 Senate resolution against powers in excess of 50 kilowatts for AM stations.

It had been expected that at least 13 stations would apply for 500 to 750 kilowatts.¹⁰⁸ These stations were members of the Clear Channel Broadcasting Service. Some other clear channel stations including those owned by the networks and the Westinghouse Broadcasting Company were also known to be studying higher power.¹⁰⁹ However, the FCC's immediate action in refusing to consider these first applications made the commission's position clear and there were no other immediate applications for higher power.

<u>WIW tests 750 kilowatt tube</u>. Beginning in February, 1963, WIW began tests of a new vacuum tube, D-1060A, manufactured by Federal and developed by International Telephone and Telegraph Corporation. The tube was used in the regular WLW transmitter with an output of 50 kilowatts but was

107"For the Record," <u>Broadcasting</u>, December 3, 1962, 78.

108 This included two stations, WFAA and WBAP, that share one clear channel and one regional channel.

¹⁰⁹"Clears to Ask for Higher Power," <u>Broadcasting</u>, October 15, 1962, 27. capable of powers up to 750 kilowatts. The extra power was "run off" into the old spray pond used to cool the original tubes in the experimental 500 kilowatt transmitter used by WIW from 1934 to 1942. The extra power kept this pond hot enough to provide a vivid contrast to the winter snow and other frozen ponds around Mason, Ohio. The tube was also tested in the main WLW transmitter at 125 kilowatts and fed into a dummy antenna. Twelve of these tubes were used at the same time in the Voice of America (WLWO) transmitters operated by the Crosley Broadcasting Corporation.¹¹⁰

<u>CCBS request FCC rulemaking on "super power</u>." In April, 1963, the Clear Channel Broadcasting Service, with 13 member stations, requested an FCC rulemaking that would permit the class I-A stations on 25 clear channels to increase their power in excess of 50 kilowatts. In returning applications for 750 kilowatts several months earlier the commission had suggested that CCBS ask for such a rulemaking. Besides asking for a removal of the 50 kilowatt limit on clear channel stations the CCBS petition also requested that regional channels receive power increases from five to 25 kilowatts.¹¹¹

¹¹⁰"Tests of Federal Tube Underway at WIW," <u>Broadcast</u>ing, February 11, 1963, 62.

111"CCBS Wants Rulemaking," <u>Broadcasting</u>, April 15, 1963, 56. (To this writing, the FCC has not announced any decision on such a rulemaking.)

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<u>WLW asks experimental operations at 750 kilowatts</u>. In April, 1963, and for the second time in less than six months, WLW ask the FCC for authority to operate at 750 kilowatts. But this 1963 petition sought this power under <u>experimental</u> authority from the FCC--the condition under which WLW previously had used 500 kilowatts for nearly five years. According to the Crosley Broadcasting Corporation's petition the operation would permit "studies to be made of many questions the FCC and members of Congress have raised in connection with the use of higher power."¹¹²

According to the application WLW would study the economic impact, acceptability of secondary service, the amount of adjacent channel interference that would be caused, the blanketing effects that would result, and the operational efficiency that could be realized from higher power. The CBC proposed that \$20,000 would be given to a graduate school of business in the area and acceptable to the FCC to study the economic aspects of the higher power operation.¹¹³ The other questions would be studied by WLW's own engineering department.¹¹⁴

112"Crosley Wants to Experiment with 750 KW over WLW," <u>Broadcasting</u>, April 29, 1963, 58.

113_{Ibid}.

¹¹⁴Personal interview with Clyde G. Haehnle, Cincinnati, Ohio, April 5, 1963. Representative Harris requests delay. In June, 1963, Representative Oren Harris, a democrat from Arkansas, wrote FCC Chairman E. William Henry asking the FCC to postpone any action duplicating the clear channels according to the FCC's final decision of September 13, 1961.¹¹⁵ Originally, the order was to go into effect January 30, 1962, but recognizing a House resolution, the FCC postponed any action until July 2, 1963.

In July, 1963, the commission replied to Mr. Harris that it would not extend the moratorium. The letter to Mr. Harris from the commission was reportedly approved by a vote of only three to two, with Commissioners Cox and Loevinger absent. Further, the FCC suggested that if Congress wished to have the power of stations increased then Congress should pass specific legislation so stating.¹¹⁶ In further correspondence to Mr. Harris, Commissioner Frederick Ford stated that he favored experimental operation for clear channel stations at higher power. Commissioner Robert Lee replied that he had long favored higher power for stations.¹¹⁷ Commissioners Lee and Ford, apparently, cast the two dissenting votes on the original reply sent to Representative Harris.

115"Mr. Harris Writes a Letter to Mr. Henry on Clear Channels, " Broadcasting, July 1, 1963, 56.

116"FCC Answers Oren Harris," <u>Broadcasting</u>, July 8, 1963, 64.

117 "Lee, Ford Explain Clear Channel Stand," <u>Broad</u>casting, July 29, 1963, 83.

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<u>Court upholds FCC decision</u>. In October, 1963, the United States Court of Appeals in Washington, D.C. upheld the FCC's final order of September 13, 1961. The commission's decision had been challenged as illegal by WJR, Detroit, and WGN, Chicago. The two stations contended that the FCC decision "modified their licenses without the required adjudicatory hearing."¹¹⁸ They also argued that the commission's refusal to authorize higher power for the stations was not in the public interest. In a unanimous opinion the three judges affirmed the FCC's right to break down 13 of the 25 class I-A channels. Further, the court stated that a "sufficient" number of Class I-A channels had been reserved for "possible future improvement of skywave service."¹¹⁹ According to the court's decision the FCC could continue to consider the question of higher power.¹²⁰

<u>Continued interest in higher power</u>. As of May, 1964, six U.S. AM stations had requested power above 50,000 watts from the FCC. There were : WLW, WSM, WGN, and WHO all of which wanted 750 kilowatts; and KSL and WJR which wanted 500 kilowatts.¹²¹ Further WWL, New Orleans, requested the FCC

118"Court Gives Clear Channel Verdict," <u>Broadcasting</u>, November 4, 1963, 82.

119<u>Ibid</u>.

120 Ibid.

121 "WSM Wants Higher Power of Clear Channel AM's," Broadcasting, May 13, 1963, 65; "Chicago's WGN Asking for Boost to 750 KW," <u>Sponsor</u>, November 11, 1963, 53; "WHO Requests Permit for 750 KW Power," <u>Broadcasting</u>, December 2, 1963, 89; and "Clear Channels Cite Need for Higher Power," Broadcasting, May 25, 1964, 99. begin a rulemaking that would investigate the possibility of higher power.¹²² The WWL petition recognized that a similar request had been filed by the Clear Channel Broadcasting Service and stated that it supported the CCBS position.

Opposition to higher power was also expressed by the Association on Broadcasting Standards formed in 1963. According to the ABS president, Joe Hartenbower, higher power would have an adverse effect on present radio service and might endanger the future development of aural broadcasting.¹²³ ABS represents primarily regional stations.

Although there seems to be increased interest in higher power in recent years the major issues of dispute have changed little since the beginning of radio broadcasting in the U.S.

Arguments favoring higher power. Higher power for stations has been favored for one or more of the following reasons: (1) to bring service to areas that now receive no reliable radio signals, or to bring additional service to "under serviced" areas; (2) to improve service to areas in fading zones; (3) to serve populations which for a long time moved toward large urban areas, but now have shifted to suburban areas not reached by reliable nighttime radio service;

122"WWL Wants Study of Over 50 KW power," Broadcasting, November 18, 1963, 90.

123 "Radio Group Against Super Power Stations," <u>Broad-</u> casting, November 11, 1963, 82; "ABS Opposes WWL's High Power Petition," <u>Broadcasting</u>, December 30, 1963, 48; and "ABS Seeks Dismissal of 750 Kw Bids," <u>Broadcasting</u>, April 6, 1964, 130.

(4) the noise caused by man-made electrical interference has increased several times in the past two decades; (5) a number of higher power stations able to reach large areas of the U.S. would be invaluable for civil or military defense service; (6) U.S. stations must be increased in power to be on a par with the stations in other nations; (7) higher power for stations would place the U.S. in a better bargaining position for renegotiating terms on the expiration of the 1950 North American Regional Broadcast Agreement and the 1957 agreement with Mexico; (8) if higher power is used on the clear channels this would make the use of the frequencies less attractive to other countries in the Western Hemisphere; (9) some countries are currently broadcasting at night on U.S. clear channels contrary to treaty agreements; 124 (10) higher power clear channel stations could effectively "tell the U.S.A. story" to people in the Latin American countries who would be able to hear direct American broadcasts for the first time.

Some of the evidence cited by the proponents of higher power is given below. The number of U.S. AM stations increased more than five times in the past 25 years. But, according to the Clear Channel Broadcasting Service, the number of people receiving their <u>only</u> usable signal via sky-

¹²⁴In 1962 Cuban stations were broadcasting contrary to treaty agreements on three U.S. clear channels and two U.S. regional channels. See, "Cuba Giving U.S. Some Radio Troubles," <u>Broadcasting</u>, November 5, 1962, 44.

wave service remained almost the same--28.5 million in 1938 and 25.1 million in 1961.¹²⁵

FCC Commissioner Frederick W. Ford supported this position when he commented on the threefold increase in AM stations from 1945 to 1961. According to Mr. Ford:

Changes in engineering rules were made in 1947 which permitted many additional assignments not theretofore possible under the Standards of Good Engineering Practice. The additional assignments made as a result of these changes for the most part provided more services in the same areas. Even with tripling the number of stations, coverage of the land area of the United States has improved very little since 1946.¹²⁶

The only practical way to improve service to the uncovered areas, according to Commissioner Ford, is to authorize higher power for the 12 unduplicated clear channels.¹²⁷

According to its critics, the FCC's plan to duplicate some of the clear channels, however, will not be the answer to the problem of "white" (unserved) areas. Clear Channel Broadcasting Service argued that the plan to duplicate 13 of the clear channel stations with class II outlets would result in service to only 234,575 persons in the "white" areas. The FCC stated that the new stations would bring a new service to 600,000 persons. Even the higher FCC figure would be only a

¹²⁵Broadcasting, October 15, 1962, 27.

126_{Ford}, 195.

127 Broadcasting, February 19, 1962, 70.

fraction of the 25,000,000 persons that the FCC stated are without a primary nighttime radio service. 128

More than three and one-half times as much electricity was used per residential customer in 1958 as compared with 1938. In rural areas the growth has been even greater, about four and one-half times.¹²⁹ Because of the increased use of electricity, and other interferences according to the WLW engineers, the resultant increase in rural man-made noise levels have so degraded reception that a large increase in power is needed to restore even the previous level of service.¹³⁰

The Department of Defense testified in favor of higher power for clear channel stations during the House Commerce Committee hearings on the clear channel issue in 1962. The defense department felt that stations with wide coverage areas might be of extreme importance in time of a national emergency.

Stations in a number of other nations in 1963 used more power than U.S. AM stations. According to information reported by Ward Quaal, of WGN, Chicago, and former vice president of the Crosley Broadcasting Corporation, in March,

130 Ibid., 19.

¹²⁸ Broadcasting, April 15, 1963, 56; and Broadcasting, November 18, 1963, 90.

¹²⁹This data is from the Edison Electrical Institute reported in Crosley Broadcasting Corporation, Engineering Department, Engineering Statement . . ., exhibit no. 36.

1963, there were almost 90 stations in the world using 150,000 or more watts in the medium and long wave band.¹³¹ Of these, seven operated with 500,000 watts, two used 600,000 watts and three used 1,000,000 watts. Totally there were more than 1,800 known stations in the world using power higher than 50,000 watts in 69 countries.¹³² Adjacent to the United States, Mexico's six clear channel stations all operated with powers ranging from 100 to 500 kilowatts.

In addition to higher power for clear channel stations the CCBS proposed a fivefold increase in power for regional outlets, noting that since 1960 a majority of the stations on local channels have increased their daytime power from 250 to 1,000 watts.

The use of about ten U.S. AM stations, in addition to short wave outlets, during the "Cuban Crisis" of 1962 indicated that these AM stations can and do reach an audience outside of the continental U.S.A. Programs in Spanish aimed at Cuba and other Latin American countries were broadcast from at least three stations operating on clear channels, including WCKY, Cincinnati; WSB, Atlanta; and WWL, New Orleans, and from other AM stations in the Gulf Coast area.¹³³

¹³¹This includes stations operating on frequencies from 153 to 1,600 kilocycles.

132_{Sponsor}, November 11, 1963, 53.

133_{Magee Adams}, "Power Case," <u>Cincinnati Enquirer</u>, October 28, 1962, 6-E; "Commercial Stations Magnify Voice," <u>Broadcasting</u>, October 29, 1962, 34; and "Ten Stations Continue Voice Broadcasts," <u>Broadcasting</u>, November 5, 1962, 44.

WIW has always maintained that its 1934 to 1939 fulltime experimental operation with 500 kilowatts did not economically hinder other stations in the area. However, there has been a great deal of dispute on this point. During this "super power" period at WLW there were about 800 stations in the entire U.S. In 1963, with about 5,500 AM, FM, and TV stations "the ability of a higher power station to exercise undue influence has certainly been put to a minimum,"134 according to the Crosley Broadcasting Corpora-The competition between clear channel stations and tion. local and regional outlets in 1963 was even more limited, according to WLW sources, because the higher power stations depended almost entirely on national advertisers for their revenue while smaller stations got the largest portion of their revenue from local advertisers. For example, the "average" station in a city of 10,000 or less population in 1958 obtained more than three-fourths of its advertising revenue from local sponsors and only one-fourth from regional and national accounts.135

<u>Arguments against higher power</u>. The three major arguments against increasing the power of stations were that: (1) these stations would economically interfere with smaller

¹³⁴Broadcasting, April 29, 1963, 58.

¹³⁵Based on FCC financial statistics reported in Crosley Broadcasting Corporation, Engineering Department, Engineering Statement . . ., exhibit no. 43. stations, and thus, would cause the smaller stations to fail or be forced to curtail some of their more expensive programs; (2) there was a need for more local outlets to provide local expression, local news, local opinion, and programs catering to local tastes; and (3) giving a few stations higher power might tend to give them a monopoly.

As had been noted by Kenneth Harwood:

Since the earliest days of broadcasting it has been a fundamental policy to encourage operation of many local low-powered broadcasting units instead of a few national or regional high-powered broadcasting units. The rationale has been that as much as practicable stations should serve as local forums of public expression, and that the economic costs of maintaining many units instead of few are entirely in keeping with the dominant spirit of American life.136

Higher power for WLW? Whether or not any of the stations on the 12 clear channels not scheduled for duplication under the FCC 1961 plan will receive higher power, even experimentally, is difficult to predict. There generally has been a trend to higher powers throughout the history of American broadcasting. For example, in 1929 there were only about 40 stations which used a full**3** time power of 5,000 or more watts. But as of December, 1962, there were 437 standard broadcast stations using at least 5,000 to 49,999 watts full-time and 79 with 50 kilowatts full-time. During day-

136 Kenneth Harwood, "On Geographical Distribution of Payrolls of Broadcasting Organizations in the United States," Journal of Broadcasting, VII, 4 (Fall, 1963), p. 335. light hours in 1963 there were more than 1,000 AM stations operating with 5,000 to 49,999 watts and more than 100 with 50 kilowatts. However, the great number of new stations in the U.S. since 1948 have been low power stations, many of which operate during daylight hours only, or which are required to reduce power at night. Thus, when 1929 and 1962 are further compared it will be noticed that the proportion (percentage) of U.S. stations operating with at least five kilowatts at night has actually diminished from about 16 per cent to about 11 per cent.

If any stations are to receive power higher than 50,000 watts it appears that the FCC intends that they shall be one or more of the stations assigned to the 12 clear channels that have not yet been duplicated.¹³⁷ Only two class I-A stations not scheduled for duplication operated in 1964 with no other station on their frequency, day or night. Those two stations were WLW and WOAI. The Crosley Broadcasting Corporation has been the most active proponent, with the Clear Channel Broadcasting Service, of higher power for clear channel stations.

Thus, in 1964 it appeared that if any station was to be granted so-called "super power," even experimentally, in

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¹³⁷ Those channels in kilocycles and the I-A stations assigned to them are 640, KFI; 650, WSM; 660, WNBC; 700, WIW; 770, WABC; 820, WBAP-WFAA; 830, WCCO; 840, WHAS; 870, WWL; 1040, WHO; 1160, KSL; and 1200, WOAI.

the future the most likely outlet was WLW. However, it seems extremely unlikely that the Federal Communications Commission will act with haste in approving any such grant.

Studio facilities, Comex

On March 1, 1957, the Crosley Broadcasting Corporation opened a new studio and office building at the corner of Ninth and Elm streets across from Crosley Square. The new building was called Comex, for "communication exchange." WIW and WIMT news programs and weather reports originated from these studios. Most other WIM radio programs also originated from a studio in the Comex building. Offices for the WIM news, farm, engineering, sales staffs, and all the WIM weather facilities were also in the two story Comex building.

New transmission system

In January, 1959, an improved transmitter went into operation at WIW. The rebuilding of the WIW transmission facilities cost about \$300,000 and was under the direction of R. J. Rockwell, vice president of engineering. With the new facilities, including the Rockwell Cathanode Transmitter and new automatic gain control equipment, WIW began broadcasting with a frequency range from below 20 cycles per second to above 20,000 cycles per second with distortion of less than one decibel.¹³⁸ A microwave relay system was installed to send the WLW signal from the downtown Cincinnatistudios to the transmitter at Mason, Ohio. That system operated with the call letters KQK59.

With these engineering changes the station management began calling WLW "The Nation's Highest Fidelity Station." According to engineer Rockwell:

There seems to be a prevailing misconception that AM stations are limited in their permissible bandwidth. [If an AM station used a band only ten kilocycles wide it could transmit sounds only as high as five thousand cycles because of the nature of amplitude modulation transmission.] Actually this is not true. The basic allocations system for the AM band was originally set up by the FCC to provide adjacent channel separation of 40 kc in the same area and sufficient geographical separations on the 10, 20, and 30 kc channels to minimize interference. As a result high-fidelity transmission can be accomplished in the AM band.¹³⁹

WIW transmission was tested by the McIntosh Laboratory, Binghampton, New York. According to the report of Frank

139"Better Sound, Bigger Revenue," <u>Broadcasting</u>, April 13, 1959, 100.

^{138&}lt;sub>E. B. Radcliffe, "WLW's New Sound," <u>Cincinnati</u> Enquirer, January 20, 1959, 5B; Magee Adams, "Hi-Fi Radio Transmitter is High Priced as Well," <u>Cincinnati Enquirer</u>, January 25, 1959, 13C; Magee Adams "WLW Betters AM Transmitter," Cincinnati Enquirer, February 11, 1958, 58; personal interview with Clyde G. Haehnle, Cincinnati, Ohio, April 4, 1963; U.S. Patent Office, <u>Automatic Gain Control</u> <u>Amplifier</u>, by R. J. Rockwell, Cincinnati, Ohio, assigned to Crosley Broadcasting Corporation, Cincinnati, Ohio, a Corporation of Ohio, U.S. Patent: 3,003,116, October 3, 1961.</sub>

McIntosh, president, the WIW signal ranged from 17 to 21,500 cycles per second, or more than ten full octaves, with a distortion of 0.3 per cent. Mr. McIntosh stated that: "It should be recognized that while FM is capable of this same order of fidelity, many stations have not achieved it because of limitations in microphones, preamplifiers, circuits, and program sources."¹⁴⁰

First Broadcast Bioneers Mike Award

On February 26, 1961, WLW was honored as the first recipient of the "Golden Mike Award" of the Broadcast Pioneers Foundation. Broadcast Pioneers was the organization which succeeded the Twenty Year Club formed at the initiative of H. V. Kaltenborn in 1942. In 1947 the club was chartered as the Radio Pioneers Club and in 1957 the name was changed to Broadcast Pioneers.

The award cited WLW for: "Pioneering in the field of entertainment, leadership in engineering development, and advancement of careers of performing artists."¹⁴¹ WLW was given a gold-plated ribbon microphone signifying the ward. The full citation to WLW read:

Broadcast Pioneers

New York Chapter

140 Ibid.

¹⁴¹"Radio's Pioneers to Honor WIW at Latin Quarter," <u>Billboard</u>, January 23, 1961, 47.

WIW

For Distinguished Contribution to the Art of Broadcasting and in Recognition of:

Pioneering in Development of the Field of Entertainment

Even while the voice in the earphones was a most mysterious thing, Pioneer WLW recognized the vast importance the medium of radio was to assume in the field of entertainment and communications, and has never deviated from its mission of research and development of excellent programming, public service, and technology.

Leadership in Engineering Development

WLW has had a profound effect on the technical growth of the industry, to wit: Signed on March 22, 1922, [sic.], with 50-watt power; became 500-watt station in September of same year [sic.]; first 50,000 watt commercial broadcasting station in the U.S. to operate on a regular schedule (1928); first station to broadcast "remote" with transmitters located apart from the plant (1925); granted clear channel of 700 kilocycles in 1927; from 1934-39; broadcast with 500,000 watt power under FCC experimental license and installed vertical radiator type antenna, 831-foot tower and finest transmitting equipment in the world; designed, built, maintains and operates largest short-wave transmission system in the world for The Voice of America; became the highest fidelity AM radio station in the world with development and installation of the patented Rockwell Cathanode Modulation System with its accompanying refinements on the complete transmission system to accommodate it (1958). WIW-T was Ohio's first television station (1948) [sic.].

Advancement of the Careers of Performing Artists

Known as the "Cradle of the Stars," WLW launched the careers of hundreds of performing artists as well as technicians, writers, sports and newscasters, musicians, producers, directors, and administrative and financial experts, giving them unlimited opportunities to develop their abilities and talents so that a great number of WLW-born artists have gained stardom. Birthplace of the "soap operas" [sic.], detective stories [sic.] on radio, WLW was the second NBC Radio Network affiliate in the nation [sic.], and fed much original programming to the network.

Made This Twenty-Sixth Day of February, Nineteen Hundred Sixty-One.142

The award was presented to WLW by H. V. Kaltenborn and accepted by James D. Shouse, chairman of the board, and Robert E. Dunville, president, of the Crosley Broadcasting Corporation. A program hosted by Al Helfer, former WLW announcer, and Peter Grant, WLW newscaster, introduced 38 former WLW staff members.¹⁴³

Other winners of the "Mike Award" since WLW have been WGN in 1962, WSB in 1963, and KDKA in 1964.¹⁴⁴

Staff

In March, 1963, 347 persons were employed at WLW and WLWT. Of these 48 worked almost entirely on WLW and 183 worked primarily on WLWT. One hundred and thirty-four other

¹⁴² Broadcast Pioneers, New York Chapter, "First Annual Mike Award Banquet," Program from Mike Award Banquet, New York, New York, February 26, 1961, 4.

¹⁴³"Talented Grads Join in Salute to WIM, "<u>Sponsor</u>, February 13, 1961, 42; "WIW 'Grads' Turn Out as Cincy Station Wins B'cast Pioneer Laurels, "<u>Variety</u>, March 1, 1961.

^{144 &}quot;WSB Station to Get Third Mike Award," <u>Broadcast-</u> ing, December 3, 1962, 51; "WSB Wins BP Mike Award," <u>Sponsor</u>, February 11, 1963, 33; "BF Award to KDKA," <u>Sponsor</u>, September 16, 1963, 3; "LBJ Hails Award to KDKA," <u>Sponsor</u>, February 17, 1964, 44; and "KDKA Gets Mike Award," <u>Broadcasting</u>, February 17, 1964, 52.

other employees--in the special broadcast services, personnel, accounting, and engineering departments--worked both in radio and television. This included about 20 musicians and vocalists. Eighteen additional part-time musicians were used on the WLWT <u>Midwestern Hayride</u> program.¹⁴⁵ By comparison 99 per cent of all U.S. radio stations in 1963 had less than 25 employees.¹⁴⁶ In 1964 the three national television and four national radio networks combined employed only about 300 staff musicians.¹⁴⁷

Since the beginning of commercial television at the Crosley Broadcasting Corporation in 1948 WLW and WLWT shared many of the same talent, sales, programming, and administrative personnel. Then, in 1957, the radio and television operations were separated to some extent. According to Gene Daily, radio program director:

we made a careful analysis of WLW Radio to determine ways in which the operation could be improved. An important aspect of that was the decision to split our announcing staff. Originally, the same staff served television and radio. Since television was possibly more glamorous we felt the announcers who worked both sides would give more attention to the TV side, with a consequent neglect to radio. So we auditioned quite a few personalities for WLW Radio and brought in people

145 Letter from Eleanor Meagher, Press Relations Department, Crosley Broadcasting Corporation, Cincinnati, Ohio, April 17, 1963.

146 Broadcasting Yearbook, 1964, 25.

147 "New Pact Cuts Back on Staff Musicians," <u>Broad</u>casting, March 9, 1964, 84. whose interests and abilities were dedicated to radio. WLW Radio also has its own Sales Manager, Chief Engineer, and Program Manager, as well as the separate talent staff. It is primarily a separate entity from WLW Television, although in a few areas there is some overlapping.¹⁴⁸

Most employees in the news, farm, and weather departments and some members of the announcing staff worked on both WLW and WLWT. The programming and production staffs of the two stations were entirely separate except at the highest managerial level--Thomas A. Bland, vice president, was in general charge of programming on WLW and the four Crosley TV stations.

On February 28, 1963, Robert Edwin Dunville, president of the Crosley Broadcasting Corporation, died.¹⁴⁹ With James D. Shouse, Mr. Dunville moved from KMOX, St. Louis, to WLW in 1937. In 1938 Mr. Dunville became general sales manager of WLW and WASI, and was named general manager of WLW and vice president of the Crosley Corporation in 1944. Mr. Shouse was elected chairman of the board of the Crosley Broadcasting Corporation in 1948 and Robert Dunville was made president of the CBC in 1949. For a quarter of a century

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¹⁴⁸Letter from Gene Daily, Program Manager of WLW Radio, to Dr. Richard Mall, Department of Speech, Ohio State University, Cincinnati, Ohio, September 10, 1962.

^{149&}quot;Robert E. Dunville Dies at 57; President of Crosley Radio TV," <u>Cincinnati Enquirer</u>, March 1, 1963, 2; and "Crosley President Dunville Dies at 57," <u>Broadcasting</u>, March 4, 1963, 77.

Messers. Shouse¹⁵⁰ and Dunville were WLW's chief executives.

In March, 1963, John T. Murphy, executive vice president, was elected president of the Crosley Broadcasting Corporation. A former NBC page boy Mr. Murphy joined the Crosley Broadcasting Corporation as manager of WLWD in 1949; he was elected vice president in charge of television in 1951 and executive vice president in 1962.¹⁵¹

Advertising

In 1963 WLW probably had a total revenue of approximately \$2,000,000 with a profit of about \$500,000.¹⁵²

Twenty-four per cent of the 1962 WLW revenue came from carrying NBC and ABC network programs. Sixty-eight per cent of this revenue was from national and regional

¹⁵¹Murphy Named New Crosley Bcstg. Chief," <u>Sponsor</u>, April 8, 1963; and "Our Respects to John Thomas Murphy," <u>Broadcasting</u>, February 4, 1963, 89.

¹⁵²Following a Crosley Broadcasting Corporation policy, the management of WLW refused to provide the writer with current data on the finances of WLW. This estimate was computed from information provided on the Grosley Broadcasting Corporation and information about market areas in which the CBC operated stations. See "TV Revenues Hit New High in '61," <u>Broadcasting</u>, August 20, 1962, 34; "Radio Income Hits 10-Year High," <u>Broadcasting</u>, November 25, 1963, 37; and "The Groups," <u>Television</u>, December, 1963, 54.

 $¹⁵⁰_{\rm Mr}$. Shouse resigned as chairman of the board of the Crosley Broadcasting Corporation, July 1, 1964, for reasons of health. He remained, however, as a vice president and director of the Avco Corporation, parent company of the CBC.

advertising and only about 8 per cent was from local advertisers.¹⁵³

Rates. During the period 1957 to 1963 the nighttime rates charged for WLW time fell but the daytime charges were In January, 1956, the highest rate for one hour of raised. time was \$1080--a rate established in 1939. In January, 1959, the highest rate for an hour of evening time was \$750. The same nighttime rate was in effect in January, 1962. However, in 1959 lower nighttime rates started at 10:30 P.M. but by 1962 the lower rates began at 8:30 P.M. The same rate, \$750 for one hour, was charged by WLW during davtime hours. Thus, by 1962 WLW had established a single rate for all time sold between 6:30 A.M. and 8:00 P.M. In January, 1959, and January, 1962, the rate for a one-minute commercial--day and night--was \$80. However, by January, 1962, the cost of a commercial during the Clockwatcher program, 6:45 A.M. (later 7:00) to 9:00 A.M., was raised to \$100.¹⁵⁵ During this early-morning period, often described

¹⁵³Personal interview with F. Brady Louis, Cincinnati, Ohio, April 4, 1963. (Very much unlike WLW, in 1962 local advertising accounted 60 per cent of the total U.S. radio advertising.)

¹⁵⁴For the purpose of comparison throughout this study "daytime rate" was defined as charges for time before 6:30 P.M.; and "nighttime rate" as after 6:30 P.M. The base time rate, or the highest rate for time before any discounts, was used.

^{155&}lt;u>Spot Radio</u>, XXXI, 1 (January, 1959), and XXXIV, 1 (January, 1962).

as "traffic time," radio in general and most radio stations, had their largest audiences.

By comparison the cost on an evening hour of television time on WLWT increased from \$850 in 1956 to \$1,750 in 1963.

<u>Representation</u>. In February, 1962, <u>Broadcasting</u> magazine reported that only eight major broadcasting companies, including the Crosley Broadcasting Corporation, were self-representing. According to <u>Broadcasting</u> self-representation was nearing an end because of its high cost.¹⁵⁶ However, in December, 1963, also listing eight station groups that did their own representation, <u>Sponsor</u> magazine reported that there was a trend toward self-representation. As broadcasting stations that were "essentially self-repped" <u>Sponsor</u> listed the network owned and operated stations of ABC, CBS and NBC, and five other station groups including the Crosley stations.¹⁵⁷

The Crosley Broadcasting Corporation in 1963 maintained national sales offices in New York, Chicago, and Cleveland.

156 "Reps Surviving Greatest Crisis," <u>Broadcasting</u>, February 26, 1962, 63.

^{157 &}quot;Self-repping Still Trend," <u>Sponsor</u>, December 30, 1963, 59. This article listed nine groups that did their own representation but a correction the following issue stated that one station group, Triangle, should not have been included. See, "Trendto Self-representation by Station Groups in TV Doesn't Include Triangle Outlets," <u>Sponsor</u>, January 6, 1963, 13.

The great majority of all WLW national and regional business was placed through these sales offices.

However, during the period, 1957 to 1963, WLW also used station representatives for some national busiless. In the South WLW was represented by Bomar Lowrance and Associates, Atlanta and Dallas. In the Western states on August 1, 1963, Edward Petry and Company replaced Tracy Moor and Associates as the WLW station representative.¹⁵⁸

Merchandising. As noted in the previous chapter, in 1956 WLW curtailed a number of the merchandising services the station had previously offered. While greatly reduced when compared with previous times, during the period 1957 to 1963 WLW continued to provide more merchandising services than most other U.S. radio stations. The Crosley Broadcasting Corporation continued to publish and distribute <u>Buy-Ways</u> through 1963.

Networks

Throughout the period 1957 to 1963 WLW remained a primary affiliate of the NBC Radio Network. During most of this time, until June 1, 1963, WLW was also affiliated with the ABC Radio Network.

<u>NBC Network</u>. The program <u>Monitor</u> begun in 1955 gave the NBC Radio Network a brief lift in prestige and revenue but in 1960 the radio networks fell to an all time low in

158"Crosley Western Rep," Sponsor, July 22, 1963, 12.

revenue. Then, that same year, 1960, the NBC Radio Network began operating at a profit again after having lost more than \$12,000,000 in about eight years.

Almost steadily throughout the previous period, 1951-1956, NBC, and the other radio networks, had reduced the compensation paid to stations for carrying network programs. The amount of programming offered by the networks was also constantly decreasing, until by 1963 the NBC programming carried on WLW consisted almost entirely of magazine variety (<u>Monitor</u>), news and commentary, and religious programs, and occasional news specials.

In November, 1961, the National Broadcasting Company celebrated its 35th anniversary and announced at that time that WLW was one of 41 stations that had been affiliated with NBC for more than 30 years.¹⁵⁹

<u>ABC Network</u>. In January, 1956, WLW began carrying the ABC Radio Network morning general variety program <u>Breakfast Club</u>. In July, 1956, an hour of serial dramas from ABC were added to the WLW schedule. In January, 1958, ABC cut back almost all its programming and substituted programs consisting primarily of recorded music. By the spring of 1958 even these programs were cut and the only remaining ABC Radio Network programming was <u>Breakfast Club</u>, news and commentary, sports reports and religious programs.

159"NBC Celebrates Its 35th," Sponsor, December 4, 1961, 37.

WLW continued as the Cincinnati outlet for ABC until June 1, 1963, when WCKY became that network's affiliate. The American Broadcasting Company was anxious to obtain an exclusive affiliation in Cincinnati. WCKY, a 50,000 watt station to May, 1963, had been affiliated with the Mutual Broadcasting System. WZIP, Cincinnati, in June, 1963, affiliated with MBS.¹⁶⁰

WLW received a revenue of about \$90,000 for carrying ABC programs in 1962.¹⁶¹

Quality Radio Group. The Quality Radio Group was formed in 1954. The purpose of the organization at that time was to exchange nighttime programs among stations. By 1955 there were nearly 40 member stations. To 1963, no programs were ever exchanged by QRG among member stations.

By 1958 just a skeleton organization remained of QRG. Scott McClean, head of the Crosley Broadcasting Corporation's New York sales office, acted as chief executive of the organization. In 1958 it was decided to continue QRG on a "stand-by" basis for future expansion and to promote member

^{160 &}quot;WCKY is Joining ABC Radio Network," <u>Broadcasting</u>, March 4, 1963, 54; "Shooting for 50's," <u>Broadcasting</u>, March 4, 1963, 5; "Crosley Radio Operation Back to Exclusive NBC Affiliation," <u>Columbus Dispatch</u>, May 22, 1963, 23B; "WZIP Joins Mutual," <u>Broadcasting</u>, May 24, 1963, 72.

¹⁶¹ Personal Interview with Gene Daily, Cincinnati, Ohio, April 4, 1963.

stations.¹⁶² Ward Quaal was re-elected president of QRG and Robert Dunville, of WLW, continued as a member of the board of directors.

In 1963 seven of 19 remaining members of the Quality Radio Group met and elected Thomas (A1) Bland, vice president in charge of programming for the Crosley Broadcasting Corporation, president. At the 1963 meeting it was planned that QRG would soon begin publishing a newsletter to exchange information and ideas. The original conception that QRG should exchange programs as a tape network had, for the immediate future at least, been dropped.¹⁶³

III. The Programs, 1957-1963

During the period described in this chapter WLW's programming was dominated by magazine variety, recorded concert music, and news and commentary. Programs in these three categories accounted for about 63 per cent of all programming broadcast by WLW between 1957 and 1962.

Programs during the 1958-1959 season

In January, 1959, as in January, 1956, WLW broadcast 24 hours a day, seven days a week.

162"Quality Radio Group Votes 'Aye' to Keeping Organization," <u>Broadcasting</u>, May 5, 1958, 113.

¹⁶³ "Quality Radio Plans Exchange of Information," <u>Broadcasting</u>, March 11, 1963, 10; personal interview with Thomas A. Bland, Cincinnati, Ohio, April 5, 1963.

Evening programs on WLW during the season of 1958-1959 were most abundant in the categories of magazine variety (Monitor), news and commentary, concert records, and records of "standards." Programs of these types accounted for 38, 33, 32, and 24 quarter-hours each week, respectively. Evening programs in all other categories accounted for only 43 quarter-hours each week, respectively. Evening programs in all other categories accounted for only 43 quarter-hours per week (see Table 31). Nearly all the evening programs of recorded music were originated by WLW. Most of the evening news and commentary programs and all of the magazine variety was not produced by WLW but obtained from the networks or from syndicators. Before this period nearly all evening programs, except news programs and some dramatic programs like One Man's Family, were broadcast on a one-time-a-week basis. By the season of 1958-1959 all but one-half hour of evening programs on WLW consisted of five-times-a-week or "strip" programs. That half hour, 9:30 to 10:00 P.M., in January, 1959, consisted of You Bet Your Life, Nightline, People Are Funny, Stardust, Grand Ole Opry, and Monitor, the latter program broadcast two nights a week. These programs were the last remains of what earlier had been a complete schedule of evening entertainment programs provided by the NBC Radio Network. For the first time in three decades, by January, 1959, there were no evening dramatic programs on WIM. Three

TABLE 31. WLW EVENING PROGRAMMING, 1955-1956, 1958-1959, AND 1961-1962

The figures below show the total number of quarter-hours of programs in each category broadcast by WLW between 6 P.M. and midnight during a sample week in January. The number of quarter-hours of each type originated by WLW are shown within parentheses.

Program Categories	<u>1956</u>	<u>1959</u>	<u>1962</u>
Comedy Variety General Variety Amateur/Talent Contest Semi-Variety Hillbilly Variety Children's Variety Magazine Variety	 10 (8) 41 (21)	 2 38	 25
Musical Variety Light Music Concert Music "Hit-Tunes" Records "Standards" Records Concert Records Hillbilly Records Other Music Records	1 (1) 4 13 (5) 23 (23) 3 (3)	 24 (24) 32 (27) 	 4 (4) 33 (33)
General Drama Light Drama Women's Serial Drama Comedy Drama Informative Drama Action-Adventure Crime-Detective Suspense Drama	 5 6 4 8 2 2 2		
Interview Programs Human Interest Audience Quiz Panel Quiz	1 (1) 6 	 3 	
News and Commentary Sports News Play-By-Play Sports Forums and Discussions Informative Talks Miscellaneous Talks	28 (8) 3 4 (2) 1 (1) 	33 (8) 5 (5) 3 4 (2) 12 (8)	50 (9) 3 (3) 21 (19) 14 (9) 1 (1)
Farm Programs Religious Programs Miscellaneous Unclassified	1 8 	14 	16 (1)

TABLE 32. WLW DAYTIME PROGRAMMING 1955-1956, 1958-1959, AND 1961-1962

The figures below show the total number of quarter-hours of programs in each category broadcast by WLW between 5 A.M. and 6 P.M. during a sample week in January. The number of quarter-hours of each type originated by WLW are shown within parentheses.

Program Categories	1	.956	<u>1</u>	195 9	-	<u>1962</u>
Comedy Variety General Variety Amateur/Talent Contest Semi-Variety Hillbilly Variety		(20) (2)		(30) (2)		(30) (22)
Children's Variety Magazine Variety	114	(20)	95	(77)	106	(81)
Musical Variety Light Music Concert Music "Hit-Tunes" Records "Standards" Records Concert Records Hillbilly Records Other Music Records	51 16 4	 (1) (51) (16) (4) (6)	18	(11) (18) (21) 	14	(11) (14) (21)
General Drama Light Drama Women's Serial Drama Comedy Drama Informative Drama Action-Adventure Crime-Detective Suspense Drama	4 20 5 2		35 10			
Interview Programs Human Interest Audience Quiz Panel Quiz	1	(1) 	1	(1) 	1	(1)
News and Commentary Sports News Play-By-Play Sports Forums and Discussions Informative Talks Miscellaneous Talks	29 2 1 6	(25) 	1	(22) (1) (1)		(24) (3)
Farm Programs Religious Programs Miscellaneous Unclassified	30	(28) (18)		(36) (10) 	41	(41) (10)

TABLE 33. WLW LATE NIGHT PROGRAMMING, 1955-1956, 1958-1959, AND 1961-1962

The figures below show the total number of quarter-hours of programs in each category broadcast by WLW between midnight and 5 A.M. during a sample week in January. The number of quarter-hours of each type originated by WLW are shown within parentheses.

Program Categories	<u>1</u>	956	<u>1</u>	1959	-	<u>1962</u>
Comedy Variety						
General Variety						
Amateur/Talent Contest						
Semi-Variety	10	(10)	9	(9)	14	(14)
Hillbilly Variety						
Children's Variety						
Magazine Variety						
Musical Variety						
Light Music						
Concert Music						
"Hit-Tunes" Records						
"Standards" Records	_					
Concert Records	116	(116)	117	(117)	117	(117)
Hillbilly Records						
Other Music Records						
General Drama						
Light Drama						
Women's Serial Drama						
Comedy Drama						
Informative Drama						
Action-Adventure						
Crime-Detective						
Suspense Drama						
Interview Programs						
Human Interest						
Audience Quiz						
Panel Quiz						
News and Commentary	12	(12)	12	(10)	9	(9)
Sports News						
Play-By-Play Sports						
Forums and Discussions						
Informative Talks						
Miscellaneous Talks						
Farm Programs	-					
Religious Programs	2		2	(2)		
Miscellaneous						
Unclassified						

TABLE 34. WLW PROGRAMMING, 1955-1956, 1958-1959, AND 1961-1962

The figures below show the total number of quarter-hours of programs, and the percentage of programs in each category, broadcast by WLW during a sample week in January.

Program Categories	Quarter-Hours			Per Cent			
	<u>1956</u>	<u>1959</u>	<u>1962</u>	<u>1956</u>	<u>1959</u>	<u>1962</u>	
Comedy Variety General Variety	20	 48	 48	% 3	% 7	% 7	
Amateur/Talent Contest							
Semi-Variety	12	11	36	2	2	5	
Hillbilly Variety	10	2		2			
Children's Variety							
Magazine Variety	155	133	131	23	20	20	
Musical Variety	1	2					
Light Music	,	1					
Concert Music	4		2	1			
"Hit-Tunes" Records	14	11	11	2	2	2	
"Standards" Records Concert Records	74 132	42 170	18 171	11 20	6 26	3	
Hillbilly Records	4		1/1		20	26	
Other Music Records	9			1 1			
				_			
General Drama	4	35		1	5		
Light Drama	5			1			
Women's Serial Drama	20	10		3	2		
Comedy Drama	11			2			
Informative Drama	6			1			
Action-Adventure	. 8			1		_ **	
Crime-Detective	2 2						
Suspense Drama	Z						
Interview Programs	2	1	1				
Human Interest							
Audience Quiz	6	3		1			
Panel Quiz							
News and Commentary	69	82	102	10	12	15	
Sports News		5	3	_ =	1		
Play-By-Play Sports	3	3					
Forums and Discussion	6	5	21	1	1	3	
Informative Talks	2	13	35		2	5	
Miscellaneous Talks	6		4	1		1	
Farm Programs	31	37	41	5	6	6	
Religious Programs	55	48	48	8	7	7	
Miscellaneous							
Unclassified	1						

years earlier there had been 27 quarter-hours a week of evening drama.

Magazine variety also dominated daytime WIW programming in the season of 1958-1959; 95 quarter-hours a week. Most of this daytime magazine variety, <u>Clockwatcher and Rollin' Along</u>, was produced at WIW unlike the evening magazine variety which was all obtained from NBC. The other most numerous categories of daytime programming were general variety (<u>50-50 Club</u> and <u>Breakfast Club</u>), news and commentary, farm programs, general drama and religious programs; respectivëly, 48, 37, 37, 35, and 32 quarter-hours per week. All other categories accounted for only 68 quarter-hours of programs a week (see Table 32).

In the season of 1958-1959 recorded concert music accounted for almost all late night programming on WLW. The only other midnight to 5:00 A.M. programs were in the semi-variety (<u>Moon River</u>), news and commentary, and religious programs categories (see Table 33).

Totally, during the season of 1958-1959 magazine variety (20 per cent), concert records (26 per cent), and news and commentary (12 per cent), were the most heavily used categories of programming. Nearly 70 per cent of the programs in the category of concert records is accounted for by <u>Music 'Til Dawn</u> broadcast primarily during the late night hours. In 1958-1959 compared with the season of 1955-1956 there were more general variety, concert records, general drama, news and commentary, informative talks, and farm programs. During the same three year time span the number of quarter-hours in all other program categories decline or remained approximately the same (see Table 34).

Dramatic programs

By the season of 1958-1959 there were no dramatic programs remaining on WLW during evening hours. During that same season only three general drama and two women's serial drama programs were being broadcast by WLW during daytime hours. With the decline of audience and sponsor interest in women's serial dramas ("soap operas") the NBC Radio Network tried three general dramas, <u>Don Ameche's Real Life Stories</u>, <u>Five Star Matinee</u>, and <u>My True Story</u>, as substitutes. Unlike the serial dramas, these anthology dramas presented a complete and different story each day. These three programs account for the 35 quarter-hours of daytime general drama broadcast by WLW during the season of 1958-1959. But the experiment was not a success. During the next season, 1959-1960, only one of these general dramas, <u>My True Story</u>, was produced by NBC.¹⁶⁴ During 1960 the last dramatic program, for awhile at least, faded from NBC and thence from WLW.

<u>Drama revived</u>. After an absence of more than three years on November 25, 1963, drama returned to WLW. Suspense and crime-detective dramas broadcast five evenings a week as <u>Theater of Suspense</u> were begun on WLW Monday through Friday, 11:25 to 11:55 P.M. Included on this program were the syndicated dramas <u>The Haunting Hour</u>, <u>Interpol Confidential</u>,

^{164&}quot;NBC 'Stardust,'" Broadcasting, February 16, 1959, 67.

The Weird Circle, Moment of Peril, and It's a Crime Mr. <u>Collins</u>.¹⁶⁵ The programs were obtained from three syndicators--Radio Corporation of America, Harry Goodman, and Artransa (Australia). According to WLW's program manager Gene DaiBy the revival of drama on WLW was in response to request for a return of dramatic programs made by WLW listeners. Listeners: interest in drama was expressed in response to a questionnaire distributed to members of the live audience for the <u>Good Morning Show</u> (about 100 women each day). Also according to Mr. Dailey, "we did note frequent mention" in letters to WLW about radio drama "in the past year or so."¹⁶⁶ Another reason for reviving drama at WLW was offered by Mr. Dailey:

I would say that one of our main reasons for starting the drama programs, in addition to the indication that people wanted it, was our desire to continue to provide program materials not found on ordinary radio stations.167

Also according to Mr. Dailey:

For quite some time we have been thinking about the possibility of having a daytime serial but we have not found anything that would be suitable. The trouble with some of the older ones (Dr. Paul

165 Crosley Broadcasting Corporation, Press Relations Department, "WLW Revives Suspense Drama on Radio, Starts New Series Monday," Cincinnati, Ohio, November 18, 1963. (Press release from the WLW files.)

166 Letter from Mr. Gene Dailey, Program Manager of WLW Radio, Crosley Broadcasting Corporation, December 10, 1963.

167 Ibid.

and Aunt Mary, supplied by R.C.A., are a couple of examples) is that they have too much of an old fashioned flavor. The cost of producing a dramatic series is tremendous and I assume this is why none are on the market at the present time. 168

The place that drama will occupy in radio programming generally, and in WLW programming in particular, in the future is difficult to predict. It is, however, very unlikely that drama will ever again be as plentiful or attract such large audiences as it did for two decades beginning in the nineteen thirties.

Musical programs

During the period 1957 to 1963 two categories of music dominated almost all WLW musical programs--recorded "standards" and recorded concert music. During this period almost all music on WLW was mechanically reproduced from records.

However, local-live music was used on both Ruth Lyon's <u>50-50 Club</u> (also carried on the four Crosley TV stations), the Cliff Lash Band; and on <u>Moon River</u>, organ music with Herschel Luecke and vocals by Ruby Wright.¹⁶⁹ In 1963 more live music, by "The Hometowners," and "The Lucky Pennies," was originated from WLW with the addition of the <u>Good Morning</u> <u>Show</u>, a general variety program. Thus, during more than three hours each day in the season of 1963-1964 local

168 Ibid.

169Since April 7, 1964, live music was no longer used on <u>Moon River</u>; recorded music is now used.

programs on WLW consisted in part of live music. Probably 80 to 90 per cent of all radio stations in the U.S. carried no live music programs at all during this same period. During the 1961-1962 season WLW broadcast two quarter-hours of live music a week from the NBC Radio Network (see Table 34).

While it was not a regular weekly program about four special programs of the Cincinnati Summer Opera are broadcast from WLW each season. The complete operas are tape recorded and then edited to 55-minute programs.

Recorded "standards" music was used on a number of the WLW magazine variety programs broadcast during this period; including <u>Clockwatcher</u>, <u>Rollin' Along</u>, <u>An Evening at</u> <u>Crosley Square</u>, and <u>A Morning at Crosley Square</u>. Magazine variety at WLW during this period is described in more detail below. WLW's program manager, Gene Dailey, described the music used on these programs as "standards of melodic music that avoids anything which is raucous."¹⁷⁰ The music has also been described as "sweet-sounding standards and show tunes plus some classical."¹⁷¹ Contemporary radio terminology generally described this as "good" or "middle-of-theroad" music.¹⁷²

¹⁷⁰Letter from Gene Dailey to Dr. Richard Mall.

¹⁷¹"Better Sound, Bigger Revenue," <u>Broadcasting</u>, April 13, 1959, 100.

172Don C. Smith, "Music Programming of Thirteen Los Angeles AM Radio Stations, 1963," (Los Angeles, California: Department of Telecommunications, University of Southern California, 1963), 3. (Mimeographed.)

The only WLW program that used so-called "top 40" or "rock and roll" music was the Saturday <u>Bob Braun Show</u> broadcast from a department store with a teen-aged audience.

Two programs, <u>Music 'Til Dawn</u> broadcast during the late night hours with Pete Mathews (nee Manthis Manchikes), and <u>Music for You</u>, which filled a large part of the weekday evening programming, accounted for nearly all of the recorded concert music on WLW from 1957-1962. These programs were about 25 per cent of all WLW programming. On January 28, 1963, <u>Music for You</u> was replaced by <u>An Evening at Crosley</u> <u>Square</u>, a program with a magazine variety format.

Magazine variety

During the sample weeks in January, 1959, and January, 1962, magazine variety accounted for 20 per cent of all WIW programming. About 60 per cent of this magazine variety--or 12 per cent of all WIW programming--was locally produced magazine variety. The two locally produced magazine variety programs produced during most of the period 1957 to 1963 were <u>Clockwatcher</u> and <u>Rollin' Along</u>, broadcast during the morning "traffic time" and evening "traffic time," respectively. These programs which loosely follow the magazine format set by NBC's <u>Monitor</u> consisted of recorded "standards" music, news, weather, helicopter traffic reports, and various short talk items. Both these programs were about one-third news and weather, one-third recorded music, and one-third "talk." Typical talk items through the period included "It Was News to Me" with Peter Grant, "The Good Old Days" with Peter Grant, "Truly American" with farm director Bob Miller, "Ask Dr. Jones" and baseball information provided by the Cincinnati Reds' general manager Bill DeWitt. The host "personality" on <u>Clockwatcher</u>, during the period included Jack Norwine, Bill Albert, Paul Dixon, Jack Gwyn, and Fred Bernard. The host also contributed short news and feature items. The <u>Rollin' Along</u> show featured personality Bill Albert who told jokes. Both of these shows had a producer, not often used on radio programs during this period, who arranged and coordinated the program's materials. Much of the talk on these programs was full scripted by writers.

<u>Helicopter traffic reports</u>. By 1960 some sort of traffic information, often obtained by a police or station helicopters, airplanes, or mobile units, was being provided on at least one station in nearly every major metropolitan area of the U.S.¹⁷³ One major city even had three stations using traffic helicopters in 1963. On September 15, 1958, WLW began helicopter traffic reports by Cincinnati police Lieutenant Art Mehring as part of its morning and afternoon magazine variety programs. Reports from the helicopter were

¹⁷³An action-adventure comic book has even been produced about one of these helicopter pilots, "Captain Max" of KMPC, Los Angeles.

given on weekdays about every ten minutes between 7:45 and 8:45 A.M. and between 4:45 and 5:45 P.M. Lt. Mehring's reports included not only traffic information but occasional bits of nostalgia and philosophy and a number of comments on sports in season.

The addition of traffic information "helped greatly to achieve a sizable boost in our Greater Cincinnati area audience, "¹⁷⁴ according to Gene Dailey. However, apparently because Lt. Mehring "keeps his reports interesting and exciting "¹⁷⁵ he receives fan mail from a number of listeners outside the Cincinnati metropolitan area.¹⁷⁶

In addition to traffic information the WLW audience has occasionally listened in as the police helicopter escorted ambulances across Cincinnati or chased stolen cars. Lt. Mehring also communicated with the Cincinnati police headquarters via short wave radio and often directed other police officers to accidents of areas of congestion. WLW contributed about \$7,000 a year to the Cincinnati Police Department for participating in the joint venture; the money was used to give police personnel additional training and education.¹⁷⁷

174 Letter from Gene Dailey to Dr. Richard Mall.

175<u>Ibid</u>.

176_{Michael Williams}, "Papa Might be Late Tonight," <u>Shell Progress</u>, June, 1959, 27.

177 "WLW Contributes Monthly to Police," <u>Cincinnati</u> Enquirer, September 30, 1959, 10.

Additional magazine variety programs begun in 1963. Near the end of the period described in this chapter, 1957 to 1963, WIW added about five hours of locally originated magazine variety programs on week days. On January 28, 1963, WLW added a magazine variety program entitled An Evening at Croslev Square.¹⁷⁸ This program, with host Jack Gwyn, consisted of about 75 per cent talk and interview and 25 per cent recorded "standards."¹⁷⁹ The program format usually included one featured guest each night. This guest has most often been an entertainment personality visiting Cincinnati, but other guests have included an old madio personality, several authors, government officials, world travelers, and a graduate student writing the history of WLW. More or less nightly features included: "Truly American," folk songs and their origin with farm director Bob Miller; "Juvenile Crime," discussed by Judge Benjamin Schwartz or probation officer Paul Hahn; "And Then I Wrote . . .," interviews with composers; dramatic readings by Cecil Hale, professor of speech and drama; "People and Place," travelogues in sound and music; "Government Under Law," with F.B.I. agent E. D. Mason; "Science Corner," with WEW chief meteorologist Tony

¹⁷⁸This title was also used on a WLW musical program in the nineteen fifties.

¹⁷⁹Information on the percentage of talk and music on <u>Clockwatcher</u>, <u>Rollin' Along</u>, and <u>An Evening at Crosley Square</u> was computed from a minute by minute analysis of the programs made by the writer on February 19 and 20, 1963.

Sands; and "Heritage U.S.A.," stories in American history related by Joseph Longstreth.

On September 9, 1963, WLW began a fourth local magazine variety program entitled <u>A Morning at Crosley Square</u>. This program, broadcast weekdays from 10:30 to 11:25 A.M., included: Howard Chamberlain with "homespun philosophy," poetry, and readings (occasionally with organ accompaniment by HerschelLuecke); a 20 minute talk by Joseph Longstreth; talk, book reviews, and readings by Jack Gwyn; and recorded "standards" music.¹⁸⁰

With the addition of <u>An Evening</u> and <u>A Morning at</u> <u>Crosley Square</u>, magazine variety accounted for about onequarter of all WLW programming during the season of 1963-1964.

News and commentary

The third most numerous category of programs on WIW during the period 1957 to 1963 was news and commentary, behind only concert records and magazine variety. On January 14, 1957, the NBC Radio Network began five-minute news programs broadcast on the hour from 7:00 A.M. to 11:00 P.M., Eastern Standard Time.¹⁸¹ During the period 1957 to

181_{NBC Highlights}, 1926-1961, 17.

¹⁸⁰ A Morning at Crosley Square, however, was shortlived. On March 23, 1964, it was replaced by Open House, a talk program.

1963 WLW carried nearly all of these hourly NBC news programs. Some, however, were tape recorded and broadcast at times other than on the hour. Two 15-minute daily newscasts, <u>News</u> <u>of the World</u> with Morgan Beatty and <u>Three Star Extra</u> with Ray Henle, were also carried from NBC on weekday evenings. Fifteen minutes of news from ABC, Paul Harvey and Alex Drier, was carried on WLW until ABC changed its affiliation to WCKY on June 1, 1963. On the weekends WLW carried five minutes of ABC news on the half-hour during most of the day.

During this period WLW originated more than 40 quarter-hours of news programs from its own studios each week. Monday through Friday WLW broadcast about two hours of local and regional news a day. This included two 15minute morning reports, 7:00 and 8:00 A.M., a ten-minute evening report, a 15-minute late evening report, and numerous five-minute newscasts.

All locally produced news was completely edited and rewritten by the station's news staff except for the fiveminute hourly newscasts boradcast with <u>Music 'Til Dawn</u> during the late night hours. During this period a news staff of about ten reporters, writers, and editors served both WLW and WLWT. Several newscasts each day also included regional reports filed by the Crosley television news directors in Columbus and Dayton, Ohio, and Indianapolis, Indiana.

When the additional news service of the ABC Radio Network was lost in June, 1963, three daily and several

week-end five-minute regional news reports were added to the WLW schedule. Also added in 1963 were six weekly news interviews with U.S. Representatives from the Ohio, Kentucky, and Indiana area, <u>Hot Line to Washington</u>; and two weekly news interviews with U.S. Senators from the same areas, <u>Senate</u> Report.¹⁸²

<u>Life Line</u>. During this period WLW began carrying two syndicated sponsored commentary programs <u>Life Line</u> and <u>Eye</u> <u>Opener</u>. The former was sponsored by H. L. Hunt of Texas and the latter by the United Auto Workers union of the American Federation of Labor-Congress of Industrial Workers (AFL-CIO).

Life Line openly presented so-called very "conservative" opinion. This also represented the point of view of the program's sponsor Mr. H. L. Hunt, a packager and distributor of food (HLH brand) and pharmaceutical products. Life Line was produced by the Life Line Foundation Incorporated, of Washington, D.C., a non-profit, non-denominational, religious organization.

Life Line's commentator was Wayne Poucher until the summer of 1963 when he was replaced by Bob White (nee Robert Montgomery). Mr. Poucher reportedly left the program after a dispute with the sponsor over "contractual differences."

¹⁸² Crosley Broadcasting Corporation, Press Relations Department, "WLW Increases Locally-Originated Programming Following ABC Switch," Cincinnati, Ohio, May 20, 1963. (Press release from the WLW files.)

In the triennial program samples used for this study, <u>Life Line</u> first appeared on WLW in the season of 1961-1962; through the season of 1963-1964 it was carried from 11:05 to 11:30 P.M., Monday through Friday.

Life Line was carried on a number of other stations throughout the country and on some Mexican stations. It was probably heard in every major market in the U.S.

Eye Opener. The United Auto Workers' program, on the other hand, could be said to most frequently give the socalled "liberal" point of view in politics.¹⁸³ The program's commentator Guy Nunn and the program's two loyal union members, Mike and Louie, who discussed politics while supposedly riding to work in a car pool, invariably ridiculed Republicans and praised Democrats. For one year beginning in September, 1960, <u>Eye Opener</u> was broadcast over WIM from 7:00 to 8:30 P.M., Mondary through Friday. <u>Eye Opener</u> had been carried on various stations since 1953. In 1961 the program was broadcast from 17 stations, including WIM; most of these stations were in the Midwest. As the title suggests the program was frequently broadcast in the morning hours. At the conclusion of 52 weeks on WLM, September 11, 1961, the Crosley management decided not to renew the United Auto

¹⁸³The words "conservative" and liberal" are used here as they are typically used in contemporary 1964 American politics. More exact analysis and description of these two programs might be very interesting and informative but does not fall within the scope of the present study.

Workers contract for <u>Eye Opener</u> in the evening. Instead the WLW management offered an early morning time. This set off a battle of words between the UAW and WLW which also involved the Federal Communications Commission and eventually significantly affected WLW's farm programming.

In September, 1961, the Union charged that the program was cancelled by WLW. The WLW management argued that the program was not cancelled but rather was "not renewed."¹⁸⁴ According to Crosley's President Robert E. Dunville, a fiveminute NBC news report and the 25-minute program <u>Conference</u> <u>Call</u>, a forum discussion described in more detail below, replaced <u>Eye Opener</u> because they were "more in the public interest."¹⁸⁵ Senator Philip A. Hart, a Democrat from Michigan, also publicly protested that <u>Eye Opener</u> was not renewed by WLW. According to Senator Hart, who was a member of the Senate Communications Subcommittee, the WLW action constituted a "very dangerous threat to freedom of communication."¹⁸⁶ Senator Hart said that <u>Eye Opener</u> provided the "liberal and labor point of view" and, "What is important is that all points of view be presented over the airwaves for

184 WIW Cancels Union Show; UAW Protests, " Broadcasting, September 25, 1961, 91.

185 Ibid.

186"Sift WLW Charge in UAW Show Nix," <u>Variety</u>, September 27, 1961, 30.

the thoughtful consideration of the American people."¹⁸⁷ The UAW complained to the Federal Communications Commission and Senator Hart asserted that if there was any doubt about the FCC's legal powers to handle the case, the U.S. Senate should consider legislative action to give the **G**ommission the power to require licensees to present all points of view.

In October, 1961, the Crosley Broadcasting Corporation answered to the FCC that WLW was not discriminating against the United Automobile Workers when it dropped the union's program. According to the WLW management it believed that <u>Conference Call</u> was a better program for that time period. The union was offered, according to WLW's management, any time between 12:30 A.M. and 5:30 A.M. Also according to WLW, the union had previously even requested an early morning time and <u>Eye Opener</u> was carried on other stations in the early hours of the day.¹⁸⁸

In December, 1961, the UAW in a formal petition to the Federal Communication Commission asked that WLW's license renewal be set for hearing. The WLW license expired, as did the licenses of all Ohio and Michigan stations, on October 1,

187 Ibid.

188"Crosley Replies to UAW on Cancelled Program," Broadcasting, October 16, 1961, 52.

1961. In its formal petition the union charged that the Crosley Broadcasting Corporation had:

(1) "knowingly made and continues to make false representations" to the commission; (2) refuses any expression over WLW of the liberal and labor point of view; and (3) that its programming policy is not consistent with the public interest.189

The union also objected because WIW had used a "disclaimer" announcing that "views expressed were not necessarily the views of the station" before and after each broadcast.¹⁹⁰ However, this type of a "disclaimer" announcement is nearly always used by radio stations before and after all broadcasts of opinion. Just such a disclaimer was also read before and after the two programs of discussion by WIW staff members, <u>Conference Call</u> and <u>News Views</u>, described in more detail below.

The WLW license was routinely renewed without hearing. In February, 1962, WLW and the United Automobile Workers jointly announced that an agreement had been reached and that <u>Eye Opener</u> was to be broadcast from 6:15 to 6:45 A.M.¹⁹¹ While no hearing was ever held and the law clearly states that a licensee is solely responsible for the programming

189 "UAW Asks Hearing on WIW Renewal," Broadcasting, December 18, 1961, 84.

¹⁹⁰U.A.W. Asks Denial of Station License," <u>New York</u> <u>Times</u>, December 6, 1961, 95:2.

191"WLW, UAW agree on A.M. Program Times," <u>Broadcast</u>ing, February 19, 1962, 62. on its station, ¹⁹² it cannot be denied that union and congressional pressure "forced" WLW to carry the program. It might also be noted that at this time the Crosley Broadcasting Corporation had lost the license for its television station WLWI, Indianapolis, Indiana, and was petitioning the FCC to win the station back. In June, 1962, Crosley finally was successful in retaining the station by trading the new licensee of Channel 13 in Indianapolis for the Crosley TV station in Atlanta, WLWA.¹⁹³ No doubt the Crosley Broadcasting Corporation wished to avoid further protracted litigation with the FCC.¹⁹⁴

Originally WLW offered only time before 5:30 A.M.-thus the half-hour program would have begun at 5:00 A.M. at the latest. By making the 30-minute period beginning at 6:15 A.M. available for Eye Opener WLW thus continued NBC

193See Chapter II.

194 In 1964 a very similar controversy arose over this same program when it was not renewed on WCBM, Baltimore. In this case a new owner of the station did not wish to renew the program. The union, however, petitioned the FCC to remoke the station license. See, "Show Dropped by WCBM Center of Controversy," Broadcasting, April 6, 1964, 9.

¹⁹² The FCC has consistently stated that it has no right to require any station to carry any particular program and that "a licensee is obliged to reserve to himself the final decision as to what programs will best serve the public interest." See: Harrison B. Summers <u>et al.</u>, <u>Federal</u> Laws, <u>Regulations and Decisions Affecting the Programming</u> and Operating Policies of American Broadcasting Stations. (Columbus, Ohio: Department of Speech, Ohio State University, 1962), V-C-33; or Radio Regulation, V, 2073.

<u>News</u> and <u>Conference Call</u> in the evening period. However, this required that all WLW early morning farm programs be started one half-hour earlier--at 5:00 A.M. No doubt some audience for these farm programs was lost because of the earlier time of their broadcast.¹⁹⁵

It has been said that this significantly lowered WLW's ability to reach farmers in Ohio, Kentucky, and Indiana--many, especially during the winter months, simply do not get up this early in the morning.

<u>Weather</u>. WIW broadcast about 200 separate weather reports each week--or about 30 each day.¹⁹⁶ Most of these were one-minute reports included in local news programs or included as part of the local magazine variety programs. Weather reports were included as a regular part of more than one-third of all WIW programming. Somewhat longer weather reports--about two-minutes in length--were included as segments of three 15-minute and one ten-minute WIW news reports.

¹⁹⁵Private source. Note that because <u>Eye Opener</u> was not carried on WLW from September, 1961, to February, 1962, this program does <u>not</u> appear in the analysis of WLW's programming for the season of 1961-1962 based on January, 1962. Its appearance in the tables of this chapter would increase the amount of news and commentary programming and the amount of programming obtained from syndicated transcriptions. (See Tables 32, 34, and 35.)

¹⁹⁶As tabulated by the writer, and as reported in: Tony Sands and Clyde G. Haehnle, "The Broadcasting Industry As the Ideal User of Weather Radar" (Cincinnati, Ohio: Crosley Broadcasting Corporation, September, 1961), 3. (Mimeographed.)

Still longer weather reports--about four or five minutes in length--that gave weather information of special interest to farmers and other businesses connected with agriculture were included in the WIW early morning and noon-time farm programs--Dateline RFD, Choretime, and Everybody's Farm. Two full-time staff meteorologists prepared and delivered these weather reports on WIW.¹⁹⁷ A weather report was included in Ruth Lyons' <u>50-50 Club</u>. Weather information was also reported on the Saturday night <u>Midwestern Hayride</u> program carried on the Crosley Television Network.

WLW meteorologists used a 300 mile range radar, three weather teletypes the facsimile service for weather maps prepared at the U.S. Weather Bureau in Washington, D.C. (Suitland, Maryland), and for weather reconnaissance occasionally used an airplane owned by the Crosley Broadcasting Corporation.

During the period 1956 to 1962 WIW meteorologists issued 312 warnings of "severe weather occurrences, both of localized storms and phenomena influencing the major portion of our service area, "¹⁹⁸ not, of course, including many hundreds of snow bulletins. The accuracy of WIW meteorolo-

¹⁹⁷ Prior to March, 1963, there were three full-time staff meteorologists. These staff members also reported the weather on WIMT and the Crosley Television Network.

¹⁹⁸ Tony Sands and Cyde G. Haehnle, "The Broadcasting Industry As the Ideal User of Weather Radar" (Cincinnati, Ohio: Crosley Broadcasting Corporation, September, 1961), 4. (Mimeographed.)

gists and their radar may be judged from the fact that in that same five year period only six weather bulletins were issued about storms in which no major property damage or bodily injury resulted.¹⁹⁹

On one occasion the WLW weather staff, by providing information to radio station WBAT saved residents of Marion, Indiana, the trouble of evacuating the city when the water level reached the top of the levee. More rain would have caused a disaster, but WLW reported to Marion residents that the rain was over, despite lightning flashes that were visible on the horizon.

In 1961 the original WLW radar weather equipment was replaced by a new long range Decca Type MK41-IIA radar system. The new outfit had a range of 300 miles, more than twice that of the original 1955 gear. In 1963 only 22 radio and television stations in the United States and Canada had radar weather equipment, including WLW. By 1964 27 stations were so equipped.²⁰⁰

<u>News specials</u>. Although no accurate count is available, a network program form that became more widely used during this period was the "news special." These, of course, would not appear in any analysis of regular day-to-day programming.

199<u>Ibid</u>.

200Personal interview with Tony Sands, Cincinnati, Ohio, April 4, 1963. The news special was used with increasing frequency during the seasons of 1961-1962, 1962-1963, and 1963-1964. These were most frequently offered to stations during the evening hours which were no longer programmed by the NBC Radio Network except for news and commentary programs. "News specials" were usually half-hour or hour (55 minutes) long reports summarizing an important news event that had taken place that day. NBC frequently called these "actuality" programs.

"News specials" from NBC carried by WLW during the 1962-1963 and 1963-1964 seasons, for example, included: reports on the crisis over Russian rockets in Cuba, the crisis in Vietnam, the various orbital trips by U.S. astronaunts, Pope Paul's trip to the Holy Land, the U.S. government report on smoking and health, riots in Panama, and various racial conflicts within the U.S. Often two or even more "news specials" were produced about each of these news stories--summarizing the daily developments. Frequently described as "news-in-depth" a "news special" was likely to include commentary or analysis as well as straight reporting.

Editorializing

Since the second "Mayflower decision" in June, 1949, the Federal Communications Commission has permitted and even

encouraged stations to editorialized.²⁰¹ According to a 1962 survey about four out of ten broadcasting stations do editorialize at least occasionally. Twelve per cent of all AM stations and 14 per cent of all TV stations editorialized once a week or more often.²⁰²

WIW has never editorialized. According to James D. Shouse, chairman of the board of the Crosley Corporation, the WIW management rather attempts to present as much information as possible and let listeners make up their own minds. Speaking of the FCC and other encouragement to editorialize, Mr. Shouse said:

The propriety of this philosophy and the collective ability of our people to do this with complete assurance that neither our negation or advocacy is properly founded has led us to use restraint, and on the basis of information we can provide let our listeners make their own determinations.²⁰³

A short segment of news analysis was sometimes broadcast as part of <u>News Final</u>, the WLW late evening news, sports, and weather summary, during this period. Other news analysis programs were frequently carried from the NBC Radio Network, such as <u>Chet Huntley</u> and <u>Emphasis</u>. However, these programs just provided background information or so-called

²⁰¹Walter B. Emery, <u>Broadcasting and Government</u> (East Lansing, Michigan: Michigan State University Press, 1961), 244-247.

²⁰²Broadcasting Yearbook (1963) (Washington, D.C.: Broadcasting Publications, Inc., 1963), 10.

203"WLW Fortieth Anniversary Program," a radio program, WLW, broadcast March 22, 1962. "news in depth." This is not editorializing. These programs do not take a point of view or present management opinion.²⁰⁴

Sports news

During the period described in this chapter the amount of sports news broadcast by WLW was increased. In 1963 the station added 15 minutes of sports news each day, Monday through Friday--a ten-minute local report by Paul Sommerkamp and a five-minute NBC sports news program with Joe Garagiola. Brief sports reports and scores were also included as portions of the two 15-minute WLW morning newscasts and the 15minute evening <u>WLW News Final</u>. For a short time during this period WLW also carried the daily ABC Radio Network sports news program with Tom Harmon but, of course, this program was lost in June, 1963, when ABC switched its Cincinnati affiliation to WCKY.

Play-by=play sports

On October 16, 1963, WLW began regular play-by-play reports of Cincinnati Royals professional basketball games. During the 1963-1964 season about 80 games in all were carried. It has been noted above that a number of high power, clear channel radio stations across the U.S. in the nineteen sixties began carrying evening programs of play-by-

²⁰⁴ Personal interview with Gene Dailey, Cincinnati, Ohio, April 4, 1963.

play sports including baseball and basketball. As expensive evening network programs disappeared from radio stations' schedules and nighttime radio listening declined, fewer sponsors purchased evening radio time. Thus, in the nineteen sixties it became advantageous for stations to sell the single, large block of time used for play-by-play basketball or baseball programs.

The Royals on WLW were sponsored by the Hudepohl Brewing Company in 1963-1964. Ed Kennedy did the play-byplay description of the games. Mr. Kennedy also had two five-minute sports news programs on WLE each afternoon, Monday through Friday, during the 1963-1964 season and announced the Cincinnati Reds baseball games on WLWT and the Crosley Television Network.²⁰⁵

Forums and Discussions

The amount of programming in the category of forums and discussion was increased on WLW during this period. <u>World Front</u> and <u>Meet the Press</u> (NBC) continued on WLW from 1957 throughout 1963. Two new discussion programs--<u>Conference Call</u> and <u>News Views</u>--were added to the WLW schedule.

<u>Conference Call</u> which, as noted above, replaced <u>Eye</u> Opener, started September 12, 1961. On this program the

²⁰⁵ Crosley Broadcasting Corporation, Press Relations Department, "WLW Radio to Broadcast Royals' Games" (Cincinnati, Ohio, October 3, 1963). (Press release from the WIM files.).

news events of the day were discussed over a telephone hookup by the newscasters of the four Crosley television stations--Peter Grant, Cincinnati; Hugh DeMoss, Columbus; Ed Hamlyn, Dayton; and Tom Atkins, Indianapolis. Occasionally the four newsmen also met in Cincinnati for special <u>Conference Call</u> programs which usually featured an important guest--for example, Governor Nelson Rockefeller. These special versions of <u>Conference Call</u> which resemble <u>Meet the</u> Press were also carried on the Crosley television stations.

<u>News Views</u> also featured discussion by Crosley staff members. This 25-minute program of discussion about news was broadcast at 11:30 P.M., Monday through Friday. It included newsman Peter Grant, meteorologist Tony Sands, announcer Pete Mathews, and usually a WLW newswriter. <u>News</u> <u>Views</u>, after over a year in the WLW schedule, was replaced by <u>Suspense Theater</u> on November 25, 1963.

A survey of 30 U.S. commercial radio stations for the month of March, 1961,²⁰⁶ found that less than 1.3 per cent of these stations' time was devoted to "public issues program."²⁰⁷ During the season of 1961-1962 WIM devoted three

²⁰⁶Thomas H. Guback, "Public Issues Programs on Radio and Television, 1961," <u>Journalism Quarterly</u>, XXXIX, 3 (Summer, 1962), 373.

²⁰⁷Public issues programs in this study were defined as all programs "devoted to the discussion or explanation of the <u>events or issues of our times</u> other than regularly scheduled news programs." This included debates, panels, interviews, news analyses, some documentaries, and some dramas.

per cent of its broadcast time to discussions and forums about public issues. Including news analysis and interviews "devoted to events or issues of our times,"²⁰⁸ as well as forums and discussions, more than 5 per cent of WLW's programming consisted of "public issues programs" as defined in the 1961 survey of these thirty other stations. Thus, four times as much time was devoted to "public issues programs" on WLW than the average of thirty other U.S. commercial radio stations.

Informative talks

The amount of informative talks programming carried by WLW also increased during the period described in this chapter, 1957-1963. During a sample week in January, 1962, 5 per cent of the programs on WLW were informative talks. This included a number of local programs produced by the Special Broadcast Services of the Crosley Broadcasting Corporation--for example, <u>Personalities in Government, On</u> the Campus, <u>Adventures in America</u> and <u>Your FBI</u>. <u>Your FBI</u>, later called <u>Government under Law</u>, with E. D. Mason, Cincinnati district agent-in-charge of the Federal Bureau of Investigation, won the 1963 honor medal of the Freedom Foundation of Valley Forge, Pennsylvania.²⁰⁹ Some of these

209_{CBS-TV}, WLW Get Top Freedom Awards, <u>Broadcasting</u>, February 24, 1964, 86.

²⁰⁸This includes some programs in the informative talks and interview categories used for the analysis of WLW programming--but only those programs which fit the criteria used in the 1961 study.

informative talk programs were produced in cooperation with educational organizations; thus meeting the FCC's rather narrow definition for educational programs. Since January, 1963, a number of these programs were included as part of the new magazine variety program <u>An Evening at Crosley Square</u>.

Also included as informative talks in the sample of WLW programming during the season of 1961-1962 were two programs about personal and home finances. These were <u>Money</u> <u>Matters</u>, originated at WLW, and <u>Changing Times</u>, a syndicated program sponsored by the Kiplinger magazine of that name.

More than one-third of the programming in the informative talks category carried by WLW in January, 1962, is represented by the NBC program <u>Emphasis</u>. <u>Emphasis</u>, produced by the NBC News division of the network, includes news analysis, theater and other arts criticism, and a wide variety of "background" and unusual feature stories. This five-minute program was carried on WLW eight times each day, Monday through Friday, in the sample season of 1961-1962.

Living Should be Fun. Another program included here in the category of informative talks broadcast by WLW during the sample season of 1961-1962 was <u>Living Should Be Fun</u>. This was a program of talk on nutrition and health by Dr. Carlton Fredericks.

On October 7, 1961, Dr. Frederick J. Stare, professor of nutrition at Harvard University School of Public Health, addressing the Congress of Medical Quackery, spoke out about "self-styled" radio nutrition commentators.²¹⁰ Dr. Stare suggested that the FCC might look at the Frederick's programs. Dr. Fredericks had long been a source of irritation to the American Medical Association and the Food and Drug Administration. According to these organizations Dr. Fredericks lacked "the professional training needed to qualify as an expert on nutrition and that much of the information he dispenses has no scientific substantiation."²¹¹

In December, 1961, 50 radio stations, including WLW, that carried the <u>Living Should Be Fun</u> program received a letter from the Federal Communications Commission which sought information about so-called "hidden sponsorship" of this program. According to the FCC while stations paid for the syndicated program, these stations were also assured that adjacent spots for mail order vitamins would be placed on the station to more than make up the cost or the program.²¹² This, according to the FCC, violated Section 317 of the Communications Act.²¹³ Stations were also asked by

²¹⁰"Expert Urges Silencing of Radio Nutritionist," Broadcasting, October 16, 1961, 48.

211 Ibid.

²¹²"Hidden Sponsorship' Inquiry," <u>Broadcasting</u>, December 18, 1961, 5.

213Sec. 317 states that, "All matter broadcast by any radio station for which service money, or any other valuable consideration is directly or indirectly paid, or promised to, or charged or accepted by, the station so broadcasting, from any person, shall, at the time the same is so broadcast, be announced as paid for or furnished, as the case may be, by such person." <u>The Communications Act of 1934</u> (Washington, D.C.: Government Printing Office, 1956), 48. the FCC whether or not they took steps to present health views opposing those of Dr. Fredericks.²¹⁴ That is, did these stations abide by the so-called "controversial issuesfairness doctrine."

In January, 1962, Paul A. Porter, attorney for Dr. Fredericks and former chairman of the FCC, charged that the FCC was wrong and was trying to censor Dr. Fredericks. According to Mr. Porter <u>Living Should Be Fun</u> was not a program of controversial public issues and the program had included guests and views opposite of those espoused by Dr. Fredericks. Also according to Mr. Porter there was not hidden sponsorship.²¹⁵ The FCC answered that their letters to stations were only seeking information and said that the commission had not attempted to censor Dr. Fredericks.²¹⁶

It was admitted, however, by Mr. Porter that Dr. Fredericks did have a consultancy contract with the mail order vitamin company, Food Plus Incorporated, which ordered the adjacent spots on each station which purchased <u>Living</u> Should Be Fun.

In July, 1962, the Federal Communications Commission ruled that stations carrying Dr. Fredericks' program had,

²¹⁴Broadcasting, December 18, 1961, 5.

215 "Violations Denied in Fredericks Case, "Broadcasting, January 8, 1962, 48.

216"Porter Charges FCC Censorship," <u>Broadcasting</u>, January 15, 1962, 63. indeed, violated Section 317 of the Communications Act. According to the commission, stations "must exercise reasonable diligence in investigating and ascertaining the necessity for sponsorship identification to the end that they will not be misled nor ignore situations of that kind in the future."²¹⁷ Further, the FCC stated that the licensee that did not recognize the applicability of the fairness doctrine in relation to <u>Living Should Be Fun</u> "failed in the performance of his obligation to the public."²¹⁸

The FCC ruling, however, was largely anti-climactic. By the time of the commission's decision WLW was no longer carrying <u>Living Should Be Fun</u>. Further, only nine of the 50 stations that had been carrying the program seven months previously were still carrying Dr. Fredericks' program when the FCC made its ruling in July, 1962.²¹⁹ It was a clearcut example of what has been called the FCC's ability to regulate broadcasting by the "lifted eye brow." By February of 1963 <u>Living Should Be Fun</u> was carried on 15 radio

217 "Stations Reprimanded in Fredericks Case," Broadcasting, July 23, 1962, 44; and "FCC Alerts Licensees on Carlton Fredericks Sponsor Identification," Variety, July 25, 1962, 34.

218 Ibid.

219"Nutrition Broadcaster Fredericks in 'Comeback,'" Broadcasting, February 25, 1963, 58. stations.²²⁰ But since the season of 1961-1962 it has not been carried on WLW.

<u>The River and the Valley</u>. On January 13, 1964, WLW began a new 30-minute informative talk program entitled <u>The</u> <u>River and the Valley: Future in Our Hands</u>. This program might be described as a "documentary-type" informative talk program. The content of the program included descriptive talk with sound effects and music, interviews, panel discussions, and talks by guest experts. Nine episodes were prese**nt**ed in this series during the 1963-1964 season.,²²¹

The unusual aspect of this program was that most of the radio programs in the category of informative talks during this period were usually much shorter--most were five or 15-minute programs. Typical radio informative talks during this period were "straight" talks by one person. Longer network radio programs of this type during this period were one-time programs of special events or news specials. <u>The</u> <u>River and the Valley: Future in Our Hands</u> was very much like television documentary programs of the 1963-1964 season--for example, <u>NBC White Paper</u>, <u>Twentieth Century</u>, and <u>CBS Reports</u>.

220 Ibid. (The programs was sold on a participating basis.)

²²¹Crosley Broadcasting Corporation, Press Relations Department, "WLW-Radio to Present Documentary, 'The River and the Valley: Future in Our Hands' Beginning January 13," Cincinnati, Ohio: December 20, 1963. (Press release from the WLW files.) The program had few counterparts on U.S. radio stations in 1964.

Farm programs

During the period from 1957 to 1963 the amount of farm programming increased slightly on WLW. The increase was from 31 quarter-hours in 1955-1956 to 37 and 41 quarter-hours in 1958-1959 and 1961-1962, respectively. During this same period several other large clear-channel stations greatly reduced the amount of farm programming; for example, WLS, Chicago, and KNX, Los Angeles.

For the first time since the <u>Farm and Home Hour</u> commenced on the Blue Network and was carried by WLW beginning in the season of 1928-1929 there were no network farm programs carried on WLW. By the season of 1961-1962 all the farm programs broadcast by WLW were originated by the station.

Religious programs

During the period 1957 to 1963, according to the triennial samples of January, 1959, and January, 1963, the amount of religious programming broadcast by WLW remained the same--48 quarter-hours a week. This was, however, a decline from 55 quarter-hours per week in the season of 1956-1957.

During the season of 1961-1962 all but six quarterhours--13 per cent-- of this religious programming on WIW was commercially sponsored by various religious organizations. All but 18 quarter-hours of religious programming broadcast from WLW during January, 1962, was broadcast on Sunday. Thus, 30 quarter-hours, or more than 60 per cent was broadcast on Sunday during the 1961-1962 season.

Local general variety

On September 9, 1963, a new local live general variety program began on WLW. Throughout the entire period of this chapter, 1957-1963, WLW had carried two daytime general variety programs--ABC's <u>Breakfast Club</u> with Don McNeill, and Ruth Lyons' <u>50-50 Club</u> originated in Cincinnati from WLWT and carried on WLW as well as the Crosley TV stations in Indianapolis, Dayton and Columbus.

When ABC switched its Cincinnati affiliation to WCKY on June 1, 1963, WLW could no longer carry <u>Breakfast Club</u>, one of the few remaining live network radio variety programs.

Thus, in the fall of 1963 WLW created its own live morning general variety program entitled <u>The Good Morning</u> <u>Show</u>. With a format not unlike <u>Breakfast Club</u> this new show was hosted by Bob Braun. The program consisted of live music, audience-participation, guest interviews, contests, a "sing-a-long," and other features. <u>The Good Morning Show</u> was broadcast each morning with an audience of 50 from the Tea Room of McAlpin's, a downtown Cincinnati department store.

Originally this program was scheduled from 9:10 to 10:00 A.M., Monday through Friday. On December 30, 1963, the program's time was extended one half hour and scheduled from 9:05 to 10:25 A.M. The program was expanded because it had proved to be commercially successful and was sold out. Also in December, 1963, the size of the studio audience was increased from 50 to 100 and tickets were reserved for four months ahead.²²²

In spite of this apparent popularity and commercial success of a live morning general variety programs on radio during the season of 1963-1964, WLW was among a very, very few American radio stations scheduling any such local programs of this type.

Special events

The so-called "Great Debates," space trips by various U.S. astronauts, and the assassination of President Kennedy were important special event broadcasts by WLW during the period described in this chapter. However, each of these special events were much more important in the history of television than in the history of radio.

During the U.S. Presidential campaign of 1960 Richard M. Nixon and John F. Kennedy made four joint appearances on

²²² Crosley Broadcasting Corporation, Press Relations Department, "Bob Braun to Emcee 'Live' Audience Show on WIW-Radio Beginning September 9," Cincinnati, Ohio, August 8, 1963. (From the WIW files.); and Crosley Broadcasting Corporation, Press Relations Department, "'Good Morning Show' Extended on WLW-Radio," Cincinnati, Ohio, December 20, 1963. (From the WIW files.)

television and radio--the so-called "Great Debates." These mutual confrontations of the Republican and Democratic candidates was probably the highlight of the entire campaign and set much of the tone for the election and its various post scripts. All four of these "debates" were carried by WLW, many other radio stations and almost all television stations in the U.S. But they were called "television debates" never "radio debates." According to Sindlinger and Company the total radio audience for each of the four debates ranged between 9,000,000 and 20,000,000 people while the total television audience for each debate exceeded 60,000,000 persons.²²³ It.is, however, interesting to note that while Mr. Kennedy was the "apparent 'winner' on the television screens, Nixon came out far ahead on radio."²²⁴

On the morning of May 5, 1961, WLW through the facilities of the NBC Radio Network carried the report of the trip of the first American astronaut, Commander Alan B. Shepard Jr. Through the season of 1963-1964 WLW also carried all the reports of various other American space travelers.

On the afternoon of Friday, November 22, 1963, President John F. Kennedy was assassinated. Following the first

^{223 &}quot;Debate Score: Kennedy Up, Nixon Down," <u>Broadcast-</u> ing, November 20, 1960, 29.

²²⁴Robert E. Sanders, "The Great Debates," Freedom of Information Center Publication No. 67, School of Journalism, University of Missouri, c. 1961, 21.

bulletin about the shooting of the President WIW carried no commercial programs until Tuesday, November 26, 1963. Mr. Kennedy was the third American President whose death while in office was reported on WIW since the station went on the air in 1922. WIW carried 68 hours of programming from the NBC Radio Network which included news coverage of the President's funeral, documentaries about the late and new President, information about the assassination, and appropriate music.²²⁵

However, like the "Great Debates," and the coverage of American space flights, the sad story of the death of President Kennedy was television's story, not radio's. On Monday, November 25, 1963, while the late president was being borne to Arlington National Cemetery for interment 93 per cent of all television sets in New York were in use-the highest level to date in television history. During thet long weekend A. C. Nielsen Company reports that 49,299,300 U.S. homes, or 96.1 per cent of all television equipped households, watched at least some part of the coverage of the events following the death of the President.²²⁶ Further,

225"A World Listened and Watched," Broadcasting, December 2, 1963, 36.

²²⁶Reported by Neilsen Instantaneous Audimeter Service, in <u>CBS Employees Newsletter</u>, December 12, 1963, 19.

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these homes watched for an average total of 31.63 hours during the three and one-half day period.²²⁷

Political programs

During the election of 1960 the Socialist Labor Party, New York, complained to the Federal Communications Commission that WLW refused to sell the party time for a political program.

According to a letter written to the FCC by Mr. Arnold Peterson, national secretary of the Socialist Labor Party, WLW cancelled the party's program because WLW's management "disapproved of the contents. . . . "²²⁸ Originally the time had been sold to the party through the Neilson Advertising agency. However, WLW rejected the program.

According to Mr. Edgar W. Holtz, attorney for WIW, no one at WIW had even heard the program nor knew its content. The program was rejected "for the sole reason that the Socialist Labor Party did not occupy a place on the ballot in Ohio, nor is a write-in ballot permissible under Ohio Law."²²⁹ The decision not to accept the program was made

227 "TV Biggest Audience," Broadcasting, February 3, 1964, 54.

²²⁸U.S., Congress, Senate Subcommittee of the Subcommittee on Communications, Committee on Commerce, <u>Freedom of</u> <u>Communications, Part V.</u> Hearing before the Freedom of Communications Subcommittee, March 27, 28 and 29, 1961, 87th Congress, 1st Session, Report 994, Part 5 (Washington, D.C.: Government Printing Office, 1961), 328-329.

229_{Ibid}., 336.

because WLW had a "long standing established policy" of not accepting political broadcast material from unqualified political candidates.²³⁰

Programs and spot announcements for a great number of qualified candidates were carried on WIW during the several elections held during the period 1957-1963.

Programs during the 1961-1962 season

As has been reported since the triennial programming sample of January, 1956, WLW broadcast continuously, 24 hours a day, seven days a week.

During the season of 1961-1962 WIW evening programs were for the most part in the categories of news and commentary, concert records, magazine variety, forums and discussions, religious programs, and informative talks. In the following seasons of 1962-1963 and 1963-1964 nearly all of the quarter-hours of recorded concert music was replaced by magazine variety and play-by-play sports programs--<u>An Evening at Crosley Square</u> and Cincinnati Royals basketball. Ten quarter-hours of suspense drama and crime-detective drama was added to the WIW weekly schedule in the season of 1963-1964 (see Table 31).

Daytime programming on WLW during the sample of January, 1962, was dominated by programs in the magazine

230 Ibid.

variety category--106 quarter-hours per week. Other numerous categories of programs were general variety, news and commentary, farm programs, and religious programs; 48, 43, 41, and 32 quarter-hours per week, respectively. During the season of 1961-1962 there was no women's serial drama on WIW-for the first time since before the season of 1934-1935 (see Table 32).

Recorded concert music, <u>Music 'Til Dawn</u>, was almost the only program broadcast by WLW during the late night hours. The only other programs were hourly newscasts, and the semivariety program of organ music and poetry, <u>Moon River</u> (see Table 33).

During the season of 1961-1962 concert records were the largest single category of programs on WLW, 26 per cent. The other most numerous types of programming were magazine variety (20 per cent), news and commentary (15 per cent), general variety (7 per cent), religious programs (7 per cent), and farm programs (6 per cent). When compared with the season of 1958-1959, the season of 1961-1962 shows an increased use of programs of talk and information, for example news and commentary, forums and discussions, informative talks, and miscellaneous talks. Similarly, the increased amount of programming in the category of semivariety represented the addition of <u>Ladies Aid</u> (later called <u>The Jack Gwyn Show</u>) a program combining miscellaneous and informative talks and recorded "standards" music (see Table 34).

Sources of programs

Throughout the period from 1957 to 1963 the amount of WLW programming originated by the station continued to increase, as it had in the previous period from 1951-1956. Correspondingly the amount of programming received from the NBC Radio Network declined from 1957 to 1963 (see Table 35).

However, the amount of programming received from the ABC Radio Network increased to 5 per cent of the WLW programming during the season of 1961-1962 compared with only .3 per cent and 4.3 per cent in the seasons of 1955-1956 and 1958-1959, respectively. With the season of 1962-1963 the carrying of ABC programs ended on WLW, as the ABC Radio Network shifted its affiliation in Cincinnati to WCKY on June 1, 1963.

During this period an increasing amount of WIW programs were from syndicated transcriptions. More than 5 and more than 6 per cent of the WLW programming, respectively, was obtained from transcriptions in the seasons of 1958-1959 and 1961-1962. This was the largest amount of syndicated transcribed programs carried on WLW since the station first began operating in 1922.

Nearly two-thirds (66 per cent) of this was syndicated transcribed programming in the religious programs category.

TABLE 35. SOURCES OF WLW PROGRAMMING, 1955-1956, 1958-1959, AND 1961-1962

Figures below show the percentages of WLW programming originated by the station or obtained from networks and transcriptions. The percentages were computed on the basis of the number of minutes of programming used from each of the sources^a during a sample week in January of each year.

Sources of Programs	<u>1956</u>	<u>1959</u>	<u>1962</u>
EVENING PROGRAMS			
Originated at WLW NBC Network ABC Network Transcriptions	43.2% 51.8 5.0	44.6% 38.6 4.6 12.2	48.6% 33.9 3.8 13.7
DAYTIME PROGRAMS			
Originated by WLW NBC Network ABC Network Transcriptions	54.4% 39.4 6.2	63.8% 26.6 5.7 3.9	70.6% 16.8 7.4 5.2
LATE NIGHT PROGRAMS			
Originated by WLW NBC Network ABC Network	98.6% 1.4	98.3% 1.7	100.0%
ALL PROGRAMS			
Originated by WLW NBC Network ABC Network Transcriptions	59.1% 35.0 0.3 4.6	66.0% 24.5 4.3 5.2	71.2% 17.6 5.0 6.2

^aPrograms which were originated by the networks and carried on WLW at a different time or day by transcription or delayed recording were tabulated under the category of the originating network, regardless of whether the recording was made by the network, by WLW, or by the sponsor, agency or some other organization. All programs which were carried on the networks originating from WLW were tabulated under the category of originated by WLW. The only other syndicated transcribed programs carried on WLW during the sample of January, 1962, were <u>Life Line</u> (commentary), <u>Living Should be Fun</u> (informative talk on nutrition with Dr. Carlton Fredericks), and <u>Changing Times</u> (informative talk about personal finances from Kiplinger).

More than 160 quarter-hours of WIN's local programming per week originated wholly or in part from outside the WIW downtown Crosley Square studios during the season of 1961-1962. This represented more than one-third of all the locally produced WLW programming. This included news reports and helicopter traffic reports on some WLW news programs and on the WLW magazine variety programs Clockwatcher and Rollin¹ Along. Regional news reports were also filed by the Crosley television stations' news editors in Dayton, Columbus, and Indianapolis. Further, these same news editors participated in the WIM news forum Conference Call. A part of nearly every farm program on WIN originated from the "Little White Studio" on the WLW-owned Everybody's Farm. Market information was broadcast from the Cincinnati stock yards. WLW's one interview program, Willing Acres, was tape recorded at farms in the WLW coverage area. Three religious programs produced by WLW originated outside of the station's Cincinnati studios -- Nation's Family Prayer Period and Cadle Tabernacle (from Indianapolis), and the tape recorded Mount St. Mary's Seminary program. Bob Braun's Saturday program

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of recorded "hit-tunes" music originated from a downtown department store.

By the season of 1963-1964 even more WLW programming was originated outside the WLW downtown studios in addition to the above. New "remote" locally produced programs on WLW in the season of 1963-1964 were <u>The Good Morning Show</u> originated at a downtown department store, play-by-play sports reports of Cincinnati Royals basketball, and parts of <u>An Evening at Crosley Square</u>, for example telephone "beeper" interviews.

Programming

The major components of programming on WIW during the period from 1957 to 1963 were recorded music and talk, including news. Magazine variety programs, a format consisting of a mixture of primarily music and talk constituted nearly one-fifth of all WIW programming and were broadcast during the peak audience times for radio.

Programs in the categories of magazine variety, various types of recorded music, news and commentary, forums and discussions, and talks comprised three-quarters of all WIW programming during this period.

However, WLW did carry farm, general variety, and semi-variety programs and used live music in a number of locally originated programs. During the latter part of the period described in this chapter, in the season of 1963-1964, WLW commenced broadcasting radio drama again, instituted a new evening program of local magazine variety, started a new local-live general variety program in the morning, and began producing a local "documentary-type" informative talk program.

The latter facts, not the wide use of recorded music and news, make WLW an unusual U.S. radio station in the nineteen sixties.

For during this period of radio history the overwhelming majority of all American radio stations presented a nearly uninterrupted stream of music and very short reports of news. The latter were usually broadcast once each hour and taken directly from teletype reports provided by either United Press International or the Associated Press.

WIW is distinctive and may be considered representative of a very small minority of American radio stations because it did broadcast a few programs of locally produced general variety, semi-variety, live concert music, drama, forums and discussions, informative talks (including socalled documentaries), miscellaneous talks, and farm programs.

In 1961 the editor of <u>Sponsor</u> magazine, Norman R. Glenn, editorialized:

In our humble opinion, what this country doesn't need is <u>more</u> radio stations. According to last count we now have about 3600 am outlets on the air, plus some 900 fmers, with another 150 construction permits. We strongly urge the FCC to consider seriously the proposals which have been made for a moratorium on new licenses.

What the country does need is more good radio stations--stations that take pride in the fact that they're radio and in their ability to render exceptional service.

To name only a few, all radio is proud of the present-day record of such stations as WGN, WHO, WSM, WFAA, WJR, WCCO,WSM [sic.], KSL, WSB, KDKA, KLZ, WLW, KMOX, WOW, WNAX, WSPD, WHAS, WBT, WTIC-obviously we cannot list them all.

The point is that such stations, of which there are perhaps 50 in the country, represent a different breed of radio. The continuing growth of radio as a national advertising force depends in large measure on their continuing growth.²³¹

In describing radio programming in 1962 <u>Variety</u> listed nine rather loose types of radio stations. There were: (1) "'Top 40' music-and-news formula operations," (2) "long-hair stations" (concert music), (3) "album stations" that play "yesteryear hits and the standard sound," (4) stations that play "country and western" music, (5) "talk" stations, (6) "stations that do well-rounded public service programming," (7) "farm and market stations," (8) stations which accent religioso programming," and (9) "foreign language" stations.²³²

Writing about the so-called "public service stations" Variety noted that these were:

. . . stations that do well-rounded public service programming within high-rated commercial broadcasting pattern. In this category are such

231"Big Radio," Sponsor, September 18, 1961, 74.

232Herm Schoenfeld, "Radio's Many-faceted Personality," Variety, July 25, 1962, 27. stations like WNEW, N.Y.; WJR, Detroit; WGAR, Cleveland; WLW, Cincinnati; WBNS, Columbus; WSPD, Toledo; and all of the Westinghouse stations.²³³

According to Mr. Gene Dailey, WLW program manager, the basic ingredients of WLW's programming are "melodic music" and an attempt to provide "<u>interesting</u> and informative talks.²³⁴

Throughout the period from 1957 to 1963 there has been an increasing use of talk materials including news and talk inserted in programs of the magazine variety type. Within this general format there has been expressed a need to make WIW different from other radio stations. Mr. Dailey, referred to above, said that one of the reasons for returning dramatic programs to the WIW schedule in 1963 was "our desire to continue to provide program material not found on any ordinary radio station."²³⁵

Almost since its inception one general programming philosophy that has guided the WLW management is that the station should serve a wide regional area. In 1958 the WLW management was considering adding Cincinnati helicopter traffic reports on WLW. These traffic reports could hardly be of much use to listeners in Columbus, Dayton, Springfield,

233 Ibid.

²³⁴Letter from Gene Dailey to Dr. Richard Mall.

²³⁵Letter from Gene Dailey, Program Manager of WLW Radio, Crosley Broadcasting Corporation, December 10, 1963. Piqua, Gallapolis, Centerburg, New California, Friendship, Sugar Tree, Seven Mile, Good Hope, Pewee Valley, Dry Ridge, Mays Lick, Bath, Speed, or to the many other cities, small communities, and rural areas in Ohio, Kentucky, Indiana, and West Virginia served by WIM.

The helicopter traffic reports began but the management felt that this did not destroy the regional approach of most WLW programming. In fact, these reports proved to be fascinating to other listeners in many areas outside of metropolitan Cincinnati. However, one of the main reasons for adding the helicopter traffic reports was that "it was sold."²³⁶

Money spent on programming. The exact cost of programming in the WIW operation during recent years was not made available to the writer.²³⁷ However, it might be estimated that during the period from 1957 to 1963 from \$500,000 to \$700,000 was spent for programming on WIW each year.²³⁸

Summary

In the previous chapter the period from 1951 to 1956 was described as the "fall of radio," corresponding to the

²³⁶Personal interview with Thomas A. Bland, Cincinnati, Ohio, April 5, 1963.

237 Following a Crosley Broadcasting Corporation policy, the management of WLW refused to provide the writer with current data on the finances of WLW.

²³⁸This estimate was based on the fact that about onethird of the total revenue of typical radio stations was spent on programming at this time. "ascendancy of television." It was noted that during that period programming on WLW, especially the rapid changes in programming, reflected the confusion of the radio industry and confusion at WLW, as both groped to meet the competition of television.

If that analysis was correct and that was a period of "searching" for radio, then the period from 1957 to 1963 could be described as the time "radio found itself."

Two key words seem to partially explain the place of radio in the early part of the nineteen sixties. They are: "background" and "immediacy."

First, radio listening often provided a "background" for members of the audience who were engaged in other activities besides listening to the radio. Note that, as was previously stated almost one-half of all radio listening in the season of 1962-1963 took place out of the home--on battery operated portables or in automobiles. On WLW both music and talk, and programs that combine both of these (magazine variety), were provided to serve as this "background." By providing farm programs, general variety, drama, and large amounts of talk that was intended to be interesting and informative WLW was also attempting to attract higher "listener attention" than is oridinarly given to music alone. This amount of "non-music" programming made WLW unique in comparison to the "typical" American radio station of this period.

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"Immediacy" as a goal of WIM's programming was seen in more frequent use of news and weather reports on the station, helicopter traffic reports, and additional informative talk programs especially of the "news-in-depth" type reporting on current events and crises.

By 1963 radio programming was most frequently described as "music, news, and service." On most U.S. stations this music was nearly all recorded. News was almost always fiveminute hourly reports taken wholly from the news service. Service included things like traffic and weather information, announcements about community events and so-called public service spot announcements. WLW's programming did not entirely fit this general description but most U.S. station's programming did.

IV. The Audience, 1957-1963

Audience research

WIW was one of the original subscribers to A. C. Nielsen local radio rating services in 1945. In 1954 Nielsen began providing local radio ratings for a number of other markets.²³⁹ After nearly a decade of publishing these local ratings this service was terminated by the A. C. Nielsen in July, 1963. Nielsen apparently dropped this service because more and more stations asked for information on the use of

²³⁹See Chapters VII and VIII, above.

sets out of the home. According to John K. Churchill, Nielsen vice present in charge of local broadcast services, this could not be done at a "palatable cost."²⁴⁰

The suspension of these local ratings was strongly opposed by the management of WIW. In fact, the announcement came as a surprise to the Crosley Broadcasting Corporation which had just contracted for some special radio audience information from Nielsen--services for which WLW refused to pay after the abrupt Nielsen announcement.²⁴¹

The Nielsen rating had been especially valuable and important to WLW because it provided information on the audience in outlying and rural areas rather than just "metro ratings."²⁴² This more extensive information was important to WLW which had wider coverage than most other stations. Further, WLW directed much of its programming to rural and small communities--aiming for a large total audience in Ohio, Kentucky and Indiana rather than a large audience in Cincinnati alone.

In January, 1964, Nielsen also dropped its network radio ratings. There has been a great deal of controversy

²⁴⁰ "Neilsen Drops Radio," <u>Sponsor</u>, July 1, 1963, 14; and "A. C. Nielsen Drops Its Local Radio Ratings," <u>Broad</u>casting, July 1, 1963, 30.

241Private source.

242 "Metro ratings" are the per cent of set equipped homes in a given metropolitan area (usually only one or two counties) that are tuned in at any one time. and speculation as to what will be the future of radio ratings.²⁴³ As, indeed, there has always been a great deal of controversy and speculation about all broadcast ratings. Recently there has been even more than the usual amount of rumbling.

<u>Crosley proposal</u>. In November, 1963, Crosley president John T. Murphy proposed a method of evaluating stations. The method was suggested for use by media buyers.

Crosley acknowledged that the system was not new but stated "although intended originally as a tool of the salesmen of Crosley's WIW, Cincinnati, it will be made available to agencies and broadcasters for use generally."²⁴⁴

The Crosley method suggests, briefly, that 60 per cent of any decision on purchasing radio time should be based on stations' "metro ratings" of total audience. The other 40 per cent should consider: frequency and power, news programming, weather programming, farm service, music policy, personalities, and community stature and believability.²⁴⁵

243See, for example: "Radio Pool Possible," <u>Broadcast-</u> ing, January 20, 1964, 10; "Pauley Fires at Nielsen," <u>Broad-</u> <u>casting</u>, January 20, 1964, 46; and "New Rumbles in Radio Ratings," <u>Broadcasting</u>, February 10, 1964, 70.

244 "Agencies Like Radio Value Measurement; Crosley Proposal for Common Denominator Wins Buyers' Support," Broadcasting, November 25, 1963, 42; "Is Program Appeal Gaining on Numbers?" Broadcasting, April 27, 1964, 40; "New Y-A-R-D-S-T-I-C-K Joins S-L-I-D-E-R-U-L-E To Cut Bungling of Radio Buys," Sponsor, May 4, 1964, 37; and "We're Sorry," Sponsor, May 11, 1964, 10.

²⁴⁵These factors are not surprising in light of the information in this chapter on WLW's facilities and programming.

New radio stations

From 1957 to 1962 98 new AM and FM radio stations took to the air in Ohio, Kentucky, and Indiana. They raised the total number of radio broadcasting stations in the three states to 355, compared with 257 in 1956. This, of course, meant additional competition between stations, including WIW, in the three states.

Television homes

Nearly nine out of ten homes in the WIW area had television receivers by 1957. Thus, there was little change in this during the period 1957 to 1963. By January, 1964, television saturation was 91, 92 and 93 per cent in Cincinnati, Columbus, and Dayton, respectively.²⁴⁶ Television sets were almost as likely to be found in farm and small community homes as in the metropolitan area homes.

Nielsen information, 1961 and 1963

Both Nielsen Station Index (NSI) and Nielsen Coverage Service (NCS) information is available for WIW for 1961. NSI information is also available for 1963. This data probably gives a fairly accurate picture of the size and expanse of the WIW audience during the period 1957 to 1963.

The WEW audience probably increased in size following program and engineering changes in 1958. In fact, the

246"Telestatus, " Television, January, 1964, 77.

metropolitan Cincinnati audience (this included Hamilton County in Ohio and Kenton and Campbell counties in Kentucky) may have nearly doubled in size between 1958 and 1960.²⁴⁷ The biggest increase was reported in the WLW audience in Cincinnati during the periods 6:00 to 9:00 A.M. and 3:00 to 6:00 P.M.--this could well have been the result of the addition of helicopter traffic reports.

The total number of homes tuned to WLW during an average quarter-hour from 6:00 A.M. to 6:00 P.M. was about 102,000. Nearly 20 per cent of these homes--in numbers about 17,000--were in the Cincinnati metropolitan area.²⁴⁸ An audience this large--more than 100,000 homes per average daytime quarter-hour--would mean that WLW probably had the largest audience of all but one or two other radio stations in the U.S. WLW would certainly be included among a score or so of stations with the largest total audiences in the U.S. for the entire period 1957 to 1963.²⁴⁹

Nielsen Station Index information for 1963 reports very similar data for WIM. According to those reports the average WLW audience during any quarter hour is about 90,000

²⁴⁷Broadcasting, April 13, 1959, 100.

²⁴⁸Based on Nielsen Station Index Information for January-February, 1961, in "WIM Advertisement," <u>Broadcasting</u>, August 7, 1961, 12.

²⁴⁹Note that this does not include out of home audience. The Nielsen Station Index did not provide this information. However, during peak driving times in the morning and afternoon this audience might be expected to be large.

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homes from 7:00 to 9:00 A.M., 30,000 homes from 3:00 to 6:00 P.M. and about 10,000 homes from 8:00 to 10:00 P.M.²⁵⁰

Another measure that is frequently used to judge the radio audience is the cumulative number of homes reached by a station during a four week period. During an average four weeks in 1963 WLW reached about 900,000 different homes at 9:00 A.M., about 300,000 different homes at 6:00 P.M. and about 103,000 different homes at 9:00 P.M.²⁵¹ As in 1961 about 20 per cent of these homes were in the Cincinnati metropolitan area.

In 1960 WLW, among other stations, encouraged the A. C. Nielsen Company to gather new information on radio stations' coverage. The only information then available was the Nielsen Coverage Service No. 2 released in 1956.²⁵² The result was NCS No. 3 published in 1961.

According to NCS No. 3 the WLW coverage area included 184 counties in four states.²⁵³ This coverage area included

251Of course there would be seasonal differences which would affect the size of the WLW audience during any one month but these figures are intended to provide only very general information about the WLW audience.

252 "New Measurement for Radio Planned," <u>Broadcasting</u>, April 11, 1960, 58.

²⁵³Crosley Broadcasting Corporation Propagation Department, "WIN-Radio Coverage Area, Nielsen Coverage Service, 1961," Cincinnati, Ohio, 1961. (Map distributed by Crosley Corporation.) A county is included as being within a station coverage area if 10 or more per cent of the radio homes with-

²⁵⁰Based on Nielsen Station Index data for January-February, 1963, provided to the writer by F. Brady Louis, WLW sales manager.

two-thirds of Ohio, one-half of Indiana, one-half of Kentucky, and ten counties in West Virginia.

Pulse information

The extent of the WLW audience may, in some measure, by judged by Pulse, Incorporated, information available for the Columbus, Ohio, metropolitan area (Franklin County). From 1957 through 1960 WLW was usually in fourth or fifth place in the so-called "rating race" in Columbus, of six commercial stations. It was the only station located outside of Franklin County included in the Pulse Columbus reports. WLW generally averaged a δ to 10 per cent share of the Columbus radio audience at any hour of the day or night.²⁵⁴

Because of the appeal of WLW programs and the nature of radio reception it might be predicted that the WLW audience would be larger in the areas surrounding Columbus than within the city itself. Further, the audience in the metropolitan area of Dayton, Ohio would probably be larger than in Columbus. The distance from WLW transmitter to downtown Dayton is only about 30 miles but it is nearly

in that county tune in the station at least once during the four week measurement period.

²⁵⁴Based on "Audience for Columbus, Ohio: Metropolitan Area, Total Audience In-home and Out-of-home," VII, 1 (December, 1957-January, 1958); VIII, 1 (January-February, 1959); and IX, 2 (May, 1960). Rating Reports from Pulse, Inc., New York, New York. three times that far to Columbus. The WLW audience in Indianapolis, Indiana, and Louisville, Kentucky, would probably be smaller than the audience in Columbus.

CCBS mail survey

To gather audience information for FCC hearings on clear channels in 1958, stations which were members of Clear Channel Broadcasting Service conducted an audience mail survey.

During the week from June 24, to June 27, 1958, stations, including WLW, carried announcements asking listeners to write the stations.

Excluding those counties within the normal WLW nighttime groundwave contour, WLW received letters from 138 counties in 24 states. The largest coverage of any CCBS member station was reported by WSM, Nashville. WSM received responses from 718 counties in 36 states, again excluding the counties regularly within the WSM night-time groundwave service area.²⁵⁵ For both WLW and WSM, then, these

²⁵⁵The great number of widely scattered responses to WSM were largely from an intensely loyal audience for three WSM country music programs: <u>Grand Ole Opry</u> (from the Ryman Auditorium), <u>Friday Night Opry</u> (a studio show), and <u>Opry</u> <u>Star Spotlight</u> (a six nights a week all night country record show).

responses were from listeners in the secondary (or skywave) service area only.²⁵⁶

Audience mail

During an average week in 1963 WLW received from 1,000 to 1,500 individual pieces of mail from listeners--exclusive of any contests or offers.

<u>An Evening at Crosley Square Contest</u>. This writer analyzed the mail count for about 1,600 pieces of mail received for a contest conducted on WLW between June 10 and June 28, 1963.²⁵⁷ Respondents were to suggest new features to be included in the program, <u>An Evening at Crosley Square</u>. Very inexpensive prizes were offered.

About one-third of the entries received by WLW were from Hamilton County, Ohio (Cincinnati). More than onehalf were from Cincinnati, Columbus, Dayton, and Springfield, Ohio. Replies were received from a total of 139 counties in fourteen states; Ohio, Indiana, Kentucky, Tennessee, Missouri, Illinois, Michigan, New York, North Carolina, South Carolina, Pennsylvania, West Virginia, Georgia, and Wisconsin.

²⁵⁶"In the Matter of Amendment of Part Three of the Rules to Permit Extended Hours of Broadcasting for Daytime Standard Broadcast Stations," Docket No. 12274, Federal Communications Commission Reports, XXV (1958), 1135.

²⁵⁷Based on the WIW mail count, February and March, 1963, provided by Gene Dailey, WIW program manager.

Audience composition

While detailed information was not available, the WLW audience was reportedly composed of about 90 per cent adults.²⁵⁸ Based on the station's programming and an examination of mail received by WLW the writer believes that this was a reasonable estimate. The WLW audience during the period 1957 to 1963 was probably older, in higher socioeconomic categories, and more rural, when compared with the universe of population in the WLW coverage area.

The listening situation

Compared with earlier periods radio listening was now done more frequently while the listener was engaged in other activities; for example, while driving, working in the home, or relaxing out-of-doors. Radio station management and personnel frequently described radio as a "companion." They stressed the mobility of radio. In addition to this, radio listening no longer demanded, no longer required, nor received the full attention once given to the big comedy, dramatic, and variety programs of the earlier periods.

For the most part radio listening during the period from 1957 to 1963 was done by single individuals rather than

²⁵⁸ From information on Mail Count Form, Crosley Broadcasting Corporation, provided by Eleanor Meagher, WIW press relations department.

in groups of two or three persons. It was not a family activity as it once had been.

Television viewing now replaced radio listening in situations of group viewing where fuller attention was required.

CHAPTER X

TRENDS IN WIW PROGRAMS AND PROGRAMMING, 1922-1963

This chapter reviews the trends and changes in different categories of programs broadcast from WLW over a 42 year period. This discussion is primarily based on the analysis of WLW programming for 14 triennial sample weeks from the season of 1922-1923 to the season of 1961-1962.

Information is also presented in this chapter on the programming trends in different daily time periods, the development of forms and conventions in programs, sources of WLW's programming, the amount of local programming originated outside the WLW main studios, the sponsorship of programs, the general philosophy of programming at WLW, and the cost of programming. This is reported for the period of 1922 to 1963. There is also a comparison between programming on WLW and on the four national radio networks from 1929 to 1956.

I. Variety Programs

Comedy Variety Programs

There were no comedy variety programs on WLW before the late nineteen twenties or early nineteen thirties. Probably the earliest program in this category broadcast from WLW was <u>Doodlesockers</u> originated on WLW by Sidney Ten Eyck. Other comedy variety programs of similar type were carried from the networks at this same time, including <u>Cuckoo Hour</u> with Ray Knight and the <u>Smith Brothers Program</u> with "Trade and Mark."

The first comedy variety program built around a feature comedian started on the networks with the <u>Eddie Cantor Show</u>, 1931-1932. One season later there were a dozen similar programs featuring comedians Burns and Allen, East and Dumke, Fred Allen, Ed Wynn, Jack Benny, Jack Pearl, Ken Murray, and others.

Comedy variety programs never represented a very large part of the WLW schedule--only 6 per cent at a peak in the middle nineteen forties. Nearly all of the programs in this category were obtained from the national networks; very, very few were local productions (see Tables 36 and 37).

While the number of comedy variety programs broadcast from WLW each year was not very large nearly all of these programs were on the air during prime evening hours. These were among the most popular programs on WLW and throughout the nation.¹

Included were such long running comedy variety programs as: The Texaco Fire Chief with Ed Wynn, Joe Penner, Town Hall

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¹Definitions for each of the categories of programs used here and a complete list of all programs broadcast from WLW in each category during fifteen seasons are in Appendix A.

Tonight with Fred Allen, Charlie McCarthy and Edgar Bergen, George Burns and Gracie Allen, Fibber McGee and Molly with Jim and Marian Jordan, <u>Good News</u> with Frank Morgan and Fanny Brice, <u>Jack Benny</u>, <u>Jack Haley</u>, <u>Bob Hope</u>, <u>Time to Smile</u> with Eddie Cantor, <u>Bud Abbott and Lou Costello</u>, <u>The Arkansas</u> <u>Traveler</u> with Bob Burns, <u>Red Skelton</u>, <u>Judy Canova</u>, <u>Kraft</u> <u>Music Hall</u> with Eddie Foy, <u>Duffy's Tavern</u> with Ed Gardner, and <u>Jimmy Durante</u>. These comedy variety programs may not have accounted for a large part of the total programming on WLW or on other radio stations. But they certainly bulk large in the memory of almost anyone who listened to the radio between about 1935 and 1952. Further, these comedy variety programs were consistently among the most expensive radio programs.

By the season of 1955-1956 there were no comedy variety programs remaining on WLW. However, many of the programs and comedians that had been popular on radio by this time had very similar television programs. In fact, nearly all of the personalities listed above have had their own regular television programs sometime between 1948 and 1964.

Comedy variety programs were nearly always broadcast in the evening and were usually 30 minutes in length.

General variety programs

Two types of general variety programs have been important in the history of broadcast programs. One was the vaudeville-type general variety program usually broadcast once each week during evening hours. The other was the lowbudget daytime general variety program characterized by Breakfast Club.

The earliest form of the evening general variety program was the "frolic," Probably the first of this type of program was the <u>Nighthawk Frolic</u> begun in December, 1922, on WDAF, Kansas City, by Leo Fitzpatrick. Another similar program was WMS's,Nashville, <u>Solemn Old Judge</u> program presided over by George D. Hay. During the middle nineteen twenties similar programs were carried on WLW; <u>Midnight Stage and</u> <u>Screen Frolic</u> and <u>Night Howls Frolic</u>, both from the Hotel Gibson.

On the national networks the first general variety program was <u>Eveready Hour</u> (WEAF Network, 1924). This was a more formal type of variety program than the "frolic" and usually included orchestra music, talks and sometimes dramatic sketches. Network general variety programs carried on WIW in the early thirties included <u>Collier's Hour</u> and <u>Rudy Vallee Varieties</u>. General variety programs originated at WIW during this same period were <u>Crosley Follies of the</u> <u>Air</u> and Nightcaps.

Many of these early general variety programs were roughly similar to vaudeville variety shows presented in theaters. Very few evening general variety programs were originated at WIW after 1935 but network evening general variety programs were carried by WIW through the season of 1946-1947.

Low-budget daytime general variety commenced on the national radio networks in the season of 1933-1934 with Don McNeill's <u>Breakfast Club</u>. WLW originated its own daytime general variety type program entitled <u>Crosley Woman's Hour</u> with <u>Musicale</u> in the season of 1928-1929.

Since the middle nineteen forties Ruth Lyons nearly always had a daily daytime general variety program on WLW. Since 1948 Ruth Lyon's <u>50 Club</u> has been originated for the Crosley television stations but most of this time to 1964 it has also been carried on WLW. In the season of 1963-1964 WLW began originating an additional local general variety program, <u>The Good Morning Show</u>. From the middle nineteen forties through the season of 1963-64 daytime general variety programs have accounted for about seven per cent of the total WLW programming (see Tables 36 and 37).

<u>A phenomenon named Ruth Lyons</u>. Ruth Lyons started working for the Crosley Corporation in 1942. Prior to that time Miss Lyons had worked at WKRC, also in Cincinnati. At WKRC Miss Lyons was musical director, program director and had various other responsibilities. For nearly a decade she was the host of a daytime general variety program on WKRC entitled <u>Woman's Hour</u> and originated many national network programs from WKRC. After joining the Crosley Corporation

Miss Lyons first had a program on WSAI, then also owned and operated by Crosley. In the middle nineteen forties Ruth Lyons moved her program to WLW. Since that time the <u>50 Club</u>, later the <u>50-50 Club</u>, has been carried almost continuously by WLW. This one program has been the major part of all WLW general variety programming for about two decades.

By the early nineteen sixties an average of about 500,000 persons watched or listened to the <u>50-50 club</u> each weekday. The 90-minute program was broadcast over WLW and the four Crosley television stations in Cincinnati, Dayton, Columbus, and Indianapolis. The 150 women who attended the program in Cincinnati held tickets more than three years waiting to attend the program. The program draws more than 2,000,000 pieces of mail each year and in 15 years Ruth Lyons has raised about \$2,500,000 for children's hospitals in the Ohio, Kentucky, and Indiana area.

Miss Lyons has been described as a female Jack Paar or a female Arthur Godfrey. She says that she is just a "plain Ohio housewife." Most Ohio housewives do not talk over the back fence to more than a half million neighbors every day or earn a salary in six figures. The Cincinnati Zoo contains Miss Lyon's namesake, "Ruth Lion." Miss Lyons is an accomplished musician and a successful song writer ("Wasn't the Summer Short"). A U.S. Senator from Indiana described a filibuster as Ruth Lyons' <u>50-50 Club</u> with a southern accent. Whatever she has been to her audience (fans or detractors) aside, for half of the more than four decades reported here Ruth Lyons has been a very important (and lucrative) part of the history of WLW.

Amateur and talent contest variety programs

Few programs in the talent or amateur contest variety category have ever been presented on WIW. On the 14 triennial sample seasons examined covering a 42 year period only two such programs were found. One was in the season 1937-1938, produced by WLW and one network program of this type was broadcast in the season of 1940-1941 (see Tables 36 and 37).

Semi-variety programs

The greater part of all programming in the category of semi-variety on WLW is accounted for by two long running programs, <u>Mail Bag Club</u> and <u>Moon River</u>. Both of these programs were WLW productions.

However, several semi-variety programs were carried on WLW from the NBC Radio Network; for example, <u>It Can Be</u> <u>Done</u> with Edgar Guest and <u>Believe-It-or-Not</u> with Robert Ripley and the B.A. Rolfe Orchestra.

During the season of 1961-1962 the number of quarterhours of semi-variety programming on WIW increased sharply because a program of about one-half recorded music and onehalf informative talk, <u>Ladies Aid</u> with Jack Gwyn was included in this category (see Tables 36 and 37).

<u>Mail Bag Club</u>. The program <u>Mail Bag Club</u> commenced on WLW in 1928 and continued on the station for about 25 years. This program was designed for shut-ins and included music and the reading of mail. "Postmistresses" on the program through the years included Marsha Wheeler, Sally Fisher, Gertrude Dooley, Flo Golden, Betty Arnold, Eva Pownall, Minabelle Abbott, Rosemary Davis and Hilda Weaver.

<u>Moon River</u>. <u>Moon River</u>, a program combining music and poetry,² has been broadcast from WLW sime the early nineteen thirties and was still on the air in the season of 1963-1964. However, the program was dropped from the WLW schedule for several seasons in the early nineteen fifties.

Apparently Powel Crosley Jr., originally suggested the <u>Moon River</u> idea as a restful program just before the station signed off the air each night. Ed Byron wrote the poem that opened and closed each program accompanying the Fritz Kreisler composition "Caprice Viennois."

Down the valley of a thousand yesterdays flow the bright waters of Moon River,

²The poetry read was usually "sweet" and romantic. However, one night announcer Ken Linn read "The Shooting of Dan McGrew" by Robert Service after this poem was requested by a listener. WLW manager John L. Clark immediately fired Mr.Linn. But, or so the story goes, Mr. Linn was hired back nearly as quickly when it was learned that the request had been received via cable from the Duchess of Edinburg. At that time WLW was operating with 500,000 watts.

on and on, forever waiting to carry you down to the land of forgetfulness, to the kingdom of sleep, to the realm of Moon River, a lazy stream of dreams where vain desires forget themselves in the loveliness of sleep. Moon River, enchanting white ribbon twined in the hair of night where nothing is but sleep. Dream on, sleep on, care will not seek for thee. Float on, drift on, Moon River, to the sea.

<u>Moon River</u> organists have included Gene Perazzo, Lew Irwin, Bert Little, Jack Saatkamp, and Herschell Luecke. Other performers who have provided background music include: Doris Day, Bette and Rosemary Clooney, Phil Brito, Janette Davis, Lucille Norman, Anita Ellis, and Ruby Wright.

Various <u>Moon River</u> announcers have been Jay Jostyn, Harry Holcombe, Durward Kirby, Charles Wood, Peter Grant, and Pete Mathews.

Millions of listeners have fallen asleep to this program. Others, including Arthur Godfrey, report they courted while listening to the program. At least one couple who could not afford live music was married to the music of Moon River.³

³Letter from George Bryson, Cincinnati, in <u>Crosley's</u> <u>40 Years of Service</u> (Washington, D.C.: Broadcast Publications, Inc.), 1962. (Published as a supplement to <u>Broadcasting</u>, April 2, 1962.); Luther Weaver, <u>Technique of Radio Writing</u> (New York: Prentice-Hall, Inc., 1948), 508; "Famous Stars of 'Moon River' Return for Premier of Radio's Favorite Show," WLW News and Mat Service, XXVII, 25 (June 18, 1954); Crosley

Hillbilly Variety Programs

Hillbilly variety or "barn dance" programs were carried on radio stations as early as the middle nineteen twenties. George D. Hay, "The Solemn Old Judge," originated the <u>WIS Barn Dance</u> and the <u>WSM Barn Dance</u> in 1925. The <u>WIS</u> <u>Barn Dance</u> became known as the <u>National Barn Dance</u>. In 1927 the <u>WSM Barn Dance</u> followed NBC's <u>National Symphony Orchestra</u> with Walter Damroschon WSM. One evening Judge Hay opened the <u>WSM Barn Dance</u> by saying "For the past hour we have been listening to music taken largely from Grand Opera, but from now on we will present, The Grand Ole Opry." The name stuck. The amount of hillbilly variety carried on stations depended largely on where stations were located in the United States.

Hillbilly variety programs were carried on WIW by the middle nineteen twenties. Minstrel variety programs, included here as hillbilly variety, accounted for a majority of the earlier programs in this category on WEW for about a decade from 1925 to 1935. These minstrel programs included the WIW produced shows <u>Crosley Burnt Corkers</u>, <u>K.I.O. Minstrels</u>, <u>Maxwell House Cotton Club Queen</u> and the network programs <u>Dutch Masters Minstrels</u> and <u>Sinclair Wiener Minstrels</u>.

Broadcasting Corporation, Press Relations Department, "WLW's 'Moon River' Originated in 1930" (Cincinnati, Ohio: March 27, 1963). (From the WLW files.)

For about 15 seasons beginning in 1938 more than 10 per cent of all WLW programming was in the category of hillbilly variety.

By the season of 1928-1929 WLW was also originating an early morning hillbilly music variety program, <u>Top O' the</u> <u>Morning</u> with Pa and Ma McCormick and their "fiddlers." Other daytime hillbilly variety programs were added to the WLW schedule in the late nineteen twenties and early nineteen thirties including <u>Layne's Mountaineer Fiddlers</u> and Rex Griffith.

By the season of 1937-1938 nearly 50 quarter-hours of hillbilly variety a week was being broadcast by WIW--about 10 per cent of the total WLW programming. More than 90 per cent of this hillbilly variety programming was originated at WIW.

About 15 seasons from 1938 to 1953 hillbilly variety was a very important part of the daytime programming on WLW. <u>Top O' the Morning</u> was on the air all this time. Other programs originated by the WLW staff were <u>Brown County Revelers</u>, <u>Drifting Pioneers</u>, <u>Hugh Cross and His Radio Pals</u>, <u>Rural</u> <u>Roundup</u>, <u>Boone County Caravan</u>, <u>Buccaneers</u>, <u>Bradley Kincaid</u>, <u>Curley</u>, <u>Ruby</u>, and <u>Audrey</u>, <u>The Happy Valley Girls</u>, <u>The Plantation Boys</u>, <u>Roy Starkey and the Jamboreets</u>, <u>Lucky Penny Club</u>, <u>Trailblazers</u>, <u>and The Prairie Ramblers</u>. Some daytime network and syndicated hillbilly variety programs during this time were <u>Carson Robison's Buckaroos</u>, <u>Reveille Roundup</u> and <u>Chuck</u> <u>Acree</u>. Most of these programs were broadcast in the early morning hours on WIW, between 6:00 and 7:30 A.M. By the season of 1955-1956 there were no daytime hillbilly variety programs remaining on WIW.

Evening hillbilly variety programs originated at WIW from 1938 to 1953 included <u>Boone County Jamboree</u>, <u>Renfro</u> <u>Valley Barn Dance</u>, <u>Bob Shreve and the Swanee River Boys</u>, and <u>Midwestern Hayride</u> (which succeeded <u>Boone County Jamboree</u>). <u>Midwestern Hayride</u> was still broadcast every Saturday night on the four Crosley television stations in the season of 1963-1964. Network evening hillbilly variety programs carried by WIW (between 1938 and 1953) included <u>Grand Ole Opry</u> and <u>National Barn Dance</u>. By the season of 1958-1959 <u>Grand</u> <u>Ole Opry</u>, was the only hillbilly variety program remaining on WIW. By the season of 1961-1962 there were none (see Tables 36 and 37).

For almost two decades, beginning in the nineteen twenties, WLW maintained one of the largest and most famous staffs of hillbilly and country entertainers of any radio station. At various times it included Lloyd "Cowboy" Copas, Homer and Jethro (Henry B. Hanes and Kenneth C. Burns), "Grandpa" Jones, Clyde J. "Red" Foley, "Oklahoma" Bob Albright, Merle Travis, Alton and Rabon Delmore, Jerry Byrd, "Lazy" Jim Day, Betty Foley, "Little" Jimmy Dickens, Whitey "The Duke of Paducah" Ford, Charley Gore, Charlie Wayne, Hugh Cherry, Rudy Hanson, Tommy Jackson, Clay Eager, Bradley Kincaid, Ernie Lee

Bonnie Lou, Joe Maphis, "Sleepy" Martin, Carl "Sqeekin' Deacon" Moore, Hank Penny, Riley Puckett, "Natchee the Indian Fiddler," Judy Perkins, Billy and Helen Scott, Tom C. Fouts, Wesley Tuttle, James "Guy," Vic, and Charles "Skeeter" Willis, Willie Thall, Billy Strickland, Kenny Price, Dean and Penny Richards, Thomas "Slim" Bryant, Millie and Dolly Good, The Coon Creek Girls, Cotton Foley, and many others.

By the middle nineteen fifties when hillbilly variety programs faded from WLW, country and Western music (as it became more frequently called) itself was in a decline. Only a very few of the once numerous Saturday night barn dance programs remained by 1955. Even the famous <u>National Barn</u> <u>Dance</u> went off WLS in 1960.⁴ Probably one of the reasons for the declining interest in country and Western music at this time was the increasing interest in so-called rock and roll music.

Three of the earliest and most successful rock and roll stars had their roots in country music--Bill Haley and "The Comets" ("Rock Around the Clock"), Elvis Presley, and the Everley Brothers. By 1955 a great number of U.S. radio stations were programming a steady diet of rock and roll music, much of it with a country flavor.⁵ By the nineteen sixties

⁴However, the same program and personnel moved to another station very soon as the <u>WGN Barn Dance</u>.

⁵Personal interview with Hugh Cherry, Long Beach, California, December 20, 1963.

it appeared that country and Western music was making something of a comeback, much of it in the form of folk and "blue grass" music but there were no hillbilly variety programs broadcast on WLW at this time. By 1963 hillbilly variety programs or country and Western recorded music was likely to be played on a radio station that programmed nothing, or almost nothing, but country and Western music. Few stations in the nineteen sixties mixed concert and country music in the same schedule, the way WLW had for many years before the nineteen fifties.

The typical evening hillbilly variety program ran for 30 or 60 minutes. The early morning programs often ran for more than a hour but were frequently divided into 15 minute degments.

Children's Variety Programs

Programs described as children's variety never played a large part in the programming on WIW. In the seasons of 1925-1926 and 1928-1929 WIW carried a children's variety program called just <u>Children's Program</u>. Children's variety programs in the nineteen thirties and early nineteen forties included <u>Old Man Sunshine and His Toy Band</u> with Ford Rush, <u>Happy Hal</u> with Hal O'Halloran both originated at WIW, and the network programs <u>Singing Lady</u>, <u>Children's Hour</u> and <u>Mickey</u> <u>Mouse Theater</u>. In the late nineteen forties and early nineteen fifties the only children's variety program carried on WLW was the NBC program <u>Smilin¹ Ed McConnell</u>. Smilin¹ Ed, who earlier had been a song and patter man with his own light music programs on WLW, and his program moved to television in the early nineteen fifties. From the season of 1952-1953 through the season of 1963-64 there were no children¹s variety programs broadcast from WLW.

Magazine Variety Programs

A new radio program form virtually dominated WLW programming beginning in the season of 1955-1956. In June, 1955, the NBC Radio Network began a new program called <u>Monitor</u>. Sold to participating advertisers and composed of recorded music surrounded by short feature spots of talk, news, interviews, on-the-spot reports, comedy, occasionally live music, and other features this format came to be called a magazine or magazine variety. <u>Monitor</u> was a significant development in the history of radio programming.

NBC tried other magazine variety programs; <u>Weekday</u> for one. The ABC Radio Network and the CBS Radio Network tried similar formats; respectively, <u>New Sounds</u> and <u>Sunday</u> Afternoon. Monitor was the only real success.

The magazine variety format was almost immediately adapted as a local program format on WIW and on many other stations.

In the fall of 1955 WLW began a local magazine variety program entitled <u>World Now</u>. This program was about one-half recorded music and one-half feature materials and tape recorded interviews. <u>World Now</u>, <u>Monitor</u>, and <u>Weekday</u>, in the season of 1955-1956 represented 155 quarter-hours of programming per week on WLW. Thus, magazine variety in less than seven months after it began on the network and on WLW comprised nearly one-quarter of all WLW programming. Neither NBC's <u>Weekday</u> nor WLW's <u>World Now</u> were particularly successful. Both were ended, after only a short time.

Monitor remained as the mainstay of NBC's and WLW's Saturday and Sunday programming. Soon other magazine-type variety formats were evolved on WLW. They were Clockwatcher in the morning traffic-time hours and Rollin' Along in the afternoon traffic-time period. Both programs were about onehalf recorded music and one-half informative and miscellaneous talks, features, comedy, weather, and helicopter traffic reports. During the sample seasons of 1958-1959 and 1961-1962 magazine variety represented 20 per cent of WIW programming. This programming must be considered even more important than this bulk indicates because a large part of this magazine variety programming was broadcast during the hours of the largest WIW audience--between about 7:00 and 9:00 A.M. in the morning and between about 3:00 and 6:00 P.M. in the afternoon. Clockwatcher and Rollin' Along, accounted for about 60 per cent of the magazine variety programming on WIW --about 12 per cent of all WIW programming each year from 1957 to 1962 (see Table 36 and 37).

TABLE 36. WLW VARIETY PROGRAMMING, 1923-1962

The figures below show the total number of quarter-hours of programs in each category broadcast by WLW during a sample week in January of each year. The number of quarter-hours originated by WLW are in parentheses.

Year	Comedy <u>Variety</u>	General Variety	Amateur Variety	Semi- Variety	Hillbilly 	Children's Variety	Magazine Variety
1923		_ =		art			
1926		4 (4)			6 (6)	4 (4)	
1929		36 (32)		1 (1)	32 (30)	2 (2)	
1932	2 (2)	19 (15)		11 (4)	19 (19)	13 (6)	
1935	16	15 (7)		24 (18)	24 (22)	9	
1938	20	19	2 (2)	21 (17)	50 (43)	7	
1941	14	8	2	21 (19)	62 (60)-	5 (2)	
1944	29	12		15 (15)	69 (62)		
1947	34	42 (36)		14 (14)	61 (53)	2	# =
1950	12	46 (46)		14 (14)	67 (65)	2	
1953	21 (1)	27 (27)		21 (21)	36 (30)		
1956		20 (20)	~ ~	12 (12)	10 (8)		155 (41)
1959		48 (30)		11 (11)	2		133 (77)
1962		48 (30)		36 (36)			131 (81)

TABLE 37. WLW VARIETY PROGRAMMING, 1923-1962

Figures below show the percentage of programs in each category broadcast by WLW during a sample week in January of each year. Percentages are derived from Table 36, above.

Year	Comedy <u>Variety</u>	General <u>Variety</u>	Amateur <u>Variety</u>	Semi- <u>Variety</u>	Hillbilly Variety	Children's Variety	Magazine <u>Variety</u>
1923	%	%	%	%	%	%	%
1926		2			3	2	
1929		8			7		
1932	an 94	4		2	4	3	
1935	3	3		4	4	2	
1938	4	4		4	9	1	
1941	2	1		4	11	1	
1944	2 5	1 2		3	11		
1947	6	7		2	10		
1950	2	7		2 2	10		
1953	3	4		3	5		
1956		3		2	2		23
1959	_ ~	7		2			20
1962		7		5			20

In 1963 still more magazine variety was added to the WLW schedule with the addition of <u>An Evening at Crosley</u> <u>Square and A Morning at Crosley Square</u>.

Rather than being only 15 or 30 minutes in length like the programs they replaced, magazine variety shows often ran an hour. Indeed most continued three or four hours with five minute news "breaks" every 55 minutes. The original version of <u>Monitor</u> in 1955 was scheduled for 40 continuous weekend hours.

II. Musical Programs

Musical Variety Programs

From the season of 1922-1923 to the middle of the nineteen thirties musical variety programs constituted about one-quarter of WLW's programming. After about 1935 music variety programs were less numerous on WLW. Through the nineteen forties musical variety programs represented about 10 per cent of the total WLW program schedule but by 1950 had virtually disappeared from WLW (see Tables 38 and 39).

For the first five seasons almost all of the musical variety programs on "The Nation's Station" were originated from WLW--from the station's studios or from Cincinnati hotels and ballrooms. After the season of 1927-1928 about one-half of the musical variety programs carried on WLW were from the networks. Musical variety programs were broadcast from WLW during the daytime, evening and occasionally after midnight.

During its first five seasons on the air WLW frequently broadcast the musical variety of orchestras; for example, Jack Keefer, Justin Huber, The Heckel Novelty Orchestra, The Auburn Orchestra, Ted Lewis, Mel Doherty and The Melody Boys, and Robert Visconti. By February, 1923, after less than one year on the air remote lines from a "downtown studio" were installed to WLW. WLW also carried musical variety programs from Castle Farm, Hotel Gibson, Lookout House, the Beverly Hills, Coney Island (Ohio), Pavillion Caprice, Old Vienna, and other Cincinnati entertainment places. As early as February, 1923, WLW also had its own orchestra under the direction of violinist William Stoess.

By 1932 WIW had a musical staff of about 100 musicians headed by three conductors and a vocal director. In the late nineteen twenties and early nineteen thirties "The Nation's Station" carried local musical variety programs with the orchestras of Henry Theis, William Stoess, Ted Weems, Henry Busse, Jack Albin, Josef Cherniavsky, Herbie Kay, Kay Kyser, Walter Esberger, Virginio Marucci, Seger Ellis and Mel Doherty.

Other musical variety programs during this period were carried from the networks including: <u>The Automatic</u> <u>Disc Duo</u>, <u>The Champion Sparkers</u>, <u>The Hudson Essex</u> <u>Challengers</u>, <u>The Wrigley Revue</u>, <u>The A and P Gypsies</u>, <u>Lanny Ross</u>, and <u>Vincent Lopez</u>. WLW also carried at least one transcribed musical variety program in the

nineteen thirties, Land o' Flowers with Rudolph Friml.

During the middle and late nineteen thirties musical variety programs originated on WLW included the orchestras of Carson Coon, Henry Theis, Mel Snyder, Joe Lugar, Virginio Marucci, Paul Pierson, Charlie Kent, Phil Davis, Jack Springs, Henry Busse, Barney Rapp, Johnnie Burkarth, William Stoess, Rudy Bundy, Stan Meyers, and Burt Farber. During the late night hours after midnight WLW originated a number of these programs for the Mutual network and also carried a number of musical variety programs from MES. Most of these late night programs originated outside the WLW or network studios being carried from hotels or night clubs. Some of the day and evening musical variety programs also originated from outside the WLW studios.

Network musical variety programs carried between 1934 and 1939 featured, among others, the orchestras of Art Kassel, the Dorsey Brothers, Jolly Coburn, Guy Lombardo, Nat Skilkret, Abe Lyman, Eddie Duchin, Emerson Gill, Will Bryant, Horace Heidt, Phil Spitalny (and his All Girl Orchestra), and Russ Morgan.

During and following World War II the amount of musical variety programs on WLW declined until by the season of 1949-1950 these programs accounted for only 4 per cent of all WLW programming. Musical variety programs originated on WLW during the nineteen forties included orchestras lead by Carl Ravazza, "Deacon" Moore Phil Davis, Henry King, Jimmy James, Manny Prager, Tony Pastor, Bill Harrington, Burt Farber, Virginio Marucci; Gene Horton, Jimmy Wilbur, and William Stoess.

Network musical variety programs carried on WLW during the nineteen forties featured the orchestras of Fred Waring, Phil Spitalny, Horace Heidt, Carmen Cavallero, Bob Crosby, Abe Lyman, Percy Faith, Vic Arden, Ray McKinley and others.

Of course, these musical variety programs featured more than instrumental dance music. One part of the attractiveness of these programs was the various singers, announcers, and instrumentalists who were featured on these programs. At WLW, from 1922 to 1950 for example, these included individuals and groups like James Ward, Basil Pickten (boy soprano) Mel Snyder, Andy Mansfield, Virginia Lee, Jane Froman (nee Frohman), Louis John Johnen, Ida Blockson, Dorothy Lamour, Ted Deturk, Jack and Gene, Dean Yocum, The Norsemen, Mary Woods, John Barker, "Oklahoma" Bob Albright, Jay Jostyn. Peter Grant, Ruby Wright, Gene Perazzo, Ralph Wyland, Vicki Chase, Lucille Norman, The Devore Sisters, Herbert Spiekerman, The Brown County Revelers, The Smoothies, Ellis Frakes, Deon Craddock, Jimmy Leonard, The Eight Men, Douglas Browning, Charles Woods, Ed Mason, The Williams Brothers, Doris Day, Jack Fulton, Meta Stauder, Betty Brady, Corky Robbins, Marian Spellman, Ann Ryan, Sylvia, Ruby Wright, Ken Linn, and many more.

As noted above, by the nineteen fifties musical variety programs virtually disappeared from the WLW schedule, and from the schedules of other radio stations and the radio networks as well. Musical variety programs were just too expensive for radio's revenue and profit structure. Music was more easily and less expensively available from recordings--and this recorded music in many cases was far more popular with audiences.

Further, by 1950 large dance orchestras often were no longer featured in hotel ballrooms and night clubs. Through the nineteen twenties, nineteen thirties and at least the first half of the nineteen forties orchestras and dance bands would gladly play at hotels. In most cases these bands received far less money at these hotels or night clubs than they would have been paid for one night appearances "on the road." But these bands were very happy for appearances which were carried on local radio stations and sometimes fed over the national networks. Playing over the radio was the major way that bands and orchestras became popular--it was their channel for exploitation.⁶

In addition to these programs, WLW also maintained a large staff to produce its own musical variety programs. Beginning about 1937 the American Federation of Mus**k**ians Union even required that most large stations (including WLW)

⁶Statement by Duke Ellington, on the <u>Tonight</u> program, NBC Television Network, May 13, 1963.

spend a certain amount of money, based on stations' earnings or one-time evening time rate, on music every week. The fact that stations and networks were required to maintain large musical staffs often meant that musical variety and light music programs were used as "fillers" by stations or networks to fill in holes in the schedule.

One result of this large amount of musical variety was that in 1963 WLW had a sheet music file of more than 128,000 titles. More than 6,000 of these arrangements were made by WLW arrangers and copyists.⁷ In the seasons of 1963-64 some of this sheet music was still used for WLW programs, more wasused for WLWT programs.

But most of this sheet music was just the remains of those musical variety programs that once occupied a very large part of WLW programming.

Typically musical variety programs followed 30 minute formats. Some were one hour long.

Light music programs

Light music programs were some of the earliest presented on radio. Before WLW went on in March, 1922, earlier stations had broadcast vocalists, soloists, duets, and trios.

⁷Letter from Milton Weiner, general manager of music, Crosley Broadcasting Corporation, Cincinnati, Ohio, April 15, 1963.

During the first decade WLW was on the air, light music programs accounted for about one-fifth of the station's programs.

By the middle nineteen thirties light music programs were less numerous than they had previously been. About 5 per cent of the WLW programming was in the category of light music for the two decades from 1935 to 1955.

Until the season of 1927-1928 all of these light music programs were originated at WLW. During the nineteen thirties and early nineteen forties some of these light music programs were obtained from the networks but more than onehalf were WLW originations. During the middle and latter part of the nineteen forties most of the light music on WLW was from the NBC Network. In the early nineteen fifties, see for example the sample season of 1952-1953, WLW again began originating a number of light music programs but these were short-lived on "The Nation's Station."

Some of the musical artists listed above as appearing on WLW originated musical variety programs also had their own light music programs on WLW. Other light music programs on WLW during the nineteen twenties and nineteen thirties featured The Louis Law Trio, Irene Downing, Johanna Grosse, Tommy Reynolds, Mary Louis Woseczek, Carl Bamberger, Maude Laymon, Grace Donaldson, Erwin E. Shenk, Adelaide Apfel, Irvin Meyer, Pat Gillick, The Quintile Ensemble, Umberto Neely, the Frohne Sisters, "Singing Sam" (nee Harry Frankel),

Ford and Glenn, Theima Murphy, Charles Melvin, William Ross, "Smilin'" Ed McConnell, "Little Jack Little" (nee John James Leonard), The Mills Brothers, The Threesome with Eddie Albert, Thomas W. "Fats" Waller, Hink and Dink (Elmer Hinkle and George Ross) Tommy Riggs and "Betty Lou," Bradley Kincaid, Eliot Brock, Ford Rush, "Harmonica" Bill Russell, Jim and Walt, Arthur Chandler Jr., Herschel Luecke, Pat Harrington Sr., Ramona (Mrs. Al Helfer), Joe Emerson, Adrian Revere, Jean Boaz, Charles Dameron, Jack Saatcamp, Jack Berch (nee Karl Von Berchtold), Mary Alcott, Mary Paxton (Mrs. Durward Kirby), Don Becker, Wendall Hall, Mary Steele, Jean Paul King, Frank Salt and "Peanuts," and many others.

During the nineteen twenties and nineteen thirties network light music programs carried on WLW included <u>Jones</u> and <u>Hare</u>, <u>The Quaker Man</u> (Phil Cook), <u>The Street Singer</u> (Arthur Tracey), <u>The Gospel Singer</u> (Edward McHugh), and programs starring Lew White, Ray Perkins, and others. Indeed a number of the WLW personalities listed above, for example "Singing Sam," "Smilin!" Ed McConnell, "Fats" Waller, The Norsemen, Ramona, Jane Froman, The Mills Brothers, Joe Emerson, and Jack Berch later appeared on network music programs after they left WLW. Many of these programs were carried on WLW from the networks.

During the nineteen forties and early nineteen fifties there was only about one-quarter as much light "live" music programming on WLW as had been carried in earlier periods.

The light music programs produced by WLW during this period featured artists Paul Arnold, Lucille Norman, The Thrasher Sisters, The Charioteers, The Williams Brothers (Bob, Don, Dick and Andy), Rosemary and Betty Clooney, Sylvia, Al Morgan, Bob Shreve, Rex Griffith, Ann Ryan, Dick Noel, Russ Brown, and Willie Thall. In the nineteen forties and early nineteen fifties WLW also carried a small amount of light music programming from the networks including programs starring Tony Martin, Curt Massey and Martha Tilton, Nat "King" Cole, and Morton Downey.

As noted above in regard to musical variety, light music programs were often used as "filler" to complete the WIW schedule. This was especially true during the first decade or so that WIW was on the air. For example, during January, 1932, Bradley Kincaid had five WIW programs at three different times each week. In this same week "Harmonica" Bill Russell had three different programs on WIW at three different times, and organ music by Arthur Chandler or Herschell Luecke filled in the WIW schedule a number of times during the week.

These light music programs were often sustaining. For example, during one week in 1931 the Mills Brothers quartet broadcast 13 WLW shows in one week; only four were commercial programs.

During the late nineteen thirties and the nineteen forties there was much less time that had to be filled in on

WLW or on the networks--there were many more commercial programs available. Between about 1937 and 1950 women's serial dramas were much more likely to fill the morning and afternoon time period that in earlier years had contained a number of these light music programs.

By 1952 or so a great number of the dramatic and audience participation programs began to fade from the daytime radio schedule. These, however, were much more likely to be replaced by recorded music than live light music.

Fifteen minutes was the most frequent length of these light music programs; a few were longer.

Concert music programs

For the first decade WLW was operated concert music represented about 10 per cent of all programs. During the nineteen thirties and nineteen forties about 5 per cent of WLW programming was in the concert music category. From about 1952 to 1963 concert music played a very small part in the total WLW programming--usually less than one hour a week (see Tables 38 and 39).

Before 1927 all of this concert music was originated at WLW and during the late nineteen twenties WLW originated about one-half of the concert music broadcast from "The Nation's Station." After 1930, however, very few concert music programs were originated at WLW on a regular basis.

Regular local concert music programs during the period from 1922 to about 1930 featured the concert orchestras of Walter Esberger, William Stoess, and William J. Kopp. Other concert music programs originated by WLW during this period featured artists from the Cincinnati Conservatory of Music and the Cincinnati College of Music. Still others were <u>The</u> <u>Cincinnati Symphony Orchestra</u>, <u>The Crosley Gembox Hour</u>, <u>The</u> <u>Heerman Instrumental Trio</u>, and <u>Armco Iron Master</u>. In the early nineteen forties WLW also produced a concert music program, titled <u>Music of the Masters</u>, with a concert orchestra directed by Umberto Neely. This program also included short dramatic sketches about the lives of the conductors whose music was being played.

There never were a large number of concert music programs originated by the national networks. But many of these programs produced by the networks and carried by WLW were among the longest running programs on radio. For example, <u>Voice of Firestone</u> (Howard Barlow, conductor) was carried on WLW for more than twenty seasons. <u>Telephone Hour</u> (Donald Voorhees, conductor) was on WLW for more than 15 seasons, after which it switched from NBC radio to NBC television and was carried on WLWT. Other concert music programs on WLW for more than a decade included the <u>NBC Music Appreciation Hour</u> with Walter Damrosch, the concert orchestra of Dr. Frank Black on programs with various titles, the <u>NBC Symphony</u> <u>Orchestra</u> conducted by Arturo Toscanini, <u>Radio City Music</u> Hall, Band of America, and the Metropolitan Opera Broadcasts.

Some other network concert music programs carried by WLW during various seasons included <u>Baklite Chicago Civic Opera</u>, <u>Maxwell House Concert</u>, <u>Philco Hour</u> with Jessica Dragonette, the <u>Sylvania Foresters</u>, the <u>Rochester Philharmonic Orchestra</u>, the <u>Opera Guild Broadcasts</u> with Deems Taylor, the <u>Voice of</u> <u>Concert</u> with Nelson Eddy, <u>The Pontiac Program</u> with Jane Froman, <u>John Charles Thomas</u>, <u>Harvest of Stars</u>, the <u>U.S. Army</u> <u>Band</u>, <u>The U.S. Navy Band</u>, and <u>The U.S. Marine Band</u>.

Concert music programs were usually 30 or 60 minutes long.

<u>Cincinnati SummerOpera Broadcasts</u>. Although it was not a regular weekly program included within the samples taken for this study the broadcasts of the Cincinnati Summer Operas have been carried on WLW for more than 40 years.

The Cincinnati Summer Opera was first carried on WIW in July, 1923, broadcast live from the Cincinnati Zoological Gardens. This was one of the first remote broadcasts on WIW --and probably the first not originating from either the WIW studios or from a downtown hotel.

Since 1923 WLW has broadcast several of the summer operas each season. However, in the nineteen fifties and sixties the operas were usually tape recorded and edited to one hour programs rather than carried live for the full performance.

From 1952 to 1963 the Crosley Broadcasting Corporation donated \$100,000 to the Cincinnati Summer Opera. WIW also

employed one staff member to handle all publicity for the opera during this period.⁸

<u>Armco Iron Master</u>. For about ten seasons a concert music program was originated from WIW entitled the <u>Armco Iron</u> <u>Master</u>. This show featured the American Rolling Mill brass band of Middletown, Ohio, conducted by Dr. Frank Simon. The American Rolling Mill company had a semi-professional band from about 1920 to 1929. After the 1929 economic "crash" Armco decided that there was a greater need for advertising in bad times than in good times. Dr. Frank Simon persuaded the Armco management to hire professional musicians for a brass concert band and thus the <u>Armco Iron Master</u> program commenced on WIW in about 1929.⁹

The <u>Armco Iron Master</u> program, originated from the WIW studios, was carried across the United States by the National Broadcasting Company for six seasons. Five seasons this program was carried on the NBC Blue Network; one season it was on Red.

Hit-tunes records programs

Recorded music of "hit-parade" or "top 40" tunes was not an important part of the WLW program schedule at any time between 1922 and 1963.

⁹Personal interview with Dr. Frank Simon, Cincinnati, Ohio, July 10, 1963.

⁸Crosley Broadcasting Corporation, Press Relations Department, "WIW, Cincinnati Summer Opera Mark Historic Milestone," Cincinnati, Ohio, June 24, 1963.

During the triennial program sample for the season of 1955-1956 WLW was carrying one 90-minute "hit-tunes" recorded program from the NBC Radio Network entitled <u>National Radio</u> <u>Fan Club</u>. WLW also originated its own 30-minute evening program of the same type called <u>Fan Club</u>. These programs were short-lived on both WLW and NBC.

A "hit-tunes" recorded music program commenced on WIW in September, 1957, and was in its sixth season in 1963-1964. This program, the <u>Bob Braun Show</u> was a Saturday "dance party" that originated from a downtown department store. It was broadcast primarily for a teenaged audience. This one program accounts for all the "hit-tunes" records programming on WIW in the sample seasons of 1958-1959 and 1961-1962 (see Tables 38 and 39).

Standards records programs

Almost all of the "programming" on Powel Crosley Jr.'s amateur station that preceded WLW consisted of phonograph records. The only other content known on this early station operated from the summer of 1921 to March, 1922, was announcements made by Mr. Crosley asking listeners to write or telephone him.

During the season of 1922-1923 WLW broadcast about 45 minutes of recorded "standards" tunes a day, Monday through Friday. On these programs platter music was played over the air by placing a microphone horn directly in front of a

phonograph horn. After June, 1923, when WLW was named as a class "B" station only live music programs were broadcast.

However, with the development of the electronic pickup for recorded music in about 1929, phonograph records could be played over the air more easily and with better reproduction quality.

During the late nineteen thirties and early nineteen forties many stations carried "platter jockey" or "disc jockey" programs. Usually these programs were comprised primarily of music from electrical transcriptions distributed by music subscription services rather than current popular phonograph recordings.

However, after 1923 no programs of recorded music were scheduled on WIW for about 25 years. In the late nineteen forties one such program, <u>Platter Time</u>, was broadcast between 1:00 and 2:00 A.M.

In the nineteen fifties on WLW disc jockey programs of recorded "standards" were a common substitute for the disappearing drama, variety, quiz, and live music programs. During the early nineteen fifties programs of "standards" records comprised about one-sixth of all WLW programming. However, the majority of these programs were broadcast during the late night hours after midnight.

During the late nineteen fifties and early nineteen sixties the amount of "standards" records programming used

on WIW declined from a high in the early nineteen fifties (see Tables 38 and 39).

However, one of the major components of the magazine variety format increasingly used during the period from 1956 to 1964 were recorded music. Phonograph records frequently comprised as much as 50 per cent of the content of magazine variety programs produced at WLW. "Standards" records were also used on the NBC Radio Network magazine variety program, <u>Monitor</u>. Thus, "standards" records were used as part of about one-quarter of all programs broadcast from WLW when magazine variety programs are considered.

Almost all of the disc jockey programs of recorded "standards" carried by WLW have been originated at the station.

Concert records programs

Concert records were broadcast on WLW for about 45 minutes a day, Monday through Friday, in the season of 1922-1923. On some of these programs the story of an opera was read by Fred Smith between records. However, like phonograph records of "standards" these programs were replaced by live music in June, 1923.

In the season of 1955-1956 records of concert music again were broadcast with the addition of <u>Music 'Til Dawn</u> which commenced on WIW April 29, 1955. From the season of 1955-1956 through the season of 1963-1964 this one program broadcast from 12:30 to 5:00 A.M. accounted for from 70 to 90 per cent of all the programs of concert records broadcast from WLW. Also represented in the triennial samples for the seasons of 1958-1959 and 1961-1962 was an evening concert records program <u>Music for You</u> (see Tables 38 and 39). A magazine variety program replaced <u>Music for You</u> in January, 1963.

Nearly all the concert music disc jockey programs carried on WLW were originated by the station itself.

Breaking with the traditional 15, 30, or 60-minute formats for most previous radio programs these records shows often were broadcast several hours each day. Typically "news on the hour" broke these programs into smaller segments. This was true for all the types of recorded music programs--"hit-tunes," "standards," and concert records.

Hillbilly records programs

Disc jockey programs comprised of recorded country, Western, "blue grass," or hillbilly music have never been more than a very small part of the total WIW schedule.

During the middle nineteen fifties country and Western records programs were used to a limited extent to replace live hillbilly variety programs formerly broadcast from WLW (see Tables 38 and 39). All of these programs were originated at WLW and most were broadcast in the early morning hours of the day.

765:

TABLE 38. WLW MUSICAL PROGRAMMING, 1923-1962

The figures below show the total number of quarter-hours of programs in each category broadcast by WLW during a sample week in January of each year. The number of quarter-hours originated by WLW are in parentheses.

Year	Musical <u>Variety</u>	Light <u>Music</u>	Concert Music	"Hit-Tunes" Records	"Standards" Records	Concert Records	Hillbilly <u>Records</u>	Other Musical Records
1923 1926	24 (24) 47 (47)	28 (28)	8 (8) 16 (16)		15 (15)	17 (17) 		
1929 1932	104 (79) 1 42 (116)	91 (77) 107 (74)	53 (25) 22 (5)					
1935 1938	135 (62) 100 (52)	88 (67) 37 (19)	43 (4) 34 (2)					
1941 1944	92 (77) 65 (43)	17 (9) 25 (15)	22 (4) 24					
1947 1950	61 (34) 23 (8)	21 (4) 13 (4)	23 (1) 14		26 (26) 102 (102)		28 (28)	
1953 1956	8 (2) 1 (1)	35 (25)	12 4	14 (6)	121 (121) 74 (74)	1 (1) 132 (132)	31 (31) 4 (4)	6 (6) 9 (9)
1959 1962	2	1	2	11 (11) 11 (11)	42 (42) 18 (18)	170 (165) 171 (171)		

TABLE 39. WLW MUSICAL PROGRAMMING, 1923-1962

Figures below show the percentage of programs in each category broadcast by WLW during a sample week in January of each year. Percentages are derived from Table 38, above.

Year	Musical Variety	Light <u>Music</u>	Concert <u>Music</u>	"Hit-Tunes" Records	"Standards" Records	Concert <u>Records</u>	Hillbilly Records	Other Musical <u>Records</u>
1923	27%	%	9%	%	17%	19%	- - %	%
1926	26	16	9					
1929	22	19	11	~ -				
1932	27	21	4					
1935	25	16	8 6					
1938	18	7	6					
1941	16	3	4		~ •			
1944	11	4	4					
1947	10	4	4		4			es;
1950	4	2	2		16		4	
1953	1	5	2		18		5	1
1956			2 1	2	11	20	1	1
1959			_ =	2	6	26		
1962				2	3	26		

Other music records programs

Disc jockey programs consisting of types of music other than the general categories listed above have been used only sparingly on WLW between 1922 and 1963. During the middle nineteen fifties, a period when the programming of WLW was in transition a very few programs of recorded hymns and recorded Latin-American music were carried on WLW. These programs were all originated at WLW (see Tables 38 and 39).

III. Dramatic Programs

General drama programs

Many early radio stations carried occasional dramatic programs in the early nineteen twenties. Some were broadcast direct from the stage of local theaters. <u>Collier's</u> <u>Hour</u>, first network program of **a**nthology drama, started in the season 1927-1928; short stories from <u>Collier's</u> magazine were dramatized on the program.

General and anthology dramatic programs accounted for only about 1 per cent (five to ten quarter-hours) of the total WLW weekly programming from 1923 to about 1955. These general drama programs were usually broadcast in the evening hours.

However, in the season of 1958-1959 programs in the category of general drama accounted for more than 35 quarterhours per week on WLW. Daytime general variety programs accounted for all these general variety programs in 19581959--Don Ameche's <u>Real Life Stories</u>, <u>Five Star Matinee</u>, and <u>My True Story</u>. These three programs were carried by WLW from the NBC Radio Network which introduced them to replace women's serial dramas which were rapidly disappearing from radio in the middle nineteen fifties (see Tables 40 and 41).

For about one decade WIM produced a number of its own general drama programs. These first began on WIM on November 24, 1922, when the play "Matinati" was produced on the station. Throughout the nineteen twenties and early nineteen thirties WIM originated several general dramatic programs each season.¹⁰ These were frequently titled only <u>Radio Play</u>. In 1930 WIM formed its own salaried stock company of dramatic players to produce local dramatic programs. <u>The Crosley</u> <u>Theater of the Air</u> broadcast for three or four seasons beginning in 1930 was often originated three times each week to give the program maximum audience exposure. Other WIM produced general dramatic programs during the period from 1922 to 1935 included <u>Story Hour</u> and <u>Church in the Hills</u>.

During the nineteen forties and early nineteen fifties WLW originated other general drama programs including <u>Tales</u> of the Sea.

¹⁰The sample week of January, 1923, representing the season of 1922-1923, did not contain any dramatic programs; however, during that season WIW broadcast a number of these programs. An original radio drama written by WIW station director Fred Smith was even broadcast on April 3, 1923. This may well have been the first original play written for radio ever broadcast anywhere. See Chapter III.

Network general drama programs carried on WLW during the nineteen thirties, nineteen forties and nineteen fifties included <u>Lux Radio Theater</u>, (later a long running CBS drama but carried on WLW from the Blue Network), <u>Hollywood Playhouse</u>, <u>World's Great Novels</u>, <u>Screen Directors Playhouse</u>, <u>Screen Guild Players</u>, <u>Theater Guild of the Air</u>, and <u>Nutrilite</u> <u>Radio Theater</u>. The longest running general drama program on WLW was <u>Cavalcade of America</u> a program about American history carried for more than a decade.

With the exception of the short-lived daytime general drama programs offered by NBC in the middle nineteen fifties most of the programs in this category were broadcast during the evening hours. These were usually 30 minutes or 60 minutes long.

Light drama programs

About the same amount of light drama was broadcast each year over WLW as general drama from 1929 to 1956--that is, about 1 per cent of the total WLW schedule (see Tables 40 and 41).

Nearly all of the programs of light drama were obtained from the networks. However, in the early nineteen thirties a light drama entitled <u>Centerville Sketches</u> was produced at WLW. For about five seasons in the nineteen forties another light drama, <u>Father Flanagan's Boys Town</u>, was originated by WIM staff. This program was transcribed and syndicated to a number of other radio stations in the Midwest.

Most enduring of all light dramas carried on WLW was <u>One Man's Family</u> broadcast for about 25 seasons. Other network light drama programs carried from the networks between 1932 and 1955 included <u>First Nighter</u> (the first anthology drama on the national networks, 1930-1931), <u>Rose and Drums</u>, <u>Irene Rich</u>, <u>Lincoln Highway</u>, <u>Those We Love</u>, <u>Lighted Windows</u>, Curtain Time, and Lassie.

Many of these light dramas were very similar in content and appeals to the "soap operas." However, those programs categorized here as light drama most typically were broadcast for 30 minutes once a week with a complete story each week.

Women's Serial drama programs

Women's daytime serial drama ("soap operas") was probably first carried on a national radio network on WIW in February, 1932, when <u>Clara, Lu 'n' Em</u> began on the NBC Blue Network.¹¹ But the serial drama form had been used earlier on stations and on the networks in the evenings; for example <u>Amos 'n' Andy, Clara, Lu 'n' Em, Myrt and Marge</u>, and <u>The</u> Goldbergs.

By the season of 1934-1935 there was an hour and onehalf of "soap operas" broadcast from WIM each weekday. In

¹¹See Chapter IV.

the season of 1937-1938 there were about four and one-half hours a day, Monday through Friday, on WLW devoted to women's daytime serial dramas. During the period of World War II WLW broadcast almost seven hours of "soap operas" each weekday--or more than 25 women's serial dramas every day, Monday through Friday. Women's serial drama during the nineteen forties comprised one-fifth of all programming and about nine-tenths of all drama on WLW each week.

After a peak during World War II the amount of women's serial drama decreased slowly--to six hours each weekday in 1946-1947, three hours each weekday in 1952-1953, and one hour each weekday in 1955-1956.

By the season of 1958-1959 WLW carried only one-half hour of "soap operas," Monday through Friday. By the season of 1961-1962 there were none (see Tables 40 and 41).

Almost all of the women's serial dramas carried on WLW were obtained from the networks or from syndicated transcriptions. However, during the nineteen thirties WLW originated some of its own women's daytime serials. The most important of the WLW productions were <u>Ma Perkins</u>, <u>The Life of</u> Mary Sothern, and <u>The Mad Hatterfields</u>.

<u>Ma Perkins</u>, originally a WLW production, commenced in 1933 starring Virginia Payne as Ma and Charles Egelston as "Shuffle" Shober. In its first year on WLW <u>Ma Perkins</u> was moved to Chicago as a network production.

On November 25, 1960, after 27 years and 7,065 broadcasts, <u>Ma Perkins</u> was taken off the CBS Radio Network--the most enduring of all the radio "soap op**eras.**" At one time WLW's and Oxydol's own <u>Ma Perkins</u> was carried on the full NBC and CBS Radio Networks and was heard in Canada and Europe.

<u>The Life of Mary Sothern</u>, written by Don Becker and Starring Minabelle Abbott, was the first women's serial drama carried on the Mutual Broadcasting System. <u>The Mad Hatter-</u> <u>fields</u> was written by Pauline Hopkins and starred Allen Franklyn, Betty Lee Arnold, Bess McCammon, Harry Cansdale, William Green and other members of the WIW dramatic staff.

Network women's serial dramas carried on WIW included far too many programs to be listed here but some were <u>Betty</u> and Bob, Clara, Lu 'n' Em, Dan Harding's Wife, The Goldbergs, Hilltop House, Road of Life, Against the Storm, <u>Backstage</u> Wife, By Kathleen Norris, <u>Guiding Light</u>, <u>Life Can be Beautiful</u>, <u>Man I Married</u>, <u>Right to Happiness</u>, <u>Valiant Lady</u>, <u>Woman</u> in White, <u>Big Sister</u>, Front Page Farrell, Just Plain Bill, Lorenzo Jones, Lora Lawton, Portia Faces Life, Stella Dallas, When a Girl Marries, <u>Young Widder Brown</u>, <u>Young Doctor Malone</u>, <u>Marriage for Two</u>, <u>We Love and Learn</u> and <u>Doctor's Wife</u>. WIM carried women's serial dramas from all four national radio networks--NBC, Blue (later ABC), CBS, and MES. Several "soap operas" broadcast on different networks at the same time (i.e., competing with each other) were broadcast on WIM by electrical transcription at other times. Thus, WIW

carried some women's serial dramas by transcription that could not have been carried live.

In addition to the above network programs in this category WLW also carried some transcribed syndicated "soap operas." Several women's serials syndicated by the Kroger grocery chain were carried on WLW--<u>Linda's First Love</u>, <u>Edi-</u> <u>tor's Daughter</u> were both carried on WLW for about 15 seasons. Hearts in Harmony was carried on WLW more than a decade.

Women's serials dramas or "scap operas" werë almost always broadcast on WLW during the morning and afternoon hours, Monday through Friday. Almost always these programs were 15 minutes in length with story lines continued from day to day.

Comedy drama programs

Programs in the category of comedy drama never occupied a large part of the WLW schedule. However, like the small number of programs in the comedy variety category, these comedy dramas represented some of the most popular and most memorable programs in the history of radio. Indeed some of the comedy drama (or situation comedy) programs often combined variety elements with a dramatic plot. The distinction between the two categories--comedy variety and comedy drama--was frequently very difficult to make and made somewhat arbitrarily in some cases. For example, programs like Fibber McGee and Molly, Baby Snooks with Fanny Brice, The Jack Benny Program and The Phil Harris and Alice Faye Show often used variety and musical numbers within a loosely knit dramatic plot.

The first comedy drama broadcast from WLW was <u>Amos</u> <u>'n' Andy</u>, carried in the fall of 1928 by transcription from WMAQ, Chicago. However, at this time this program might be more accurately described as a "comedy patter" program. It consisted almost entirely of talk between stars Freeman Gosden and Charles Correll and had no real plot structure. As <u>Sam 'n' Henry</u> this program was first originated on WGN beginning January 12, 1926.

In the nineteen thirties Amos 'n' Andy became more of a drama and less of a patter program.

As a transcribed program <u>Amos 'n' Andy</u> was carried on WLW for only a very short time. But in the season of 1929-1930 the program returned to WLW when it commenced on the NBC Blue Network. <u>Amos 'n' Andy</u> was carried on WLW for almost two decades until the program was moved to the CBS Radio Network in the season of 1948-1949.¹²

During the nineteen thirties there were very few other comedy dramas carried on WIN besides <u>Amos 'n' Andy</u>. However, two others were <u>Lum 'n' Abner</u> and <u>The Wayne Family</u>. <u>The Wayne</u>

¹² In the season of 1943-1944 the <u>Amos 'n' Andy</u> format was changed from a 15-minute five-times-a-week serial to a weekly 30-minute program.

Family was originated at WLW starring Charles Dameron and Minabelle Abbott and was produced by Charles Lammers.

Then in the season of 1939-1940 The Aldrich Family became the first really successful 30-minute comedy drama (or situation comedy).

During the nineteen forties and early nineteen fifties there were enough comedy drama programs on WLW each week to represent about 2 or 3 per cent of the station's total programming (see Tables 40 and 41). In addition to <u>The Aldrich Family</u> which continued on WLW to the middle nineteen fifties, these included <u>The Parker Family</u>, <u>Uncle Ezra</u>, <u>Abie's Irish</u> <u>Rose</u>, <u>A Date with Judy</u>, <u>The Great Gildersleeve</u>, <u>The Dennis</u> <u>Day Show</u>, <u>The Life of Riley</u>, <u>Meet Me at Parky's</u>, <u>Village</u> <u>Store</u>, and <u>Those Websters</u>.

Nearly all of these comedy drama programs were presented for 30 minutes, once each week, in the prime evening hours.

Considered together the comedy programs in the comedy variety and comedy drama categories were no doubt the most popular, and most remembered of radio programs from 1922 to 1963. Of course, there were many popular serious dramas, musical variety, hillbilly variety, audience participation and other programs. But while they were on the air the comedy variety and comedy drama programs usually dominated various ratings and listings of the most popular programs. In the days since many of these programs went off the radio networks these comedies and their stars are probably the most often remembered when people talk about the "good old days" of radio.¹³

Informative drama programs

Although informative drama programs never accounted for more than a very small part of the total WLW schedule there was at least one program in this category broadcast in nearly every season from 1928 to 1957. Usually only about two to eight quarter-hours of informative drama were broadcast by WLW each week in any one season (see Tables 40 and 41).

In the late nineteen twenties WIW originated its own informative drama entitled <u>Historical Highlights</u>. In the nineteen forties WIW originated various "problem oriented" informative dramas; for example, <u>Is This Your Story</u> about problems of veterans, <u>Fortunes Washed Away</u> about soil conservation; <u>The Thirteenth Man</u> about the problems of old age, <u>Generation on Trial</u> about problems of public education, <u>Freedom's Job</u> about the coming of the Freedom Train, <u>Destimations Unlimited</u> about transportation, and <u>Builders of Destiny</u> and This Land of Ours, both the history of the Ohio Valley

¹³In part this is the writer's personal observation and opinion, but see for example the program ratings provided in Harrison B. Summers, <u>A Thirty-Year History of</u> <u>Programs Carried on National Radio Networks in the United</u> <u>States, 1926-1956</u> (Columbus, Ohio: Ohio State University, 1958).

area. In 1951 WLW revived This Land of Ours, it was the last local dramatic program regularly produced at WLW.¹⁴

Network informative dramas carried on WLW from 1928 to 1956 included <u>Headlines</u>, <u>World Is Yours</u>, <u>March of Time</u>, <u>Your America</u>, <u>Eternal Light</u>, <u>The Baxter Family</u>, <u>Doctors Then</u> and Now, Mr. President, and Biographies in Sound.

Almost always informative dramas were half-hour programs. Many were scheduled in evening hours but some were also broadcast on Sunday afternoons.

<u>March of Time</u>. One of the longest running informative dramas, about 12 seasons on several networks, was originated by WLW station director Fred Smith.

In 1928, Mr. Smith started a weekly news roundup program on WLW using materials from news magazines. This program was called <u>NewsCasting</u>. Later daily scripted news summaries were syndicated to more than 100 other radio stations by Time, Incorporated after Mr. Smith left WLW to work for Time. In December, 1929, these summaries were supplemented by syndicated five-minute electrical transcriptions dramatizing an important news event--this was called <u>NewsActing</u>. This, by March 6, 1931, developed into the network radio program <u>March of Time</u>, and was also the basis of a series of motion picture documentaries of the same name.¹⁵

¹⁴At least to this writing, 1964.

¹⁵See Chapter IV.

Action-adventure drama programs

The action-adventure dramas carried on WLW between 1925 and 1956 were characterized by two main types. One type was the evening 30-minute program usually broadcast once a week. The other types were the daytime serials broadcast five times a week and generally intended for an audience of adolescents. Several programs of the evening type were carried for more than 25 years on WLW. Daytime serial action-adventure dramas were, for the most part, only carried on WLW during the nineteen thirties. All action-adventure programs combined represented only about 1 per cent of the total WLW programming in each year from 1925 to 1956. More action-adventure dramas were carried on WLW each week during the thirties than at any other time between 1922 and 1963 (see Tables 40 and 41).

During the late nineteen twenties WLM originated its own action-adventure dramatic programs before such programs were carried from the net-works. Probably the earliest WLW action-adventure was <u>Sekatary Hawkins</u>. In its early seasons on WLM, 1925-1926 for example, this program was called the <u>Meeting of Sekatary Hawkins Radio Club</u>. This program consisted of talk and drama written by Robert Franc Schulkers. Mr. Schulkers based this program on the very popular books and newspaper features he wrote about life on the Ohio River, the barges, and the stern-wheelers. In these early programs Mr. Schulkers played all the parts in his stories. Later, by the season of 1928-1929 at least, <u>Sekatary Hawkins</u> became a straight action-adventure drama produced and acted in by the WLW dramatic staff.

Evening action-adventure drama started on the national networks with <u>Empire Builders</u> in the season of 1928-1929. In the season of 1931-1932 WLW carried the evening actionadventure <u>Rin-Tin-Tin</u>. Other evening action-adventure programs carried on WLW from 1935 to 1956 included <u>Dangerous</u> <u>Paradise</u>, <u>Death Valley Days</u> (for about ten seasons), <u>Roy</u> <u>Rogers</u>, <u>Hopalong Cassidy</u>, <u>Counterspy</u>, <u>Wild Bill Hickok</u> and <u>The Lone Ranger</u>. <u>The Lone Ranger</u> was one of the earliest action-adventure programs with a western setting and was said to be partly responsible for the founding of the Mutual Broadcasting System. WLW was one of four original stations in the MES. Ironically, however, <u>The Lone Ranger</u> was not carried on WLW until the season of 1955-1956, the program's 22nd year on the national networks.

Rather than disappearing completely a number of the above evening action=adventure dramas only moved off the radio networks and on to the television screens--for example, <u>Rin-</u> <u>Tin-Tin</u>, Roy Rogers, Death Valley Days, and <u>Wild Bill Hickok</u>.

As noted above daytime serial action-adventure programs were most prevalent on WIW during the nineteen thirties. This included the first of the children's action serials, <u>Little Orphan Annie</u>, which commenced on the Blue Network and on the WIW in the season of 1931-1932. Others were Jack Armstrong, Tom Mix, Junior Nurse Corps., Don Winslow of the Navy, and Frank Merriwell.

Very few daytime action-adventure serials were carried on WIW during the nineteen forties or nineteen fifties. However, these programs remained on the schedules of many ABC or MBS affiliates and were carried through the early nineteen fifties. However, during the late nineteen forties a number of these programs changed their serial formats to complete 30-minute shows.

Crime-detective drama programs

From 1930 to the middle nineteen forties crime-detective dramas comprised about 1 per cent of the total WLW programming each week. During the late nineteen forties and early nineteen fifties there was a sharp increase in the number of crime-detective programs broadcast by WLW. But even during the seasons of 1949-1950 or 1952-1953, the peak of action-adventure dramas, only about three or four hours of crime-detective drama were broadcast from WLW each week (see Tables 40 and 41).

One of the earliest crime-detective programs, <u>Sher-lock Holmes</u>, was carried on WIW beginning in the season of 1932-1933.¹⁶ This, however, was the third season on a

¹⁶Sherlock Holmes was probably the first crimedetective drama to use continuing central characters. The earliest crime-detective anthology drama was <u>True Detective</u> <u>Mysteries</u> carried on the CBS network for only one season, 1929-1930.

national network for <u>Sherlock Holmes</u>. Also in the season of 1932-1933 WLW carried <u>With Canada's Mounted</u>, stories of the Royal Canadian Mounted Police.

In 1933 WLW began originating its own crime-detective drama, <u>Dr. Kenrad's Unsolved Mysteries</u>. WLW continued to produce this program for about five seasons. In the late nineteen thirties WLW originated two other crime-detective dramas, <u>Famous Jury Trials</u> and <u>True Detective Mysteries</u>, both both of which were broadcast on the MES Radio Network.

Network crime-detective programs carried on WLW during the nineteen thirties and early nineteen forties included <u>Eno Crime Clues</u> broadcast in two 30-minute episodes on Tuesdays and Wednesdays, <u>Big Town</u>, <u>Mr. District Attorney</u> starring former WLW dramatic staff member Jay Jostyn, <u>Ellery Queen</u>, and Mr. and Mrs. North.

During the late nineteen forties and early nineteen fifties, as was noted above, the number of crime-detective programs broadcast by WLW increased sharply. These programs included <u>Big Story</u>, <u>Dragnet</u>, <u>The Falcon</u>, <u>Nick Carter</u>, <u>Sam</u> <u>Spade</u>, <u>Martin Kane</u>, <u>Private Eye</u>, <u>Barrie Craig</u>, <u>Confidential</u> <u>Investigator</u>, and <u>The Shadow</u>, as well as <u>Big Town</u> and <u>Mr</u>. District Attorney also broadcast in earlier seasons.

By the season of 1955-1956 only one crime-detective drama remained on WLW, <u>Dragnet</u>. Even in this season <u>Dragnet</u> was only of secondary interest on radio as it had become a very popular television program in 1952. Many of the other

TABLE 40. WLW DRAMA PROGRAMMING, 1923-1962

The figures below show the total number of quarter-hours of programs in each category broadcast by WLW during a sample week in January of each year. The number of quarter-hours originated by WLW are in parentheses.

Year	General Drama	Light Drama	Women's <u>Serials</u>	Comedy Drama	Informative Drama	Action- Adventure	Crime- Detective	Suspense Drama
1923								
1926	2 (2)					1 (1)	14	
1929	1 (1)	4			2 (2)	4 (4)		
1932	10 (10)	8 (4)		6-		7	4	
1935	6 (2)	6	30 (10)	5 (1)		16	6 (2)	
1938	2	4	90 (5)	10	4	12	4 (4)	
1941	4	9 (2)	133	5	3 (3)	14	6	
1944	2	18 (2)	135	15	4		6	2
1947	7 (1)	4	120	18	7 (2)	4	4	6 (2)
1950	13 (3)	7	115	12	2	4	16	
1953	6	7	60	8	4	9	10	
1956	4	5	20	11	6	8	2	2
1959	35		10					
1962								

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TABLE 41. WLW DRAMA PROGRAMMING, 1923-1962

Figures below show the percentage of programs in each category broadcast by WLW during a sample week in January of each year. Percentages are derived from Table 40, above.

Year	General Drama	Light Drama	Women's Serials	Comedy Drama	Informative Drama	Action- Adventure	Crime- Detective	Suspense Drama
1923	%	%	%	%	%	%	%	%
1926	1							
1929		1		~=		1	1	
1932	2	2		1		1	1	
1935	1	1	6	1		3	1	
19 3 8		1	16	1 2	1	2	1	
1941	1	2	23	1	1	2	1	
1944		3	22	1 2	1		1.	
1947	1	1	20	3	1	1	1	1
1950	2	1	18	2		1	2	
1953	1	1	9	1	1	1	2	
1956	1	1	9 3	1 2	1	1		
1959	5		2				~ ~	
1962			an an					

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crime-detective programs once carried on WLW were also television programs by this time; for example, <u>Big Story</u>, <u>Big</u> <u>Town, Martin Kane</u>, and <u>Mr. District Attorney</u>.

Nearly all crime-detective dramas presented on WLW over a quarter of a century were brodcast during the evening hours. Most were half-hour shows.

Suspense drama programs

The suspense or psychological-thriller drama probably had its prototype on the national networks with the <u>Columbia</u> <u>Workshop</u> (1936-1937) and <u>Lights Out</u> (1938-1939).

Extremely few programs in the suspense drama category were carried each year on WLW. Only in one sample season (1946-1947) did these programs represent as much as 1 per cent of the station's total program schedule (see Tables 40 and 41).

Programs in the suspense drama category broadcast from WLW in the nineteen forties included <u>Mystery Theater</u>, <u>House of</u> <u>Mystery</u>, and <u>Hermit's Cave</u>.

In the middle nineteen fifties WIW carried <u>X Minus One</u> from the NBC Radio Network. This was one of the programs begun by NBC in the fading years of nighttime radio as an attempt to revive the lagging interest in radio drama.

IV. Interview, Human Interest, and Quiz Programs Interview programs

Interview programs were carried on WIW in nearly every season from 1925 to 1963. However, only a limited number of

programs in this category were carried each season (see Tables 42 and 43).

As early as 1925 WLW originated its own interview program, <u>Interview</u>. Apparently a wide variety of guests were on the program. One week in January, 1926, interviewees on this program included entertainers Pat Rooney and Marian Bent, and Dr. Schireson, a plastic surgeon. In the late nineteen twenties WLW carried several other interview programs; one was <u>Women's Radio Club</u>.

The prototype of the "man-on-the-street" interview programs began on the national networks with <u>Sidewalk Inter-</u><u>views</u> (later <u>Vox Pop</u>) in the season of 1935-1936. WLW originated a similar, Monday through Friday program from the Cincinnati Union Terminal in the early nineteen forties. This program, <u>Travel Time</u>, was produced for only a short period of time. During World War II programs of completely ad-libbed comments were not broadcast for fear that information might be transmitted to the enemy.

During the nineteen fifties and early nineteen sixties WLW broadcast about 15 minutes a week of programming in the interview category each season.

Longest running of the interview programs on WIW to date has been <u>Willing Acres</u>, a weekly quarter-hour taped interview with a farm family. This program began on WLW in the middle fifties and was broadcast in the 1963-64 season.

WLW originated interview programs included among others, <u>Inside Radio</u>, <u>People Here and Now</u>, and <u>Opera Premier</u> with Jim Bruce.

Very few network interview programs were carried on WIW. Two were <u>Dale Carnegie</u> and <u>Confidential Closeups</u>. Several syndicated transcribed interview programs were also broadcast from WIW; for example <u>Success Reporter</u> and <u>Jim</u> <u>Corbett Interviews</u>.

It should, however, be noted that the interview has frequently been a part of other program forms. For example information or opinion interviews are often part of magazine variety programs, disc jockey record shows regardless of the type of music played, human interest programs, quiz shows, news and commentary programs, sports news programs, play-byplay sports programs, informative talks, and farm programs. Described above are only programs that consisted entirely of interviews.

Human interest programs

For the most part human interest programs were broadcast on WLW only during the nineteen forties and the early nineteen fifties (see Tables 42 and 43).

Just before World War II WLW carried two network human interest programs -- How Did You Meet? and Your Dreams Come True.

During the War local human interest programs were originated for WIM. Two such programs were <u>Camp Wolters</u> <u>Calling</u> and <u>Your Son at War</u>. On these programs men in the military services overseas and at home bases recorded messages and greetings to be broadcast back home.

The growth of television (especially the growth of television revenues) and the decline in the amount of women's serial drama on the radio networks about 1950 caused radio programmers to look for new inexpensive daytime programs. Human interest and quiz shows were frequent additions to the radio networks schedules at this time.

There were no human interest programs broadcast from WLW in January, 1947. In January, 1950, there were 14 quarter-hours of programming classified as human interest broadcasts by WLW each week. There were 20 quarter-hours of programs carried on WLW each week in this category by January, 1953. Two of these programs on WLW were <u>This Is Your Life</u> and <u>Queen for a Day</u>. For several seasons the latter program was broadcast once each week in the evening and also carried in the daytime five times a week.

No programs classified as falling into the category of human interest remained in the WIM schedule by the season of 1955-1956.

Audience quiz programs

The first audience quiz programs to be broadcast nationally were <u>Professor Quiz</u>, <u>Uncle Jim's Question Bee</u>, and <u>Old Time Spelling Bee</u>. These programs commenced on the

CBS, Blue, and MBS networks respectively, in the season of 1936-1937. The peak volume of radio audience quiz programs on the networks did not come, however, until the period of the late nineteen forties and early nineteen fifties.

Similarly the largest number of audience quiz programs broadcast from WIM was between 1949 and 1954.

In the season of 1937-1938 WLW was broadcasting only one audience quiz--<u>True or False</u>, carried from the Mutual Broadcasting System. From 1940 to 1948 about 2 per cent of the total WLW programming each year was in the category of audience quiz. This was ten to 15 quarter-hours each week.

Twice this amount or more than 4 per cent of WIW programs were audience quizzes between 1949 and 1953.

Then, audience quiz programs were taken off the networks' and WLW's schedules almost as rapidly as they had been added. In the seasons of 1955-1956 and 1958-1959 there were only three (six quarter-hours) and two (three quarterhours) audience quizzes, respectively, broadcast by WLW each week (see Tables 42 and 43). Both of the remaining audience quiz programs broadcast in the season of 1958-1959 were also carried on television. The radio versions of these programs were tape recordings of the same TV shows.

During the early nineteen forties WLW originated its own audience quiz program <u>Scramby Amby</u> with Ray Shannon.

Of the network audience quiz programs carried on WIW several were carried for more than ten seasons including Kay

Kyser's Köllege of Musical Knowledge, <u>Truth or Consequences</u> with Ralph Edwards, and <u>People Are Funny</u> with Art Linkletter. The Kay Kyser program combined musical variety with a quiz format. The latter two programs emphasized comedy stunts rather than the quiz itself.

Other audience quiz programs carried on WLW included <u>Battle of the Sexes</u>, <u>Beat the Band</u>, <u>Dr. I.Q.</u>, <u>Man on the Farm</u>, <u>Break the Bank</u>, <u>Take It or Leave It</u> (The \$64 Question), <u>Double or Nothing</u>, <u>Two for the Money</u>, <u>Walk a Mile</u>, <u>You Bet</u> <u>Your Life</u>, and <u>Strike It Rich</u>. The last of these programs was played largely for emotional and human interest appeals with contestants who told tragic, hard-luck stories, as on <u>Queen for a Day</u>, but <u>Strike It Rich</u> also involved an audience quiz element.

What was said above in regard to human interest programs is also applicable to audience quiz programs. That is, a number of shows in these two categories were added to the radio networks' daytime schedules in the late nineteen forties and early nineteen fifties. These often replaced more expensive music or variety programs. Many also replaced women's serial dramas which were dropped by advertisers and the slipping networks at this time.

As was the case with many popular radio programs, a number of the audience quizzes listed above were successfully transferred to the television networks.

TABLE 42. WLW INTERVIEW, HUMAN INTEREST & QUIZ PROGRAMMING, 1923-1962

The figures below show the total number of quarter-hours of programs in each category broadcast by WLW during a sample week in January of each year. The number of quarter-hours originated by WLW are in parentheses.

Year	Interview Programs	Human Interest	Audience Quiz	Panel Quiz
1923 1926	2 (2)			
1929 1932	3 (3) 6			
1935 1938	 1	·	2	
1930 1941 1944	7 (7)	3	15 (2) 14	
1947	1 (1)	2 (2)	10	4
1950 1953	1 1 (1)	14 22	24 28	4 2
1956	2 (2)		6	
1959 1962	1 (1) 1 (1)		3	

TABLE 43. WLW INTERVIEW, HUMAN INTEREST & QUIZ PROGRAMMING, 1923-1962

Figures below show the percentage of programs in each category broadcast by WLW during a sample week in January of each year. Percentages are derived from Table 42, above.

Year	Interview Programs	Human Interest	Audience Quiz	Panel Quiz
1923	%	%	%	%
1926	1	~ 7		
1929	1		- -	
1932	1			
1935		~ =	14	
1938				
1941	1	1	3	
1944			2	1
1947			2	1
1950		2	4	1
1953		3	4	
1956			1	
1959				
1962		~ ~		

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Panel quiz programs

Some panel quiz programs, never widely used on WIM or the radio networks in general, were carried on "The Nation's Station" during the nineteen forties and early nineteen fifties (see Tables 42 and 43).

Some of these network panel quiz programs on WLW were <u>Information Please</u> (the first network program of this type, 1938-1939), <u>Can You Top This</u>?, <u>Quiz Kids</u> with Joe Kelly, <u>Twenty Questions</u>, and Juvenile Jury with Jack Barry.

V. <u>News</u>, Sports, Forums and Talk Programs News and commentary programs

News reports and bulletins of various types were among the very first "programs" on radio. The first radio newscaster is often said to have been Dr. Lee deForest. On November 7, 1916 Dr. deForest "broadcast" early returns on the Wilson-Hughes presidential election over an experimental transmitter at High Bridge, New York. The audience for this early "newscast" were a very few amateur radio enthusiasts.

Station 8MK, Detroit, reported primary election results on August 30, 1920. KDKA, Pittsburgh, began broadcasting on November 2, 1920, to report the returns of the Harding-Cox presidential election. On March 4, 1921, a copy of Warren G. Harding's inaugural address was read by an announcer over KDKA while the President was reading the same address in Washington, D.C.¹⁷ These were some of the early news and special events reports before WLW went on the air.

In a large <u>Cincinnati Enquirer</u> advertisement printed on March 22, 1922, the Crosley Manufacturing Company announced that WLW thereafter would provide a regular broadcasting program schedule of news, lectures, information, and music. The formal inaugural program for WLW on March 23, 1922, included late news bulletins from the <u>Cincinnati Enquirer</u>, in addition to piano roll music, singing, jazz music, and a talk by the Cincinnati mayor.¹⁸

During the first season WLW was on the air nearly onequarter of all the programs broadcast were loosely in the category of news (see Tables 44 and 45).

However, these early programs were not straight newscasts and commentary programs as we would later come to know them. The latter were added to the WLW schedule about eight years later.

During the seasons of 1922-1923 all of the programs categorized here as news were bond, grain, live-stock, financial, and market reports. There was also a daily weather report. WLW had no news gathering staff or facilities.

¹⁷Broadcasting the News (Washington, D.C.: National Association of Broadcasters, 1962), 2.

¹⁸See Chapter III.

During the nineteen twenties agricultural, financial, weather, river, and time reports comprised nearly all of the "news" broadcast by WLW. Almost all of these programs, although the word program is hardly applicable, were broadcast during the daytime.

As early as 1925 WLW station director Fred Smith tried a novel method of reporting the news. He started a program called <u>Musical News</u>. Included on this weekly show were news items from magazines and newspapers interspersed with musical selections chosen as "appropriate" for the subject of each news story.¹⁹

During the late nineteen twenties WLW also carried <u>Political Situation Tonight</u> with Frederick William Wile. In the season of 1926-1927, this was the first news program carried on the national radio networks. This program, however, broadcast only one time each week, was not very similar to the later-to-be-developed daily newscast.

In 1928 WLW also carried a weekly news roundup program. The material for this program was gathered from weekly news magazines by Fred Smith. It was from this program that Mr. Smith evolved the idea of the program which became <u>March of</u> <u>Time.²⁰</u>

²⁰See Informative Drama Programs, above.

¹⁹See Chapter III.

During most of the nineteen thirties, as during the nineteen twenties, news and commentary programs represented less than 10 per cent of the total WIW programming each sea-In fact, during the early and middle nineteen thirties son. news and commentary programs during a typical week on WLW accounted for only about 5 per cent of the station's total programming.

On September 29, 1930, the Lowell Thomas News program commenced on the Blue Network. This was the first fivetimes-a-week straight news report on the national networks and on WIW.²¹ This one program plus livestock, market, weather, and river reports constituted all the news programs broadcast weekly from WIW during the early nineteen thirties.

By the seasons of 1934-1935 WLW was originating two news programs of its own. These two five-minute newscasts used materials from the Press-Radio Bureau ticker tape "pasted up" and read by an announcer. This was during the period of the so-called press and radio war. According to Press-Radio Bureau regulations WLW could only broadcast two daily newscasts. At best, these news reports contained dated and dull material.²² The two Press-Radio programs,

²¹The earlier network news programs broadcast only once a week and did not really attempt to present "hot" news but were more for "background." Some of these featured Frederick William Wile, David Lawrence, H. V. Kaltenborn, Elliot Thurston, Charles Fleisher, and William S. Hard₂₂See Chapter V.

Lowell Thomas, and various market and weather reports were the only regularly broadcast WLW news programs during the middle nineteen thirties.

Between 1935, and 1938, the amount of news broadcast from WIM more than doubled--from 18 to 42 quarter-hours per week, respectively. During the season of 1937-1938, for example, WIM broadcast three daily 15-minute news reports-two daytime reports by Peter Grant (nee Melvin M. Maginn) and an 11:00 P.M. report by Paul Sullivan. Weekend news reports and other news roundups were produced at WIM including <u>Front Page Parade</u>, <u>Sunday Newspaper of the Air</u>, and <u>The</u> <u>Moving Finger</u>. These three latter WIM news programs were carried over the MBS Radio Network. During the 1937-1938 season WIM carried the <u>Lowell Thomas News</u> program from the Blue Network, and other network commentary programs with Walter Winchell and Dorothy Thompson.

As the War threatened and began in Europe the amount of news broadcast from WLW increased rapidly. There were 63 quarter-hours of news programs in the weekly WLW schedule by January, 1941. This was 11 per cent of the total WLW programming.

This increase accelerated even more rapidly immediately after the United States entered World War II in December, 1941.

In the season of 1943-1944 news and commentary programs comprised 17 per cent of the WLW program schedule. This was 102 quarter hours of news each week. There was more news and commentary on WIW than any other single type of program except women's serial drama. Of the 102 quarter-hours of news broadcast weekly from WIW during January, 1944, 87 quarter-hours each week were originated by the WIW staff.

In late 1941 the WLW news staff was quickly increased from six to 14. News services also were increased. Since the late nineteen thirties the news services of United Press, Associated Press and International News were received at WLW. Reuters (England) and World Wide news services were obtained for the WLW staff during the early nimeteen forties.

Nearly all of the news and commentary programs during the War were 15 minutes in length. Some WLW newsmen during this period included Peter Grant, Carroll Alcott, Gregor Ziemer, Michael Hinn, H. R. Gross, Gilbert Kingsbury, Bill Robbins, Howard Chamberlain, Jay Sims, Cecil Carmichael, Dan Riss, William Dowdell, George Gow, Arthur Reilly, Ken Peters, William Bailey, and Dick Bray.

Two women commentators, Elizabeth Bemis and Marsha Wheeler, broadcast news and commented on the War "from the woman's point of view."

Foreign correspondents also reported to WLW from the War's fronts. Several were Milton Chase, Major General James F. Edmonds, and James Cassidy. Short wave reports by these WLW correspondents and other reporters were used in many WLW news and other programs.

While local news and commentary programs were very numerous during the War there were many network news programs carried on WLW as well; including those with newscasters H. V. Kaltenborn, John W. Vandercook, Walter Winchell, Lowell Thomas, Upton Close, and Drew Pearson. In addition to these regular reports, of course, there were many news flashes, bulletins and special reports during this important period of American history.

Following the War the amount of news on WLW declined slightly. It remained about 10 per cent of the total WIW weekly programming from 1945 to the middle nineteen fifties. There was a slight increase in the amount of news on WIW following the outbreak of the Korean War in 1950. About 75 per cent of all this news was originated from WIW, the remaining one-quarter was obtained from the networks. Nearly all of these reports were 15 minutes in length. WIW news reporters in the late nineteen forties and early nineteen fifties included Dallas DeWeese, Peter Grant, Howard Chamberlain, Hank Fisher, Terry Flynn and Glen Wilson. Some of the network newscasters carried on WLW during this time were H. V. Kaltenborn, Lowell Thomas, Walter Winchell, Richard Harkness, Morgan Beatty, Bob Considine, Ray Henle, and John Cameron Swayze.

The NBC Radio Network began originating five-minute news reports every-hour-on-the-hour about 18 hours a day in January, 1957. During the period 1957 to 1963 WIM carried

nearly all of these NBC five-minute news programs. With the addition of these programs the amount of news carried on WLW was substantially increased -- to about 15 per cent of the station's programming each week during the season of 1961-1962. There was not, however, a corresponding increase in the amount of news originated by WLW. Thus, during the period from 1957 to 1963 less than 50 per cent of all the news programming carried on WLW was originated by the station's own staff. Because many of the programs were only five minutes long there were far more news programs on WLW by 1963 than at any other period since the station went on the air. Further, of course, news was broadcast much more frequently than in any previous period, including during the World War II. By the season of 1963-1964 there was a news program on WLW at least every hour (except one hour, Monday through Friday), and often every 30 minutes.

However, during the period 1957 to 1963 WIW usually originated three 15-minute reports each weekday and carried two other networks 15-minute news reports. Many other stations in the U.S. by 1963 broadcast only five-minute or even shorter "headline" reports.

From 1957 to 1963 WLW had a staff of about ten newswriters, editors and newscasters for both WLW and WLWT. Some of the newscasters were Peter Grant, Glen Wilson, Howard Chamberlain, and Bill Robbins. The WLW television station's

news editors, Hugh DeMoss, Tom Adkins, and Ed Hamyln, also reported regional news on WIW during this period.

In addition to the hourly five-minute NBC News reports, the network news reporters carried on WLW, 1957-1963, included John Daly, Bob Considine, Paul Harvey, Ray Henle, Chet Huntley, Alex Drier, Morgan Beatty, and Martin Agronsky.

During the season of 1962-1963 WLW added several regional news reports each day to replace the news service lost when WLW could no longer carry ABC Radio Network programs.

During the period from 1957 to 1963 WLW began carrying its first commercially sponsored, syndicated commentary programs. One of these programs presented so-called conservative opinions, <u>Life Line</u>. The other program, <u>Eye Opener</u>, was said to represent the liberal and labor point of view.

<u>Weather information</u>. As noted above weather information and forecasts have been a part of WLW programming almost since the station first went on the air in 1922.

Throughout the nineteen twenties and nineteen thirties weather news and forecasts were broadcast on WLW several times a day. In 1940 WLW was probably the first U.S. radio station to employ a full-time meteorologist. James C. Fidler, this first WLW meteorologist, had his own program of informative talk about the weather three times a week in 1940 and 1941. However, during World War II no weather information was broadcast by radio except in an "emergency situation to prevent loss of life or serious damage to crops or transportation."²³ Following the War weather reports were again regularly included in WLW news programs.

In October, 1954, a specially designed weather station was built for WLW and WLWT. In 1955 WLW obtained a 120 mile radar to facilitate reporting and predicting the weather. From 1957 to 1963 WLW employed two and sometimes three fulltime meteorologists--Tony Sands, Frank Pierce (nee Franklin Pierce Finnicum), and Harrison P. "Jack" Livingston.

This original radar set was replaced by a 300 miles range model during the late nineteen fifties. By the nineteen sixties the WLW staff meteorologists broadcæt about 30 different short weather reports each day. Most of these weather reports were included in WLW news or magazine variety programs.

<u>Special events coverage</u>. Surely one of the most important and most exciting services provided by any radio station is its special events coverage. These, of course, were not regularly scheduled programs and were not included in this analysis of regular WIW programming. However, a brief discussion of these programs from 1922 to 1963 might be included with this description of WIW news programming.

In its first year on the air WLW broadcast election results in November, 1922. The returns were telephoned to WLW by a staff member stationed at the Hamilton County

²³See Broadcasting, December 22, 1941, 12.

Board of elections. They were then read over the air by an announcer.

Since that first coverage by WLW many national, state and local elections have been reported by "The Nation's Station" from 1922 to 1963.

And, of course, there were innumerable campaign speeches and special political programs that preceded every one of those elections, including the so-called "Great Debates" of the 1960 Presidential election.

In August of 1923 Fred Smith said into a WIW microphone, "We are making an announcement that is the saddest ever given from WIW." He then reported the death of President Warren G. Harding. In 1945 the announcement of the death of President Franklin D. Roosevelt was broadcast from WIW. The assassination of President John F. Kennedy was reported on the afternoon of November 22, 1963. For four days following the death of Presidents Roosevelt and Kennedy WIW did not broadcast any commercial programs but carried only the coverage of the funerals and appropriate music.

In the Midwest one of the most remembered radio events was the Ohio River flood in the winter of 1937. For nearly a week in January of that year WLW and many other area stations operated 24 hours a day with regular programming plus emergency announcements, personal messages, directions for rescue teams, and pleas for donations to the flood

victims. Reports from WLW by Peter Grant, Paul Sullivan, Durward Kirby and other announcers were carried over NBC numerous times.

During World War II there were many more special events programs carried on WLW than could be listed here. A number of short wave programs from the War fronts and foreign countries were inserted into regular WLW programs. News reporters from WLW covered the 1940 and 1944 Republican and Democratic presidential nominating conventions. The station also carried special programs from the United Nations Conference, San Francisco, in 1945.

Many special events programs were also carried on WIW from the networks during World War II. Some of these were on-the-spot recordings of bombing missions, the D-Day landings, V-E Day, and the signing of the Japanese surrender aboard the U.S.S. Missouri.

There were some special programs of this type broadcast during the Korean War. One was carried about landings at Inchon. But, at least for most people, these did not have the importance or impact of the events of World War II.

During the nineteen sixties the "news special" was used with increasing frequency on the NBC Radio Network. Most of these were carried on WIW. These special news reports were most frequently carried in the evenings. They were a summary or "wrap up" of an important news event.

Sports news programs

Apparently no regular programs devoted exclusively to sports news were carried on WLW during the nineteen twenties. From 1930 to 1962 less than one-quarter hour each day (or 1 per cent or less of the total WLW weekly programming) was devoted to sports news programs. Generally the programs that were carried in this category were originated at WLW (see Tables 44 and 45).

Probably the first WLW sports news program was <u>The</u> <u>Mail Pouch Sportsman</u> with Bob Newhall carried for about five seasons in the early nineteen thirties. Following that other WLW sports news programs featured Allen Franklyn, Dick Bray, Roger Baker, Nixon Denton, Paul Jones, Ed Kennedy and Paul Sommerkamp.

Bill Stern's <u>Sports Newsreel</u> was carried from the NBC Radio Network on WLW during the nineteen forties and early nineteen fifties. Other networksports programs carried on WLW were <u>Sports Question Box</u> with Leo Durocher, <u>Tom Harmon</u> Sports and Joe Garagiola.

Almost always sports news was scheduled in the early evening and were 15-minute programs.

Of course, some sports news was also included in some of the regularly scheduled straight news programs on WLW.

Play-by-play sports programs

The first on-the-spot play-by-play sports broadcast reportedly was the description of a boxing match over KDKA, Pittsburgh, on April 11, 1921.²¹

During the early nineteen twenties the first play-byplay sports broadcast was originated from WLW. This program, however, was not an on-the-spot report. Rather, Robert Stayman attended a boxing match and telephoned the action back to the studio where Fred Smith relayed it to the listeners.²⁵

The first regularly scheduled (year around) play-byplay sports program scheduled on the national networks was <u>Madison Square Garden Boxing</u> which commenced in the seasons of 1937-1938.

During only two of the triennial January week long samples used for this study was a regular play-by-play sports program carried on WLW. In the season of 1955-1956 and 1958-1959 the Gillette sponsored <u>Cavalcade of Sports</u> boxing matches were broadcast over WLW from the NBC Radio Network (see Tables 44 and 45).

WLW added play-by-play coverage of the Cincinnati Royals basketball clubs during the season of 1963-1964.

²⁵See Chapter III.

²⁴Broadcasting the News, 3.

However, it should be noted that play-by-play sports programs were carried on WLW that did not appear on the program samples taken for this study during January. For example, Saturday football games were broadcast on WLW during nearly every season from 1930 to 1955. Cincinnati Reds baseball games were also carried irregularly on WLW during the nineteen thirties. However, Reds baseball was regularly carried on WSAI, 1935-1944. This station was also operated by the Crosley Radio Corporation, 1929-1944.

Annual play-by-play sports events carried on WLW during a number of seasons including the World Series, the All-Star baseball games, and the Rose Bowl football game.

Forum and discussion programs

Forums and discussions were a small but fairly regular part of WLW programming most seasons from the middle twenties to 1961. In general, one or two forum and discussion programs were scheduled each season. Typically these were 30-minute programs and most often they were broadcast on Sunday afternoon or evening.

Beginning in the nineteen sixties additional discussions were added to the WLW schedule. Thus, in the season of 1961-1962 forum and discussion programs represented 3 per cent of the total WLW program schedule (see Tables 44 and 45).

During the late nineteen twenties and nineteen thirties WLW originated discussions and forums including Mother's

<u>Discussion Group</u> and <u>Thoughts of Youth</u>. Discussions among school-aged children were occasionally part of <u>The Ohio School</u> <u>of the Air</u>, a WLW produced program intended for in-school listening. Other discussions and forums were carried from the networks.

On the day Pearl Harbor was attacked a new program was initiated on WLW. On the Sunday evening of December 7, 1941, WLW news reporters, writers, and several guest journalists gathered around a microphone and informally discussed the events of that unusual and important day in history. This was the first <u>World Front</u>--although the title was not added until later. In succeeding weeks a regular Sunday afternoon forum was scheduled over WLW. By March, 1942, this program was being called <u>World Front</u>. This program continued on WLW through 1963.

Another local forum was added to the WLW schedule during the war. Called <u>We Must Be Vigilant</u>, this program was carried on WLW about five seasons.

After World War II, <u>Farm Front</u>, dealing with rural and agricultural problems, and <u>Washington Front</u>, originating from the nation's capitol, began on WLW. These programs both followed the basic forum format of <u>World Front</u>. <u>Farm</u> <u>Front</u> continued on WLW through the nineteen fifties. Washington Front was carried only several seasons.

During the last half of the nineteen forties and early nineteen fifties another local forum, entitled <u>Voice</u> of the Enquirer (a Cincinnati newspaper), was originated from WLW. <u>Press and War</u>, a forum of newsmen discussing the Korean War, was produced by WLW during the early nineteen fifties. Both <u>Farm Front</u> and <u>World Front</u> were also originated for WLWT beginning about 1950.

Beginning in the nineteen sixties two new dicussions, <u>Conference Call</u> and <u>News Views</u>, were broadcast each weekday on WLW. One of these 25-minute programs, <u>News Views</u>, was discontinued in 1963-1964 season.²⁶

Network forums carried over WLW during the nineteen forties, nineteen fifties and nineteen sixties included <u>Women Today, University of Chicago Roundtable</u>,²⁷ <u>Youth Wants</u> <u>To Know and Meet the Press</u>. <u>Meet the Press</u> was carried on WLW for more than a decade by 1963; it was also carried on WLWT from the NBC Television Network. Most of the weekly local forum programs and most of the network forum and discussion programs were broadcast on Sunday during the afternoon or the evening.

Informative talk programs

Talks were one of the first forms of radio programs. They were probably regularly used as some of the first radio programs in 1920 and before.

²⁶See Chapter IX.

²⁷The first really important network weekly discussion program, begun on the NBC Red Network in 1933. However, the very first network public affairs forum was probably <u>Voter's</u> <u>Service</u> carried on NBC Red for just one season, 1927-1928.

Informative talks were regularly broadcast from WLW during the first decade the station was on the air. Nearly all of these early talks were one-time programs; not series.

Programs in the informative talks category accounted for from 10 to 7 per cent of the programming each week on WLW from 1924 to 1933.

Some informative talk programs were carried on WIW every season from 1935 to 1960. But these usually comprised no more than 1 to 3 per cent of the weekly offerings from WIW.

During the nineteen sixties the amount of programming in the category talks increased. In the season of 1961-1962 these programs represented about 5 per cent of the total WIW weekly schedule (see Tables 44 and 45).

During the middle nineteen twenties WIW broadcast the equivalent of about 30-minutes of informative talk programs each day. These talks were carried during both evening and daytime hours. Topics of these talks covered a wide variety of subjects; including, for example, training police dogs, music appreciation, home finances, science, health, cooking, and lessons in the French language.

During the late nineteen twenties and early nineteen thirties an average of about one hour and one-quarter of informative talks were broadcast from WLW each day. These were usually 15-minute programs and were broadcast during the daytime and in the evening as well. Many of these talks were broadcast only once each week, often somewhat irregularly.

By the middle nineteen thirties as radio programming became more standardized, more formal, and fewer talk programs were scheduled. Those that were carried were more likely to be broadcast in the daytime hours.

Daytime informative talk programs carried on WLW during the middle nineteen thirties and nineteen forties, like most other daytime programs, were likely to be "strip" programs broadcast two, three or five times a week. One network program in this category, <u>Betty Crocker</u>, was carried on WLW for more than ten seasons; however, this program was carried on the national networks more than twice that long.

Very few network talk programs survived to the nineteen fifties. But during this decade WLW produced some of its own informative talks including <u>Personalities in Government</u> with Gilbert Kingsbury--a program which was more than ten years old in 1964. Other WLW produced informative talks in the nineteen fifties and nineteen sixties were <u>Digest of the Air</u>, talks by various college and university professors, <u>Adventures in America</u> with Professor Herbert F. Koch, and <u>Your FBI</u> (later called <u>Government Under Law</u>) with Cincinnati agent-in-charge E. D. Mason. Some syndicated informative talks were also carried on WLW including <u>Changing Times</u> and <u>Living Should Be</u> Fun.

In the nineteen sixties five times a week informative talks from NBC Radio Network returned to the WIW schedule with the addition of Emphasis. Broadcast 40 times each week these five-minute programs were produced by NBC News. The topics talked about on <u>Emphasis</u> programs were not usually current news events but "background" and feature information. Occasionally a current news story or even a sports story was discussed. As previously stated this relatively new version of the informative talk program was usually carried on WLW in the daytime.

Miscellaneous talk programs

During the nineteen twenties and early nineteen thirties more than 5 per cent of the WLW programming was in the category of miscellaneous talk programs. From the late nineteen thirties to 1964 only a very few miscellaneous talks were carried on WLW (see Tables 44 and 45). Most of these miscellaneous talks were broadcast during the daytime hours on "The Nation's Station."

During the nineteen twenties WLW carried regular weekday morning programs of devotions and physical exercises with musical accompaniment. These programs have been categorized here as miscellaneous talks. The devotional or inspirational programs were usually nondenominational. A network inspirational program was carried on WLW in the nineteen fifties, The Art of Living with Norman Vincent Peale.

During the nineteen thirties and nineteen forties WLW originated several poetry reading and story telling programs; for example, Wayside Windows with Barton Reese Pogue, and

TABLE 44. WLW NEWS, SPORTS, FORUMS & TALKS PROGRAMMING, 1923-1962

The figures below show the total number of quarter-hours of programs in each category broadcast by WLW during a sample week in January of each year. The number of quarter-hours originated by WLW are in parentheses.

Year	News & Commentary	Sports <u>News</u>	Play-by- Play Sports	Forums & Discussion	Informative <u>Talks</u>	Miscellaneous <u>Talks</u>
1923	20 (20)	- **				
1926	14 (14)				19 (19)	18 (18)
1929	28 (28)			10 (2)	31 (14)	27 (27)
1932	23 (18)	6 (6)		1 (1)	37 (17)	28 (18)
1935	18 (13)	7 (6)		2	7 (5)	25 (6)
1938	42 (35)	6 (6)			8 (3)	12 (7)
1941	63 (51)	8 (7)	_ =		18 (14)	5 (1)
1944	102 (87)	1.		6 (6)	17 (15)	2
1947	65 (54)	2	_ =	9 (8)	7 (5)	7 (1)
1950	73 (58)	3 (2)		5 (5)	9 (3)	6 (1)
1953	76 (57)	4 (1)		13 (7)	19 (4)	9 (1)
1956	69 (45)		3	6 (2)	2 (1)	6
1959	82 (40)	5 (5)	3	5 (3)	13 (9)	
1962	102 (42)	3 (3)		21 (19)	35 (12)	4 (1)

TABLE 45. WLW NEWS, SPORTS, FORUMS & TALKS PROGRAMMING, 1923-1962

Figures below show the percentage of programs in each category broadcast by WLW during a sample week in January of each year. Percentages are derived from Table 44, above.

Year	News & Commentary	Sports <u>News</u>	Play-by- Play Sports	Forums & Discussion	Informative Talks	Miscellaneous Talks
1923	23%	%	%	%	%	%
1926	8				10	10
1929	6			2	7	6
1932	4	1			7	5
1935	3	1			1	5
1938	8	1			1	2
1941	11	1			3	1
1944	17			1	3	
1947	11			2	1	1
1950	11			1	1	1
1953	12	1		2	3	1
1956	10			2 1		1
1959	12	1		1	2	
1962	15	- *	aa fa	3	5	1

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<u>The Storyteller</u> with Hank Fisher. Similar programs carried from the networks included <u>Cherrio</u>, a program of inspiration and organ music, <u>The Lamplighter</u> with Jacob Tarshish, <u>Tony</u> <u>Wons' Scrapbook</u>, Bob Becker's Dog Stories, and Parker Fennelly.

Also included in this category were various comedy and light talk programs and programs of Hollywood or Broadway gossip. Included in the former were <u>Smackouts</u> with Marian and Jim Jordan (later <u>Fibber McGee and Molly</u>) in the nineteen thirties and the comedy talk features broadcast by the ABC Radio Network in the nineteen sixties, entitled <u>Flair</u>. Some "gossip" talks carried on WLW in various seasons were by Walter Winchell, Jimmy Fidler, and Louella Parsons.

VI. Farm, Religious, and Miscellaneous Programs Farm programs

From 1928 to 1963 the amount of WLW programming concerned with farming and agriculture grew almost steadily, with occasional decreases and increases. Since 1939 the number of quarter-hours a farm programs originated by WLW has also increased, again almost steadily. In the season of 1928-1929 farm programs represented only about 1 per cent of the total WLW weekly programming. By the season: of 1961-1962 6 per cent of all WLW programming was in the category of farm programs. This growth, interestingly, took place while the number of farmers in the U.S. actually declined. During the late nineteen twenties and the nineteen thirties

nearly all of the farm programs carried on WLW were produced by the National Broadcasting Company (see Tables 46 and 47).

The first farm program carried on the national radio networks was the <u>Farm and Home Hour</u> which began on the NBC Blue Radio Network in the season of 1928-1929. This, apparently, was the first farm program carried on WLW. In this first season on WLW <u>Farm and Home Hour</u> was carried for fifteen minutes each weekday. In succeeding seasons this program was carried six times a week for a half hour and then six times a week for a full hour. From 1928 to 1939 this was the only farm program carried on WLW for any length of time. The <u>Farm and Home Hour</u>, later <u>National Farm and</u> Home Hour, was broadcast near the noon hour.

In an effort to keep its temporary permit to operate with 500,000 watts in the fall of 1938 WEW announced to the Federal Communications Commission that it would originate local farm programs. This local farm programming was begun by George Biggar. In the season of 1938-1939 the program <u>Everybody's Farm Hour</u> commenced on WIW. In 1941 under Mr. Biggar a working farm for WIW of about 150 acres was developed near the transmitter in Mason, Ohio. Called Everybody's Farm, it was expanded to 750 acres and was visited by about 15,000 persons each year by 1963.²⁸

^{28&}quot;Boy Scouts Tour WIW's Modern Farm," Broadcasting, November 11, 1963, 83.

In addition to Mr. Biggar the farm staff at WIW at this time included Ed Mason (nee Wallace Mosier), Paul Defar, and "Hank" Richards. From the season of 1938-1939 to the season of 1963-1964 <u>Everybody's Farm Hour</u> had been broadcast from WIW every season. Usually this program was on the air near the noon hour five or six times a week. During the early nineteen forties other farm programs were added to WIW including an early morning show called <u>Choretime</u>. Both <u>Everybody's Farm</u> and <u>Choretime</u> might be described as typical farm programs. A daily broadcast usually included farm news, weather, market reports or predictions, informative talk, and occasionally interviews, a hymn or other music.

In the forties other farm programs were produced at WLW entitled <u>From the Group Up</u> and <u>HPD</u>. This former program was a weekly summary of news in agriculture. <u>HPD</u>, which stood for hogs, poultry and dairy, was broadcast five days a week.

Beginning in the season of 1946-1947 a new series of the farm program <u>National Farm and Home Hour</u> began on the NBC Radio Network and was carried on WIW. This second series of programs with that name was carried on WIW for more than a decade.

In the late nineteen fifties and nineteen sixties two new farm programs commenced on WIW, <u>Dateline RFD</u> and <u>Farm</u> <u>Reporter</u>. Nearly all these farm programs were broadcast during early morning hours or near the noon hour, Monday through Saturday.

In the nineteen forties Roy Battles, later director of the Clear Channel Broadcasting Service, became farm director at WIW. He was succeeded by Robert Miller in 1952. Other farm reporters at WLW during the nineteen fifties and nineteen sixties were Howard Chamberlain and George Logan (nee Loesing).

During the nineteen forties, nineteen fifties and nineteen sixties nearly all of the farm programs carried on WLW were originated by the station's own staff.

Religious programs

Probably most of the pioneer U.S. radio stations carried Sunday religious services among their very first programs.

In the first full week WIW was on the air following the station's formal opening a religious program was broadcast. This hour long program featured Rev. W. W. Holland of Mount Lookout Methodist Church. Called <u>Radio Chapel Service</u> it was broadcast on Sunday, March 26, 1922.

From this beginning to the middle nineteen fifties WLW carried an average of about three or four hours of religious programs each week. Usually these were originated for WLW and were presented on Sunday morning or Sunday afternoon. Most of the programs were broadcasts of church services or at least followed formats very similar to the typical Sunday worship service.

Some of the WLW religious programs during this thirty year period were the service of the Church of the Covenant, The First Presbyterian Church of Walnut Hills, The First Unitarian Church, and The Seventh Avenue Presbyterian Church. Other WLW programs were broadcast for listeners of the Catholic and Jewish faiths. Three long running religious programs broadcast from WLW, <u>Church by the Side of the Road</u>, <u>Cadle Tabernacle</u>, and the <u>Nation's Family Prayer Period</u> are discussed in more detail below.

Beginning in the late nineteen twenties WLW carried a few network religious programs. Most of these were also carried on Sundays. Some were <u>Young People's Conference</u> with Rev. Dan Poling, <u>The National Church of the Air</u> (later <u>National Vespers</u>) with Rev. Harry Emerson Fosdick, <u>The</u> <u>Catholic Hour</u>, <u>The Lutheran Hour</u>, <u>Cloister Bells</u>, and <u>The</u> <u>Golden Hour of the Little Flower</u> with the controversial Father Coughlin who sometimes talked more about politics than religion.

Then, beginning in the early nineteen fifties and coinciding with the fall of radio and ascendancy of television there was a great increase in the number of religious programs broadcast from WLW. Most of these new programs were syndicated or network religious programs that were sponsored. The NBC Radio Network for example, in 1956 for the first time in its history, dating back to 1926, sold time for a weekly religious program--Hour of Decision with Rev. Billy Graham.

In the season of 1949 WLW broadcast only ten quarterhours of religious programs each week. In the seasons of 1952-1953 and 1955-1956 there were 27 and 55 quarter-hours respectively, of religious programs broadcast from WLW each week. In the late nineteen fifties and the early nineteen sixties WLW broadcast almost 50 quarter-hours of programming per week in the category of religious programs (see Tables 46 and 47).

Some of the sponsored religious programs carried during the nineteen fifties and nineteen sixties were <u>Akron</u> <u>Baptist Temple</u>, <u>Hour of Decision</u> with Rev. Billy Graham, <u>Living Word</u>, <u>Old Fashioned Revival Hour</u>, <u>Voice of Prophecy</u>, <u>Chapel of the Air</u>, <u>Back to God</u>, <u>Back to the Bible</u>, <u>The Voice</u> <u>of China and Asia</u>, <u>Wings of Healing</u> with Dr. Thomas Wyatt, <u>Word of Life</u> with Jack Wortson, <u>Radio Bible Class</u>, <u>The International Radio Gospel Hour</u> with Pastor G. E. Lowman, <u>Voice of</u> <u>Greece</u>, and <u>New Testament Lights</u> with Rev. Charles Fuller. As before, most of these programs were broadcast on Sundays; however, some were scheduled five times a week.

<u>Church by the Side of the Road</u>. According to reports from the Crosley Broadcasting Corporation <u>Church by the Side</u> of the Road is the "oldest continuing sustaining religious

series on American radio" having begun on October 9, 1923.²⁹ This program, since its inception always presented on Sundays live, featured a different minister and choir from Ohio, Kentucky or Indiana on each program. For some years the Crosley Employees Choir sang regularly on the program.

The program samples compiled for this study did not show a program titled <u>Church by the Side of the Road</u> until the middle of the nineteen thirties.³⁰ However, this does not mean that the program was not on the air continuously since October of 1923. Before 1938 newspaper logs might have identified the program only as <u>Religious Service</u> or listed the name of the church participating in the program on that particular week. It is difficult to state when the title <u>Church by the Side of the Road</u> was formally and consistently used. However, from the season of 1923-1924 to the season of 1963-1964 WIW broadcast some program featuring the religious service of a church each Sunday.

Since 1949 <u>Church by the Side of the Road</u> was also broadcast on television stations WIWT, WIWC and WIWD in Cincinnati, Columbus, and Dayton, respectively.³¹

²⁹Crosley Broadcasting Corporation, Press Relations Department, "'Church by the Side of the Road' Marks 40th Anniversary on WIW Radio," Cincinnati, Ohio, September 25, 1963. (From the WIW files.)

³⁰See Appendix A.

³¹Herbert A. Sichler, "Some Aspects of Religious Programming of Commercial Ohio Radio Stations" (unpublished Master's thesis, Department of Speech, Ohio State University, 1954), 89.

<u>Cadle Tabernacle and the Nation's Family Prayer</u> <u>Period</u>. Two other long running religious programs on WLW were <u>Cadle Tabernacle</u> and <u>The Nation's Family Prayer Period</u>. Both of the programs were originated from the Cadle Tabernacle in Indianapolis, Indiana. Beginning in 1933 the 30minute <u>Cadle Tabernacle</u> program was broadcast from WLW each Sunday. <u>The Nation's Family Prayer Period</u>, broadcast for 15 minutes Monday through Saturday mornings was also begun in 1933.

The Cadle Tabernacle was founded by E. Howard Cadle, an interdenominationalist who grew up in the hills of southern Indiana. The original purpose of the <u>Cadle Tabernacle</u> program was to bring church services back to some of the rural areas in the Midwest. Funds were solicited on the programs to rebuild and reopen abandoned churches. Most of these deserted churches had originally been served by circuit riding preachers. These abandoned churches were too small or too poor to retain ministers in residence.

Mr. Cadle's organization was reported to have reopened 522 churches, mostly in Kentucky, West Virginia, and Tennessee in two and one-half years in the late nineteen thirties. Each of the reopened churches had a radio placed on the pulpit over which the congregation heard the <u>Cadle Tabernacle</u> program each Sunday. It was estimated that at one time more than 30,000 persons attended these small radio equipped churches that listened to the Cadle program each Sunday.³²

Buford Cadle succeeded his father as head of the Cadle Tabernacle. In the nineteen sixties the Cadle Tabernacle in Indianapolis was still visited by thousands of persons each year but the radio churches were no longer stressed as the organization's major purpose.

Miscellaneous programs

The only program in the triennial sample weeks compiled for this study categorized as miscellaneous was Ohio School of the Air, later called Nation's School of the Air. Ohio School of the Air, commenced on WIW January 2, 1929. It was produced by WLW, although occasionally parts of the program originated from WEAO (later WOSU) on the campus of the Ohio State University. Ben H. Darrow was in charge of this program which was produced in cooperation with the Ohio Department of Education. This program was categorized as miscellaneous for two reasons. First, it was intended primarily for in-school listening. Although it was reported that a number of adults tuned in for this program. Second. the format of this program was extremely varied. During a typical week the program might include straight talks, dramatic productions, classical musical concerts, and forums.

³²Francis C. Chase, <u>Sound and Fury: An Informal His-</u> tory of Broadcasting (New York: Harper and Brothers, 1942), 249; and "WLW Advertisement," <u>Broadcasting</u>, July 14, 1941, 55.

At various times <u>Ohio School of the Air</u> was carried over as many as thirty stations in the Midwest. After seven seasons on the air the Ohio legislature did not appropriate funds for the continuance of the programs. Rather money was given directly to the Ohio State University's radio station WOSU to produce Ohio School of the Air.

For two additional seasons WLW produced its own version of the program called <u>Nation's School of the Air</u>. This program had a staff of six persons including Joseph Reis, educational director of WLW. <u>Nation's School of the Air</u> was carried on the MBS Radio Network in the season of 1938-1939 from WLW.

The Ohio School of the Air and Nation's School of the Air account for all of the quarter-hours of miscellaneous programs (see Tables 46 and 47).

Unclassified programs

There was not sufficient information available to classify a few programs during several of triennial sample seasons (see Tables 46 and 47).

VII. General Program Categories

The information above may be further generalized to give a very broad view of WLW programming from 1922 to 1963. The more general categories of programming discussed below are (1) variety, (2) music, (3) drama, (4) interview/human interest/quiz, (5) news/sports/forums/talks, and (6) other

TABLE 46. WLW FARM, RELIGIOUS, & MISCELLANEOUS PROGRAMMING, 1923-1962

The figures below show the total number of quarter-hours of programs in each category broadcast by WLW during a sample week in January of each year. The number of quarter-hours originated by WLW are in parentheses.

Year	Farm Programs	Religious <u>Programs</u>	<u>Miscellaneous</u>	Unclassified
1923 1926		4 (4) 20 (20)		
1929	5	19 (13)	16 (16)	
1932	13	8 (4)	20 (20)	
1935	24	12 (8)	20 (20)	- -
1938	24	16 (16)	16 (16)	5
1941	13 (13)	14 (13)		5
1944	17 (17)	16 (10)		1
1947	17 (15)	10 (10)		2
1950	18 (16)	10 (10)		1
1953	36 (34)	27 (10)		
1956	31 (28)	55 (18)		1
1959 1962	37 (36) 41 (41)	48 (12) 48 (11)		

TABLE 47. WLW FARM, RELIGIOUS & MISCELLANEOUS PROGRAMMING, 1923-1962

Figures below show the percentage of programs in each category broadcast by WLW during a sample week in January of each year. Percentages are derived from Table 46, above.

Year	Farm Programs	Religious Programs	<u>Miscellaneous</u>	Unclassified
1923	%	5%	%	%
1926		11		
1929	1	4	3	
1932	1 3	2	4	
1935	4	2	4	
1938	4	2 3	3	1
1941	2	2		1
1944	3	2 3		
1947	3	2		
1950	3 3	2 2		
1953	5	4		
1956	5 5	8		
1959	6	7		
1962	6	7		

programs. The sixth general category includes farm, religious, miscellaneous, and unclassified programs.

Evening programs

During the nineteen twenties and the first half of the decade of the nineteen thirties programs in the general category music dominated the evening hours of WIW.

During the late nineteen thirties and early nineteen forties variety programs and musical programs were most numerous. During the middle and late nineteen forties and early nineteen fifties nearly equal parts of variety, music, drama, and news and talks were featured in the WIW evening program schedule.

During the last half of the nineteen fifties and early nineteen sixties, news and talks were the largest general category of programming on WIW during the evening hours. Music, both in programs classified here as music and as a segment of magazine variety programs also was an important part of WLW's evening programs in the nineteen fifties and nineteen sixties (see Table 48).

Daytime programs

Musical programs dominated daytime programming on WIW in the nineteen twenties and nineteen thirties. Dramatic programs grew in number rapidly from the middle nineteen thirties and were the most numerous general type of programs on WIW in the daytime by the late nineteen thirties. Nearly

TABLE 48. WLW EVENING PROGRAMMING, 1923-1962

The figures below show the number of quarter-hours of programs in each category broadcast by WLW in the evening (6 P.M. to midnight) during a sample week in January of each year.

<u>Year</u>	Variety	<u>Musical</u>	Drama	Interview/Human 	News/Sports Forums/Talks	Other ^a Programs
1923		32				
1926	6	68	3	2	15	9
1929	19	114	10	_ **	9	4
1932	38	80	25	6	20	
1935	34	89	25		19	
1938	47	59	22	3	35	5
1941	37	46	29	21	29	2
1944	43	47	28	16	35	
1947	44	42	35	12	35	
1950	27	46	47	12	34	
1953	26	38	42	13	46	2
1956	51	44	27	13 7	36	2 9
1959	40	56		3	57	14
1060	. 25	37			89	16

^aIncludes Farm, Religious, Miscellaneous, and Unclassified.

all of these daytime dramatic programs were in the single category of women's serial dramas.

The amount of daytime drama on WLW declined during the last half of the decade of the nineteen forties and during the nineteen fifties.

By the middle nineteen fifties and nineteen sixties variety programs -- mostly magazine variety and some general variety -- dominated the WLW daytime schedule (see Table 49).

Late night programs

From the middle nineteen twenties to 1963 musical programs have been almost the only type of programs presented on WLW between midnight and 5:00 A.M. During the late nineteen forties, nineteen fifties, and nineteen sixties the amount of this musical programming was increased greatly when WLW was kept on the air nearly 24 hours, and then the full 24 hour day, seven days a week (see Table 50).

All programs

WLW's first station director, Fred Smith, wrote in 1923:

The basis of radio programs has established itself: it is music. Music is the most ethereal of the arts, and can do more to stimulate spontaneous joy and happiness than anything which impresses human sensibilities. Music is audible sunshine.³³

³³Fred Smith, "Real Value of Broadcasting Lies in the Dissemination of Culture; Studio Director of WLW Writes," <u>Crosley Radio Weekly</u>, II, 39 (September 10, 1923), 1.

TABLE 49. WLW DAYTIME PROGRAMMING, 1923-1962

The figures below show the number of quarter-hours of programs in each category broadcast by WLW in the daytime (5 A.M. to 6 P.M.) during a sample week in January of each year.

Year	Variety	<u>Musical</u>	Drama	Interview/Human 	News/Sports Forums/Talks	Other ^a Programs
1923		32			20	4
1926	4	19			36	11
1929	52	102	1	3	87	36
1932	26	159	10		75	41
1935	40	131	44	_ =	40	56
1938	58	74	104		28	56
1941	60	39	145	4	56	30
1944	41	42	154	5	73	30
1947	85	51	135	2	53	29
1950	102	28	122	31	51	29
1953	65	70	62	40	64	59
1956	136	78	31	1	38	76
1959	145	53	45	1	39	69
1962	176	48		1	67	73

^aIncludes Farm, Religious, Miscellaneous, and Unclassified.

TABLE 50. WLW LATE NIGHT PROGRAMMING, 1923-1962

The figures below show the number of quarter-hours of programs in each category broadcast by WLW in the late night (midnight to 5 A.M.) during a sample week in January of each year.

Year	Variety	<u>Musical</u>	Drama	Interview/Human 	News/Sports Forums/Talks	Other ^a Programs
1923		54 64				
1926	4	4				
1929		32				
1932		32				
1935	14	46				
1938	14	38			5	
1941	15	46			9	
1944	41	25			20	4
1.947	24	38			2	
1950	12	106			11	
195 3	14	106			11	2
1956	10	116			12	2
1959	9	117			12	2
1962	14	117		_ =	9	

^aIncludes Farm, Religious, Miscellaneous, and Unclassified.

Mr. Smith, a trained musician, had a full career in music as well as in radio. So it was not unlikely that he would have made such a prediction. He was, however, quite prophetic.

Music, as the major element of programs here classified as musical, and as a part of almost all variety programs was a component in from 40 to more than 70 per cent of all WLW programming from 1922 to 1963 (see Tables 51 and 52).

Dramatic programs were increasingly scheduled on WIW each year from the middle nineteen twenties. During the nineteen forties about one-third of all WIW programming was in the general category of drama. However about nine-tenths of all these dramatic programs were in one category--women's serial drama or the so-called "soap operas." During the decade of the nineteen fifties the amount of drama broadcast from WIW disappeared at about the same rate that these programs had appeared during the decade of the nineteen thirties.

The percentage of WIW musical programming each year decreased and then increased in an almost exact reciprocal of the increase and then decreased in the percentage of programming in the general category of drama.

Programs in the general category of interview/human interest/quiz never played a really large or important part in the WLW program schedule during any one season.

Programs classified in the general category news/sports/ forums/talks represented from ten to 25 per cent of the total

programming broadcast each year by WLW from 1922 to 1963. Within this larger general category a number of talk programs were used on WLW in the twenties. News and commentary programs increased in amount preceding and during World War II. In the nineteen sixties news and commentary, informative talks, and forums and discussions all occupied an increasing amount of time in the WLW program schedule each year.

Other programs--particularly farm programs and religious programs--never were a large part of the WLW yearly programs scheduled. The amount of time occupied by both farm and religious programs was, however, generally larger during the nineteen fifties and nineteen sixties than in most previous seasons.

A majority of the variety and musical programs carried on WLW between 1922 and 1963 were originated from WLW--that is, they were local programs. A minority of the variety and musical programs carried on WLW were obtained from the networks or from program syndicators.

The great majority of all dramatic programs broadcast from WIW, on the other hand, were from the national networks. A much smaller proportion of these dramatic programs were syndicated transcriptions or originated by the WIW staff. However, in almost every season from 1925 to 1951 a few local dramas were produced at WIW. Very few other U.S. stations regularly originated local dramatic programs. (See Table 51, the number of quarter-hours of locally produced programs on WIW in each category are in parentheses, and Table 52.)

TABLE 51. WLW PROGRAMMING, 1923-1962

The figures below show the total number of quarter-hours of programs in each category broadcast by WLW during a sample week in January of each year. The number of quarter-hours originated by WLW are in parentheses.

Year	Variety	<u>Musical</u>	Drama	Interview/Human 	News/Sports/ Forums/Talks	Other ^a Programs
1923 1926	14 (14)	64 (64) 91 (91)	3 (3)	2 (2)	20 (20) 51 (51)	4 (4) 20 (20)
1929	71 (65)	248 (181)	11 (7)	3 (3)	96 (71)	40 (29)
1932	64 (53)	271 (195)	35 (14)	6	95 (60)	41 (24)
1935	88 (47)	266 (133)	69 (15)	3 (1)	59 (30)	61 (28)
1938	119 (62)	171 (73)	133 (9)		68 (51)	61 (32)
1941	112 (81)	131 (90)	174 (5)	25 (10)	94 (73)	32 (26)
1944	125 (77)	114 (58)	182 (2)	21 (3)	128 (108)	34 (27)
1947	153 (103)	131 (65)	170 (5)	14	90 (68)	29 (25)
1950	141 (125)	180 (142)	169 (3)	43	96 (69)	29 (26)
1953	105 (79)	214 (186)	104	53 (1)	121 (70)	63 (44)
1956	197 (81)	238 (226)	58	8 (2)	86 (48)	87 (46)
1959	194 (118)	226 (218)	45	4 (1)	108 (57)	85 (48)
1962	215 (147)	202 (200)		1 (1)	165 (77)	89 (52)

^aIncludes Farm, Religious, Miscellaneous, and Unclassified.

TABLE 52. WLW PROGRAMMING, 1923-1962

Figures below show the percentage of programs in each category broadcast by WLW during a sample week in January of each year. Percentages are derived from Table 51, above.

<u>Year</u>	Variety	<u>Musical</u>	Drama	Interview/Human Interest/Quiz		News/Sports/ Forums/Talks	Other ^a Programs
1923	%	73%	%	%		23%	4%
1926	8	50	2	1		28	11
1929	15	53	2	1	ļ	20	9
1932	12	53	7	1		19	8
1935	16	49	13			11	11
1938	21	31	24	1		12	11
1941	20	23	31	4		16	6
1944	21	19	30	3		21	6
1947	26	22	29	2		15	5
1950	21	28	25	7		15	4
1953	16	32	16	8		18	10
1956	29	35	9	1		13	13
1959	29	34	2	1		16	13
1962	32	30				25	13

^aIncludes Farm, Religious, Miscellaneous, and Unclassified.

The type of variety and musical programs originated locally for WLW changed markedly during the period from 1922 to 1963. In 1922 the original musical programs produced by the WLW staff were from phonograph records and piano rolls. Other live musical programs arranged by the artists themselves were also broadcast.

By 1930 a large staff worked at WLW to produce variety and musical programs. There was a smaller staff of dramatic artists. Some musical programs were also remote broadcasts of orchestras playing at hotels and night clubs in the Cincinnati area. This pattern was generally maintained for about a quarter of a century, 1928-1952.

During the nineteen fifties many of the live variety programs and live musical programs originated at WLW were replaced by magazine variety and musical programs comprised in part or wholly of recorded music.

However, even in the season of 1963-1964 WLW originated more than three hours a day of programs with live music--and in this respect, WLW was distinctly different from nearly all other U.S. radio stations.

Typically a larger amount of programming in the general category of interview/human interest/ quiz was obtained from the networks than was originated by WLW.

From 1922 to the middle nineteen fifties WLW originated a larger proportion of programs in the general category of news/sports/forums/talk than was obtained from other sources. During the late nineteen fifties and nineteen sixties the proportion of these programs obtained from the networks increased to an amount above the proportion originated at WLW.

VIII. Special Programs

The above review does not, of course, include many of the one-time special programs broadcast over WLW between 1922 and 1963. Some of the news specials and special events were discussed, under the category of news and commentary, previously.

Some of these special programs were WIW's first Christmas program, the reading of Charles Dicken's <u>Christmas</u> <u>Carol</u> on December 26, 1922; programs from the Cincinnati Fall Festival in August, 1923, which included a "radio wedding"; programs broadcast from Powel Crosley's airplane "New Cincinnati" and Powel Crosley's boat the "Little WIW"; and many special programs which celebrated WIW power increases and anniversaries.

Further, of course, there were special network programs carried over WLW. These ranged from the various bond drives of World War II to a salute to comedian Bob Hope on his birthday in 1963.

IX. <u>Changes and Differences within</u> <u>Program Categories</u>

Some of the changes in the types of programs broadcast from WLW during different seasons have been described above. There were also changes in the type of special programs carried on WLW--from the "novelties" of radio weddings and aerial descriptions of Cincinnati in the nineteen twenties to the deadly serious efforts to get people to grow "Victory Gardens," conserve fat, and purchase War Bonds.

Further, however, have been significant changes during the past 40 years in programs within individual categories. Indeed, there were often changes that took place within the same program over a period of time.

All, or even part, of these changes cannot be described here but several examples illustrate the point.

From 1940 to 1963 farm programs were an important part of the WIW program schedule--important both to the listening audience and to the station. In the nineteen forties and into the nineteen fifties these farm programs were likely to be surrounded by, and even contained, hillbilly (country, Western, and folk) music. During the later nineteen fifties and nineteen sixties "standards" tunes or even so-called classical music was much more likely to be used. Further, a hymn or some religious music was nearly always contained in one or two farm programs each day on WIW. In the nineteen forties hillbilly or country and Western artists' versions of these hymns were used. In the nineteen sixties the same hymns were likely to be used, but recorded versions by the Mormon Tabernacle Choir, Roger Wagner Chorale, or Robert Shaw Chorale were frequently featured. These differences may be very small and too subtle to quantify. But they are

significant. These changes reflect either an actual change in the WIW farm audience or a change in the image of the "farmer" held by WIW's management and farm staff. Probably a combination of both phenomena best explains the change.

There was still another change in the content of farm programs from 1940 to 1963. This was a change in the type of products likely to be advertised on these programs. In the nineteen sixties sponsors of farm programs were largely chemical fertilizers, farm equipment and implements, and other chemicals like herbicides, pesticides, and insecticides. In earlier years many more personal and home products were advertised.

Just as new and special programs were broadcast during World War II there were also changes made within established programs. For example, Ma Perkins's son became an infantry man and was killed, and a physician in the Medical Corps was introduced as a romantic interest for <u>Young Widder Brown</u>.³⁴ A light drama program about an Army chaplain, <u>Chaplain Jim</u>, began on the Blue Network in 1942.

On Friday, December 5, 1951, Jack, Betty, Billy, and the rest of the entourage of the <u>Jack Armstrong</u> program were on the island of Mindanao (Philippines), looking for Uranium. Suddenly on Monday, December the 8th, Jack was back in the United States on a completely different adventure. <u>Captain</u>

³⁴See George A. Willey, "The Soap Operas and the War," Journal of Broadcasting, VII, 4 (Fall, 1963), 339.

<u>Midnight</u> made a similar quick switch.³⁵ Faithful valet and comrade Cato--he got out the car--on <u>The Green Hornet</u> program was quickly and quietly transformed from a Japanese to a Filipino, there was even a slight change in his accent.

During the War Jack Benny often reminded Rochester to conserve the gasoline, oil and tires used on the old Maxwell. Some other programs changed their title to reflect the crisis; for example, <u>Fred Warings' Victory Tune Time</u>. There were many changes in programs other than those which took place during World War II--the above are just easily illustrated examples.

But even the content of a program like Ruth Lyon's program (50 Club, later 50-50 Club) has been altered somewhat during the two decades the program has been on WIW.

There are some other differences in programs--not necessarily changes through the years--pertinent to the above discussion of trends and changes in WLW programs and programming from 1922 to 1963.

There was, for example, a difference between the musical variety programs presented from networks' or WIW's studios and the band "remote" broadcasts.

However, above, both are categorized as "musical variety programs." Studios' musical variety programs of this type were likely to be more completely planned, scripted (or

³⁵Statement by Professor John M. Kittross, Long Beach, California, March 24, 1964.

at least semi-scripted), and far more expensive. The studio musical variety programs were more likely to be presented during "prime" evening time; the remotes were more frequently scheduled in late evening or sometimes afternoon.

Further, there were differences among so-called popular music, concert music, and hillbilly (or country and West ern) music. While no detailed analysis has been made, it is believed that generally speaking hillbilly music was likely to include a large percentage of male vocalists. Concert music, either live or recorded, was more likely to be instrumental than vocal. "Popular" music, including musical variety programs, was likely to be balanced among the proportions male and female vocal and instrumental selections.

Such changes within and differences among categories of programs, as noted above, have not been adequately treated in this short review of WLW's programs and programming.³⁶

³⁶There have, however, been a number of studies done about the history of single programs and program types. Some of those studies are: Claudia Ann Case, "A Historical Study of the March of Time program including an analysis of listener reaction" (unpublished Master's thesis, Ohio State University, 1943); Kazuo Gomi, "Development of Radio, TV Documentary Programs in the United States" (unpublished Master's thesis, Ohio State University, 1953); Murray Russell Yaeger, "An Analysis of Edward R. Murrow's 'See It Now' Television Program" (unpublished Ph.D. dissertation, State University of Iowa, 1956); Harvey Fondiller, "NBC-TV's 'Wide Wide World' 1955-1958" (unpublished Master's thesis, Columbia University, 1962); Arlene Kramer, "'The Hallmark Hall of Fame': A Study of a Television Drama Series" (unpublished Master's thesis, University of Wisconsin, 1961); John W. Spalding, "An Historical and Descriptive Analysis of the 'Voice of Firestone' Radio and Television Program, 1928-1959" (unpublished Ph.D. dissertation, University of Michigan, 1961); Stanton W. Saltzman, "A Historical and Analytical

Further, some other types of programs have hever been carried on WLW to the seasons of 1963-1964; for example, editorials or human interest programs on which listeners give their opinions over a "beeper" telephone.

X. Development of Program Forms and Conventions

Just as the types of programs broadcast from WLW from 1922 to 1963 underwent some changes so did the form and conventions of programs develop and change.

Study of 'Studio One,' 1948-1958" (unpublished Master's thesis, Temple University, 1960); Henry Root Austin, "History of Broadcasting at the National Music Camp, Interlochen, Michigan, 1929-1958" (unpublished Ph.D. dissertation, University of Michigan, 1959); David W. Parker, "A Descriptive Analysis of the Lone Ranger as a Form of Popular Art" (unpublished Ph.D. dissertation, Northwestern University, 1955); Robert L. Gregg, "America's Town Meeting of the Air, 1935-1950: A Critical and Rhetorical Analysis" (unpublished Ph.D. dissertation, Columbia University, 1957); Howard Becknell, "Radio Drama, 1935-1956, Television, 1945-1950: A Study of Trends in the Use of Dialogue" (unpublished Master's thesis, Indiana University, 1951); Brooks F. Sanders, "A History of the Lutheran Television Production 'This Is the Life,' from 1952-1958" (unpublished Ph.D. dissertation University of Michigan, 1961); Edward Raymond Rothaar Jr, "An Evaluation and Historical Survey of the Television Series 'Garroway at Large'" (unpublished Master's thesis, Ohio State University, 1959); Robert R. Smith, "The Wartime Radio News Commentaries of Raymond Swing, 1939-1945" (unpublished Ph.D. dissertation, Ohio State University, 1963); Barbara J. Selph, "A Descriptive Analysis of the Network News Commentary Program, 'Howard K. Smith, News and Comment'" (unpublished Master's thesis, Ohio State University, 1963); and Murray R. Yaeger, "The Evolution of See It Now," Journal of Broadcasting, I, 4 (Fall, 1957), 337. There have also been a number of descriptive studies and analyses of the speeches, talks, and newscasts of several other personalities, ministers, and newscasters. Also see other more general histories of broadcasting content listed in Chapter I.

Frequency of broadcast

During the first months that WLW was on the air there was no regular schedule of programs for the station. Nearly all the broadcasts were one-time programs. In the fall of 1922 Fred Smith started broadcasting morning and afternoon programs on WLW at the same time five days a week. The first evening program scheduled the same night each week for any length of time did not begin on WLW until June, 1923. This program-swimming lessons by Stanley Brauninger--was on WLW eight consecutive Wednesday evenings.

During the first season WLW was on the air most of the evening programs were arranged by the artists themselves. WLW only supplied facilities to carry the programs. Indeed, occasionally when no one appeared to perform piano rolls or phonograph records were substituted.

Generally, the format begun at WLW was very similar to the program schedules of other U.S. stations. Evening programs were usually broadcast only once each week. Daytime programs were carried Monday through Friday or Monday through Saturday at the same time each day.

Some Sunday afternoon programs, by the middle nineteen twenties, were similar in content to evening programs and most were broadcast only once each week. By the nineteen thirties most late night programs were also broadcast on a "strip" basis.³⁷ There were some exceptions, of course,³⁸ but by the middle nineteen thirties nearly all daytime and late night programs were "stripped." And nearly all evening programs were broadcast only one night each week. Some news and commentary, sports news, and comedy drama programs were broadcast in the early evening hours five times a week. Also many stations by the middle and late nimeteen thirties presented an 11:00 P.M. news report each evening.

Some, but certainly not all, Saturday programs were broadcast only once each week. Other Saturday programs were broadcast six times a week--Monday through Saturday.

Then, in the late nineteen forties the fast rising medium of television borrowed the standard radio program formats as well as many of the actual programs and stars. The convention of strip or across-the-board programs broadcast five times a week in the daytime and late night not only continued but was also adapted to evening radio programs.

By the season of 1955-1956 about one-half of the WLW weekday evening programs were broadcast five times a week.

37"Strip" or "across-the-board" means that the same or very similar programs are broadcast at the same time several (usually five) days a week.

³⁸Note that during the first four or five years on the air WLW could broadcast only a limited nighttime schedule because it had to share time on the air with other stations.

By the season of 1961-1962 all weekday programs on WLW, evening, daytime, or late night were broadcast at least five times a week. However, even in the nineteen sixties many Saturday and Sunday programs broadcast on WLW were once a week shows.

Timing of programs

The first evening programs broadcast by WLW just ran until all the talent that arrived at the station had performed. The show was ended then and WLW signed off for the evening. These programs frequently would be interrupted in the middle while the correct time signal was broadcast from Arlington, Virginia. Other times WLW would have to "standby" so distress calls from ships at sea might be listened for. Or the station might just go off the air because of an equipment failure.

In the season of 1922-1923 the WLW logs described programs as having one, two or three parts but seldom was it indicated how long the program might run.

When Fred Smith began to manage WIW in August of 1923 he set specific lengths for the daytime programs--usually five, 15, or 30 minutes.

The development of the national radio networks in the late nineteen twenties forced the development of much stricter timing of programs. By this time it was generally agreed that 15-minute programs actually ran 14 minutes and 30 seconds, half-hour programs were actually 29 minutes and 30 seconds, and so on.

The 30 second break was originally needed for the telephone company to switch connections by hand to feed the network programs to specific stations. Soon, of course, quicker switching methods were developed. But by this time broadcasting had gone "commercial." The 30 second "chain break" was retained to allow local stations to insert their own commercials and announcements. In the nineteen fifties an even longer station break was sometimes given the local stations so they could insert more local commercials.

It was the use of network programs alternately with local programs that forced stations to get programs on and off the air exactly on time. Otherwise if programs were too short listeners would hear several seconds or minutes of "dead" air and might tune to another station. Or if a program ran longer than allowed listeners would miss the beginning of one of their favorite network programs.

This need for exact timing also led to the evolution of the "pad" included as part of the closing of almost all programs. In most programs the "pad" was composed of music and sometimes of music and talk, often including program credits, which could be expanded or reduced to allow the program to end exactly on time.

By the nineteen thirties "selling commercials" had become part of the American system of broadcasting. Through-

out the history of radio (through 1963, at least) in sponsored and participating programs these commercial messages were most often 60 seconds in length. However, briefer sponsor messages of about ten seconds were often used in the opening and closing of programs. Station break commercials and some other commercials were 30, 20 or ten seconds long. Very seldom were commercials longer than one minute broadcast.³⁹

Program titles

Until 1927 or 1928 most programs on WLW were just identified by the artists appearing on the programs such as <u>Doherty Musical Boys, Robert Visconti Orchestra</u>, or <u>Irene</u> <u>Downing</u> and <u>Tommy Reynolds</u>. Or the shows were named for the content of the programs; for example, <u>Pianologues</u>, <u>Organ</u> Recital, Male Quartet, or Duet.

More formal program titles were first used in radio to identify organizations providing the programs; not primarily as a method of identifying the program. Even by January, 1923, the <u>Crosley Radio Weekly</u> logs for WLW identified one program of recorded classical music as <u>Grand Opera</u> <u>from Victor Red Seal Records</u>. Another was titled <u>Fifth-Third</u> National Bank Report. Various hotels, dance orchestras,

³⁹Commercial television copied this same format. However, increasingly during the nineteen sixties one minute television commercials carried messages for more than one product. These were called "multiple product" announcements or "piggybacks."

schools of music, rhetoric, and drama were also listed as part of the title of programs. This method of titling programs became part of the method of sponsorship of early radio programs, discussed later in this chapter.

By the early nineteen thirties the pattern of straight selling commercials was accepted by the radio industry (if not completely accepted by the public). Radio programs titles then more frequently were designed to capture the mood or intent of a program. For example, in the early thirties the titles of some programs originated by WLW were <u>Nightcaps, R.F.D. Hour, Moon River, Top o' the Morning, Down</u> on the River Bank, <u>Our Friends Around the World, Mail Bag</u> <u>Club, Doctors of Melody, Galaxy of Stars, The Music Club,</u> <u>Ma Perkins, The Life of Mary Sothern, and Morning Devotions</u>.

As the use of titles developed stations, networks and other producers of programs sought to use titles that would be distinctive and easily remembered, that would arouse interest and curiosity on the part of listeners (and potential listeners) and that would be short enough to be easily remembered and fit in newspaper listings as well.⁴⁰

Program openings, closings, and signatures

With more exact timing and program titles also evolved program openings and closings.

⁴⁰Harrison B. Summers, <u>Programs and Audiences</u>(Columbus, Ohio: Department of Speech, Ohio State University, 1961), RR-07-a.

The earliest program openings on WIW simply stated what might be broadcast during the evenings program. But while WIW was still in the infancy of its first few seasons, theme music was also added as part of the short opening that preceded almost every program. The evolutions of these openings has not, to the knowledge of the writer, been explored. The use of theme music for program openings might have evolved from the use of "theme songs" by orchestras and bands appearing on early radio programs.

By the middle nineteen twenties many WLW programs, at least, used some type of opening that combined both music and talk. This opening usually included the title of the programs and/or the featured artists.

Program's closings also included theme music, which was, as previously described, often used as a "pad" when more exact timing became necessary. As in the opening, it became the convention to give the title or list the artists. As dramatic programs were developed the cast of players and persons responsible for the production were also listed at the end of programs.

With the evolution of program openings and closings was developed the "signature" by which listeners could identify programs. These first signatures were probably just the theme music for the programs. But by the early nineteen thirties "signatures" as well as program formats had become more involved and sophisticated. These program signatures

were probably most complicated for the more expensive programs carried on the national networks. But even by the early thirties the writers and directors of WIW programs had devised distinctive "signatures" for their programs.

For example, in the early thirties Ed Byron, at Powel Crosley Jr.'s direction, wrote the poem that has opened and closed thousands of broadcasts of Moon River.

During the later nineteen thirties and nineteen forties even more involved program signatures were evolved. Some of the most familiar to WLW listeners were the signatures for <u>Mr. District Attorney</u>, scripts for which were also written by Ed Byron after he left WLW, <u>The Aldrich Family</u>, and <u>Duffy's Tavern</u>, or local productions like <u>Generation on</u> <u>Trial</u> and <u>Builders of Destiny</u>. Maybe the most talked about and most remembered of all signatures was the combination of the sounds of marching, machine guns, a siren, and the stern cry "Gangbusters" that opened one program.

XI. Sources of Programs

Evening programs

From 1922 to 1927 nearly all of the programs broadcast from WLW were originated locally, except for a few special events programs carried from the WEAF Network. This informal WEAF Network was the progenitor of the NBC Red Network, later called the NBC Radio Network. As early as June, 1924, WLW carried a network program which originated from WEAF--the Republican Presidential Nominating Convention. In April, 1927, WLW was carrying about one program each week from the NBC Red Network (WEAF). Other NBC Red programs were carried over WSAI in Cincinnati at this same time. In July, 1927, it was announced that WLW would become an affiliate of the NBC Blue Network which had been formed in January, 1927, to broadcast programs originating from WJZ, Newark (later WABC).⁴¹

By the fall of 1927 WLW was carrying Blue Network programs two or three evenings each week.

By the season of 1928-1929 and through the early nineteen thirties about one-third of the WLW evening programs were from the NBC Blue Network. Other programs were also carried from syndicated transcriptions and from special networks. But about 60 per cent of the WLW evening programming was locally originated for the station (see Table 53).

On January 1, 1933, WLW became the optional affiliate of both the NBC Red and the NBC Blue networks in Cincinnati. Advertisers had to pay extra to have their programs carried on WLW instead of the regular Red and Blue affiliates WSAI (by then also operated by Crosley) and WCKY, respectively.

In the fall of 1934 WIW was one of four original members of the Mutual Broadcasting System. The MBS network--

⁴¹This WABC should not be confused with the original WABC operated by the Columbia Broadcasting System. This original WABC became WCBS in 1946; later WJZ was changed to WABC. Later still WAAM (TV), Baltimore, Maryland, became WJZ-TV.

originally WLW, WGN, WOR, and WXYZ--grew out of program exchanges between member stations first arranged in the late nineteen twenties, the Quality Group, and Group Broadcasters, Incorporated.

During the middle and late nineteen thirties about 40 per cent of WLW evening program times was locally originated. The remainder of the WLW evening program time was obtained from the NBC Red Network, about 35 per cent; from the NBC Blue Network, about 15 per cent; and from the Mutual Broadcasting System, less than 10 per cent.

In 1939 WIW was withdrawn from MBS after a policy dispute with the organization. In January, 1936, WIW had become an MBS stockholder but financial connections were severed with the network after less than a year.

After losing its special authorization to use 500,000 watts of power (except after midnight) in 1939 WEW became, for the first time, a basic NBC Red Network affiliate.

During the nineteen forties and into the early nineteen fifties 60 to 70 per cent of all evening program time broadcast by WLW originated with the NBC Radio Network. However, a few programs were carried from the Mutual Broadcasting System and the ABC Radio Network, successor to the NBC Blue Network. During this period about one quarter to one-third of WLW's evening programming was originated locally.

TABLE 53. SOURCES OF WLW EVENING PROGRAMMING, 1923-1962

Figures below show the percentages of WLW 6 P.M. to midnight programming originated by the station or obtained from networks and syndicated transcriptions. The percentages were computed on the basis of the number of minutes of programming used from each of the sources^a during a sample week in January of each year.

Year	Originated by_WLW	NBC-Red/ <u>NBC Net.</u>	NBC-Blue/ ABC_Net.	MBS <u>Network</u>	CBS <u>Network</u>	Special <u>Networks</u>	Tran- scriptions
1923	100.0%	%	%	%	%	%	%
1926	100.0						
1929	66.9	_ ~	32.0			1.1	
1932	57.1	~ ~	36.3				6.6
1935	38.8	36.7	15.1	9.4			
1938	42.2	35.5	15.1	7.2			* =
1941	41.4	46.3	8.0		1.2		3.1
1944	32.5	65.1	4.7				1.3
1947	25.3 ^b	72.3	1.8				0.6
1950	32.7	63.7		3.6	==		
1953	32.8	56.3	1.2	6.7	1.2		1.8
1956	43.2	51.8					5.0
1959	44.6	38.6	4.6				12.2
1962	48.6	33.9	3.8	**	==	~ ~	13.7

^aPrograms which were originated by the networks and carried on WLW at a different time or day by transcription or delayed recording are tabulated under the category of the originating network, regardless of whether the recording was made by the network, by WLW, by the sponsor, by the advertising agency, or by some other organization. All programs which were carried on the networks originating from WLW were tabulated under the category of originated by WLW.

^bIncludes 3.0 per cent originated by the Crosley Broadcasting Corporation from WINS, New York.

⁸⁵³ 873

During the middle and late nineteen fifties and early nineteen sixties the amount of evening programming available from the NBC Radio Network steadily declined. During this period WLW management again began to obtain programs from the ABC Radio Network. However, in June, 1962, ABC connections with WLW were severed to obtain an affiliation with WCKY. During the nineteen fifties and early nineteen sixties an increasing amount of evening programming from syndicated transcriptions was also carried on WLW.

By the season of 1961-1962 nearly one-half of the evening programming carried on WIW was originated by the station's own staff; compared with only about one quarter of evening programming fifteen years earlier.

Daytime programs

As noted previously prior to 1927 100 per cent of the regular WLW programming was originated locally.

From the late nineteen twenties to the middle nineteen thirties the percentage of WLW daytime programs produced locally declined from about 80 per cent to less than 40 per cent (see Table 54).

During the nineteen forties less than one-half of all the programs carried during the daytime hours were local. However, during the nineteen fifties with the decline of the once powerful radio networks WIW's staff was forced to increase the amount of programming produced for the station.

TABLE 54. SOURCES OF DAYTIME WLW PROGRAMMING, 1923-1962

Figures below show the percentages of WLW 5 A.M. to 6 P.M. programming originated by the station or obtained from networks and transcriptions. The percentages were computed on the basis of the number of minutes of programming used from each of the sources^a during a sample week in January of each year.

Year	Originated NBC-Red/ by WLWNBC_Net.		NBC-Blue/ ABC Net.	MBS <u>Network</u>	CBS <u>Network</u>	Special <u>Networks</u>	Tran- scriptions	
1923	100.0%	%	%	%	%	%	%	
1926	100.0							
1929	80.7		19.3					
1932	66.8		31.9			1.3	~ ~	
1935	50.9	20.2	25.4	1.9	1.6			
1938	39.3	18.7	23.6	12.3	4.6		1.5	
1941	44.5	37.6	5.5		7.6		4.8	
1944	42.2	42.5	5.3	0.6	5.9		3.5	
1947	45.9	43.9	** **	2.3	2.8		5.1	
1950	52.5	35.1	1.4	2.3	4.3		4.9	
1953	54.0	35.5	1.7	5.2		- -	3.6	
1956	54.4	39.4	mg \$40		_ =		6.2	
1959	63.8	26.6	5.7				3.9	
1962	70.6	16.8	7.4				5.2	

^aPrograms which were originated by the networks and carried on WLW at a different time or day by transcription or delayed recording are tabulated under the category of the originating network, regardless of whether the recording was made by the network, by WLW, or by the sponsor, agency or some other organization. All programs which were carried on the networks originating from WLW were tabulated under the category of originated by WLW.

By the nineteen sixties almost three-quarters of the daytime programs on WLW were produced by the station's staff.

Late night programs

In nearly every season from 1922 to 1963 the programming carried on WLW between midnight and 5:00 A.M. was produced locally for the station. Only occasionally was there network service offered at this time.

However, during the middle and late nineteen thirties the Mutual Broadcasting System Network did have available musical variety programs--primarily remote broadcasts of hotel and ballroom orchestras. Some of these programs were carried on WLW between 1935 and 1939.

Also during World War II, some programs from the networks during the after midnight hours, were carried on WIW. During World War II WIW was kept on the air later each night than it had been before or was immediately after the War. In many cities one or more radio stations, including WIW, stayed on the air during the late night hours to broadcast emergency messages, and the like, if necessary.

In the late nineteen forties WIW began broadcasting 24 hours a day. However, since that time nearly all programs broadcast after midnight have consisted of recorded music (see Table 55).

TABLE 55. SOURCES OF WLW LATE NIGHT PROGRAMMING, 1923-1962

Figures below show the percentages of WLW midnight to 5 A.M. programming originated by the station or obtained from networks and transcriptions. The percentages were computed on the basis of the number of minutes of programming used from each of the sources^a during a sample week in January of each year.

Year	Originated by_WLW	NBC-Red/ NBC Net.	NBC-Blue/ ABC Net.	MBS <u>N</u> etwork	CBS Network	Special Networks	Tran- scriptions
		mbo nee.	mbo nec.	MELWOIN	MECWOIN	MELWOIKS	seriptions
1923	%	%	%	%	%	%	%
1926	100.0						
1929	100.0			au 90			
1932	100.0						
1935	55.2	10.3		34.5			- 4
1938 [.]	47.4		va 64	52.6			- *
1941	100.0		** **				an #4
1944	84.5		7.8	4.4			3.3
1947	100.0						
1950	100.0						
1953	98.5		1.5				
1956	98.6		1.4				
1959	98.3	1.7				_ =	**
1962	100.0						

^aPrograms which were originated by the networks and carried on WLW at a different time or day by transcription or delayed recording are tabulated under the category of the originating network, regardless of whether the recording was made by the network, by WLW, or by the sponsor, agency or some other organization. All programs which were carried on the networks originating from WLW were tabulated under the category of originated by WLW.

All programs

During most of the nineteen twenties all the programs carried on WLW were local productions (see Table 56).

From the late nineteen twenties to the late nineteen thirties the proportion of locally produced programming carried on "The Nation's Station" declined from about 80 to 40 per cent. This was because an increasing amount of programming was obtained from the NBC Blue, NBC Red and MBS networks.

During the nineteen fifties the percentage of WLW produced programming carried on the station increased gradually to more than two-thirds by the nineteen sixties.

Between 1927 and 1963 programs from all four major national networks were carried on WLW at various times. During most of the nineteen thirties WLW was affiliated with both the NBC Red and the NBC Blue networks. At this same time WLW participated in the formation of a fourth national network, the Mutual Broadcasting System.

Unlike nearly every other station in the United States for almost two decades, between 1935 and 1954, in nearly every season, WIW carried programs from four national radio networks. Some of these programs were carried on delayed transcriptions provided by the program's advertisers. Some programs actually broadcast at the same time on rival networks were both on WIW--one of the programs being broadcast

TABLE 56. SOURCES OF WLW PROGRAMMING, 1923-1962

Figures below show the percentages of WLW programming originated by the station or obtained from networks and syndicated transcriptions. The percentages were computed on the basis of the number of minutes of programming used from each of the sources^a during a sample week in January of each year.

Year	Originated NBC-Red/ 		NBC-B1ue/MBSABC Net.Network		CBS <u>Network</u>	Special <u>Networks</u>	Tran- scriptions	
1923	100.0%	%	%	%	%	%	%	
1926	100.0							
1929	77.0		22.5			0.5		
1932	65.7		31.4			0.8	2.1	
1935	47.5	24.3	19.4	7.9	0.9			
1938	41.0	21.9	18.6	14.9	2.7		0.9	
1941	50.5	35.4	5.5		4.8		3.8	
1944	46.1	41.7	5.5	1.1	3.4		2.3	
1947	46.0 ^b	47.2	0.4	1.4	1.7		3.3	
1950	56.5	35.6	0.8	2.2	2.3		2.6	
1953	57.7	33,6	1.5	4.5	0.3		2.4	
1956	59.1	35.0	0.3				4.6	
1959	66.0	24.5	4.3				5.2	
1962	71.2	17.6	5.0				6.2	

^aPrograms which were originated by the networks and carried on WLW at a different time or day by transcription or delayed recording are tabulated under the category of the originating network, regardless of whether the recording was made by the network, by WLW, by the sponsor, by the advertising agency, or by some other organization. All programs which were carried on the networks originating from WLW were tabulated under the category of originated by WLW.

^bIncludes 0.9% originated by the Crosley Broadcasting Corporation from WINS, New York.

from a transcription. Many of the CBS Radio Network programs carried on WLW were women's serial dramas.

During the late nineteen fifties and to the summer of 1963 WLW was the Cincinnati affiliate of both the NBC Radio Network and the ABC Radio Network.

During the nineteen thirties, the nineteen forties typically from two to four per cent of the WLW programming was carried from syndicated transcriptions. Many of these programs were women's serial drama but some were variety, musical, and dramatic programs.

During the nineteen fifties and nineteen sixties an increasing amount of WLW programming was obtained from syndicated transcriptions. Religious programs comprised a majority of these more recently used transcribed programs, but others were in the categories of informative talk and commentary.

Remote programs

The first remote line established for WLW was from the Sinton Hotel in downtown Cincinnati, February, 1923. In July of the same year remote facilities were also established to broadcast the Summer Opera from the Cincinnati Zoological Gardens.

During the middle nineteen twenties about one-quarter of the WIW local programming (ten to 12 hours a week) originated from outside the WIW studios. Nearly **a**ll of these remote programs were musical variety shows from downtown Cincinnati hotels and night clubs.

In the late nineteen twenties and early nineteen thirties during the afternoon and late night hours a number of the musical variety remotes were carried on WIW. These were virtually the only WIW produced programs that originated from outside the WIW downtown studios. The programs typically represented about one-fifth of the total amount of WIW produced programming.

During the late nineteen thirties fewer of these remote programs of musical variety were carried on WLW. Many were replaced by other types of programs in the afternoons and evenings. However, after midnight these band remotes were the most numerous programs scheduled on WLW; some were originated by WLW and others were carried from the networks. During the nineteen thirties some other programs were occasionally originated remotely; for example, some religious programs, play-by-play sports, and special events.

Then, during World War II about 40 hours of the station's locally produced programming per week originated <u>in</u> <u>part</u> from without the WIW Cincinnati studios. Part of nearly all farm programs were originated from Everybody's Farm in Mason, Ohio, adjacent to the WIW transmitter. A regular WIW news program was also broadcast from Washington, D.C. However, the largest part of this remote material was short wave reports from the War fronts which were included at various

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times in from one-third to one-half of all the WLW productions.⁴² It is important to note that in the case of the above programs only a segment of most of the programs originated remotely. The largest part of each of the above programs was produced within the WLW downtown studios. Whereas the musical variety remote shows, described above, originated almost wholly from without the WLW studios.

During the late nineteen forties and the first half of the decade of the nineteen fifties, materials originating from without the WLW studios were included in about 20 per cent of the WLW productions. Ruth Lyon's <u>50 Club</u> originated in its entirety from a downtown Cincinnati hotel until 1949 when the program also began on WLWT. WLW farm programs included originations from Everybody's Farm, the Cincinnati stockyards and occasionally the Ohio State University. Some other programs, for example <u>The Nation's Family Prayer Period</u> and <u>Cadle Tabernacle</u> also originated from without the WLW Cincinnati studios.

From 1955 to 1964 the amount of "remote" materials included in WLW productions increased greatly. The development of the audio tape recorder and wider use of the "beeper telephone,"⁴³ in part, made possible this wider use of

⁴²See Chapter VI.

⁴³In order to broadcast telephone conversations over the air it is necessary that they be tape recorded. However, this recording may be played back after only an instant delay. Furthermore, it is necessary to add a 'beep' noise every few seconds to let the caller know that the conversation is being recorded. Hence, the term "beeper telephone" is used.

material from outside the WIW studios. The changing status of radio might also be said to have influenced this development--that is, the utilization of the "immediacy" of radio. By the season of 1961-1962 more than forty hours of WIW's locally produced programming each week originated in part or wholly from without the WIW Cincinnati studios. Some of these programs were produced on tape; for example, <u>Willing</u> <u>Acres</u>, an interview program, and the <u>Mount St. Mary's Seminary</u> program. Other remote material included in WIW programs were helicopter traffic reports, "beeper telephone" interviews, regional news reports from Dayton, Columbus and Indianapolis, and materials from Everybody's Farm and the Cincinnati Union Stockyards. One Saturday disc jockey record show originated from a downtown department show.

By the season of 1963-64 four more local programs with "remotes" were added to the WLW schedule; two new magazine variety programs, a play-by-play sports program, and a morning general variety program originated from a department store. These additions meant that in the season of 1963-1964 about one-half of all WLW productions originated <u>in part</u> from without the downtown WLW studios.

XII. Sponsorship of Programs

Even by early 1923 suppliers of program materials used in WLW programs were being identified. These suppliers were listed in the WLW log printed in the <u>Crosley Radio Weekly</u>. There was, however, no sponsorship of programs on WLW at this time, these suppliers did not pay to have these materials used nor were the firms' names mentioned.

Undoubtedly the first sponsor on WLW was the Crosley Radio Corporation. During the first few years the station was on the air Powel Crosley Jr. thought the major purpose of the station was to publicize Crosley radio products. WIW was maintained to provide programs to listeners who had purchased sets. WIW, in the nineteen twenties was always identified as "the radio service of the Crosley Radio Corporation." Of course, many other early radio stations were also operated as services of radio manufacturers. For example, KDKA was operated by Westinghouse, WGY was operated by General Electric, and WJZ were operated by the Radio Corporation of America. Indeed, in 1923 about 40 per cent (231 of 570) of U.S. radio stations were owned by radio and electronic manufacturers and dealers.⁴⁴ Many other business enterprises operated stations for publicity and as a service to the public.

By 1925 WLW was carrying a program with talent supplied by the Herschede-Flint Motor Car Company. In 1927 WLW added commercial programs from the NBC Blue Radio Network. Also in 1927 an NBC Red Radio Network program was broadcast from WLW, the <u>Crosley Hour</u>.

44 "Who Will Ultimately Do the Broadcasting," <u>Radio</u> Broadcast, II (April, 1923), 522. In 1928 Powel Crosley Jr. investigated securing even more commercial programs for WLW and John Clark was named WLW's first commercial manager. A rate for the sale of time on WLW was first announced in 1928.

But commercial sponsorship of radio programs was approached slowly and with some trepidation. Giraud Chester and Garnet R. Garrison note:

The 1929 Code of the National Association of Broadcasters, for example, reflected the sensitiveness of about one hundred and fifty stations to their responsibility for maintaining the dignity of radio. The Code provided that after 6:00 p.m. commercial programs only of the "goodwill type" were to be broadcast, and between the hours of 7:00 and 11:00 p.m., no commercial announcements of any sort were to be aired!⁴⁵

WLW was a member of the NAB and followed this rule. By 1929 radio had clearly become "show business" and was well on its way to becoming "big business."

However, in these early programs there was no time taken out of the program for "selling" commercial announcements. The programs were simply identified as being presented "by the courtesy of . . . ". In order to identify their name with their radio programs many sponsors included it as part of the show's title. Thus, during the late nineteen twenties and early nineteen thirties WLW carried network programs entitled: <u>Collier's Hour</u>, <u>Dutch Masters Minstrels</u>, <u>Dynacone Diners Orchestra</u>, <u>Philco Hour</u>, <u>Perfect Circle Hour</u>,

⁴⁵Giraud Chester and Garnet R. Garrison, <u>Radio and</u> <u>Television</u> (New York: Appleton-Century-Crofts, Inc., 1956), 27.

<u>Wrigley Revue</u>, <u>Hudson Essex Challengers</u>, <u>Armstrong Quakers</u> <u>Orchestra, Automotic Disc Duo Orchestra, Champion Sparkers</u>, <u>Blue Flame Hour</u>, <u>Yeast Foamers</u>, and <u>The A and P Gypsies</u>. During the same period originated from WLW were: <u>Crosley</u> <u>Burnt Corkers</u>, <u>Crosley Saturday Knights</u>, <u>Mail Pouch Sports</u>man, and Armco Iron Master.

Throughout the nineteen thirties virtually all the programs carried on WIW, if they were sold and not sustaining, were sponsored by only one advertiser. This included both network programs and local programs. In the nineteen thirties WIW did not sell participating time for spot announcements within any of its programs. Many network programs during this time became closely identified with their sponsor; for example, Ed Wynn and Texaco, Jack Benny and Jello, or <u>Ma Perkins</u> and Oxydol. Some WIW originations and their sponsors during this period were <u>Tonic Time</u> and SSS, <u>Vocal</u> <u>Varieties</u> and Tums, <u>Avalon Time</u> and Avalon cigarettes, Smilin' Ed McConnell and the <u>Ballards' Oven Ready Biscuits</u> <u>Program, Smoke Dreams</u> and La Fendrick cigars, <u>Plantation</u> <u>Party</u> and Bugler tobacco, or <u>Renfro Valley Barn Dance</u> and Allis-Chalmers.

It should be pointed out that in this respect WLW was very unusual. During the nineteen thirties most other U.S. radio stations sold spot announcements in some local participating programs; usually hillbilly variety, homemaker, or farm programs, and on some stations programs of recorded music.

Of course, during the nineteen thirties WLW did sell time for spot announcements to be inserted during the station break between programs.

In late 1939 after the WIW power was reduced from the special 500,000 watts to the normal 50,000 watts sports announcements were made available in participating programs. The first program in which participating announcements were sold was the early morning hillbilly variety show <u>Top o' the</u> Morning.

Following World War II and into the late nineteen forties the proportion of time sold for spot announcements in participating programs increased greatly. For example, WLW sold participating spots on two morning general variety programs, <u>50 Club and Morning Matinee</u>, in addition to <u>Top o'</u> <u>the Morning</u>. Another program, <u>Open House</u>, broadcast after midnight was sold on a participatint basis.

There were also an increasing number of network programs being sold on a participating and cooperative basis during the nineteen forties.⁴⁶

Through the late nineteen forties and early nineteen fifties the number of programs remaining on the national radio networks declined, slowly at first. Then, as television's growth accelerated even more rapidly in the middle nineteen fifties network radio programs with a single sponsor almost disappeared.

⁴⁶See Chapter VII.

For example, in the season of 1949-1950 single or dual sponsors purchased more than half of all evening national network radio programs. However, by the seasons of 1955-1956 about three-quarters of all evening network radio programs were cooperative, participating or sustaining.⁴⁷

By the season of 1961-1962 about 70 per cent of all programs broadcast on WLW--network and local--were participating or sustaining. Only about 30 per cent of all programs carried on WLW were fully sponsored by one advertiser. Further, this 30 per cent of fully sponsored programs made WLW far different from the average U.S. station in the nineteen sixties. On most American radio stations during the season of 1961-1962, for comparison, single sponsor programs probably represented no more than about 5 per cent of all programming. Virtually all their time was sold on a participating basis or was sustaining.

More than two-thirds of this fully sponsored time on WLW during the season of 1961-1962 was represented by one program. This late night program, <u>Music 'til Dawn</u> was sold to one sponsor, American Airlines. A large proportion of the remaining fully sponsored programs on WLW during the season of 1961-1962 were commercially sponsored religious programs.

Nearly all sponsored time sold on WIW from 1922 to 1963 has been sold to national and regional sponsors; not to

47 See Chapter VIII.

local advertisers. WIW carried virtually no local advertising until 1955. In 1956 local advertising represented only 2 per cent of the total WIW revenue. By the end of 1957 the amount of revenue represented by local advertising on WIW had grown to about 9 per cent. Throughout the remainder of the nineteen fifties about 90 per cent of all sponsors who purchased time on WLW were national or regional; only about one-tenth were local advertisers.

The cost of purchasing one hour of time in the daytime or evening 48 is shown below between 1928 and 1964:

	Rate for <u>Daytime</u>	One Hour Evening
1928 1929 1932 1935 1938 1941 1944 1947 1950 1953 1956 1959 1962 1964	\$300 576 600 540 540 540 540 590 750 750	\$ 600 600 1152 1200 1080 1080 1080 1080 1080 1080 108

⁴⁸For the purpose of comparison throughout, the daytime rate has been defined as the highest cost of time before 6:30 P.M.; the evening rate as after 6:30 P.M. The highest (or one-time) rate is given, but, sponsors purchasing time would have earned certain discounts. There were some minor changes between the three year periods given above, for those changes see Chapters IV-IX.

⁴⁹\$375 after 8:30 P.M.

XII. A Comparison of WIW and Network Programs

Between 1929 and 1956 a larger proportion of all types of musical, variety, religious and farm programs were broadcast on WLW than was the proportion of these programs available on the four national networks. About the same percentage of WLW's and the networks' offerings were represented by programs in the general category of news/sports/forums/talks. In the total WLW programming, there was a larger percentage of drama than there was on the four networks (see Table 57).

Similar trends in the ebbing and flowing of different types of programs can be noted on WLW and on the networks. For example, the use of dramatic programs grew about as steadily and rapidly on WLW as it did on the four networks from 1929 to 1945; and then declined with similar rapidity. The declining use of musical programs from 1929 to 1947 is seen in both WLW and in the networks programming--as other types of programs, namely drama and variety replaced musical programs.⁵⁰ WLW did not, however, reflect the generally greater use of programs in the category of interview/human interest/quiz in the late nineteen forties.

This is, of course, a very general comparison but it reflects the fact that some types of programs were more likely to be originated by the local stations. However, programs in some categories were obtained largely or almost

⁵⁰Remember, of course, that during this period from 20 to 60 per cent of the WLW programs were obtained from networks included in this analysis.

TABLE 57. WLW AND NETWORK RADIO PROGRAMMING COMPARED

Figures below compare the percentage of programs in each category broadcast by WLW with the percentage of programs in each category originated by the four national networks^a during a sample week in January of each year.

Year	Var	iety	Mus	ical	Dr	ama	Interview/Human Interest/Quiz		News/Sports Forums/Talks		Other ^b Programs	
	<u>WLW</u>	Nets	WLW	Nets	WLW	<u>Nets</u>	WLW	Nets	<u>WLW</u>	Nets	WLW	<u>Nets</u>
1929 ^c	15%	5%	53%	56%	2%	6%	1%	%	20%	28%	9%	5%
1932	12	11	53	46	7	15	1		19	26	8	2
1935	16	18	49	39	13	25		2	11	11	11	5
1938	21	15	31	24	24	38	1	4	12	16	11	3
1941	20	10	23	20	31	42	4	6	16	18	6	4
1944	21	16	19	16	30	28	3	7	21	19	6	4
1947	26	14	22	15	29	33	2	14	15	21	5	3
1950	21	13	28	15	25	36	7	13	15	19	4	4
1953	16	15	32	25	16	28	8	8	18	20	10	4
1956 ^d	29	31	35	23	9	16	1	5	13	19	13	6

^aThe networks are NBC Red (later NBC), NBC Blue (later ABC), MBS, and CBS. Percentages were derived from Harrison B. Summers, <u>A Thirty-Year History of Programs Carried on National Radio Networks in</u> the United States, 1926-1956 (Columbus, Ohio: Ohio State University, 1958).

^bIncludes Farm, Religious, Miscellaneous, and Unclassified.

^cThe first season of formally organized radio networks was 1926-1927.

^dSpecific information for the networks is not available after 1956 but by 1963 approximately 80% of all network programming was in the general category of Ness/Sports/Forums/Talks.

exclusively from the networks.⁵¹ Further, many of the same trends and changes that took place on WLW directly (by the availability or unavailability of programs of a certain type) or indirectly (by imitation, for example) influenced WLW programming. Further, both WLW and the networks were simultaneously influenced by changing audience preferences, changing sponsor requirements, and many other varying economic, political, legal and philosophical factors.⁵²

Some of these factors that have affected WLW programming are explained in more detail in the following chapter.

XIV. Programming

According to the original license granted by the U.S. Department of Commerce programming on WLW was to be "entertainment and like matter only" and "market and crop estimate reports, also weather forecasts and bulletins."53

More specifically when the station first was put on the air by the Crosley Manufacturing Company it was announced that WLW's programming would consist of "news, sports events, lectures, information, music and all forms of entertainment." Probably not all forms of entertainment, but surely many

⁵¹See above, section VII.

⁵²In several of the other chapters above WLW programming was compared with other stations singly or as general types of classes of stations.

⁵³Actually WLW was originally assigned two different frequencies, one each for broadcasting programs fitting these two definitions. See Chapter III. forms of entertainment have been broadcast by WLW from 1922 to 1963.

The main act of programming WLW during the station's first six months on the air consisted almost entirely of arranging for various acts and guest artists to appear at the station's studios. These artists arranged their own programs. Sometimes the Crosley Manufacturing Company staff members played phonograph records on the air or broadcast piano roll music when there were no artists.

When Fred Smith became WLW's first station director in August of 1923, for the first time thought was given to programming (although it surely was not called that) the station. Mr. Smith established a regular schedule for WLW to be on the air, arranged and announced his own five times a week daytime programs, added dramas, arranged for "specials" to be broadcast at night, and established remote lines to pick up programs outside the WIW studios. Mr. Smith developed WLW's first philosophy of programming. Basically he believed that music would be the primary program material for radio. But according to Mr. Smith the real value of broadcasting would lie "in the dissemination of culture." Fred Smith also tried to make WIW programming "distinctively American" by broadcasting American dramas. This idea, according to Mr. Smith, occurred to him after viewing the film "Covered Wagon." There would be many changes in WLW programming after 1922, because Mr. Smith was one of the important innovators in American radio programming.

Nonetheless Mr.Smith predicted in that year that WLW programs would be planned and presented to "bring constantly to the greatest per cent possible of auditors, amusement, information, instruction, and inspiration to live up to the noblest impulses in the fragile mechanism of the human soul."

In June of 1923 programming on WLW was altered considerably when the station was made class "B" by the **c**ommerce **d**epartment. At this time only 39 of more than 500 U.S. stations were so designated. These were higher power stations and were to program only live shows.

During the nineteen twenties WLW's power was increased in steps up to 50,000 watts. This made "The Nation's Station" one of a small number of high powered, clear channel stations intended to serve large areas of the United States--and in particular rural areas and small communities that could receive only limited radio service.

Thus, from this time henceforth programming on WLW was done with the general idea of service to a broad audience-broad geographically, educationally, socially, and economically.

The most important change in WLW programming in the station's first decade came in 1927 when a large number of network programs were added to the station's schedule. This change came almost simultaneously with the development of commercial broadcasting in the United States.

The station's higher power and the revenue produced by carrying network programs also allowed WLW to spend large amounts of money for locally produced programming. By the nineteen thirties this combination of high power, network programs, and expensive local programs was also producing a large revenue for the Crosley Radio Corporation and owner Powel Crosley Jr.

To 1963 WLW's high power and clear channel status meant that it was almost totally ignored that the station was located in Cincinnati. WLW was programmed to serve the regional area of Ohio, Kentucky, Indiana, and beyond.

Commercial broadcasting and the networks brought socalled entertainment programs almost exclusively to WLW. The number of so-called information programs on WLW continued to increase but the percentage of WLW programming represented by these "informational" programs declined as the WLW program schedule grew larger and larger each year. This development undoubtedly reflected the desire of the overwhelming number of radio listeners, if not necessarily the critics and detractors of radio, for entertainment rather than information.

This general programming philosophy--service to a large regional area to the exclusion of Cincinnati--was somewhat bent in the nineteen fifties. WLW began broadcasting traffic reports for the Cincinnati area and for the first time accepted purely local advertising. But the

general idea of serving a large region--especially rural and small community listeners--remained paramount in the minds of those responsible for programming WIW.

But while this was the major theme of WLW programming to 1963, throughout the years there were minor variations, mutations, embellishments, and modifications. Some major influences on the general philosophy that guided those responsible for programming WLW were the FCC hearings in the late thirties, World War II, the loss of audience to television, and the discovery of a new role for radio.

In 1938 WIW was involved in a hearing with the FCC over the continued use of special power of 500,000 watts. In the fall of 1938 locally produced farm programs were begun on WIW--clearly in response to the opinion that this would influence the FCC's decision. It is interesting, however, that these programs were continued and in fact increased on WIW from 1940 to 1963, though the FCC denied the right to use this "super power." At this same time it was announced that only unsponsored religious and charitable programs would be accepted and that the number of transcribed and "medical" programs carried on WIW would be reduced. These announced changes were also made in response to what was believed to be the FCC commissioners' desires.

World War II had a profound effect on the general temper of WLW programming from 1941 to 1946. Many special events were broadcast--both from the networks and originated

at WIW. Short wave reports from the war fronts were regularly included in many different WIW produced programs-including many so-called entertainment programs. The WIW management tried to produce new programs and alter established programs in such a way as to involve Midwestern listeners in the conduct of the War. For example, the importance of agriculture and the conservation of material was constantly stressed. According to James D. Shouse, then general manager, the WIW staff attempted to bring the War to the Midwest in terms and images that the Midwesterner could understand. News programs were produced to include background material and attempted to soften the blow of casualties.⁵⁴

In the latter nineteen forties and nineteen fifties as advertisers, entertainers, and listeners deserted radio for television many programming changes were forced on radio stations. Those responsible for WLW's programming tried, vainly, to insist that the audience still wanted to listen to "radio programs" and not to "radio stations." But saying did not make it so.

Because urban areas were first to be generally equipped with TV receivers WLW, in 1951 altered its basic programming philosophy somewhat and offered a very large number of programs or "rural appeal." But it was only a

⁵⁴Personal interviews with James D. Shouse, Cincinnati, Ohio, July 10, 1963, and Howard Chamberlain, Cincinnati, Ohio, April 4, 1963.

matter of time until a farm or small community family was as likely to have a TV set as a family residing in Cincinnati, Dayton, or Columbus.

In 1952 the WLW staff attempted to provide "blocks" of programs with similar audience appeals on one night of the week to draw listeners away from the glowing tube of the new medium. For example the Monday evening WLW schedule was primarily concert music; Wednesday was "Mystery Night"; and hillbilly variety programs were broadcast almost exclusively on Saturday night. But this vali**e**nt attempt did not save nighttime radio programs either.

After trying a number of listener contests in attempts to buy back the WLW audience in the middle nineteen fifties the station's programming staff hit on a format of magazine variety, news and information. This altered considerably the general tenor of programming at WLW. In 1955 the basic idea of magazine variety was started on the NBC Radio Network with the program <u>Monitor</u>. This format consisted largely of recorded music and informative talk. <u>Monitor</u> was quickly and widely copied on local stations including WLW. By the late nineteen fifties and early nineteen sixties magazine variety, other programs of recorded music, news and commentary, and short programs of informative talks were the major ways of programming WLW.

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<u>Money spent on programming</u>. When station WLW first was put on the air in 1922 very little money was spent to operate the station. In fact, the only real expenses were for power and facilities. None of the artists appearing on WLW were paid in those earliest days.

By 1923 WLW had one full-time employee and two others who spent part of their time working at WLW and part time with other duties for the Crosley Manufacturing Corporation.

By the late nineteen twenties and during the early nineteen thirties about \$300,000 was spent to program WLW each year. By 1935 the cost of programming was more than \$500,000 and by 1939 programming cost about \$800,000 at WLW. During the same year, 1939, the average cost of programming clear channel stations in the U.S. was \$223,000; the average cost of programming network affiliated stations was \$58,000.

During the nineteen forties the cost of programming WLW was usually about \$1,000,000 per year.

During the early nineteen fifties the amount of money spent to program WLW declined markedly for the first time in nearly thirty years. During the middle and late nineteen fifties and early nineteen sixties about \$500,000 to \$800,000 was spent for programming "The Nation's Station" each year.⁵⁵

⁵⁵The cost of programming on WIW for many years from 1929 to 1963 is given above in Chapters III to IX. The approximately \$1,000,000 spent for programming each year in the nineteen forties was for producing only 65 to 90 hours of local programs each week. The \$750,000 or less each year spent in the nineteen fifties and nineteen sixties was spread over more than 100 to 120 hours of programs each week.⁵⁶

The major programming expense at WLW during these years was for a staff. From 1922 to 1963 there was maintained at WLW an inordinately large production and programming staff in comparison with almost all other radio stations in the U.S. Many of these staff members worked on the large number of locally produced musical, variety, dramatic, news and talk programs, described above.

However, some members of this staff worked on both WIW and WSAI during the nineteen thirties and on WIWT from 1949. Thus, it is very difficult to estimate the exact size of the staff working <u>only</u> for WIW. Further, during the nineteen thirties and, though to a lesser extent, during the nineteen forties, this staff produced a number of programs that were carried on the national networks. This allowed WIW to spread the cost of these programs over a much larger base. Indeed, WIW formed its own network, the WIW Line, in 1937 for this same purpose.

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⁵⁶Of course it might also be noted that the "1964 dollar" was not the equal of the "1944 dollar." The exact inflation of the cost of radio programming would be difficult to calculate accurately. But a rough estimate might be the "1944 dollar" purchased twice as much programming as the "1964 dollar."

In 1929 about 20 staff members were employed at WLW. By 1932 WLW and WSAI combined had a staff of nearly 100 musicians and more than ten dramatic artists.

By the late nineteen thirties more than 250 persons worked at WLW--about half of these worked in programming. This included 50 full-time musicians, 16 writers, 15 announcers, a production staff of more than 40, and six staff members responsible for producing educational programs.

In the nineteen forties and early nineteen fifties about 150 WLW staff members worked on programming at WLW. Some of these were also responsible for programs on WLWT.

During the late nineteen fifties and early nineteen sixties about 50 persons worked on WLW as their sole responsibility. Most of these staff members were in programming and production. About 130 other Crosley employees split their duties for WLW and WLWT.

These, then, are some of the trends in WLW programs and programming. Some of the factors that caused these changes are examined in the following chapter.

"THE NATION'S STATION"

A HISTORY OF RADIO STATION WLW

VOLUME III

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

By

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* * * * * *

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Approved by

Adviser

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CHAPTER XI

SOME FACTORS THAT INFLUENCE PROGRAMMING

Changes and trends in the programs broadcast from WLW have been described in Chapter X. In this chapter some of the factors that influenced or affected these changes will be examined. Ten general factors, not necessarily mutually exclusive, are described. Examples of each are given. The interrelationship of these general factors will also be described.

Factors described here may not account for every single change in programming on WLW between 1922 and 1963. However, an attempt has been made to derive a set of factors that account for major alterations in the content of WLW's programming.

The purpose is to attempt to explain why the types and amounts of content that were broadcast were broadcast.

Some of the factors that influenced programming were briefly described when they happened in chapters above. Explanations are also drawn from the writer's interviews with those persons responsible for WLW programs and programming.

Most of the information used to derive and describe these factors was suggested by the study of WLW. But some

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of this information is, frankly, only thinking and speculation suggested by the process of completing such a study.

I. The Availability of Materials for Programs

Certainly before any particular program or type of program can be broadcast the materials necessary to produce a program must be available.

Recorded music

Thus, the first "programs" produced by Powel Crosley Jr. on the amateur station that preceded WLW were of recorded phonograph music. Phonograph records and piano rolls were also used during the first year WLW was on the air.

Talent

In the early nineteen twenties most of the programming on radio stations consisted of music and talks. Most of this was offered by amateurs or volunteers who would agree to appear on the radio. Many of the well-known vaudeville and theater stars would have nothing to do with the infant medium.

However, by 1927 vaudeville lay dying a victim of the motion picture and, to some extent, radio. By the middle nineteen twenties at least some artists were being paid to appear on radio programs although most did it just for publicity. The rise of commercial radio meant the stations and the networks could afford to hire top name talent. Thus, many vaudeville stars left what remained of the vaudeville circuit for the microphone. New types of programs were built around these new stars.

Some of the artists who left vaudeville to work at WLW were "Little" Jack Little, Ford and Glen, "Salt and Peanuts," Virginia Lee, Andy Mansfield, and Pat Harrington.

Former vaudeville stars appearing on network programs by the early nineteen thirties included George Burns and Gracie Allen, Jack Benny, Ed Wynn, Eddie Cantor, and many others. Mr. Cantor in the season 1930-1931 starred in the first comedy variety program built around a featured comedian on the national networks.

Other local sources of program materials also contributed greatly to early programs on WLW. For example, a number of schools of music, drama, and rhetoric provided early WLW programs.¹

In 1923 <u>Writer's Digest</u>, a nationally distributed magazine published in Cincinnati, held a contest for original scripts for "radarios" to be produced on WLW. Robert Franc Schulkers, writer of the "Sekatary Hawkins" adventure stories of the Ohio River, began an early actionadventure drama at WLW.

Many hillbilly, country, and folk musicians from areas surrounding Cincinnati migrated to the cities to

¹See Chapter III.

work in radio. Out of the hills came hundreds of rural entertainers. Some that worked at WLW were "Ma" and "Pa" McCormick, Bradley Kincaid, Hugh Cross, "Red" Foley, and Roland Gaines. Many of the WLW country entertainers had grown up together in and around Berea and Mt. Vernon, Kentucky, and sang as recreation. Thus, they were certainly available to be paid for singing over the radio.

Another early source of program materials on WLW w**as** dance bands and orchestras. Bands playing at Cincinnati hotels and night clubs willingly broadcast over the radio as publicity.²

Even in the nineteen fifties and nineteen sixties many guest artists appeared on WLW programs in exchange for publicity; promoting motion pictures, personal appearances, concerts, television programs, and books.

Not only did WLW, and other stations, find and develop available program materials but in some cases talent actually approached the station. That was the case of the hillbilly entertainers--Ma and Pa McCormick had heard music broadcast from WLW and came to Cincinnati to put on their own shows because they thought they could do a better job, or so the story goes. In about 1929 Dr. Frank Simon, a concert band master, approached the WLW management with a program. Following the economic crash of that year, the management of the American Rolling Mill

²See Chapter X.

company (Armco Steel) in nearby Middletown, Ohio, had decided to advertise as a method of getting new business. Dr. Simon persuaded the Armco management to hire professional musicians and put them on the air over WLW.³

However, just finding, and developing radio artists or having talent seek out the stations never assured that WLW would have a constant supply of material available for programs. Many of the artists and their programs became popular and left the station to work on national network programs.⁴ In a sense, then, many stations contributed to their own undoing by supplying the richer networks with a steady supply of new programs and talent. When these artists left WLW or their programs were moved to Chicago or New York, the writers, musicians, or actors, of course, were no longer available to work on locally produced programs.

WLW, and surely other radio stations, could only produce programs for which it was felt that an attractive featured personality was available. An evening magazine variety program, <u>An Evening at Crosley Square</u>, was begun on WLW in 1962. It was felt that Jack Gwyn, a staff announcer, was sufficiently attractive and established with the WLW audience (or a potential audience) to make

³Personal interview with Dr. Frank Simon, Cincinnati, Ohio, July 10, 1963.

⁴See Chapter VI.

the program successful. If Mr. Gwyn had not been available, then those responsible for WLW's programming would have had to look for an attractive personality. Obtaining a featured personality that can help assure a successful program is, of course, not an easy matter. Either a person of established reputation has to be obtained or one has to be developed. The point is that there is not an inexhaustible supply of talented writers, comedians, musicians, or other artists. There is a limited supply of personalities of the caliber of an Arthur Godfrey, or a Ruth Lyons. With the supply limited, the cost is high. Thus, materials for programs must not only be available but they must be available at a reasonable cost.

News

Only a very few programs were broadcast from WLW before the late nineteen thirties. One reason that more news was not broadcast was that the supply of news available to radio stations was limited. In 1933, when radio had grown sufficiently powerful to threaten the newspaper publishing industry the Association of Newspaper Publishers persuaded Associated Press, United Press and International News Service to suspend all news services to broadcasters. The Columbia Broadcasting System, the National Broadcasting Company and some large stations organized their own news gathering staffs but this was not feasible for most individual stations. Even the networks did not attempt to

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really compete with newspapers. The Press-Radio Bureau was formed in 1934 and stations were allowed to carry two, fiveminute newscasts each day. Press-Radio Bureau news was usually dated and not well written for radio.⁵ Thus, materials must not only be available but they must be of sufficient quality to be worthy of presentation by stations.

The operation of television stations by the Crosley Broadcasting Corporation provided another source of materials for WLW news and other programs during the nineteen fifties and nineteen sixties. The news directors of these television stations regularly reported regional news and also participated in a news discussion program on WLW.

Availability of network and syndicated programs

The formal organization of the national networks⁶ meant that even more programs, and, more importantly, different types of programs were available to WLW. Programs for WLW were also obtained from special and regional networks. Syndicated transcribed programs which became

⁵See Chapter V.

^bThe National Broadcasting Company was founded in 1926 and the NBC Red Network began that year. The NBC Blue Network and the CBS Network (called United Independent Broadcasters, later Columbia Phonograph Broadcasting System) commenced in 1927. The Mutual Broadcasting System was incorporated in 1934.

available in the late nineteen twenties also were used on WLW.7

During some seasons more than 50 per cent of the programming broadcast from WLW was not originated by the station's own staff but obtained from networks or from syndicated transcriptions.

Many or all of the factors above and below, that influenced local program offerings also influenced the programming of these networks and other sources. Thus, the WLW programming was influenced not only by local factors of availability but by what was available from the networks or syndicators.

Three examples will illustrate this point. During the nineteen thirties the amount of programming available from the networks increased greatly. WLW carried many of these programs. Each network program that was available and was carried by WLW meant that a locally originated program was not carried--at least at that specific time.

Precisely the opposite happened during the nineteen fifties. The amount of programming available from the national radio networks decreased rapidly--especially evening programming. At this time, locally produced programs had to be substituted to fill this time.

A third major example of changing network programming occurred in the late nineteen forties. By offering

⁷See Chapter IV.

more money, and capital gains arrangements, the Columbia Broadcasting System lured a number of very popular stars away from the National Broadcasting Company and the American Broadcasting Company. By the season of 1949-50 <u>The Burns and Allen Program, Amos 'n' Andy, The Charlie</u> <u>McCarthy and Edgar Bergen Program, The Jack Benny Program,</u> and <u>The Bing Crosby Program</u> were on CBS. The latter program had been on ABC and the other four were formerly on the NBC Radio Network.

This "steal" appreciably changed not only the content of the overall programming offered by the NBC and CBS Radio Networks, but for the first time CBS seriously challenged and surpassed NBC's superior financial position.⁸

More importantly, however, to WLW was the fact that some of the very popular programs previously carried on WLW from NBC were no longer available to the station.

Materials not available for programs

Possibly the importance of the availability of materials for programs as an influence in programming could best be illustrated if some materials were <u>not</u> available.

Further, of course, this later affected the television network offerings of NBC and CBS.

For example, during the nineteen fifties as network programs were steadily withdrawn from the national networks, programs consisting primarily of recorded music were substituted on WLW. This programming material was readily and inexpensively available.

By the nineteen sixties nearly 60 per cent of the programming carried on WLW consisted wholly or in part of recorded music. Many other U.S. stations carried programs of recorded music more than 90 per cent of the time.

What would be the effect on the content of American radio broadcasting if this material was not available?⁹

In 1963 the WLW management was anxious to experiment by programming drama again. Programs of suspense and crime-detective drama were added to the WLW schedule. However, no satisfactory women's serial drama programs could be found.

According to WLW program manager Gene Dailey:

For quite some time we have been thinking about the possibility of having a daytime serial but we have not found anything that would be suitable. The trouble with some of the older ones . . . is that they have too much of an old fashioned

⁹In the late nineteen **thities** just this situation occurred to an extent. At that time the American Society of Composers, Authors, and Publishers attempted to raise the price paid for broadcasting copyrighted music. Broadcasters would not pay the higher price. For a brief period no ASCAP music was broadcast. The result until a settlement was reached was the repeated performance of "Jeannie with the Light Brown Hair," and other public domain tunes. See Abel Green and Joe Laurie Jr., <u>Show Biz</u> (New York: Henry Holt and Company, 1951), 461.

flavor. The cost of producing a dramatic series is tremendous and I assume this is why none are on the market at the present time. 10

In the nineteen sixties a large proportion of the non-network programming carried on television stations was from syndicated films. Many of these films are "off the network" re-runs. The question might be asked what would be the effect on the content of American radio broadcasting if a large number of the old network radio programs were available for syndication. If audio tape recording had been developed much earlier in the history of broadcasting or if other methods of preserving these programs had been perfected this might have been the In sum, then, it appears that to a large extent the case. programming of WLW was influenced by the availability of program materials. Some of these materials were recorded music, personnel such as writers, musicians, and other entertainers, news service, and network programs. Any changes in the availability of these materials certainly affected the content of programming on WLW.

II. Economics

The economic influence on broadcast programming was implied above when it was noted that material for programs must not only be available but they must be available at a reasonable price. A "reasonable price," of course, would

¹⁰Letter from Gene Dailey, program manager, WLW Radio, Crosley Broadcasting Corporation, December 10, 1963.

vary with changing economic conditions of the country, the broadcasting industry, or the individual station.

The general economy

The general economic depression of 1929 had a profound effect on WLW programming. In 1928 the Crosley Radio Corporation had made a profit of \$3.6 million; the next year the company's profits were less than a million dollars. In 1930 the Crosley Radio Corporation lost nearly a million dollars. It was not until 1934 that the parent company of WLW was again in the black.¹¹

Commercial programs were carried on WLW in 1927 and a commercial manager was appointed for the station in 1928. Even in 1928 Powel Crosley Jr. stated, "We feel a certain obligation to every radio listener to help in providing the entertainment for which his radio set was designed."¹² While huge revenues and profits were being earned at the Crosley Radio Corporation it was possible to support WLW as an "obligation" and a service. In the late nineteen twenties and early nineteen thirties programming WLW was costing the Crosley Radio Corporation about \$300,000 a year. The operation of WLW and WSAI was costing about \$500,000 a year. The solution was a simple one--carry commercial network programs. The revenue from these

¹¹See Chapter II.

¹²"Crosley Dedicates High-Power Transmitter; Ceremonies Mark new WLW's Debut," <u>Cincinnati Enquirer</u>, October 30, 1928, 3.

programs and other commercial time sold on WLW supported the stations. Indeed, in time it made a nice profit for the Crosley Radio Corporation.

Of course, adding network programs--for whatever reason--changed the overall content of WLW programming.

The Crosley Radio Corporation and WLW were not different from many other companies and their stations which were affected by the 1929 "crash." Stations all over the U.S., and the networks, began accepting "selling" commercials. Many stations accepted advertising for personal products including laxatives, deodorants, and even funeral homes, that they would not have accepted previously. Religious organizations and even astrologers sponsored programs on many stations. Many stations carried programs--especially hillbilly variety sponsored by "Crazy Water Crystals"--furnished by sponsors and carried "PI" (cost-per-inquiry) advertising for the sponsors' products.¹³

The economic depression which started in 1929 had still a second general effect on broadcasting and WLW. Briefly, that effect was this: people short of money for other entertainment and diversions turned to radio listening as a major pastime.

In the fall of 1929 it was estimated that there were about 9,000,000 radio homes in the United States--about

¹³See Chapter IV. Also see Harrison B. Summers, <u>Programs and Audiences</u> (Columbus, Ohio: Department of Speech, Ohio State University, 1961), RR-04-f.

30 per cent saturation. By the fall of 1935 there were 22,000,000 radio homes--almost 70 per cent saturation.

This made the purchase of network programs very appealing to sponsors. Personal disposable income in the United States and the advertising revenues of newspapers were halved between 1928 and 1935. But from 1927 to 1935 the total revenue of broadcasting grew from only about \$5,000,000 a year to nearly \$80,000,000 a year. Naturally, this rapidly growing revenue meant that an increasing number of programs, and more expensive programs, were offered by the networks.

During the season of 1927-1928 the three networks carried a total of 124 sponsored quarter-hours of programs; by 1933-1934 there were 429 sponsored quarter-hours on these national networks. This was also the period of very rapid expansion in the different types of programs offered.¹⁴

Thus, economic depression produced two different phenomena in American broadcasting in the early nineteen thirties. For some stations--mostly smaller stations in smaller communities--it meant hillbilly music, commercial religious programs, astrologers, and cost-per-inquiry advertising. For the networks and some of the larger stations, like WLW, this was a period of unprecedented

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¹⁴See Chapter IV; and Harrison B. Summers, <u>A</u> <u>Thirty-Year History of Programs carried on National Radio</u> <u>Networks in the United States, 1926-1956</u> (Columbus, Ohio: Ohio State University, 1958).

growth--in revenue, in the total amount of programming, and in different types of programming. For both it brought the direct "selling" commercial.

During World War II an inflationary economy strongly influenced the content of American radio programs--as a depressed economy had a decade earlier. Between 1940 and 1945 the total revenue of the radio industry more than doubled--from \$155,000,000 to \$310,000,000. During this time there was only a very small increase in the number of U.S. broadcasting stations. One reason for this great revenue growth was an excess profits tax imposed by the government. Many large corporations were making huge profits during World War II but were required to pay a 90 per cent tax on all "excess profits." Thus, corporations that spent money on advertising were actually only spending "ten cent dollars" because they would have lost most of this money in taxes in any event.

However, there was a shortage of newsprint and the size of newspapers was limited. Most of this money for advertising poured into network radio.

Many large corporations that advertised were anticipating the end of the War when they would again be manufacturing and selling consumer goods. According to Harrison B. Summers:

For advertisers of this type, large audiences were less important than "prestige." The result was that during the war, there were more symphony orchestras and symphony orchestra programs sponsored on national radio networks than at any other time in the history of broadcasting. Similarly, during a portion of the war period at least, as many as from four to eight half-hour documentary dramas dealing with war themes or extolling the activities of various branches of the service, were carried on a sponsored basis by radio networks each week.¹⁵

The economy of broadcasting

In the nineteen fifties two major factors combined to bring the downfall of the national radio networks as the most important force in American broadcast programming. These were television and a tremendous increase in the number of U.S. radio stations.

The revenue of the national radio networks rapidly decreased. The total time sales of the four national radio networks in 1956 were only about \$45,000,000 compared with nearly \$134,000,000 in 1948.¹⁶

Thus, many of the very popular, expensive evening network radio programs ended. Some moved to the television networks.

Stations were therefore forced to substitute locally originated programs for these lost network programs. The most frequently substituted programs were ones composed largely or completely of recorded phonograph records.

> 15Summers, <u>Programs and Audiences</u>, RR-03-d. ¹⁶See Chapter VIII.

For network affiliated stations this meant a loss of the revenues that had formerly come from carrying network programs. There was not, however, a corresponding drop in the amount of money spent on local and national non-network (national spot) advertising. However, the increase was certainly slower than the tremendously fast growth of television revenues. This slowly increasing radio revenue was divided among a rapidly increasing number of stations. For example, in Ohio, Indiana, and Kentucky there were only 61 radio stations in 1946; by 1963 there were 355 radio stations (AM and FM) in those three states.

With smaller revenues and smaller profits it was not possible for radio stations in general, and WLW in particular, to continue some of the expensive types of programs that had formerly been broadcast. Many live music, variety, and drama programs were taken off the national networks. Many similar locally originated programs were also abandoned.

The economy of the station

Just as changes in the general economy can affect broadcast programming, so the financial status of an individual station affects the programming of that station.

From 1930 to about 1940 WLW had one of the highest rates of any radio station in the United States. Only

network owned and operated stations in New York, Los Angeles, and Chicago had comparably high rates.

These big rates meant big revenues. This large revenue meant that a great deal of money was available at WLW for programming. For example, in 1939 about \$800,000 was spent for programming on WLW. Other clear channel stations and network affiliated stations spent an average of \$223,000 and \$58,000, respectively, for programming that same year.

Writing about this time Robert J. Landry said:

. . . only a handful of local stations are fully organized and accustomed to produce first rate radio shows. The first and best of these is surely WLW, Cincinnati.¹⁷

A large staff was maintained at WLW to produce programs this period. Many of these same staff members worked on the sister station to WLW, WSAI.

WLW and WSAI both originated a number of programs for three national networks during the nineteen thirties and early nineteen forties. From both stations were originated a number of so-called public service and local documentary, informative talk, and informative drama programs. These probably would not have been possible at stations with smaller revenues and smaller staffs. Programs of regional interest were carried over WLW. Programs of primarily Cincinnati interest, like Junior

¹⁷Robert J. Landry, <u>Who, What, Why is Radio</u>? (New York: George W. Stewart, Publishers, Inc., 1942), 27.

Town Meeting and Summer Theater for Amateur Talent were carried on WSAI.

It has been argued that only the rich can afford integrity. In the case of broadcasting stations this appears to be true. Before the nineteen fifties the larger national networks and money-making stations resisted carrying commercial religious programs. Maybe it is not an indication of a lack of integrity to carry a large number of commercial religious programs, but for many years the more financially well off acted as if it were.

Only since the middle nineteen fifties, a period of smaller revenues and profits, have a large number of commercial religious programs been carried on WLW.¹⁸

III. Competition

Closely related to the influence of economics on broadcast programming is the influence of competition. Competition exists among different media of mass communications and among different units of one medium.

Inter-media competition

Newspapers and magazines were hurt by the coming of radio. Films and radio killed vaudeville. Television ruined the movies and radio programming. Those oversimplifications, of course, do not accurately reflect what

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¹⁸ See Chapter X.

really happened. But they illustrate the intense competition that existed among the various media of communications. It must also be recognized that some media have certain advantages over other media. In the nineteen thirties radio had the advantage of being free. In the late nineteen forties television succeeded radio in some aspects of programming because it had the added advantage of being seen as well as being heard.

Radio programming was altered in the late nineteen twenties and early nineteen thirties by many vaudeville artists who began working in radio. In the nineteen forties and nineteen fifties the newspaper "extra" almost disappeared because of the speed of radio news.

The difference among media may be illustrated by the way news is reported in newspapers, on radio, and on television. Newspapers have the advantage of reporting in more depth and providing a permanent record. Radio news is faster and more readily accessible. Television news adds the dimension of sight.

This competition among the various mass media had a definite influence on WLW programming. This was more demonstrable after the development of television. For example, drama has played a larger part in television programming compared to radio programming. Musical programs were far more prevalent on radio than they have been on television.

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Nearly all of the comedy variety, comedy drama, and other drama programs--especially evening programs--vanished from the WLW schedule with the advent of television. Some other programs have remained--and even grown in importance-at WLW since television. For example, farm programs, commercial religious programs, informative talks, brief news reports, and sponsored commentary programs have been more prevalent on WLW since television. A major reason for the continuance of these programs on WLW was that they could be done less expensively on radio than on television.

Intra-medium competition

WLW competed with newspapers, magazines, television stations and other mass media for revenue. Further, it competed with other radio stations in Cincinnati and the surrounding area. Below are several illustrations of this competition as it affected programming at WLW.

<u>Network programs</u>. It was noted that in the early nineteen thirties network programs were carried on WLW to produce revenue to support the station. Another reason for first adding network programs to the WLW schedule in 1927 was to attract a larger audience for the stations. For if WLW had not carried those network programs they would have been carried on some other station in Cincinnati. The more expensive network programs with popular entertainers consistently had larger audiences than most locally produced programs. In 1927 an article in the Cincinnati Enquirer noted:

Station WLW, which for years has sought to retain its individuality in the face of such odds as chain programs, has succumbed to the lure of the network and, starting in September, will bring to Cincinnati the "Blue Chain" programs. . . . 19

Later WLW would regularly carry programs from the NBC Red and MBS networks as well as from NBC Blue.

In the late nineteen forties a number of other stations in the Ohio, Kentucky, and Indiana area complained loudly saying that they were denied certain network programs carried exclusively on WLW. It was denied that certain sponsors had their programs carried on WLW to the exclusion of other stations.²⁰ But the charge probably did help to influence the Federal Communications Commission to end the use of 500,000 watts by WLW.

<u>Revenues</u>. The owners of other stations within the WLW coverage area also argued that WLW's "super power" severely handicapped them financially.

This competition for revenues between WLW and other stations was increased between 1946 and 1964 because, as noted above, the number of stations allocated within the WLW coverage area was expanded rapidly.

<u>Talent</u>. Many WLW artists, this was also noted above, left the station to work on network programs. Many 19"Cincinnati to boast three great Radio Chains," <u>Cincinnati Enquirer</u>, July 17, 1927, VI, 1. ²⁰See Chapter V. others left to work at other radio stations. During the nineteen thirties employment at WLW was often jokingly, but accurately, referred to as "The WLW School of Radio."²¹

<u>Audience</u>. In December, 1922, the Crosley management announced that the time WLW signed on the air on Thursday nights would be changed from 8:00 to 10:00 P.M. "to permit local listeners to tune in outside stations early in the evening."²²

WMAQ, Chicago, interrupted its schedule of programs four times a day to allow listeners to tune in other stations as late as 1928. "Silent nights" were observed on Mondays in Chicago, on Fridays in Cincinnati, and on other nights in different cities for this same reason. According to John Spalding:

In fact, the hours of operation among Chicago stations were such that in order to reach that city with the program of one network, the Columbia Broadcasting System had to sign affiliation contracts with three stations, and in order to reach it with two networks, N.B.C. needed five stations.²³

It was, of course, inconceivable after broadcasting became commercial that one station would stay off the air so that listeners might listen to another station!

²¹Many former WLW employees told the writer that the main reason for leaving WLW was for higher pay.

²²"Thursday Concerts will be started at 10 p.m.," <u>Crosley Radio Weekly</u>, I, XIV (December 25, 1922), 1.

²³John W. Spalding, "1928: Radio Becomes **A** Mass Advertising Medium," Journal of Broadcasting, VIII, 1 (Winter, 1963-1964), 31. During the nineteen fifties national advertisers more than ever before began to purchase radio time or radio spots on the basis of station's metropolitan audience ratings (metro ratings). Surely, one reason that programs of more interest to Cincinnati listeners were added to the WLW schedule during the late nineteen fifties and early nineteen sixties was a result of this fact.²⁴ Advertising and publicity for WLW in 1957 after a new transmission system had been installed repeatedly noted increases in the size of the WLW metro rating.²⁵

It is the purpose of most radio stations to get as large an audience as possible at least during some hours of the day. It is, of course, incorrect to assume--as some persons do--that all stations attempt to get the largest possible audience at every minute of the day. But the overall goal of achieving a large audience must be admitted. Some programs, however, are presented in spite of the small or very select audience they attract. Some of the reasons these programs are broadcast are found in the other factors, discussed here, that influenced programming.

In 1963 an evening magazine variety program replaced a program of recorded concert music on WLW. One reason for

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²⁴There are, of course, many arguments against such a narrow method of judging media buying. But this does not change the fact that such a method was often used.

²⁵See, for example, "Better Sound, Bigger Revenue," <u>Broadcasting</u>, April 13, 1959, 100; and "WLW Advertisement," <u>Broadcasting</u>, August 7, 1961, 12-13.

substituting the new program was the opinion that it would have "a wider audience appeal."²⁶

Programs on the national networks also, of course, compete for audiences. According to Sydney W. Head writing about the post war period in radio broadcasting:

Increased radio competition made itself felt in the program field in forms both good and bad. The emphasis on selling led to an emphasis on popularity ratings which amounted to a fetish. Reciprocally, there developed a tendency to devise programs which would "buy" audiences and thereby inflate ratings artificially, i.e. the "giveaway" programs, which reached a zenith in radio in 1948.

On the other hand, competition shook the industry out of its complacency and stimulated networks and stations toward more imaginative, creative programming. For instance the documentary programs . . . came into prominence in 1947.²⁷

It was one of the most popular of these "giveaway" programs, <u>Stop the Music</u>, that contributed to the demise of the once popular Fred Allen Program.

<u>Competition with national networks</u>. Within the medium of radio broadcasting WLW not only competed with other radio stations serving in its coverage area but it also competed with the national networks. The fact that a

²⁶Personal interview with Gene Dailey, Cincinnati, Ohio, April 4, 1963.

²⁷Sydney W. Head, <u>Broadcasting in America</u> (Boston: Houghton Mifflin Company, 1956), 151.

number of WLW staff members left the station to work on network programs has been noted above. A number of programs developed at WLW were also moved to the networks. During the nineteen thirties the national networks allowed affiliated stations to produce programs for the networks. By the nineteen forties there was much less of this than previously but one event in the late nineteen forties also strongly influenced the demise of such a practice. This event, described above, was the CBS "steal" of a number of NBC stars. After this the management of the national networks--and the National Broadcasting Company in particular--made a more deliberate attempt to have all programs and stars tied to long term network contracts.

During the early nineteen fifties a number of television programs produced at WLWT were carried over the NBC television network as summer replacements. Some other programs were also carried during the regular winter season. But after the national television networks were more firmly established, especially financially, there was an insistence that almost all network produced programs be based in Los Angeles or New York.

What, however, would have been the effect on broadcast programming--radio and television--if more programs had been produced in Chicago, Cincinnati, Pittsburgh, Cleveland, Nashville, or even Clovis? It seems obvious that both the local programming of the stations contributing to the networks and the programming of the national networks themselves would have been affected.²⁸

This competition is not just with the national networks. Many advertising agencies, program packagers, and other program producers are also competing to produce the programs used on the national networks.

<u>Competition among stations and program variety</u>. In theory increasing the number of stations in a community should increase the different kinds of program content available. More competition among stations should mean that better programming, balanced programming (among the several stations), and a larger variety of programs in different categories should be available to listeners.

However, the evidence about WLW does not suggest that this is true. On the contrary it appears that an increased number of stations and increased competition among these stations only means that a larger quantity of cheaper programming was presented. This cheaper programming was almost always recorded music of different types.

²⁸ Television network program procurement has been of serious concern to the FCC and to the Congress. See, Ashbrook P. Bryant, <u>Television Network Program Procurement</u> (Washington, D.C.: Federal Communications Commission, 1962), Part I, Second Interim Report by the Office of Network Study, Docket No. 12782. Also issued as U.S., Congress, House, Committee on Interstate and Foreign Commerce, <u>Television Network Program Procurement</u>, 88th Cong., 1st Sess., 1963.

Whether or not the experience of WLW and some other stations during the nineteen fifties was typical of what would most often happen in this situation cannot be asserted positively.

FCC Commissioner Frederick W. Ford asked:

Has the tremendous increase in competition between stations really brought the benefits which our agency contemplated. . . ? Or, in some communities at least, has competition become a destructive force, decreasing the quality of programming and placing station after station on a marginal basis? Is bad programming driving out the good because it costs less to produce?

No one really has the answers to these questions and undoubtedly the answer varies in different communities. Programming in many instances consists of little more than a hopelessly stereotyped "music and news" format. On the other hand, we know that many broadcast stations, even in small and seemingly overserved markets, bring a large price when put up for sale. We also know that in many markets the large number of stations has brought about a specialization--a programming for minority tastes that would not otherwise have occurred.²⁹

Even if it were agreed that there should be some limitations on the growth of broadcast stations--and this is unlikely--then what method should be used for this control? Who might impose and regulate such a limitation? Should the limitation be based on economic, programming, or engineering factors? It has been suggested that only a certain number of stations should be assigned to

²⁹Frederick W. Ford, "Economic Considerations in Licensing of Radio Broadcast Stations," <u>Federal Communi</u>cations Bar Journal, XVII, 4 (1961), 197.

communities based on their size. But why should residents of certain communities be restricted in their choice of broadcast programs arbitrarily because they chose (if they chose) to live in a smaller community? How shall these communities be defined--would suburban communities be entitled to their own stations even if they were completely surrounded by a large metropolitan area? These are some of the problems.

Any such imposed limitation seems to be contradictory to the American system of broadcasting as it has existed within a relatively free (pluralistic) society. Certainly one of the penalties of a democratic society is that broadcast programming is often not all that certain critics, educators, broadcasters, social scientists, businessmen, advertisers, or politicians would like it to be.

Summary

Competition among the mass media and among units of one mass medium has been discussed as an influence on the programming of broadcast stations.

The way in which this factor has affected WLW programming may be more subtle and more difficult to demonstrate than the first two factors listed above (availability and economics). This, in part, may be because the factor of competition is closely related to those two other factors. That is, the competition was often for available program materials and this competition was economic.

However, the effect of competition was also more than just dollars competing for programs materials which were in short supply. There was also competition for network program services, competition for revenues, competition for talent, competition for audiences, and even competition to produce programs for the national networks.

Thus, the factor of competition is more than just a matter of economics and availability. It is important enough to be considered a third influence on the content of broadcast programming.

IV. Management Policy and Philosophy

For the most part the media of mass communications in the United States are operated by and/or for private owners. Broadcasting stations are operated on a commercial basis for the purpose of making a profit.³⁰

The profit motive

In order to stay in business for any period of time the owners of most broadcasting stations must receive more

³⁰There are, of course, a limited number of noncommercial broadcasting stations operated in the United States. A very few commercial broadcasting stations are intentionally operated on a non-profit basis.

revenue from the operations of their stations than they have expenses. In short, they must make a profit. This, then, is the overriding policy or philosophy which the management of these stations must keep in mind. Whether or not a profit is made from a station is ultimately the test of the station's programming--at least from the point of view of the owners.³¹

According to Robert E. Dunville:

The over-all philosophy behind WLW is what you might call enlightened self-interest. We do things for the community because they're worthwhile, but in the end, we do all right for ourselves, too.³²

The profit motive was not, however, an important factor affecting WLW programming during the first decade the station was on the air. Then, it was operated as a service of the Crosley Radio Corporation, the major interest of which was manufacturing radio receiving equipment. There was, during this period, no thought of returning a profit on the operation of the station.

Since the late nineteen twenties it has been a major objective of the station's management to return a profit.

³¹There are, of course, other more important tests of programming from a broader point of view, such as social desirability.

³²M. Abramson, "WLW--Voice of the Midwest," <u>Coronet</u>, November, 1953, 123.

Management programming policies

Even operating within the general purpose of showing a profit the management of a broadcasting station still has a great deal of latitude as to what shall be a station's programming. A number of implicit and explicit guides may determine those policies which influence programming. Some are listed below.

<u>Programming and personal taste</u>. One of the first influences on WLW programming was exerted by the station director Fred Smith. Mr. Smith's background in music, especially classical and concert music, was the reason in 1922 for programs of concert phonograph recordings.

Only a few months later Mr. Smith decided to present American dramas on WLW after he had seen the important western film, "Covered Wagon."

On another occasion during the early history of programming on WLW there were an overwhelming number of telephone calls asking that more "jazz music" be played on a program. But some opera records were also included because the engineer liked to listen to opera.

Certainly in the later years the personal tastes of the staff played a diminishing part in programming. But "taste" was frequently used to judge which program should be broadcast and which should not be broadcast. Staff and management taste, thus, are an influence in programming. The term taste is used here in the sense of individual aesthetic preference of liking, or judgment of quality. The point is that some programs are put on the air because a station's management believes that they <u>should</u> be broadcast--other considerations, including the profit motive, aside.

Other programs may be put on the air because one staff member feels strongly enough about a program to insist that it be produced. In some cases this staff member might work on this program on his own time because he believes that it <u>should</u> be done. Of course, in any such case the program still may be broadcast only with the approval of a higher authority--the management or owner.

<u>Programming and personal philosophy</u>. In 1949 the Federal Communications Commission announced an opinion that broadcasting licensees could be advocates--that is, stations could editorialize. Editorials have never been broadcast from WLW.³³

During the time that WLW was owned by Powel Crosley Jr. (1922-1945) there were charges that Mr. Crosley attempted to expound his own personal opinions over the station.

Mr. Frank Weizenbecker, of the Cincinnati Central Labor Council, at a 1936 FCC hearing charged that

33See Chapter IX.

Mr. Crosley supported Republican candidates in an election and "refused to permit the broadcasting of anything concerning labor difficulties of any kind over the facilities of the station." An article in <u>The Nation</u> in 1935 also charged that WLW had attempted to keep any news of strikes of labor difficulties off the station. In 1936 a lecturer on the <u>Ohio School of the Air</u>, William Papier, charged that the WLW management had attempted to censor remarks that he wanted to make about anti-union employers.³⁴

If these charges were true Mr. Crosley did attempt to keep certain materials off WLW. This is an example of the personal philosophy of a station's management affecting programming.

An example of the personal philosophy of management putting programs on a station was seen at WLW during World War II. James D. Shouse and Robert E. Dunville after 1939 took over the WLW management and Mr. Crosley had little to do with the station. Mr. Shouse, Mr. Dunville, and other members of the WLW staff believed that during World War II the station should play an important part in the war effort at the home front.

According to Mr. Shouse, at WLW they attempted to report the war the the people of the Midwest "in terms of

34See Chapter V.

the Middle West."³⁵ Programs were broadcast, many of them sent to WLW via short wave, from the war fronts about farm problems in Europe, about the need for more American foodstuffs and raw materials, and about the place of British women in the War. For example, an Easter church service from war-torn England was even carried over WLW via short wave.³⁶

Mr. Shouse and Mr. Dunville felt that the Midwest was traditionally isolationist and that this might have to be overcome if the United States were to win the War.

One may argue strongly that a broadcaster, like Mr. Crosley, should not use his facilities to disseminate only his own personal economic, political, religious, or social beliefs to the exclusion of all other opinions.³⁷

Who, however, will argue that Mr. Shouse and Mr. Dunville, did not do a great service to the Midwest and to the United States by the programming they had developed during World War II?

³⁵Personal interview with James D. Shouse, Cincinnati, Ohio, July 10, 1963.

³⁶See Chapter VI.

³⁷For another, more widely known case of so-called "news slanting" see Harrison B. Summers (comp.), <u>et al.</u>, <u>Federal Laws, Regulations and Decisions affecting the</u> <u>Programming and Operating Policies of American Broadcasting</u> <u>Stations (Columbus, Ohio: Department of Speech, Ohio State</u> <u>University, 1962), V-C-37; or Walter B. Emery, Broadcasting</u> <u>and Government (East Lansing: Michigan State University</u> <u>Press, 1961), 373.</u> The reference is to the George Richards (KMPC) case.

In addition to the programs broadcast during World War II many other programs about important community and national problems were originated at WLW. There were informative dramatic programs produced during the nineteen thirties, nineteen forties and nineteen fifties about many problems; for example, the aged, public education, veterans, and soil conservation. In the season of 1963-1964 a new series of informative talk programs on the use, pollution, navigation and future of the Ohio River was broadcast.

These programs perhaps were not highly controversial. The opinions offered probably aroused little substantial opposition and several viewpoints were usually presented.

But in the selection, writing, editing and producing of these programs it is obvious that it is impossible to eliminate completely the personal philosophy of the WLW management and staff reflected in any such program.³⁸

It is very unlikely that any broadcaster or staff member in charge of programming could plan and schedule programs without his own personal opinions being at least a small part of this process. The extent or degree to which personal opinions should be reflected is, however, probably a very controversial question.

³⁸For one explanation of how this process works see Warren Breed, "Social Control in the News Room," in <u>Mass</u> <u>Communications</u> by Wilbur Schramm (ed.) (Urbana: University of Illinois Press, 1960), 178; or in <u>Social Forces</u>, May, 1955.

While many broadcasters refrain from inserting their own opinions in programs they certainly hold the personal philosophy that controversy and discussion are an important part of programming. Then, at least this general philosophy will be reflected in programming.

<u>Programming and other ownership interests</u>. The extent to which programming should be influenced by the licensee's other interests no doubt would be an equally controversial question. But, in fact, these interests can affect programming.

WLW was operated for several years primarily to promote the sales of Crosley Radio Corporation products. But even after this period Mr. Crosley did use WLW to advertise other interests he had. For this he was criticized.

During the nineteen thirties the Crosley Radio Corporation and subsidiaries manufactured a variety of products including pharmaceutical products, an electric vibrator, refrigerators, tire patches, and a scalp massage device. Many of these products were advertised over WLW and some were sold by mail order.

In 1930 a Detroit newspaper said WLW did not carry programs sponsored by other radio equipment manufacturers. However, during this very year WLW was carrying programs sponsored by Atwater Kent, Philco, and Sylvania.

In 1936 the same Mr. Weizenbecker mentioned above charged that Mr. Crosley used WLW to further Crosley products. Mr. Crosley denied this and said that programs for any rival products would be carried on WLW.

During the nineteen thirties all the play-by-play baseball broadcasts of Mr. Crosley's Cincinnati Reds were carried over Mr. Crosley's WLW or Mr. Crosley's WSAI.

In addition to advertising other products produced by the licensee this influence might also benefit the programming on a station. For example, a number of expensive music and drama programs were sponsored on WLW during the nineteen fifties by the Avco Corporation if other sponsors could not be found. Without sponsorship these programs would not have been presented.

The fact that other licensee interests may greatly affect programming is also illustrated by two examples <u>not</u> from the study of WLW.

The management of one broadcasting station was told to change the station's programming from a "top 40, rock and roll music" format to so-called "good music" because a member of the family that owned the station was running for a high political office. It was felt that the image of the broadcasting station might hurt the image of the candidate. It is also interesting to note, but probably not surprising, that during the campaign this station mentioned the name of the owning corporation much more frequently than had previously been the case. A chain of television stations that added local daytime bowling programs is another example. The same company also had invested heavily in a chain of bowling alleys.

Somewhat the opposite of earlier policies, in the nineteen sixties the FCC had licensed stations, especially FM stations, to religious groups, particularly Protestant churches. It is very, very unlikely that this ownership did not affect the programming of these stations.

Other stations have been operated by a union and by a political group, namely WCFL, Chicago, and WEVD, New York. Information on how the ownership of these stations has affected programming would be valuable to a further discussion of the influence of ownership on programming.

Programming and other station activities. Programs may be planned and presented in conjunction with other activities of a station. For example, during the nineteen forties WLW maintained a permanent consumer panel of about 1,500 housewives that pre-tested new products. The main purpose of the panel was as merchandising service provided by WLW. But the opinions of the panel were also reported on the program WLW Consumer's Foundation.

Other stations too, frequently presented one-time or regular programs that were tied-in with other activities of the station. These activities often were only tenuously tied to programming. Programming and specific management policies. Some programs are not broadcast from stations because the management has specific policies not to broadcast such programs. Certainly this would include programs in bad taste (as determined by the management's personal taste). But some other policies are probably not so obvious.

For example, in the nineteen thirties the WLW management did not renew the contract to carry a program after it had been on the station for 26 weeks. The program was Drew Pearson and Robert S. Allen's <u>Washington Merry-Go-Round</u>. It was not renewed because Mr. Pearson and Mr. Allen would not assume the responsibility of any libelous remarks they might make on the program.

Also during the nineteen thirties the WLW management refused to carry a speech by Dr. Townsend because at the time the so-called Townsend Movement was being investigated by a House of Representatives committee. The station's management stated that they would wait for the conclusion of the investigation.³⁹

In 1960 the WLW management refused another political program because of a "long standing established policy of not accepting political broadcast materials from unqualified political candidates." In this particular

^{39&}lt;sub>See Chapter V.</sub>

case the candidate was to be_{A}^{a} write-in and the write-in ballot is not permissible under Ohio law.

While some policies might limit the type of programs to be broadcast others may permit the WLW staff to have a free hand in preparing programs as they see fit. For example, quite the opposite of the reported policy of Mr. Crosley, a later WLW policy clearly states that "The News Director shall have sole authority over news content, presentation, and material used in news programs."⁴¹

Management policies and station characteristics

In determining policies for programming a station the management must, or should, consider at least two general aspects of the station. These are: the station facilities and the station locale.

Station facilities. The frequency, power, hours of operation, and requirement of any directional antennae may greatly affect the coverage of the station. This, of course, means that a station can reach only a certain potential audience.

WLW's clear channel and high power served a vast area and a vast audience many miles from Cincinnati.

⁴⁰See Chapter IX.

⁴¹Crosley Broadcasting Corporation. "Inter-Office Correspondence to Entire Staff of Crosley Broadcasting Corporation from Al Bland," Cincinnati, Ohio, March 29, 1960. (Mimeographed.) (From the WLW files.)

Another station with less power but also located in Cincinnati would have to concentrate on an urban audience. A daytime only station would consider still other factors.

<u>Station locale</u>. The audience of radio stations in Cincinnati is likely to be different in some important characteristics from the audience of stations in New York City or in Pixley, California.

The location of the station is likely to mean that a larger or smaller revenue is available to the station depending on the size of the community.

Different cultural, educational, and other groups within the potential audience of a station might well influence the programming of a station. Thus, because of WLW's location in the Midwest it was not surprising that a large number of hillbilly variety programs were broadcast. Nor was it surprising that farm programs were broadcast. Stations in other locales might have carried more programs of interest to listeners who were of Polish, Mexican, or Swedish extraction. In other parts of the United States programs in Navajo, Apache, Serbo-Croatian, or Basque programs might have been broadcast.

"Station image." The definition and measurement of "station image" is a difficult task. While the audience may not be aware of the fact, a station's management is often trying to create a very definite "image" or "sound." Surely, the programming of any station will be affected by any management policy that attempts to give a station a certain "image."

Changes in programming

If it is agreed that the above influences are important in determining the programming of a specific station, then any changes in these influences might alter the station's programming.

Thus, a change in the ownership and/or management of a station might change the station's programming. In 1945 it was argued by FCC Commissioners Walker and Durr that the sale of WLW to the Aviation Corporation might substantially alter the programming on WLW.⁴² According to James D. Shouse there were no changes.⁴³ But certainly such a change could affect the programming of a station and has in the case of the sale of many other stations.

Other changes that might affect programming include: any change in the other interests of a licensee, for example, the ownership of a television station; a change in specific policies followed by the management; or changes in the facilities, locale, or "image" of a station.

⁴³Personal interview with James D. Shouse, Cincinnati, Ohio, July 10, 1963.

⁴²See Chapter VII.

The desire and need to be different

Every really effective program . . . on radio and television, has some quality, or more often, some qualities about it that sets it apart from other programs of the same type--qualities, that set it apart as distinctive and different.⁴⁴

Just as a single program should be different to be effective, so should the programming of a station be distinctive if that station is to be effective.

According to WLW program manager Gene Dailey the addition of dramatic programs to the WLW schedule in 1963 was strongly influenced by "our desire to continue to provide program material that is not found on ordinary radio stations."⁴⁵

"Station image," mentioned above, is nearly always discussed by broadcasters in terms of how their station is different or distinctive from another station of the same general type.

The staff and management of WLW, has, almost since the station first went on the air in 1922, seen the station as bigger and better than nearly all other radio stations. This general feeling that WLW is the biggest and the best--

⁴⁴Summers, <u>Programs and Audiences</u>, RR-08-d.

⁴⁵Letter from Gene Dailey, Program Manager WLW Radio, Crosley Broadcasting Corporation, December 10, 1963.

always was and always will be--has, however subtly, influenced WLW programming.⁴⁶

V. Sponsor Policy and Philosophy

If management policy and philosophy is important in shaping the programming of a station, then to an extent the influence of advertisers must also be considered. It is unlikely that a sponsor will order a station to begin carrying a particular program or more programs of one type. The sponsors' influence is more subtle than this. By purchasing or not purchasing a particular program, or commercial announcements within a particular program, sponsors may well determine whether or not the program remains on a station. The advertiser's decision, of course, is usually not an arbitrary one but is based on a number of factors. These factors cannot be considered here but might include: whether or not the "mood" of the program was suitable for a particular advertiser, the number of persons reached by the program, particularly the number of persons reached that are "most needed" ("target audience") by the sponsor, and the proven success of the program in selling the sponsor's product.

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⁴⁶It is not the writer's intention here to discuss role theory or self-identification. But after talking with many former and present WLW employees it was obvious that WLW holds a special place in their lives. This feeling is not always present among employees of broadcasting stations or other businesses. Nor, of course, was it with all WLW employees.

Local programs

In 1958 helicopter traffic reports were begun over WLW. One reason the station's management put the programs on the air was that an advertiser was definitely interested in sponsoring the reports. This, of course, does not detract from the public service value of these reports nor does it mean that they might not have been started anyway. But certainly one factor in beginning the costly series was that the cost would be recouped.

Network programs

That advertisers were important in determining the composition of network programming has long been recognized. Some have argued that sponsor control was harmful; others state its positive values.⁴⁷

During the late nineteen twenties and early nineteen thirties it became obvious that sponsors were more interested in "light" and entertainment programs than in "heavy" or information programs. Programs of concert and opera music were replaced by popular music and comedy shows. For example, during the seasons of 1927-1928 50 per cent of the sponsored quarter-hours on the national networks were in the category of concert music. By the season of 1930-1931 only about 20 per cent of the sponsored quarter-hours on the networks were in this same category.

⁴⁷See Llewellyn White, <u>The American Radio</u> (Chicago, Illinois: The University of Chicago Press, 1947), 54-61.

During the late nineteen thirties and early nineteen forties more and more women's serial dramas ("soap operas") were added to the networks' schedule. In spite of urging by the network management personnel to try other types of programs, advertisers simply demanded that they be allowed to sponsor a daytime serial. The reasons that sponsors asked for more "soap operas" is not particularly important here.⁴⁸ The fact that they did, meant that the networks, and thus, stations, scheduled more women's daytime serials.

In addition to asking for particular types of programs, advertisers may actually keep programs on the air although the audience for these programs, in comparative terms, is not large. Thus, the <u>Voice of</u> <u>Firestone</u>, <u>Telephone Hour</u>, and <u>Cavalcade of America</u>, continued on the national radio networks for many years because the sponsors, The Firestone Tire and Rubber Company, the Bell Telephone System, and DuPont, respectively, sought "prestige" more than a large audience.⁴⁹

Sponsor support caused the growth of certain types of programs during the nineteen thirties and nineteen forties. Sponsors, similarly, caused the decline of

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⁴⁸It is likely that advertisers asked for more women's serial dramas for several reasons; including the proven success of such programs in selling products, the imitation of similar advertisers, and indications that such programs would reach the "most needed" audience they were seeking.

⁴⁹These three sponsors continued the same or very similar programs on the national television networks.

certain types of programs by their lack of support during the nineteen fifties.

Advertisers were especially hasty in deserting the national radio networks for the national television networks. Thus, many programs moved from radio to television. Others just disappeared from the radio networks but had no counterparts on television. While advertisers deserted network radio, non-network national spot radio advertising was not abandoned as quickly. As network radio programs went off affiliated stations they were generally replaced by participating format programs that would appeal to national spot and local advertisers.

The wisdom of the advertiser's decision to switch their budgets so quickly and so completely away from network radio may be questioned.⁵⁰ The fact that they did and the result, however, are clear.

The licensee of a station retains the ultimate control over the programming broadcast from his station.

⁵⁰From 1950 to 1961 the cost-per-thousand of network radio increased only 6 per cent while the cost-per-thousand of spot radio increased 38 per cent. Thus, the judgment of the advertisers was clearly not based on circulation figures alone. Their decisions were probably greatly influenced by the glamour and novelty of network television. Many network radio advertisers switched to network television. The increase in spot radio was largely "new" money.

The increase in spot radio was largely "new" money. The important comparison here is that during this same period, 1950-1961, the cost-per-thousand of network television and spot television declined 21 and 8 per cent, respectively.

See Morris J. Gelman, "Radio," <u>Television</u>, January, 1963, 55. (Based on figures from Marplan Division, Interpublic Incorporated.)

The influence of sponsors, indirect or direct, is still an important factor in determining this programming.

VI. The Invention, Imitation, and Decline of Programs

Those interested in broadcast programming frequently talk about cycles of programming. Clearly, to varying degrees, programs do run in cycles. The cycle begins with the invention of a new program or programs, or more frequently with the introduction of a program with a slightly different tact or alteration. This one program, or sometimes several programs, may be imitated by a number of similar programs. Then, the trend runs its course and programs of this type decline and may even disappear.

Invention of new programs

Whenever a program is described as the first one, or among the first, of its type then the process of invention is being recognized.

A number of the "first" programs of particular types on WLW or on the national networks have been described in previous chapters. Particular programs are not important. Just as broadcasters argue over which was the first radio station they argue about which was the first "soap opera." And just as the resolution of the former argument is dependent on the definition of "radio stations" so the latter is only resolved by a specific and narrow definition of "soap opera." But clearly, what we now call the "soap opera" evolved in the late nineteen twenties and early nineteen thirties. The exact year is not important; nor the exact program. In the case of the "soap opera" evolution rather than invention may more correctly describe what happened.

The tremendous growth in the different types of programs offered on the national networks and on WLW between 1927 and 1933 was described.⁵¹

The invention of a program on WLW occurred when Fred Smith got his idea for <u>Musical News</u> or when Powel Crosley Jr. asked Ed Byron to build a program of light music and romantic poetry, <u>Moon River</u>.

In some cases programs began on local stations and were transferred to the networks; for example, the phenomenally successful Amos 'n' Andy.

In other cases a program form has begun on the networks and been adapted for use by local stations. As was Monitor, the first network magazine variety program.

The degree to which programs are an entirely new type or simply aberrations of an existing type is argumentative. <u>National Amateur Night</u> (1934-1935) and Major Bowes <u>Original Amateur Hour</u> (1935-1936) brought a new type of variety show to the national radio networks in the season of 193**2**-193**5**. In 1949 Jack Webb's <u>Dragnet</u> was not really

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a new program form but only a new style of the crimedetective dramatic form. Such a distinction is arbitrary and academic.

Imitation of successful programs

The importance of both <u>Original Amateur Hour</u> and <u>Dragnet</u> is that they produced a rash of imitations. Following the immediate success of <u>Original Amateur Hour</u> "amateur programs sprang up all over the place--there were several on networks, and scores of stations developed local amateur shows."⁵²

Television programming was more influenced by the popularity of <u>Dragnet</u> than was radio programming. But there were several imitations of <u>Dragnet</u> almost immediately on both the national radio and national television networks.

A number of other illustrations could be cited but the cyclical nature of programming trends is generally recognized. Clearly, almost any successful program will have its imitators.

It might also be noted that the first program of any type is not necessarily the most successful or the most enduring. For example, <u>National Amateur Night</u> preceded the <u>Original Amateur Hour</u> on the national networks but the latter was more popular and more enduring.

⁵²Summers, Programs and Audiences, RR-03-b.

The decline of programs

Just as surely as they are evolved and imitated, new programs and program forms decline in popularity and in number. Very simply put, they wear out.

Individual programs wear out as the basic idea of the program loses its freshness and novelty. The stronger the idea, the more likely the program will endure.

And just as an individual program wears out, the amount of programming of one particular type declines.

The decline in the number of programs within particular types on the national networks and on WLW has been described in detail in previous chapters.⁵³

Long and short cycles

Programs and program types run in cycles of varying lengths. Some programs were broadcast on WLW for only a few weeks; others have been broadcast for four decades. This is equally true for different program types as well as individual programs.

Women's serial dramas grew in number beginning in the nineteen thirties. This program form vanished from the national radio networks by the nineteen sixties.

By comparison the telephone quiz, begun on the national radio networks with Stop the Music, ran a very

⁵³See Chapter II-IX, or Chapter X.

short cycle. This type of program was numerous on the national radio networks for no more than three or four seasons.

Certainly the factor described as the invention, imitation, and decline of program forms does not exist independently from other factors described in this chapter. These cycles are greatly influenced by economic, competitive, and availability factors. But the process of invention or innovation, imitation, and deterioration, seems important enough to be described as a separate factor that influenced programming on WLW from 1922 to 1963.

VII. Technical Inventions and Improvements

Other inventions and innovations besides those of program forms greatly influenced the course of broadcast programming. Indeed the very existence of broadcast programming was dependent on a number of inventions and innovations that made broadcasting possible at all. Several examples will illustrate the effect of technology on WLW programming.

Microphones

The first microphones used at WLW were large instruments about the size of a megaphone. They were very insensitive. Performers were required to speak directly into the microphone horn. In fact, the speaker's head had

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to be almost inside the horn. These microphones had a frequency response no better than that of an ordinary telephone.

By the middle nineteen twenties the development of "ribbon" microphones of high sensitivity and better fidelity made the broadcasting of larger groups and orchestras feasible. To be sure some programs featuring large musical groups were broadcast with the older type microphones but the new development surely made these programs more attractive.

Remote equipment

The development and use of remote equipment allowed programs to be broadcast over WLW from outside the station's studios. Musical variety programs from downtown hotels and operatic concerts from the Cincinnati Zoological gardens were early remote broadcasts carried over WLW.

Electronic pickup

As noted above, early programs of recorded music were broadcast from WLW by placing the WLW microphone horn directly in front of a phonograph horn. About 1926 the electronic pickup for recorded music was developed. This did not have an immediate effect on WLW programming. Rather it was a permissive factor. Programs of recorded phonograph music were made possible at a later date. On many other stations programs of "platter" music were developed during the nineteen twenties and nineteen thirties but these were not used on WLW until the late nineteen forties.

A number of syndicated programs, however, were carried on WLW during the nineteen twenties and later from electrical transcriptions.

Inexpensive and convenient receiving sets

The development of inexpensive radio receivers, pioneered in part by Powel Crosley Jr. had an indirect effect on radio programming.

In 1921 very few homes were equipped with radio receivers. One reason was that manufactured sets at that time cost \$100 or more. In 1921 the Crosley Manufacturing Company produced a set that sold for about \$20. Many other companies began producing inexpensive radio receivers about this same time. But these sets required that listeners use earphones that were neither convenient nor comfortable.

By 1924 inexpensive "super-hetrodyne" receivers were produced that were powerful enough to drive a loudspeaker. But these sets were powered by batteries which had to be recharged or replaced frequently.

By 1928 radio receivers that used household electrical power were being manufactured. Now the radio could be listened to by a number of persons and there was very little or no maintenance required. Further, transmitting and receiving equipment was sufficiently improved that programs could be tuned in with relative ease.

One of the important influences on radio programming in the late nineteen twenties was the large potential radio audience which advertisers desired to reach. One important facilitating factor that had allowed this large audience to develop was the innovation of inexpensive, convenient radio receiving sets.

Increased power

During the nineteen twenties the power of WLW was increased from 500 watts to 50,000 watts. This increase in power meant a larger audience was being served by the station. Thus, WLW programming was planned for a more diverse, regional audience.

Increased interference

During the nineteen fifties and nineteen sixties precisely the opposite of the above took place at WLW. Because of an increased number of stations and increased electrical interference the coverage area of WLW was reduced from what it had been with the same power during the early nineteen thirties and early nineteen forties.⁵⁴

⁵⁴See Chapter IX; from 1934 to 1939 WLW was operated with 500,000 watts of power.

Thus, during this later period the station management began to consider more carefully the metropolitan Cincinnati audience.⁵⁵

Short wave

The development of short wave transmission during the nineteen twenties and nineteen thirties was later to make certain war-time programs possible on WLW and on the national networks. Again, this was a permissive factor. Short wave transmission was possible and used to a limited extent earlier but was most important during World War II.

Wire recording

Wire recording was also first used extensively for broadcast programs during World War II. Electrical transcriptions were used for some special events and onthe-spot programs during the nineteen thirties. But this equipment was too large and cumbersome to be easily used outside of the studio. During World War II a number of

⁵⁵Of course, WLW still has a coverage area that far exceeds the area served by many stations with less power. From 1938 to 1958 the average amount of electrical power used per residential customer increased 300 per cent. WLW engineers argued that power of 1,000,000 watts was needed in 1960 to "restore some resemblance of the service previously enjoyed" with 50,000 watts.

See Crosley Broadcasting Corporation, Engineering Department, Engineering Statement and Exhibits, WLW: (Submitted to the Federal Communications Commission March, 1960, in support of comments relative to third notice of further proposed rule making, Docket 6741), Cincinnati, Ohio, 1960, 19.

on-the-spot broadcasts were produced on wire recording equipment, such as reports of bombing runs over enemy territory.

Tape recording

After World War II recording on magnetic tape was developed. Tape recording made it possible for some programs to be produced on tape rather than being broadcast live as before. Previously two versions of many programs had to be broadcast; one for the East and Midwest stations and a repeat for the Pacific Coast.

At WLW tape recording made possible two programming experiments.

In 1952 the WLW management tried the block programming of evening programs of similar appeals to attract listeners away from television. During the seasons of 1952-1953, 54 per cent of all network programs used on WLW were broadcast at different times than they were offered by the networks.⁵⁶ Such wholesale rearranging of the WLW program schedule would not have been feasible without tape recording.

In 1955 with WLW programming in transition and in a state of confusion, a magazine variety program composed largely of recorded on-the-spot interviews was tried at

⁵⁶This does not include news and commentary programs which, naturally, had to be broadcast the same night they were originated on the networks. See Chapter VIII.

WLW. Again, this type of program would not have been feasible without tape recording.

Definitely one of the most important single but indirect influences on WLW programming was the technical development of television broadcasting.

Technological inventions, innovations and developments were factors influencing the types of programs that could be broadcast, and thus were broadcast, from WLW.

VIII. Governmental and Other Pressures

Government regulation of broadcasting in the United States is not very restrictive compared with the broadcasting systems of many other countries.⁵⁷ For the most part this regulation has been permissive and rather general.

Nonetheless governmental and other pressures have influenced programming on WLW and on other U.S. stations. Several examples of these pressures are discussed below. Most of these have been noted in chapters above and need be only briefly cited here.

Governmental regulations

It is certainly not possible to chronicle all the important developments in the regulation of broadcasting

⁵⁷For a comparison with some other countries see, Fred S. Siebert, Theodore Peterson and Wilbur Schramm, Four Theories of the Press (Urbana: University of Illinois Press, 1956); or Charles R. Wright, <u>Mass Communications</u> (New York: Random House, 1959).

here.⁵⁸ However, some decisions and opinions that influenced broadcasting generally will be noted. Several other cases that specifically involved WLW will be mentioned.

<u>Class B status</u>. In June of 1923 WLW was one of 39 U.S. radio broadcasting stations classified as class B by the Department of Commerce, then the licensing agency for stations. Stations so designated were of high power and considered to be the most important U.S. cutlets. With this classification it was agreed that WLW would broadcast only live programs; all programs of phonograph records or mechanically reproduced music were taken off the station.

The Great Lakes decision. In 1928 in the Great Lakes case the Federal Radio Commission noted:

Broadcasting stations are licensed to serve the public and not for the purpose of furthering the private of selfish interest of individuals or groups of individuals.

. . . in the opinion of the commission, . . . the tastes and needs, and desires of all substantial groups among the listening public should be met, in some fair proportion, by a well-rounded program, in which entertainment and lighter grades, religion, education and instruction, important public events, discussions of public questions, weather, market reports, and news, and matters of interest to all members of the family find a place.²⁹

⁵⁸Harrison B. Summers cites more than 230 cases and rulings that have influenced broadcast programming from 1923 to 1962; see, Summers, <u>Federal Laws</u> . . . , C-V-01 - C-V-78.

⁵⁹U.S., Federal Radio Commission, <u>Third Annual Report</u> (Washington, D.C.: Government Printing Office, 1929), 32 and 34.

In this case improved facilities were granted to WENR-WLS and denied two other applicants. The importance of the case was that the FRC noted the need for a balanced program service for the entire public.

It further noted that a program service was not in the public interest which was intended for reception by only a small proportion of the public residing within a station's coverage area.

Still this permissive ruling gave station licensees great latitude in determining the specific "balanced" schedule of programs.

500 kilowatt promises. Recognizing some of the explicit and implicit opinions of the FCC commissioners serving in 1938 the management promised to make changes in WLW programming in an attempt to keep a special authorization for 500,000 watts. These promises⁶⁰ were not requested by the FCC nor even suggested by the FCC. But they were offered because the WLW management believed they might influence the FCC's decision.

<u>Undesirable program materials</u>. In a number of cases and opinions after the formation of the Federal Radio Commission and in a general Federal Communications Commission memo in 1939, types of materials considered undesirable were noted.

 $^{\rm 60}{\rm For}$ the specific promises see Chapter V or Chapter X.

Specifically, the 1939 FCC memo on undesirable program materials included defamation, fortune telling, programs depicting torture, lengthy and frequent advertisements, excessive use of recordings, refusal to give equal rights to both sides of controversial discussions, and other such items.⁶¹

The Blue Book. Probably the most important of the general FCC memos on programming was the so-called Blue Book. Published in 1946 this FCC memorandum outlined in moderate (though somewhat confusing) detail what was expected as the basic requirements of broadcasting in the "public interest, convenience, and necessity."

The specific items within the Blue Book are not important here.

What is important is that this was the **G**ommission's first significant attempt to determine what was meant by public interest.

No doubt the Blue Book had a definite effect on the programming of WLW and many other stations.

In the Blue Book the commission tried to state general principles. For the most part, as before, the specifics of what should constitute the programming of each station was left up to the broadcast licensee.

⁶¹Summers, <u>Federal Laws</u> . . . , V-C-12.

⁶²U.S., Federal Communications Commission, <u>Public</u> <u>Service Responsibility of Broadcast Licensees</u> (Washington, D.C.: Government Printing Office, 1946). <u>The Carlton Fredericks case</u>. In 1962 the program <u>Living Should Be Fun</u> was not renewed on WLW. This was, in part, the result of pressure from the Federal Communications Commission. Further, the pressure applied by the FCC was in response to charges made originally by a nutrition expert addressing a meeting on medical quackery.

In December, 1961, 50 radio stations, including WLW, received letters from the FCC seeking information about alleged "hidden" sponsorship of the program.

In July, 1962, the FCC ruled that in some instances the Communications Act had been violated. But by this time most of the stations previously carrying the program had dropped it. As in many other instances the FCC had regulated broadcasting by the "lifted eyebrow" rather than by specific rulings, opinions, and cases.⁶³

Self regulation

The National Association of Broadcasting formed in 1923 adopted a very brief code in 1929. In 1937 a longer code called <u>The Standards of Practice for Radio Broadcasters</u> <u>of the United States of America</u> was adopted. This latter code, slightly revised, was still in use in 1964 as the Radio Code of Good Practices.

Member stations of the National Association of Broadcasters were supposed to be operated within the limits

⁶³See Chapter IX.

of this code. No enforceable legal requirements can really punish members who violate the code. But these standards have had a limited effect on the content of broadcasting.

Sydney W. Head has noted:

Most self-regulation by businesses and industries arises from the need to cultivate good public relations and to forestall official regulation by the government. . . . On the other hand, the very mental discipline of developing a well-thought-out code, the very existence of the code as an explicit statement of principles, objectives, and standards, can have a long-term ameliorative ethical effect. Unconsciously the members of an industry may begin to acquire in fact and practice a sense of responsibility to which at first they may have paid more lip service.⁶⁴

Clearly self regulation in the broadcasting industry developed to forestall any further formal governmental regulations, as Professor Head notes.

Further, self regulation has, to an extent, been successful in the broadcasting industry for this very same Because of this indirect but dependent connection reason. with government regulation the two have been included here as part of a larger factor called governmental and other pressures.

Other pressures

The musicians union. A strong pressure on the WLW management and other stations was applied by the American Federation of Musicians.

In the late nineteen thirties as a part of its regular contract with WLW the Cincinnati local of the AFM required that a certain amount of money be spent at WLW for music and musicians. At WLW and at other large stations this was usually computed as a percentage of the station's gross revenue or highest evening rate.

This pressure by the union meant that at WLW music programs were frequently scheduled to fill the station's schedule simply because musicians were readily available for these programs.⁶⁵

The Eye Opener case. A more specific case of outside pressure applied against the WLW management was seen in 1960. This involved a program sponsored by the United Auto Workers called Eye Opener.

In the fall of 1960 the WLW management did not renew the contract for this program because they wished to substitute a program of local discussion about news events of the day. The union, especially through Senator Philip A. Hart (Democrat of Michigan) brought pressure to bear on the WLW management to renew the program.

Clearly, to avoid an open confrontation with the union before the FCC, a time was agreed upon between WLW and the union and the contract was renewed. 66

65_{See} Chapter X. 66_{See} Chapter IX.

The responsibility of the licensee

The illustrations above then demonstrate that governmental and other pressures influence the programming of broadcasting stations.

The influence, however, may be felt in a variety of ways. The governmental agency specifically charged to regulate broadcasting--first the Department of Commerce, later the Federal Radio Commission, and since 1934 the Federal Communications Commission--may offer a general opinion that applies to all stations. Or it may specifically rule on a case, the effect of which is to inform broadcasters that this is now the opinion of the commission. It may even only seek information or investigate a station or the industry in general but in doing so, inform broadcasters--usually transmitted via Washington attorneys--that a certain practice is not approved.

These governmental pressures may seek to add programs--such as discussions or so-called educational programs. Or the commission may seek to subtract certain programs or types of programs from stations' schedules-such as medical quacks or fortune tellers.

The pressure of government regulation is most obviously seen and strongly felt through the license renewal process of the commission. Broadcasting station licensees must periodically be reviewed, then renewed or not renewed by the commission. At this time he is, at least theoretically, the licensee is expected to demonstrate that he has operated and will continue to operate in the public interest, convenience, and necessity.

At various other times the licensee may be called upon to answer to the FCC on particular cases or programs.

The direction and emphasis of the government regulation of broadcasting has changed many times since the FRC first began to formally regulate broadcasting in 1927.⁶⁷

As frequent but not so often obvious are the myriad of other pressures that befall every licensee. These pressures may be exerted by other government agencies than the FCC; such as congressional committees, government agencies, and individual government officials. Other pressures come from various majority groups, minority groups or individuals within the community.

These pressures notwithstanding the broadcast licensee in the United States is free to schedule programs of his station with a great deal of latitude. Discussing the regulation of American broadcasting by the FRC and FCC Robert Cushman wrote:

The two commissions have followed the line of least resistance and have assumed that what is

⁶⁷For some of those changes see White, <u>The American</u> <u>Radio</u>, 126-203; or Lawrence W. Lichty, "The Impact of FRC and FCC Commissioner's Backgrounds on the Regulation of Broadcasting," <u>Journal of Broadcasting</u>, VI, 2 (Spring, 1962), 97.

best for the radio industry as a business enterprise must also be best for the country.68

Mr. Cushman was not just describing the work of the commission but he was being critical of their decisions. That, however, is not important for the analysis here. Irrespective of the merits of the commission's actions, under the American system of broadcasting the factor of government control has not been great in influencing programming trends and changes.

In many other countries with stricter, more specific government regulations this is a much more important determinant of the content of broadcasting and the content of other mass media.

Very few programs or program types are specifically prohibited from being broadcast in the United States.

The result of the American system is that the other factors that influence programming described previously, and more importantly the factor of audience preferences described later, have been more influential than they would have been under a more restrictive system of government control.

Thus, the other factors that influence trends in programming described here operate in the absence of specific government regulations or in the absence of control by any monolithic group. The extent to which the

⁶⁸Robert E. Cushman, <u>The Independent Regulatory</u> <u>Commissions</u> (New York: Oxford University Press, 1941), 730-731.

other factors listed, above and below, influence programming are in a proportion to the lack of government regulation.

IX. Audience Preferences

Changing audience preferences may well be the most important single factor influencing programming trends and changes.

The importance of audience preferences

By 1928 or 1929 many broadcasting stations were carrying commercial programs and advertisers had some influence on programming. With this, audience measurements inevitably developed as methods of determining the effectiveness or programs for achieving the sponsor's purpose. Starting with the season of 1929-1930 the Cooperative Analysis of Broadcasting supplied its members with ratings of some programs carried on the national networks. In 1935 the C. E. Hooper organization began supplying "Hooperatings" for sponsored network programs.⁶⁹

From almost the first day that they were on the air most stations were programmed on the basis of listeners' tastes and preferences. In the case of WLW this was nearly a decade before any program ratings were provided.

⁶⁹Harrison B. Summers, "Qualitative Information Concerning Audiences of Network Television Program," Journal of Broadcasting, V, 2 (Spring, 1961), 147.

Noting the influence of telephone calls made to WLW by listeners Robert Stayman said:

Those telephone calls by the way, provided the 1922 version of the Hooperatings. We received calls about everything . . . listeners always asked for special musical numbers.⁷⁰

As early as November, 1922, contests were conducted at WLW to determine the size of the station's audience and to seek comments on the station's programming. Mail received at the Crosley Manufacturing Company was analyzed and consideration was given to requests by listeners for different types of programs or for more of certain types of programs.⁷¹

In September, 1923, WLW station director Fred Smith wrote:

The nature of radio programs eventually will follow demands of economic conditions, which, in other words, is but the demand of the public. Radio is on the right track. It has found its own. The public will demand that it be a joy bringer.⁷²

On one occasion after he had played a number of opera records Mr. Smith asked listeners to telephone him with their musical requests. WLW "stood by" while Mr. Smith

⁷⁰"Broadcast Random Affairs in Early Day⁵, Pioneers Say," <u>Cincinnati Enquirer</u>, March 2, 1947, III, 14.

⁷¹See Chapter III.

⁷²Fred Smith, "Real Value of Broadcasting Lies in the Dissemination of Culture; Studio Director of WLW Writes," <u>Crosley Radio Weekly</u>, II, 39 (September 10, 1923), 1. answered the telephone. Every call that came in was for more jazz. Mr. Smith played jazz.⁷³

<u>The Great Lakes case</u>. The Great Lakes case opinion given by the Federal Radio Commission in 1928 has been noted above. At that time the FRC formally acknowledged that stations should be programmed with "entertainment and educational features according to the needs and desires of their invisible audiences."⁷⁴

<u>Majority and minority preferences</u>. Programming at WLW was planned with the preferences of the majority considered first but with other preferences also considered.

In 1928 Powel Crosley Jr. said:

. . . we try to arrange our programs from morning to night on the basis of having the bulk of the material to please the average taste, and the small remainder so diversified as to give a little bit of those things that pleases the smaller percentage of the audience.⁷⁵

⁷³See Chapter III.

⁷⁴U.S., Federal Radio Commission, <u>Third Annual</u> <u>Report</u>, 33.

⁷⁵"Crosley Dedicates High-power Transmitter; Ceremonies mark new WLW's Debut," <u>Cincinnati Enquirer</u>, October 30, 1928, 3.

Changing audience preferences

Audiences' preferences and tastes for different types of programs do not remain static; they are constantly changing.⁷⁶

These changing preferences have been noted in many small studies of the broadcasting audience and in several well-known studies.⁷⁷ During the past four decades a great deal of data about the broadcast audience has been collected. Some studies of changing preferences over a long period of time have been conducted. Other studies have traced the preferences of specific audiences.⁷⁸ However, much more information is needed about listeners'

⁷⁷Four of the best known of these studies are Paul F. Lazarsfeld, <u>Radio and the Printed Page</u> (New York: Duell, Sloan and Pearce, 1940); Paul F. Lazarsfeld and Harry Field, <u>The People Look at Radio</u> (Chapel Hill: The University of North Carolina Press, 1946); Paul F. Lazarsfeld and Patricia R. Kendall, <u>Radio Listening in</u> <u>America</u> (New York: Prentice-Hall, Inc., 1948; and Steiner.

⁷⁸Annual studies of the preferences of the Iowa radio audience were originated by Harrison B. Summers and continued by Forest L. Whan for nearly two decades. For an example of the changing preferences of a segment of the audience see Lawrence W. Lichty (comp.) <u>Children's</u> <u>Preferences for Radio and Television Programs (Columbus, Ohio: Department of Speech, Ohio State University, 1962).</u> (Mimeographed.)

⁷⁶Although, studies of audience preferences "are by their nature static." See Paul F. Lazarsfeld, "Some Reflections on Past and Future Research on Broadcasting," in <u>The People Look at Television</u> by Gary Steiner (New York: Alfred A. Knopf, 1963), 409; or Paul F. Lazarsfeld, "Trends in Broadcasting Research," <u>Studies of Broadcasting</u>, 1 (March, 1963) (Published by the Theoretical Research Center of the Radio and TV Culture Research Institute, The Nippon Hoso Kyokai, Tokyo, Japan), 49.

preferences, audiences' behavior, the effects of the mass media, matters of tastes and social values, and the functions (consequences) of the mass media.

This new information may reveal many reasons for changes in preferences. But in the absence of this more detailed information two major reasons seem to account for many of these changes in program preferences.

Discovering new programs. One of these reasons has been implied above, under the discussion of the invention, imitation, and decline of program forms. Harrison B. Summers described this phenomena as follows:

There is a very decided tendency for listeners, taken collectively, to be "loyal" to programs of their choice--but with few exceptions, this "loyalty" does not continue for more than a few years. When a program has lost its freshness and novelty, when it impresses listeners as being "the same old stuff," then listeners lose interest--and losing interest, refuse to listen.⁷⁹

Listeners discover a new program to which they like to listen. After some time--it may be several weeks or many years--listeners tire of this program and discover some new program.

Under the American system of broadcasting and advertising sponsors--and in turn stations--cannot long afford to present programs which do not attract at least comparatively large audiences.

⁷⁹Summers, <u>Programs and Audiences</u>, RR-03-e.

<u>The larger social context</u>. The second major reason for changing audience preferences is the changing social context--the larger social system--within which broadcasting is contained. This factor is discussed in more detail later in this chapter.

Two examples, however, illustrate this effect on changing preferences. During the late nineteen thirties and early nineteen forties it became increasingly clear that the United States might become involved in war in Europe. As a result the interest in, and audience for news programs--especially programs of analysis and commentary and programs broadcast directly from Europe-grew larger. This increased demand on the part of listeners in turn meant that networks and stations added more programs of this type of their schedules.⁸⁰

However, during World War II the opposite phenomena occurred. A certain degree of "war weariness" was evident by 1944. The ratings of news and commentary programs fell off. Again Professor Summers:

People didn't want to hear about the war; they wanted "escape." . . . "escape" programs attracted larger and larger audiences. The result was, some decrease in the number of news programs scheduled but a decided increase in the number of comedy variety programs and especially of "thriller" drama programs--not related to war themes--which provided at least a temporary escape for listeners from the worries of actual life.^{O1}

⁸⁰See Tables 16-19, Chapter VI.

⁸¹Summers, <u>Programs and Audiences</u>, RR-03-e.

Following World War II there was a period of economic inflation in the United States. This has been offered as an explanation for the tremendous listener interest in quiz programs, especially quiz programs offering large cash prizes, during this period.

The relationship between the content of mass communications and the social system cannot be discussed at length here. But it is probably correct to assume that the content of broadcasting in the United States has both <u>reflected</u> and <u>created</u> the changing tastes and preferences of the audiences.⁸²

The measurement of audience oreferences

An important intermediate factor between audience preferences and the programming of broadcasting stations is the method by which preferences are measured.

To illustrate this phenomenon is difficult. But it can be assumed that there would be a difference between programming based solely on mail received from listeners and programming based entirely on programs' ratings. The two extremes never existed, of course, but this imaginary polemic might suggest this phenomenon.

⁸²See, Milton C. Albrecht, "The Relationship of Literature and Society," <u>American Journal of Sociology</u>, LIX (1954), 425; and Milton C. Albrecht, "Does Literature Reflect Common Values," <u>American Sociological Review</u>, XXI (1956), 722.

A change in measurement of preferences did occur in the nineteen fifties. During the nineteen thirties, and nineteen forties, the national ratings of network programs were the most widely available type of audience information.

However, partly as a result of, and partly contributing to the downfall of the national radio networks was the wider use by advertisers of the metropolitan ratings figures provided for local stations.

At WLW the tremendous coverage of the station over a wide area had been the station's major selling point. Programs were planned for this large audience. In the nineteen fifties as advertisers paid more attention to "metro ratings" those responsible for WLW programming also paid increasing attention to planning programs that would appeal to the Cincinnati metropolitan audience.⁸³

The effect not only of audience program preferences but also of the method of measuring these preferences might be best understood by posing another hypothetical question. What would have been the effect on the programming of WLW, and other stations or the networks, if some other methods of measuring audience preferences had been much more widely used between 1930 and 1964?

⁸³This, of course, is not to imply that the rural and small community audience was ignored by the WLW management. But clearly the preference of the urban audience received increasing attention at this time.

Audience ratings, the most widely used, but certainly not the only, method of measuring audience preferences show only the proportion of homes tuned in to competitive programs at certain times. That is, the rating is only a measure of "what the people want" from among those programs that are available.

What if other measurements of liking for programs or attention to programs had been used? Would programming based on a measurement of the ultimate purpose (i.e. sales of the sponsor's product) of programs have been different? What if some other method, even one not yet devised, had been used? These questions cannot be answered. But it must be agreed that the method of determining audience preferences and audience size has been an influence on programming.

The changing use of the media

Both changing program preferences and changing programming are probably effected by the changing <u>use</u> of the media by listeners. The audience uses a media for different purposes and comes to expect that programming will fit the use they make of the media. Several examples will illustrate this point.

During the very early nineteen twenties many radio listeners cared naught about programs but were just

DX-ing.⁸⁴ These early DX listeners would have preferred no programs at all but simply stations that repeated their call signs and locations over and over endlessly.

During the nineteen twenties listeners turned to the radio for entertainment. There were many information programs broadcast during this period such as weather reports and forecasts, time signals, market reports, and news bulletins. But for the most part the radio listener turned on his radio, especially during the evening hours, because he wanted relaxation and diversion.

For a score of years between the late nineteen twenties and late nineteen forties more people received more entertainment from the radio than they probably did from all of the other so-called popular arts combined.

Then came television. Swiftly television programs replaced radio programs, especially during the evening hours, as the primary source of entertainment for Americans.

During the nineteen fifties and nineteen sixties the radio began to be used more and more as a "background" while the listener was doing something else.⁸⁵

By the middle nineteen fifties the peak periods of homes using radio were during the morning about breakfast

⁸⁴ DX-ing means attempting to tune in, identify, and sometimes write to distant stations.

⁸⁵Some stations, among them WLW, tried to fight this trend by presenting talk, variety, and other programs that required more attention than programs of just music.

time, during the noon hour, and during the afternoon before dinner. Radio listening was something to do while driving, working in the kitchen, doing chores in the barn, studying, writing letters, or something else.

This change was correlated with a change in radio programming. Two general types of content were presented almost exclusively by stations. One was music. The other was information and news. The information often centered around the other activities that the listener might be doing, while listening, such as helicopter traffic reports for drivers. Other types of information such as farm programs did not disappear from the WLW schedule because the listeners to these programs still relied on radio for this information. In the nineteen sixties there still were more radio sets than there were TV sets in barns, on tractors, or in automobiles.

The use of the media was, of course, part of what has been described generally as audience preferences.

Audience preferences and other factors

Under the American system of broadcasting certainly one of the most important factors determining programming is the preferences of listeners collectively. But, of course, not all of these diverse preferences could ever be satisfied even by an infinite number of broadcasters. Some individuals would argue that the public (or really publics) should get the kind of programs they prefer and in the relative proportion that they prefer.

Others argue that certain types of programs should be broadcast in spite of the fact that few listeners are interested in these programs. Writing about news programs during the nineteen thirties Gilbert Seldes said, "These broadcasts were a specific case of giving the public what the public ought to have--and no damned nonsense about what the public wants. . . ."⁸⁶

Audience preferences for programs and the programs that actually get on the air are mediated by many factors; some of the factors are listed above. The audience preferences for certain programs or types of programs is a relative matter. For example, when the last remaining women's serial dramas were taken off the national radio networks in 1960 each broadcast of several of these programs was being listened to in more than 1,000,000 homes. "Soap operas" were ranked high against competing

⁸⁶Gilbert Seldes, "Radio TV and the Common Man," <u>Saturday Review Reader No. 3</u> (New York: Bantam Books, 1954), 23.

Mr. Seldes argued that these news programs were not very popular with listeners and that "the people at large preferred not to be troubled by such matters."

Mr. Seldes' analysis of why these news programs were put on the air and his insistence that these programs did not attract comparatively large audiences is incorrect, in the opinion of this writer. Mr. Seldes underestimated the intelligence and interests of many American radio listeners, a mistake that he has often accused broadcasters of making.

programs in some of the largest and most competitive radio markets in the United States.⁸⁷

It is concluded then that audience preferences are a very important, and maybe the single most important, factor in determining the content of American broadcasting. But the extent to which audience preferences alone are responsible for programming trends and changes cannot be determined.

Audience preferences are neither automatically nor accurately reflected in the content of broadcasting--nor any other mass media for that matter.

It is not inconceivable that tastes and preferences for programs and program types can be created by broadcasters. If any cause and effect relationship could be established, and this seems unlikely, then it would still have to be determined which was cause and which effect.

Even with all these qualifications the preferences of listeners for certain programs and certain types of programs, and changes in these preferences, are closely correlated with changes in broadcast programming.

X. The Social Context

The last of the major factors affecting program offerings is the changing social context--the social environment or social milieu. Broadcasting and thus

⁸⁷Louis Hausman, "Are Radio's Daytime Serials Beally Tired?," <u>Sponsor</u>, April 25, 1959, 37.

broadcast programming exists within the larger social system and are influenced by any changes in this social system. This factor is important because all the other factors, above, operate within it.

The influence of the changing social context on audience program preferences has been described above. But the social context does not just influence preferences for programs.

The best example of the social context affecting program offerings was probably during the period of World War II. The changes in program preferences at this time were noted above. But changes in American society at that time also influenced the types of program materials available; performers were drafted into military service and some types of programs were not allowed. Because of the War the technical and economic development of television was delayed. Few new stations went on the air. The economic position of almost all stations and certainly the networks was greatly improved. Management and sponsor policies and philosophies were altered in light of the crisis. New programs were invented, imitated, and then worn out. Governmental regulations and other pressures relating to broadcast programming were changed.

Following the War, of course, each of these factors were again altered and thus programming changed.

XI. The Interrelationship of Factors

Ten major factors affecting trends and changes in broadcast programming have been described above. They are: (1) the availability of materials for programs; (2) economics; (3) competition, among the media and within each medium; (4) management policy and philosophy; (5) sponsor policy and philosophy; (6) the invention, imitation, and decline of program and program types; (7) technical inventions and improvements; (8) governmental and other pressures; (9) audience preferences; and (10) the social context.

Changes in broadcast programming may be found to be correlated with changes in any of these factors.

However, it is unlikely that any one of these factors, by itself, will produce marked changes in programming. These factors must be seen as related and interdependent.

For example, the rapid growth of programming during the late nineteen forties was influenced by every one of the ten factors described above.

Similarly, the great changes in broadcast programming that took place during the last part of the nineteen forties and nineteen fifties were affected by every one of these factors.

The audience may have a preference for certain programs or types of programs but if material for these programs is not available there is little chance that these programs will be put on the air. The combinations of factors that influenced changes in programming and that will continue to influence programming seem almost limitless.

This is true because the American system of broadcasting exists within a relatively free (pluralistic) society. Broadcasting stations are, for the most part, privately owned and operated for profit. They are owned by a relatively large number of individuals and groups. These broadcasting stations are in strong competition among themselves and with other mass media. There is no central control of broadcast programming. Programming is therefore likely to be diverse and constantly changing.

CHAPTER XII

SUMMARY AND COMMENTARY

I. Summary

WLW has been on the air from 1922 to 1963, the final year covered by this study.

WIW was founded by Powel Crosley Jr. in March, 1922. Mr. Crosley had operated an amateur radio station as early as the summer of 1921. The operation of WIW was begun by Mr. Crosley because of his interest in radio and because he believed that he should supply a program service for persons who had purchased radio receiving sets manufactured by his company. Mr. Crosley's other business interests included the manufacture of refrigerators, automobiles, other household appliances, and the Cincinnati Reds baseball club.

In 1945 the Crosley Corporation including WLW was sold to the Aviation Corporation, later known as the Avco Corporation.

The period from 1922-1926 marked the beginning era for broadcasting and for WIW. During this period early dramatic programs and the development of dramatic formats took place at WIW. The power used by WLW was increased from 500 to 5,000 watts.

During the period of rapid growth 1927-1933, many new types of programs were broadcast from WLW as a large number of network programs were added to the station's schedule. Commercial broadcasting developed at this time. The operating power of WLW was increased to 50,000 watts.

From 1934-1939 WLW was operated full-time with 500,000 watts under a special experimental authorization from the FCC. In 1934 WLW was one of four original stations that participated in the formal incorporation of the Mutual Broadcasting System. In 1937 the WLW Line network was organized but was not very successful. During this period many programs originated at WLW were carried over the NBC Red, NBC Blue, and MBS radio networks.

During the war period, 1940-1945, the most important single factor influencing radio broadcasting was World War II. WLW was again using 50,000 watts of power during regular broadcasting hours. Many special programs were broadcast and some new program forms were developed during the war.

In 1945 the transfer of WLW from the Crosley Corporation to the Aviation Corporation (later Avco) was approved by the Federal Communications Commission. The transfer was opposed by some members of the FCC. Following the transfer, the FCC proposed new rules for the transfer of broadcasting stations which became known as the Avco Procedure. The period from 1946-1950 may be described as the feast before

the famine. During this period the broadcasting networks and WIW had their largest revenues to date.

From 1951-1956 television broadcasting grew to replace radio in many aspects. Many programs shifted from radio to television and so did a great deal of advertising revenue.

From 1957 to 1963 was a period of adjustment for WIW and for broadcasting. Radio climbed up from the financial and programming depths into which it had sunk during the middle nineteen fifties. At WLW magazine variety became a very important program form. There were more than five times as many radio stations (AM and FM) as there were in 1946. Programming on many U.S. stations (not WLW) consisted of little more than recorded music and brief hourly news reports.

Music, as the major component of programs classified as musical and as part of almost all variety programs, comprised from 40 to 70 per cent of all WLW programming from 1922-1963.

Dramatic programs played an increasing role in WIW programming from the middle nineteen twenties to the nineteen forties when about 30 per cent of all WIW programming was various types of dramas. However, nearly nine-tenths of all this dramatic programming was in the single category of women's serial dramas--"soap operas." During the nineteen fifties the amount of drama broadcast from WIW diminished

almost at about the same rate as it had increased two decades earlier.

Programs in the general category of interview/human interest/quiz never played a really large or important part in the total WLW program schedule.

Programs classified in the general category of news/ sports/ forums/talks represented from ten to 25 per cent of the total programming broadcast from WLW, 1922-1963. Within this very general category, a number of talk programs were used on WLW in the nineteen twenties. News and commentary programs increased in amount preceding and during World War II. In the nineteen sixties news and commentary, informative talks, and forums and discussions, occupied an increasing amount of the WLW schedule.

Other programs--particularly farm, religious, and miscellaneous programs--never represented a large part of the WIW program schedule. The amount of time occupied by both farm and religious programs did, however, generally increase during the nineteen fifties and nineteen sixties.

To about 1927 almost all of the programs broadcast from WLW were locally originated. From the late nineteen twenties to the late nineteen thirties the proportion of locally produced programming carried on the station declined from about 80 to 40 per cent. An increasing amount of programming was obtained from the NBC Red, NBC Blue, MBS, and special networks and from syndicated transcribed programs. During the nineteen forties only about one-half of the WLW programming was locally originated. In the nineteen fifties the percentage of WLW produced programming carried on the station increased gradually to more than two-thirds **by** the nineteen sixties.

From this study of WLW programs and programming ten major factors affecting broadcast program offerings were postulated as outlined in Chapter X. They were (1) the availability of material for programs; (2) the economics of the nation, the broadcasting industry, and the individual station; (3) competition, among the media and within each medium; (4) management policy and philosophy; (5) sponsor policy and philosophy; (6) the invention, imitation, and decline of programs and program types; (7) technical inventions and improvements; (8) governmental and other pressures; (9) audience preferences; and (10) the social context. Trends and changes in broadcast programming were correlated with alterations in these factors.

Almost since the time WLW went on the air the operation of the station was unique in many respects. Some unusual aspects of WLW were: the development of and the operation with high power and even "super power"; an inordinately large staff; a much larger amount of money spent on locally produced programs than at the **a**verage station; a very large revenue produced by a very high rate for the sale of time; the development of many programs and many performers, writers, managers, and other personnel for the national networks and other stations; the development of archedypical programs and program forms; and the broadcasting of a large number of socalled public service, public affairs and informative programs.

However, considered totally the WLW programming was not unlike the general, or mainstream of, American broadcast programming. Further, WLW programming was very similar to the content of other high power, clear channel stations operating in major market areas.

The factors that affected the programming of radio station WLW can be considered very typical of the influences that produced changes in the content of other American broadcasting stations.

II. Commentary: WLW Programming in Perspective

A study of broadcast programs and programming of just one station must be considered as only a small part of the total radio programming available. Further, it is even a smaller part of the total content of the larger category, mass communications. However, in general a variety and balance of programs were broadcast from WLW. This is illustrated by the fact that many different types of programs were originated at WLW for the national networks--women's serial dramas, crime-detective dramas, informative dramas, light dramas, musical variety, light music, concert music, general

variety, hillbilly variety, news and commentary, play-byplay sports, and forums.

There were changes and trends in the types of programs broadcast to be sure, indeed the major purpose of this study has been to describe some of these.

Most of these changes, however, have been in the <u>forms</u> of programs, not in the <u>functions</u> of the programs.¹

Sociologists and others who study and describe the content of the mass media ascribe four major manifest functions to mass communications. These are (1) surveillance of society, or news and information; (2) correlation of society, or interpretation and editorializing; (3) socialization of the members of society, or educational activities and cultural transmission in a very broad sense, and (4) relaxation of the members of society, tension management and entertainment.²

There may be other latent functions or dysfunctions of mass communications but these are more difficult to formulate and describe.³

²Charles R. Wright, <u>Mass Communications</u> (New York: Random House, 1959), 16-23.

³Dysfunctions are those observed consequences which lessen the adaptation or adjustment of the system.

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¹Function is used here in the sociological sense of "observed consequences which make for the adaptation or adjustment of a given system." Manifest functions are those objective consequences which are intended and recognized by participants in the system; latent functions, on the other hand, are neither intended nor recognized. See Robert K. Merton, <u>Social Theory and Social Structure</u> (Glencoe, Illinois: The Free Press, 1957), 51.

Entertainment

Clearly the major manifest function of WLW programming has been entertainment.

Charles Wright has noted that this has also been the case with U.S. television programming. He said:

In terms of the four major communications activities listed in Chapter 1 -- surveillance, interpretation, cultural transmission, and entertainment -television in the Anglo-American countries would appear mainly devoted to the last named activity at the expense of the others.⁴

Surveillance

However, from one-quarter to one-third of the content of WLW programming might loosely be described as news and information, the manifest function which has been described as surveillance of the society.⁵

However, a much more extensive content analysis of the WLW programming would have to be made if the quality and depth of this news and information were to be assessed.⁶

News and information accounted for a larger part of the WLW programming during the early nineteen twenties than it did after this period. News and information increased in

⁴Wright, 86.

⁵Included here would be programs in the categories of informative dramas, news and comment, forums and discussions, and farm programs.

⁶The news on many news programs is of little lasting importance; e.g., news of private lives of motion picture stars. The quality and importance of news also varies in many other mass media; e.g., the news reported in the <u>New</u> <u>York Daily News</u> is in many ways different from the news coverage of the New York Times.

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amount immediately preceding and during World War II and also increased in volume during the late nineteen fifties and nineteen sixties.

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But this is a rather narrow definition of "surveillance of society" and the degree to which the listeners obtained and used information from so-called entertainment programs is very difficult to determine.

Correlation and interpretation

Similarly, the degree to which broadcast programming manifestly or latently serves the function of correlation of society is difficult to determine. Surely, the fact that a segment of a community simultaneously heard and talked about the same content must serve to create a bond or relationship between these members of the audience. Thus, this serves to integrate the society. Certainly this was one of the very important functions performed by the broadcasting industry during World War II and at other times of crisis. While it may be more clearly seen during crises for the society, it may be no less important at other times.

Socialization

The degree to which members of a society are socialized by the mass media is also difficult to judge. During the nineteen thirties one purely educational program was broadcast from WLW for use in school classrooms. But this is educational activity and cultural transmission in only a very narrow sense.

Much of the WIW programming (may be all of it) contained norms, values, and collective experiences that were shared with a large audience. The extent to which this education, in its broadest sense, influenced society must be significant.

Writing about culture' Bernard Berelson commented on the cultural content of radio programming and its use by the radio audience.

Little of it, however, is cultural; Perhaps 4 per cent of the total broadcast time is devoted to concert music and another 1 per cent to high-quality talk (discussion, interview, lectures, etc.). But listening is probably less, proportionally, than the amount available, perhaps much less. On the basis of judgments by experts inside broadcasting, I estimate that 1 per cent of the total listening qualified as cultural.⁰

Because of a relatively larger amount of concert music (including recordings), informative talks, and forums proprograms, about one-third of the programming on WLW would fit this definition of "culture" during the nineteen sixties. However, a great deal of the concert music was presented

7"Culture" as Dr. Berelson defines it is "man-made cultural products of high quality-- the intellectual and artistic content of civilization..."

⁸Bernard Berelson, "In the Presence of Culture . .," Public Opinion Quarterly, XXVIII, 1 (Spring, 1964), 6. between midnight and 5:00 A.M. when the audience was comparatively small.

It is also true that even when these programs were presented at more desirable hours they were "underselected" by the audience. In spite of the fact that some members of the audience state that they would like more programs of "quality" and "information" they were more likely to select "entertainment" or so-called "escape" programs.⁹

A great deal of information about broadcast programming particularly as it reflects or creates changes in **DACTOR** society is needed. Whichever is the case, or if both phenomena occur in part, it is clear that the great part of WIW programming has functioned as entertainment, diversion, and relaxation for the audience(s). The importance of this function, in spite of frequent criticism, should not be overlooked.

Eventually we will know more about this function of mass communications. And just as surely, the content of the mass media and of broadcasting will change.

In the future new program forms will be devised. Old ones will be revived and revised. Varying amounts of programming in different categories will be broadcast from WLW. But during the first 42 years that WLW was on the air that's the way it was at "The Nation's Station."

⁹See, Gary A. Steiner, <u>The People Look at Television</u> (New York: Alfred A. Knopf, 1963), 198.

APPENDIX A

WIW PROGRAMS, 1922-1962

In order to accurately describe programming on WLW from 1922 to 1963, periodic analyses of the types of programs broadcast by the station were made. Triennial samples of WIW programs were taken beginning in January, 1923. Thus, in addition to January, 1923, the programs on the air in January, 1926; January, 1929; January, 1932; . . . through January, 1962, are included. All regularly scheduled programs on the air in the third week of January are included herein. If one or more special programs were on the air during the third week in January of any year, the regular program usually broadcast is listed. Thus, this analysis includes only regularly scheduled programs; not special events or one-time programs. All programs five minutes in length or longer are included, although, the writer may be guilty of occasional omissions.

One week in March, 1922--the first full week WLW was on the air--is also included at the beginning of this compilation so that it might be compared with later years.

The third week in January was selected because it was felt that programs on the air during this week would be

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generally representative of programs offered during the entire season. Thus, the sample week in January, 1923, for example, is described as representing programs or programming in the season of 1922-1923. As a result, of course, all summer replacement programs were eliminated, unless they have been continued through the following regular seasons.

Samples were compiled for only every three years because of the great amount of time required to secure, classify and tabulate this information.¹ However, the writer feels that even these small samples for only one week out of every three years give a fairly accurate and general picture of WLW programming.

These samples were gathered from the radio logs provided in the <u>Cincinnati Enquirer</u>. However, for each season this listing was checked for accuracy and additional information against one or more of the following: <u>Columbus Dispatch</u>, <u>Cincinnati Times-Star</u> (later <u>Post and Times-Star</u>), <u>Dayton</u> <u>Journal</u> (later <u>Journal-Herald</u>), <u>Columbus Citizen</u> (later <u>Citizen-Journal</u>), <u>Cincinnati Post</u> (later <u>Post and Times-Star</u>), <u>New York Times</u>, and Crosley Radio Weekly.

Network programs were identified for each season by consulting Radio Programs Carried on National Networks, 1926-

¹Recording, identifying, classifying and tabulating 15 sample seasons took the writer more than two months working an average of ten hours a day, six days a week.

<u>1956.</u>² Some network programs not listed in Professor Summer's compilation, and all syndicated and WIM produced programs, were identified by WIM employees and a number of other sources. The wide and strange variety of sources used to identify and classify WIM programs is too long to list here. The writer consulted more than 30 different fan and trade magazines, general magazines, annuals, yearbooks, and newspapers that occasionally provided information on programs. Even very recent articles on broadcasting provided information about WIM programs; for example, the writer identified one 1935 WIM program from a 1962 <u>TV Guide</u> article about the singers on the <u>Sing Along with Mitch</u> television program.

In all more than 2,100 programs (7,441 hours of programming) are listed on the following pages. Of these the writer was unable to classify seven programs--one-third of one per cent.

The writer wishes to most sincerely thank about a score of WLW former and present employees who patiently helped identify, classify, and describe many of these programs for which no published information was available. These employees often provided the writer with personal

²Harrison B. Summers, <u>A Thirty-Year History of Programs</u> Carried on National Radio Networks in the United States, <u>1926-1956</u> (Columbus, Ohio: Ohio State University, 1958).

scrapbooks, notebooks, clippings, scripts, program logs, and the like.³

Some programs were classified primarily on the basis of title. Particularly during the first few seasons of WIW's operation it was often difficult to determine exactly the content of programs.

I. Program Categories

After considering a number of different categories of programs types, the following were used in this study.

Variety programs

<u>Comedy variety</u>. This category included programs of the type usually built around featured comedians. It did not include comedy dramas or "situation comedies."

<u>General variety</u>. This category included other variety forms, with various acts as in vaudeville or a number of different programs segments as in daytime general variety programs like Breakfast Club.

<u>Amateur/talent contest variety</u>. This category included programs built around contests between amateur or professional performers, like Major Bowes' Original Amateur Hour.

³The reader may appreciate the difficulty in identifying these programs by the case of <u>The Moving Finger</u>. It took veteran WLW newsman and announcer Peter Grant more than 15 minutes to remember the content of this program. Mr. Grant himself, he finally recalled, was the star of this news program--as it was finally identified.

<u>Semi-variety</u>. This category included programs consisting primarily of music but with feature spots of poetry and/or talk. Examples on the networks were <u>Believe-</u> <u>It-or-Not</u> with Ripley and <u>Lucky Strike Orchestra</u> with a talk segment by Walter Winchell. <u>Moon River</u>, a WLW program of music and poetry was included in this category.

<u>Hillbilly variety</u>. This category included programs using hillbilly or country entertainers and music, like the <u>Grand Ole Opry or Renfro Valley Folks</u>. Minstrel programs were also included in this category.

<u>Children's variety</u>. This category included variety programs intended primarily for an audience of children, like Smilin' Ed McConnell.

<u>Magazine variety</u>. This is a relatively new program form (<u>Monitor</u>, 1955) which combined recorded music, talk, news, comedy, features, drama, live music, etc.

Musical programs

<u>Musical variety</u>. This category included programs using live popular music, usually with fairly large productions.

Light music. These were programs of music, usually popular, with small groups or "combos," often just a piano and singer or a quartet.

<u>Concert music</u>. These were programs of live music; operas, symphony orchestras, concert and "serious" music, including military and marching band music. "<u>Hit-tunes" records</u>. This category included programs featuring primarily "top 40" or "hit parade" tunes; records with a disc jockey format. In the nineteen fifties and nineteen sixties rock 'n' roll music is most often included in a "top 40" format.

"<u>Standards' records</u>. Programs of records; music in the so-called category of "good" or "album" music. Usually they were standard tunes with conservative and melodic arrangements; disc jockey format.

<u>Concert records</u>. This category included programs of records of concert, serious or symphony music; disc jockey format.

<u>Hillbilly records</u>. This category included programs of records of hillbilly, country, Western, blue grass, folk, or gospel music; disc jockey format.

<u>Other music records</u>. Included here are any other programs using the disc jockey format with some special type of music exclusively; for example, Latin-American, jazz, or Dixieland music exclusively.

Dramatic programs

<u>General drama</u>. This category included programs that are usually anthology drama; sometimes called "prestige" drama. These were often programs with big stars; for example, <u>Lux Radio Theater</u> or <u>Cavalcade of America</u>.

Light drama. Programs, usually with the same characters, but with complete episodes each week were included here. Often "homey" or love-interest situations were featured on these programs.

<u>Women's serial drama</u>. Included here are so-called "soap operas," usually broadcast for 15 minutes, five days a week, in serial form.

<u>Comedy drama</u>. This category included programs of plot drama, usually with the same characters each week, but played for comedy; often called "situation comedy."

<u>Informative drama</u>. This category included programs that are fully or primarily dramatized stories with a regular plot. So-called documentaries which are primarily informative talk or interviews are <u>not</u> included here but are classified as informative talks. A documentary was included here <u>only</u> if it was wholly or primarily dramatic with a plot; for example, <u>March of Times</u> or <u>You Are There</u>. Often programs in this category used historical settings.

<u>Action-adventure drama</u>. This category includes children's action serials and westerns but not crime-detective stories.

<u>Crime-detective drama</u>. This category included dramatic programs usually built around the committing and solution of a crime. The feature character is usually a detective (private or police) or a sleuth who helps the police.

Suspense drama. This category included "chiller" or "thriller" programs often with a "psychological" or "supernatural" emphasis; for example, <u>Suspense</u> or <u>Lights Out</u>. "Super-natural" or science fiction dramas were included in this category.

Interview, Human Interest and Quiz programs

Interview programs. This category includes almost all types of interview programs; with important, interesting or ordinary people, including the "man-on-the-street" interview. Telephone interviews are also be included in this category.

<u>Human interest programs</u>. This category included programs that are usually intended to arouse sympathy among members of the audience; for example, <u>Queen for a Day</u>, <u>Strike It</u> <u>Rich and This Is Your Life</u>. Also included here was the relatively new radio program form built around listeners who call the station to offer "information" and opinion over a "beeper telephone."

<u>Audience quiz</u>. This category included programs on which members of the studio or home audience compete for prizes, usually by answering questions. Sometimes these programs are played for comedy with "stunts" or ridiculous questions and prizes.

<u>Panel quiz</u>, This category included programs with a panel, usually permanent, and usually composed of at least some well-known personalities which play parlor-type games; for example, Can You Top This and Twenty Questions.

News, sports, forums and talks

<u>News and commentary</u>. This category included programs of national, regional, or local news, commentary on news events or politics, market and business news, market reports, and weather reports and forecasts.

<u>Sports news</u>. News reports devoted almost exclusively to sports, scores of games, or sports features stories are included here.

<u>Play-by-play sports</u>. This category included programs which broadcast actual play of sports games or contests as described by an announcer; including re-creations.

Forums and discussions. This category included the conventional forms of panel discussions, symposiums and programs on which reporters questioned guests; any two-sided or multisided discussion; usually about public affairs.

<u>Informative talk</u>. This very general classification included talks on anything from homemaking and nutrition to public affairs and issues; also it included documentaries that are primarily talks or interviews.

<u>Miscellaneous talks</u>. This category included any other talks that are not defined as informational; for example, devotions, physical exercises, storytelling, and poetry reading.

Other programs

Farm programs. The format for most farm programs included talk, discussion and frequently interviews, music (often country music or hymns), or even quizzes. But the general format of a farm program (usually presented in the early morning or at noon) was distinct enough to be classified as a separate program category. Usually these programs have the station farm director as the featured personality.

<u>Religious programs</u>. This category included all religious programs consisting of music, talk or a mixture of music and talk. Usually the format of these programs was similar to a religious service. Most frequently these programs presented the religious service of one denomination. Not included in this category were programs of religious news or nondenominational devotions.

<u>Miscellaneous</u>. This category included any other programs that did not fit the above categories; for example programs intended for in-school use like <u>Ohio School of the</u> Air.

<u>Unclassified</u>. This category included any program for which there was not sufficient information available to classify the program.

Classifying programs

The reader who has tried to analyze the content of any of the mass media is well aware of the problems of developing categories for classification. Not only must categories be developed, but they must then be defined in such a way to make them understandable to the reader who is not familiar with any of the programs. This may well be an impossible task.

The categories listed above are meant to be logical and mutually exclusive. Each program listed below is included (and tabulated in the tables of the text) in one, and only one, category.

The system of categorization used here is based on structure, content, and intended audience. The writer attempted to use terms that are understandable to the person who works in broadcasting, the scholar who studies the content of the various mass media, and to the general reader.

All of the categories used here have been used in various other studies of the content of broadcasting. (Some of these studies are reviewed in Chapter I.) However, the categories used here most closely parallel those used by Harrison B. Summers in his record of the programming of the national radio networks from 1926 to 1956.

A general idea of how programs were classified by the writer is probably most easily obtained by examining the listing below and reading the descriptions of the programs. The reader familiar with network radio programs during any of the seasons listed should be able to understand the system of classification quite readily.

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It might be remembered, however, that radio programs are an aural experience. They are not easily translated into a simple set of categories that will coverradio programming during all time periods, from 1922 to 1964. No one set of categories--like no one radio program--can satisfy everyone. When one attempts to categorize the humor of Jack Benny or <u>Amos 'n' Andy</u>, the music of Red Foley or Dr. Frank Simon, or the drama of <u>Jack Armstrong</u> or <u>Mr. District</u> <u>Attorney</u>, something of the glamor and intrigue of their popularity is inevitably lost. To be appreciated or even understood radio programs must be heard, not explained.

Program listing

The type of information given for each program is explained in some detail below.

<u>Time categories</u>. The listing for each year is divided into evening programs, 6:00 P.M. to midnight; daytime programs, 5:00 A.M. to 6:00 P.M.; and late night programs, midnight to 5:00 A.M.

<u>Program categories</u>. Under each of the above time categories programs are listed by program categories. The programs are listed in the order that they were defined, above; from Comedy Variety to Unclassified.

<u>Information about each program</u>. The title of each program is given in upper case (capital) letters. Sometimes, following the title, some additional information is given

about each program; for example, featured personality, orchestra, other personalities; etc. More information is given about local WLW programs than is given for network programs. But in some cases information is also given about network programs.

Source of programs. All local (WLW) programs are listed first (in alphabetical order) under each category.

Then, all network and syndicated transcribed programs are listed, also in alphabetical order.

No symbol is used for WLW programs. Other sources for programs are identified as follows: N, National Broadcasting Company (to 1942 often called the Red Network); C, Columbia Broadcasting System; B, NBC Blue Network; M, Mutual Broadcasting System; A, American Broadcasting Company (after 1943); *, special network; and T, syndicated transcriptions.⁴

Length of programs. The length of each program is given in minutes. Of course, the length of a program is given in round numbers as 15 or 30 minutes, rather than the more accurate 14:30 or 29:30.

⁴Programs which were originated by the networks and carried on WIW at a different time or day by transcription or delayed recording were listed in the category of the originating network, regardless of whether the recording was made by the network, by WIW, or by the sponsor, agency or some other organization. All programs which were carried on the networks or syndicated on transcriptions from WIW were listed as originated by WIW.

Day or frequency. The day or times per week the program was broadcast is given as follows: Su, Sunday; Mo, Monday; Tu, Tuesday; We, Wednesday; Th, Thursday; Fr, Friday; Sa, Saturday; 2t, two times a week; 3t, three times a week; 4t, four times a week; 5t, five times a week; 6t, six times a week; or 7t, seven times a week.

Hour of broadcast. The time at which the program was broadcast on WLW is also given. All times in the A.M. hours are followed by an "a"; for example, 8:00a is 8:00 A.M. No symbol is used for P.M. programs; thus, 8:00 P.M. is listed 8:00.

Even though there are probably occasional mistakes, misclassifications, and inaccurate descriptions, the writer (or more accurately, the compiler in the case of the following) believes that this is a fairly accurate, general picture of WLW programming over a 42 year period.

It is hoped that the reader can get a more complete and more interesting picture of WLW's programming than can be obtained from reading the text and tables of this study alone. WIW PROGRAMS - SEASON OF 1922 (On the air March, 1922)

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Evening Programs

Program			Length Time
Musical Variety			
JACK KEEFER'S ORCH vocalists James Ward & Basil Pickten (boy soprano); short address by Wm Vogel on "Better Homes: JUSTIN HUBER ORCH vocalists Melvin Snyder, Abe Farb & Hazel Myers; Marie	120	Tu	8:00
Louis Swift, contralto accomp. by Eleanor Wenning; Basil Pickten SONG & DANCE NUMBERS Miss Rose Boden accomp. by Miss Virginia Gilbert; Mr.Katz Orch & songs; latest song releases by Kern Alyward accomp. by	120	Fr	8:00
Cliff Burns	120	Th	8:00

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WLW PROGRAMS - SEASON OF 1922 (On the air March, 1922)

Daytime Programs

Program			Length Time
Light Music			
LOUISE LAW TRIO four vocalists, "pop" selections	60	SU	4:00
Religious Programs			
RADIO CHAPEL SERVICE Rev. W. W. Holland, Mt. Lookout Methodist Church	60	SU	3:00

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WIW PROGRAMS - SEASON OF 1922 (On the air March, 1922)

Late Night Programs

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Source, Length Day, Time

None

Program

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WLW PROGRAMS - SEASON OF 1922-1923 (On the air January, 1923)

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Evening Programs

Source,	Length
Day,	Time

Musical Variety

Programs

AUBURN DANCE ORCH popular numbers; vocal- ist Clarabelle McDonald (7 years old), accomp. by her mother at the piano AUBURN DANCE ORCH request dance selections "C" COMPANY DANCE ORCH popular numbers; soloist of the evening Ida Anderson Klein (mezzo soprano), accomp. by	60 60	We We	
Marjorie Chaplin	120	TU	10:00
HECKEL NOVELTY ORCHESTRA popular num- bers with novelty interpolations HECKEL NOVELTY ORCH request dance	30	Mo	8:00
selections SOUTHERN NIGHTSALUTE TO THE SOUTH "A kind of musical variety show," Mr. George N. Debou reminiscences of the South; vocalists Minnie Leah Nobles, Edith Miller, Dorothy Waldman, Mary Green, accomp. by Marjory Garrigus; Virginia Gilbert, Mary Steele, Lillian Sherman (all the above per- formers from states in the South); Murphy's Syncopaters salute the South	30 90	Mo Th	
Concert Music			
CINCINNATI CONSERVATORY OF MUSIC CONCERT Corrine LaVergne Sims, soprano; Gladys Fried, violin CINCINNATI CONSERVATORY OF MUSIC CONCERT Idella Banker, soprano; Howard Fuldner, baritone; Mr. Daulton at	60	Mo	8:30
the piano DUNBAR OPERA ARTISTS CONCERT	30 30	We Th	9:00 9:30

WIW PROGRAMS - SEASON OF 1922-1923 (On the air January, 1923)

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Daytime Programs

Daytime Programs Program	Source, Day,		
"Standards" Records			
PHONOGRAPH RECORDS OF POPULAR MUSIC POPULAR RECORDS	30 15	5t 5t	10:30a 1:15
Concert Records			
CLASSICAL RECORDS GRAND OPERA FROM VICTOR RED SEAL RECORDS with the story of the opera told	30	4t	1:30
between numbers, Fred Smith RECORDS OF LIGHT OPERA	30 15	2t 5t	1:30 3:15
News and Commentary			
FIFTH-THIRD NATIONAL BANK REPORT bond, grain, livestock, and general financial market quotations, Robert Cooper,			
announcer FIFTH-THIRD NATIONAL BANK REPORT bond, grain, livestock, and general financial	15	5t	10:00a
market quotations WEATHER FORECAST Robert Cooper, announcer WESTHEIMER & COMPANY REPORT opening	15 5	5T 5t	1:00 10:15a
quotations of NYSE WESTHEIMER & COMPANY REPORT closing	10	5t	10:20a
quotations of NYSE	15	5t	3:00
Religious Programs			
MORNING SERVICES OF THE CHURCH OF THE COVENANT	60	Su	11:00a

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WIW PROGRAMS - SEASON OF 1922-1923 (On the air January, 1923)

Late Night Programs

Program

Source, Length Day, Time

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None

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WIW PROGRAMS - SEASON OF 1925-1926 (On the air January, 1926)

Evening Programs

Evening Frograms Program Hillbilly Variety	Sc		е, L 7, T	ength ime
AIR CITY BANJO BOYS minstrel show CROSLEY BURNT CORKERS minstrel show; Hink & Dink (Elmer Hinkle and G. N.	-	30 S	3a	8:00
Ross), as end men; Charles Damersor Joe Lugar Orch, others	1,	55 1	TU	8:00
Musical Variety				
DANCE PROGRAM FROM CASTLE FARM		.5 I	lu	10:05
DANCE MUSIC FROM CASTLE FARM Ted Lewi Orchestra	75	5 I	Th .	11:00
DANCE MUSIC FROM CASTLE FARM Ted Lewi Orchestra DOHERTY MELODY BOYS "PEP" CONCERT songs & instrumentals b	6			9:00 10:00
ATO fraternity ROBERT VISCONTI ORCH from Hotel Gibso ROBERT VISCONTI ORCH from Hotel Gibso ROBERT VISCONTI ORCH from Hotel Gibso SCHOULHEIS'S ORCH Helen Doyle, soprar	on 3 on 2 on 6		}t 2t Je	10:00 7:00 7:40 8:00 10:00
Light Music				
IRENE DOWNING & TOMMY REYNOLDS MALE QUARTET MARY BARBARA ORGAN RECITAL Johanna Grosse PIANO CLASSICS Mary Louise Woseczek PIANOLOGUES Carl Bamberger SONGS Marguerite Beniel, contralto VOCAL DUETS Grace Donaldson & Maude	20	5 W 20 I 30 S 20 I 10 W	le Fu Sa Fu Ie Ie	10:30 10:40 6:30 7:00 7:30 11:40 9:45
Laymon	2	20 N	10	6 : 30
Concert Music				
WALTER ESBERGER CONCERT ORCHESTRA WILLIAM C. STOESS CONCERT ORCH WILLIAM J. KOPP CONCERT ORCH Howard		-	Su Iu	8:30 9:00
Hafford, tenor	12	20 1	Mo	8:00

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WLW Programs - 1925-1926

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Evening Programs	Sour	ce,	Length	
Program			Time	
General Drama				
RADIO PLAY "The Valiant" by Holnarthy Hall; Cast; Ethel Goldsmith, Eugene Segal, Edward Lee Meyer, & Charles Meade	30	Sa	8:30	
Action-Adventure Drama				
SECKATARY HAWKINS RADIO CLUB, MEETING OF talk & drama for children, written and parts played by Robert Frane Schulkers; stories of life on the river, was also a popular newspaper feature	20	Sa	7:40	
Interview Programs				
INTERVIEW-A. R. PLOUGH Pat Rooney & Marian Bent of Rosie O'Grady Company INTERVIEW-A. R. PLOUGH Dr. H. J. Schireson, plastic surgeon	15 20		6:15 6:30	
News and Commentary				
MUSICAL NEWS Johanna Grosse, organist; news item read, then "appropriate" musical selection U.S. WEATHER FORECAST	25 10		11:15 6:30	
Informative Talk				
MUSIC APPRECIATION Mrs. Etelka, Conservatory of Music TALK C. H. Kaufman TALK Jessie Adler, "A Lawyer's Argument	15 10	Tu Th	•	
in Favor of Home Budgets"	5	Tu	10:00	
TALK John W. Lewis, Cincinnati Better Business Commission TALK Ralph Hoieterhoff TALK Representatives of Ohio Farm Bureau	5 15 10	Tu We We	9:30	
TALK Robert W. Pogue, "Merchandising for Women"	5	Tu	8:55	
TALK ON DOGS T. W. Price, "Training of Police Dogs" TALK ON CHILDREN'S SAFETY THRIFT TALK Henry J. Plegstedt POPULAR SCIENCE TALK Dr. Robert Haskins, Prof. of Botany, University of Cincin-	10 10 10	Tu Sa Mo	7:30	

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10 Tu 7:20

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WLW Programs - 1925-1926

Evening Programs

Program	S ource, Day,		Length Time
<u>Miscellaneous Talk</u>			
BERNADINE: IMITATION OF WILL ROGERS REQUEST READINGS "Cremation of Sam	30	We	9:00
McGee" & "If"	10	We	10:30
Religious Programs			
lst PRESBYTERIAN CHURCH OF WALNUT HILLS SERVICE RELIGIOUS MISSION lst Unitarian Church RELIGIOUS TALK lst Unitarian Church	60 60 20	Su Th We	7:30 8:00 7:40

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WIW PROGRAMS - SEASON OF 1925-1926 (On the air, January 1926)

Daytime Programs

Daytime Programs Programs	Source, Day,			
Children's Variety				
CHILDREN'S PROGRAM children's variety	60	Мо	4:00	
Musical Variety				
ROBERT VISCONTI ORCH from Hotel Gibson	30	2t	12:30	
Light Music				
IRENE DOWNING Pianist ORGAN CONCERT Petronella Trimbur ORGAN CONCERT Mildred Prigge ORGAN RECITAL Erwin E. Shank ORGAN RECITAL Mrs. Lillian Arkell Rix- ford, faculty of College of Music,	30 25 30 20	Tu Th	12:05 12:05 12:05 12:05	
Cincinnati PIANO RECITAL Adelaide Apfel	60 60	Su Th	4:00 4:00	
News and Commentary				
CORRECT TIME & WEATHER WEATHER AND RIVER STAGES	5 15	6t 7t	11:55a 10:45a	
Informative Talks				
COOKING CHAT Judith Anderson, "Pies That Men Like" FRENCH LESSONS Madame Ida Teimpidis HEALTH TALK Dr.Carl Wilzbach TALK Rev. D. A. Greene & solists TALK ON THRIFT THRIFT TALK Rev. Carl Hoon, Hyde Park M.E. Church	60 20 30 5 30	Tu Th We Fr	-	
Miscellaneous Talks				
DEVOTIONS PARKWAY YMCA	15	5t	8:00a	
EXERCISES William Stradtman, YMCA; Eva Carrol Roark, piano accompanyment	30	5t	7:30a	
Religious Programs RELIGIOUS SERVICE Rev. George H. Case 7th AVENUE PRESBYTERIAN CHURCH SUNDAY SCHOOL SERVICES from WIW studios	30 60 75	Su	12:05 11:00a 9:30a	

WIW PROGRAMS - SEASON OF 1925-1926 (On the air, January 1926)

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Late Night Programs

Programs			Length Time
General Variety			
MIDNIGHT STAGE & SCREEN FROLIC from Hotel Gibson, celebrities from Cincinnati theaters	60 -	Th	12:00a
Musical Variety			
NIGHT HOWL FROLIC from Hotel Gibson, dance music	60	Fr	12:15a

WIW PROGRAMS - SEASON OF 1928-1929 (On the air, January 1929)

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Evening Programs

Evening Programs			
Programs		-	Length Time
General Variety			
CROSLEY SATURDAY KNIGHTS CROSLEY VARIETY HOUR Jovial Jasper, Jack & Gene, other staff musicians and	30	Sa	6:30
novelities R.F.D. FARM PROGRAM Maurice C. "Boss"	30	We	11:00
Johnson, MC; William Stoess Orch.	30	Sa	9:00
COLLIERS HOUR B	60	Su	8:15
Semi-Variety			
MAIL BAG exchange of mail, songs, & inspiration for shut-ins, Marsha Wheeler	15	Mo	10:45a
Hillbilly Variety			
CROSLEY BURNT CORKERS minstrel show; Hink & Dink (Elmer Hinkle and G. N. Ross), as end men; Charles Dameron, Joe Lugar Orch, others K.I.O. MINSTRELS	60 30		10:00 9:00
DUTCH MASTERS MINSTRELS B	30	Tu	9:30
Musical Variety			
CROSLEY COSSACKS, THE Henry Theis, Russian Music DYNACONE DINERS ORCH GASSON'S CHICKS HALER'S DANCE ORCH HENRY THEIS ORCH from Sinton Hotel HENRY THEIS ORCH from Sinton Hotel HENRY THEIS ORCH HENRY THEIS ORCH from Sinton Hotel IN A SPRINGHILL GARDEN OF MUSIC MUSICAL NOVELSQUE staff musical artists; solos, duos, instrumental	60 300 300 300 120 30 30	5t Mo 4t Sa Sa	6:00
groups TED WEEMS Orch from Gibson Hotel TED WEEMS ORCH from Gibson Hotel TED WEEMS ORCH from Gibson Hotel TED WEEMS ORCH from Gibson Hotel	45 30 30 3 0	Fr Sa	7:15 10:30 8:30

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WIW PROGRAMS - 1928-1929

Evening Programs

		Sour	ces.	Length
Programs			ay,	
Musical Variety (continued)				
ARMSTRONG QUAKERS ORCHESTRABAUTOMATIC DISC duo orchestraBCHAMPION SPARKERSBDIXIE CIRCUS circus band, narratorBHUDSON ESSEX CHALLENGERS choral groupBSETH PARKER'S OLD-FASHIONED SINGING	30 30 15	Mo Th Fr	8:30 8:30 7:15	
SCHOOL	В	30	Tu	11:00
SOHIO PROGRAM broadcast on a special network from Cleveland WHITTAL ANGLO-PERSIANS oriental music WRIGLEY REVUE	* B B	30 30 30	Su	6 : 30
Light Music				
CROSLEY INSTRUMENTAL TRIO HAWAIIANS JACK AND GENE JACK AND GENE JACK AND GENE JACK AND GENE JACK AND GENE JACK AND GENE KYROCK PROGRAM LAMPLIGHT MELODIES MANSFIELD AND LEE Andy Mansfield and Virginia Lee, pianologues and blues PAT GILLICK AND IRVING MEYER organist and tenor QUINTILE ENSEMBLE, THE G. Quintile; U. Neely; L. de Vasoni; L. Giovanni TWO UNIQUE TRIOS AMERICAN SINGERS, male quartet JONES AND HARE song, patter LEW WHITE ORGAN RECITAL SLUMBER MUSIC	ввав	30	Satutha Sutha Mo Sa We Ta Sr	7:15 7:00 10:15 11:45 9:30 8:00 8:15 8:30 11:30 11:30 7:00
Concert Music				
CINCO SINGERS quartet and soloists COLLEGE OF MUSIC ORCHESTRA AND SOLOISTS CROSLEY GEMBOX HOUR staff artists &	30 30			
special musical guests FRANKLIN ENSEMBLE HEERMANN INSTRUMENTAL TRIO Emil & Walter Heermann; Thomie Prewett Williams;	c	60 90		9:15 9:00
Melville Ray, Tenor		30	Th	11:00

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WLW Programs - 1928-1929

Evening Programs				Length Time
<u>Concert Music</u> (continued)		2	~ 3 9	1 1110
PERFECT CIRCLE HOUR Vladimir Bakaleinkof: conducting Cincinnati Symphony Orchestra	ſ	60	Tu	8:00
LEHN AND FINK SERENADE MAXWELL HOUSE CONCERT PHILCO HOUR Jessica Dragonette	BBBBB	30 30 30	Th Fr	10:00 8:00 9:30 9:30 8:30
Light Drama				
	B B	30 30		9:30 9:00
Informative Drama				
HISTORICAL HIGHLIGHTS Crosley Players		30	Th	7:30
Action-Adventure Drama				
SECKATARY HAWKINS stories of life on the river; written by Robert Franc Schulkers; Crosley Players		30	2t	6:00
News and Commentary				
POLITICAL SITUATION TONIGHT Frederick William Wile	B	15	We	7 : 45
Informative Talks				
ABC OF SOUTH AMERICA Prof. Bergamark, department of geography, University of Cincinnati		15	Fr	7:00
AVIATION QUESTIONS AND ANSWERS CHAMBER OF COMMERCE TALK different				7:30
speaker each week DOG TALK Dr.Adams CHEMISTRY TALK Saul B. Arenson, Prof.		15 15		7:00 7:00
of Chemistry HAMILTON CLUB MUNICIPAL ADMINISTRATION TALKS city		15 15	We Mo	7:00 10:00
officials		15	Mo	7:00
SQUIBB'S HEALTH TALK	В	15	Fr	7:00

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WLW Programs - 1928-1929

Evening Programs

Programs

Source, Length Day, Time

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Religious Programs

lST	PRESBYTERIAN	CHURCH OF	WALNUT	HILLS			
Re	ev. Frederick	McMillin			60	Su	7:15

WIW PROGRAMS - SEASON OF 1928-1929 (On the air, January 1929)

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Daytime Programs	C		Towath
Programs			Length Time
General Variety			
CROSLEY WOMAN'S HOUR WITH MUSICALE includes music and talk; daily poems, family dictionary, housekeeping, etiquette, cooking chat, health chat, garden talk, contributed poems, hints & step savers, etc. CROSLEY WOMAN'S HOUR WITH MUSICALE	60 90	-	9:00a 9:00a
Hillbilly Variety			
TOP O'THE MORNING Pa & Ma McCormick's Fiddlers; F. Miller, O. Castleman, R. Schule, others	60	бt	6:30a
Children's Variety			
CHILDREN'S PROGRAM Children's variety	30	Sa	11: 00a
Musical Variety			
FRENCH-BAUER PROGRAM Mel Doherty Orch MATINEE PLAYERS Ida Blockson, solist; Ted Deturk, tenor; Novelty Four; Louis John Johnen; Virginia Lee; various instrumental solos, duos &	30	Sa	5 :3 0
trios TED WEEMS ORCH Gibson Hotel	35 30	5t 6t	3:15 12:30
BAND OF A THOUSAND MELODIES, THE B RCA DEMONSTRATION HOUR B		Sa	4:30
Light Music			
CROSLEY INSTRUMENTAL FRIO Walter Pulse, baritone FROHNE SISTERS JACK AND GENE MUSICALE OFFICE BOYS, THE ORGAN MUSIC Theima Murphy ORGAN PROGRAM ORGAN PROGRAM Charles Melvin; William Ross, tenor ORGAN PROGRAM Theima Murphy	20 50 50 50 45	3t 5t Tut Sat Su	4:45 5:00 5:40 10:45a 4:30 1:25 7:30a 4:00 12:10

WIW Programs - 1928-1929

Daytime Programs

Day chine 110grams		_		
Programs				Length Time
Light Music (Continued)				
ORGAN PROGRAM Thelma Murphy ORGAN PROGRAM AND JACK & GENE ORGAN PROGRAM BY MILDRED GRAHAM AND		30 10		
JACK & GENE MINIATURES AND THE MASTERS				12:00m 1:30
RCA EDUCATIONAL HOUR Walter Damrosch ROXY SYMPHONIC CONCERT U S ARMY BAND from Washington, DC U S MARINE BAND from Washington, DC	B B B B B	60 60	Su We	11:00a 2:00 4:00 5:00
General Drama				
RADIO PLAY "The Mothers, the Son & the Coach" by Robert Burdette; WLW dramatic staff		15	Мо	11:15a
Interview Programs				
WOMEN'S RADIO CLUB		15	3t	4:15
News and Commentary		•		
CLOSING STOCK QUOTATIONS LIVESTOCK REPORTS LIVESTOCK REPORTS LIVESTOCK REPORTS LIVESTOCK AND MARKET REPORTS MARKET AND LIVESTOCK REPORTS RIVER STAGES & WEATHER STOCK MARKET REPORTS WEATHER, RIVER, MARKET AND POLICE		10 15 10 15 10 5	5t Mo 5t 5t	5:30 1:15 1:00 10:45a
REPORTS & TIME SIGNALS WEATHER, RIVER AND POLICE REPORTS		25 10		11:30a 10:50a
Forums and Discussions	•			
MOTHER'S DISCUSSION GROUP Dr. Ada Arlitt, director department of child care and training, University of Cincinnati		30	Fr	10:00a
NATIONAL REPUBLICAN CLUB SATURDAY DISCUSSIONS	В	120	Sa	1:30

WLW Programs - 1928-1929

Daytime Programs

Daytime Programs				
Programs				Length Time
<u> </u>		2		
Informative Talks				
BOOKMAN talk on books & readings COOKING CHAT KEEPING HOUSE SMART SHOPS SPRINGHILL GARDEN TALK SPRINGHILL GARDEN TALK UKULELE LESSONS Don Becker		15 20 5 15 5 15 15	Sa Th Mo Tu Th	4:00 10:40a 10:55a 11:00a 10:45a 10:40a 4:00
FORECAST SCHOOL OF COOKERY DR. ROYAL S. COPELAND health talk	B B	30 30		ll:00a 10:00a
Miscellaneous Talks				
DEVOTIONS Dad Kershner		30	6t	8:30a
EXERCISES Ed Schultz, music accompany- ment RHYME REAPER RHYME REAPER SUNDRY THOUGHTS		30 20 15 10	We Fr	8:00a 10:40a 2:15 10:50a
Farm Programs				
FARM AND HOME HOUR	В	15	5t	1:00
Religious Programs				
CHURCH OF THE COVENANT CHURCH SUNDAY SCHOOL		80 60	Su Su	
NATIONAL CHURCH OF THE AIR Rev. Harry Emerson Fosdick YOUNG PEOPLE'S CONFERENCE Rev. Dan	В	30	Su	5:30
Poling	В	60	Su	3:00
Miscellaneous Programs				
OHIO SCHOOL OF THE AIR Ben H. Darrow; included music, drama and talk; originated from WLW and from Columbus Crosley Players and music staff; with Ohio State Department of Education; occasional remote, including programs from Washington, D.C.		60	4t	1:30

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WLW PROGRAMS - SEASON OF 1928-1929 (On the air, January 1929)

Late Night Programs

Programs	Source, Day,		_
Musical Variety			
CROSLEY SHOWBOX HOUR Walter Esberger Orch, WLW music staff HENRY THEIS ORCH from Sinton Hotel HENRY THEIS ORCH from Sinton Hotel 13TH HOUR ensemble, organ, Jack & Gene,	60 30 30	2t	12:00a 12:30a 1:00a
orch, others TED WEEMS Orch WITH JACK AND GENE TED WEEMS ORCH from Gibson Hotel	30 30 30	Sa	1:00a 12:00a 12:00a
Light Music			
JACK AND GENE JACK AND GENE W, L, AND W a show featuring three	30 30		12:00a 1:00a
entertainers	30	Tu	12 : 30a
Concert Music			
GONDOLYRICS	30	Sa	12:30a

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WLW PROGRAMS - SEASON OF 1931-1932 (On the air, January 1932)

Evening Programs

Evening Programs				
Programs		-	Length Time	
Comedy Variety				
DOODLESOCKERS Sidney Ten Eyck, MC and writer; Bob Burdett, Dave Roberts, George Hall, Hortense Rose, Carl Clauve; songs, comedy patter, burlesque comedy sketches	30	Sa	11:30	
General Variety				
CROSLEY FOLLIES FOR THE AIR vaudeville review (carried over several other stations on special network) NIGHTCAPS Henry Van Camp, MC; Henry Theis Orch; Charles Dameron, crooning & poetry (later in 1932 carried on	30	Sa	8:00	
NBC-Blue)	30	бt	11:00	
R.F.D. HOUR "Boss" (Maurice C.) Johnson, MC; William Stoess Orch	15	Tu	8:00	
COLLIER HOUR guests, dramatizations, orch	3 60	Su	8:15	
Semi-Variety				
MOON RIVER organ music, poetry	30	Su	11:30	
MUSICAL SHOWMEN talk, quartet, orch PERSONALITIES PROGRAM Frazier Hunt,	30	Su	6:00	
	30	Tu	9:30	
Wilson, impersonator	3 15 3 30		6:30 9:15	
Hillbilly Variety				
MAXWELL HOUSE COTTON QUEEN minstrel show boat; Elmer Hinkle and G. N. Ross; others	30	Tu	.9:00	
Children's Variety				
OLD MAN SUNSHINE & HIS TOY BAND Ford Rush, talk and songs, orch; variety for children	15	бt	6:00	

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WLW Programs - 1931-1932

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Evening Programs

Programs <u>Musical Variety</u> BROWN ORCH I5 FERRIS NURSERY MEN orch, vocalists; Dean Yocum FLYING DUTCHMEN, THE William Stoess Orch (later in 1932 carried over the NBC- Dive network) 20	Day, Mo Th	9:00
BROWN ORCH FERRIS NURSERY MEN orch, vocalists; Dean Yocum FLYING DUTCHMEN, THE William Stoess Orch (later in 1932 carried over the NBC- Dive notiverby)	Th	9:00
FERRIS NURSERY MEN orch, vocalists; Dean Yocum 30 FLYING DUTCHMEN, THE William Stoess Orch (later in 1932 carried over the NBC-	Th	9:00
Dean Yocum 30 FLYING DUTCHMEN, THE William Stoess Orch (later in 1932 carried over the NBC-		2.00
\overline{D}	Fr 6t 2t Su	8:00 6:15
HENRY BUSSE'S ORCH13HENRY BUSSE'S ORCH15HENRY BUSSE'S ORCH30HENRY BUSSE'S ORCH15HENRY THEIS ORCH15HENRY THEIS ORCH30JACK ALBIN ORCH15JOSEPH CHERNIAVSKY'S ORCH (later carried		
over NBC-Blue network)30JOSEPH CHERNIAVSKY'S ORCH30JOSEPH CHERNIAVSKY'S ORCH30JOSEPH CHERNIAVSKY'S ORCH30JOSEPH CHERNIAVSKY'S ORCH30LOS AMIGOS Latin-American music,	We We Sa	11:30 10:15
Virginio Marcucci Orch30MUSICAL FANFARES30SEGER ELLIS ORCH15SEGER ELLIS ORCH15WILLIAM STOESS ORCH30	Mo 4t Su	11:30 10:30
A & P GYPSIES string ensemble B 30 ARMOUR PROGRAM Roy Shields Orch B 30 ARTHUR FIELDS songs; itall orch B 15 DANCE WITH COUNTESS D'ORSAY Ben Selvin	Fr	9:30
Orch B 30 GOLD MEDAL EXPRESS B 30		
LAND O' FLOWERS Rudolph Friml; So-a- tone Broadcasts transcription T 15 MAXWELL HOUSE PROGRAM Lanny Ross, orch B 30 OLD SINGING MASTER quartet, orch B 30 ORCHESTRA AND SINGERS T 15 SLUMBER MUSIC B 30 THREE BAKERS vocal trio, orch B 30 VINCENT LOPEZ ORCH T 15	Th Su Mo Su Su	9:30 10:15 7:45 9:45 7:30

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WLW Programs 0 1931-1932

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Evening Programs

EV	enting rrograms		S	~~	Towath
Programs					Length Time
Light Music					
BLUE FLAME HOUR SISTERS THREE SMILIN' ED MCCONNEL so: WLW SINGERS, THE	ngs and patter		15 15 30 15	Fr Mo	7:45 7:15 8:00 7:15
MELODY SPEEDWAY MIXED QUARTET RAY PERKINS songs SCANLON, MURRAY AND SHI	IELDS, comedy	T B B	15	We Su 2t	8:15 8:00 6:30
trio TRADE & MARK songs, pa		B B	30 15	We Fr	9:30 8:30
Concert Music					
SILHOUETTES			30	Su	6 : 30
JACK FROST MELODY MOME	NTS	В	30	Wе	8:30
General Drama					
CROSLEY THEATER OF THE original dramas & cla tions; produced by Ed Crosley Players (stor same program repeated weeksee below and S CROSLEY THEATER OF THE WLW DRAMA staff product	assic adapta- dward A. Byron; ck company); d three times ea Su 3:00 AIR	ආ	30 30 30	Sa	11:30 7:30 11:30
Light Drama					
CENTERVILLE SKETCHES ru CENTERVILLE SKETCHES	ural dialogue		30 30	Mo Th	7:15 7:30
FIRST NIGHTER FRIENDSHIP TOWN		B B	30 30	Sa Fr	9:30 9:00
Comedy Drama					
AMOS 'N' ANDY		В	15	бt	7:00
Action-Adventure Drama					
RIN-TIN-TIN		В	15	Th	8:15

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WLW Programs - 1931-1932

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Evening Programs		9		T (-1
Programs				Length Time
Crime-Detective Drama				
SHERLOCK HOLMES WITH CANADA'S MOUNTED stories of RCMP	B B	30 30	We Mo	9:00 10:30
Interview Programs				
CHEVROLET CHRONICLES interviews with veterans JIM CORBETT INTERVIEWS SUCCESS REPORTER interviews SUCCESS REPORTER	T T T	30 15 15 15	Tu Fr 2t Mo	6:30 10:00
News and Commentary				
LOWELL THOMAS news	В	15	5t	6 : 45
Sports News				
MAIL POUCH SPORTSMAN, THE Bob Newhall		15	бt	10:45
Informative Talks				
DR. GLEN ADAMS TALK JUNIOR CHAMBER OF COMMERCE TALKS		15 15	We Sa	6:30 6:45
FLOYD GIBBONS, guest speakers recorded abroad TAXPAYERS LEAGUE	B B	30 15	We We	7:15 8:00
Miscellaneous Talks				
NEWS REEL OF HOLLYWOOD SISTERS OF THE SKILLET East and	Т	15	Th	6 : 30
Dumke, comedy talk	В	15	3t	8:45

WIM PROGRAMS - SEASON OF 1931-1932 (On the air, January 1932)

Daytime Programs

Day of the Trograms				
Programs				Length Time
Semi-Variety				
MAIL BAG CLUB exchange of mail, songs &, inspiration for shut-ins, Sally Fisher, later Gertrude Dooley	,	15	25	9:45a
Hillbilly Variety				
LAYNE'S MOUNTAINEER FIDDLERS LAYNE'S MOUNTAINEER FIDDLERS MCCORMICK'S FIDDLERS TOP O' THE MORNING Pa & Ma McCormick's			Sa	8:30a 8:30a 12:00m
Fiddlers, others		30	6t	6:30a
Children's Variety				
CHILDREN'S HOUR children's variety SINGING LADY children's songs, stories	B B		Su 5T	9:30a 5:30
Musical Variety				
HENRY BUSSE'S ORCH JACK ALBIN'S ORCH KAY KYSER ORCH MURRAY HORTON'S ORCH MURRAY HORTON'S ORCH MURRAY HORTON'S ORCH WILLIAM STOESS ORCH		15 15 15	Sa 4t 6t	12:30
KOGEN ORCH MICHAEL GUISIKOFF ORCH YEAST FOAMERS Sammy Kaye Orch	B B B	30 30 30	Th	5:00
Light Music				
ERADLEY KINCAID songs BRADLEY KINCAID songs BRADLEY KINCAID songs DOWN ON THE RIVER BANK ELLIOT BROCK violin FORD RUSH songs and patter (EIDERT BETTERMAN HAPPINESS KIDS HAPPINESS KIDS HAPPINESS KIDS	15 15	Mo Sa Sa Sa Sa Ve	3 12 3 11 11 7 12 12	45 00m 30 15a 00a 45a 00m 15a 00a

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WLW Programs - 1931-1932

Daytime Programs

Day chile Frograms	~		
Programs			Length Time
Light Music (continued)			
HARMONICA BILL Bill Russell HARMONICA BILL HARMONICA BILL INSTRUMENTAL TRIO JIM AND WALT harmony and patter duo JIM AND WALT JIM AND WALT JIM AND WALT LOUIS JOHN JOHNEN LOUIS JOHN JOHNEN MUSICAL ETCHINGS ORGAN AND VOCAL SOLOS ORGAN AND VOCAL SOLOS ORGAN PROGRAM Arthur Chandler, Jr. ORGAN PROGRAM Arthur Chandler, Jr. ORGAN PROGRAM Arthur Chandler, Jr. ORGAN MUSIC Arthur Chandler, Jr. ORGAN MUSIC Arthur Chandler, Jr. ORGAN PROGRAM Herschel Luecke PAT HARRINGTON songs and comedy patter PAT HARRINGTON DAYS PLANTATION DAYS PLANTATION DAYS PLANTATION DAYS PIANO SOLOS RAMONA piano and songs SCENTS OF PERFUME SINGING VIOLIN SISTERS THREE SOUTHERN SINGERS spiritual singers	10555555055005500555	FTHUHUE a e h e at a a utttue a r e e h n S S S S S S S S S F W S F W W T T	8:30a 12:00m 2:00m 8:30a 9:00a 12:00m 2:30 11:00a 9:00a 9:10a 7:30a 11:00a 9:10a 7:30a 11:00a 2:15 10:00a 4:30 3:00 3:00 3:00 3:15 12:35 11:25a 3:30 3:45
vocal quartet VARSITY FOUR male vocal quartet VARSITY FOUR VARSITY FOUR WLW STARS WORDS AND MUSIC	15 15 15 20 15	We Su Th	7:15a 3:45 12:30 11:25a
CHUCK, RAY AND GENE trio, organ FIDDLERS THREE JOLLY BILL AND JANE MORNING MUSICAL MUSICAL TRIO PHIL COOK, THE QUAKER MAN songs &	15 15 60	Su 5t Su	9:30a 10:30a 7:35a 11:30a 11:30a
patter B RUSSIAN SINGERS B SONGS FOR TODAY B SONGS OF YESTERDAY T	15 15	Su Su	10 : 45a

WLW Programs - 1931-1932

Daytime Programs

		C		Tanata
Programs		Source, Day,		Length Time
Concert Music				
ARMCO IRON MASTER Dr. Frank Simon and Concert band; Frank Chapple, announce WILLIAM STOESS ORCH	r	15 30	Su Su	2:15 12:45
NBC MUSIC APPRECIATION HOUR Walter Damrosch ROCHESTER PHILHARMONIC ORCH SYMPHONIC HOUR Walter Damrosch Orch U.S. MARINE BAND	B B B B B B	45 60	Fr Su	11:00a 3:15 1:15 3:00
General Drama				
CROSLEY THEATER OF THE AIR anthology, original dramas & classic adaptations produced by Edward A. Byron; Crosley Players (stock company); same pro- gram repeated three times each week see Th 11:30 & Sa 7:30 STORY HOUR dramatized short story	-	30 30	Su Tu	3:00 5:00
Action-Adventure Drama				
LITTLE ORPHAN ANNIE serial	В	15	бt	5 : 45
News and Commentary				
LIVESTOCK REPORTS LIVESTOCK REPORTS LIVESTOCK REPORTS MARKET REPORTS RIVER REPORTS RIVER AND WEATHER REPORTS RIVER, WEATHER AND TIME RIVER, WEATHER AND TIME		15 10 15 55 55 155 155	ういっち ういっち ういっち ういっち ういっち ういっち ういっち ういっち	
Forums and Discussion				
THOUGHTS OF YOUTH		10	Sa	9:00a
Informative Talks				
ART TALK BIRD TALK Dr. Adams BOOK NEWS		15 15 10	Mo	9:45a 5:15 9:20a

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WIW Programs - 1931-1932

Daytime Programs

Day Utille FI-Ograms	a		T 1-
Programs	Sour D	ay,	Length Time
Informative Talks (continued)			
CHEF RECIPIES DR. ADA ARLITT talk on child care HEALTH TALK Dr. C. A. Wilzbach MOUTH HYGIENE MOUTH HYGIENE OHIO WOMEN'S CLUB PREMIUM MAN SCHOOL OF COOKERY TOWN CRIER TRAVEL TALK WHAT'S NEW	15 10 15 10 15 15 15 15 15	Mo Th 2t We 2t	11:15a
AMERICA AT WORK talks on occupationsBMOUTH HEALTH Marley R. SherrisBMRS. A. M. GOUDISS cooking talkBMRS. A. M. GOUDISSBMRS. HENRY GODDARD LEACHBMYSTERY CHEF cooking talkBOUR DAILY FOOD homemaker talkBRUTH JORDAN beauty talkBTHOMAS L. STIXBTHROUGH THE LOOKING GLASS Frances	15 20 15 15	We Mo Tu We 2t St We	9:00a 11:00a 3:15 10:45a
Ingraham, beauty talk B	15	Tu	11:30a
<u>Miscellaneous Talks</u>			
EXERCISES Bob Burdette, "light" philosophy included; musical accompanyment EXERCISES Bob Burdette MORNING DEVOTIONS	15 15 15	6t 6t	8:45a
PAT BARNES comedy talk B	15	бt	12:15
Farm Programs			
NATIONAL FARM AND HOME HOUR WITH U.S.D.A. B NATIONAL FARM AND HOME HOUR B	30 45	5t Sa	1:00 12:45
Religious Programs	20	Q.,	0.000
CHURCH FORUM religious service RELIGIOUS SERMON Dr. Barnhouse	30 30	Su Su	9:00a 5:00

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WLW Programs - 1931-1932

Daytime Programs

Programs

Source, Length Day, Time

Religious Programs (continued)

GOLDEN HOUR OF THE LITTLE FLOWER, THE Father Coughlin; over a special network from Royal Oak, Michigan via, WJR, Detroit * 60 Su 4:00

Miscellaneous Programs

OHIO SCHOOL OF THE AIR Ben H. Darrow; included music, drama, and talk; originated from WLW and from Columbus; Crosley Players and music staff; with Ohio State Department of Education; occasional remote, including programs from Washington, D.C. 60 5t 2:00

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WIW PROGRAMS - SEASON OF 1931-1932 (On the air, January 1932)

Late Night Programs

Program		ce, ay,	Length Time
usical Variety			
WILLIAM STOESS ORCH HENRY BUSSE'S ORCH HENRY BUSSE'S ORCH HENRY BUSSE'S ORCH HENRY THEIS ORCH JACK ALGIN'S ORCH JOSEPH CHERNIASKY'S ORCH KAY KYSER'S ORCH	450 300 300 150 300 300 300	Sa 4t Mo Sa 4t Su Su	12:15a 12:00a 12:30a 1:00a 12:00a 12:00a 12:00a 12:30a 1:00a

Musical Va

WIW PROGRAMS - SEASON OF 1934-1935 (On the air, January 1935)

Evening Programs

		a		-
Program			ces, ay,	Length Time
Comedy Variety				
ED WYNN, THE TEXACO FIRE CHIEF Eddie Duchin Orch JOE COOK SHOW C. Thiabault, B. Goodman	N	30	Tu	9:30
Orch JOE PENNER PROGRAM TOWN HALL TONIGHT Fred Allen; Hayton	N B	30 30		
Orch; amateur revue	Ν	60	We	9:00
General Variety				
CROSLEY FOLLIES vaudeville review CROSLEY FOLLIES		30 25		9:30 11:05
PAUL WHITEMAN REVUE orch, guests RUDY VALLEE VARIETIES guest enter-	Ν	60	Th	10:00
tainers	N	60	Th	8:00
Semi-Variety				
TEA LEAVES AND JADE dramas adapted from oriental tales and stories; oriental music background		25	Su	11:05
SWIFT HOUR William Lyons Phelps, Sigmund Romberg Orch	N	60	Sa	8:00
Hillbilly Variety				
CORN COB PIPE CLUB MAXWELL HOUSE COTTON QUEEN minstrel showboat; Elmer Hinkle and G. N.		30	Мо	10:30
Ross; others		30	Fr	8:00
SINCLAIR WIENER MINSTRELS	В	30	Mo	9:00
Musical Variety				
CARSON COON ORCH DODGE SHOWDOWN REVUE The Norsemen, Mary Woods, John Barker, Oklahoma Bob Albright, Jay Jostyn; written by Don Becker; produced by Rikel Kent; Peter		30	Su	10:30

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Evening Programs

Source, Length Day, Time

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Musical Variety (continued)

Grant, announcer (carried over MBS Network) FERDINANDO ORCH HENRY THEIS ORCH HENRY THEIS ORCH MELODY PARADE MEL SNYDER ORCH		15 15	Su Tu We FR Tu Fr	6:00 8:30 9:30 9:00
OUR FRIENDS AROUND THE WORLD Virginio Marucci orch PAUL PIERSON ORCH RUDY BUNDY'S ORCH SALUTE TO STATES UNBROKEN MELODIES UNBROKEN MELODIES VIRGINIO MARUCCI ORCH WILLIAM STOESS ORCH		30 25 15	3t Su Mo 2t	7:00 11:30 11:05 7:45 9:45 7:15
ART KASSEL ORCH BEAUTY BOX THEATER operettas CONTENTED PROGRAM Lullaby Lady, male	M N	30 60	We Th	11:30 10:00
quartet, Eastman orch DORSEY BROTHERS ORCH	N M M B M	30 30 25 20 30	Mo Tu Sa Th Mo Mo	9:30 11:05 8:00
Night Programs) LOMBARDO LAND Guy Lombardo Orch SILKEN STRINGS Previn Orch SONGS YOU LOVE Nat Skilkret Orch WALTZ TIME Abe Lyman Orch	N N B N N	90 30 30 30 30		9:00 9:00
Light Music				
BACHELOR OF SONG Joe Emerson IMPROMTU SERENADE MUSIC BY DIVANO Hawaiian trio NORSEMEN, THE NORSEMEN, THE ORGAN MUSIC Arthur Chandler, Jr. SINGING SAM Harry Frankel (carried on		15 15 15	2t Su	6:15 7:00 6:15 6:15 6:00 7:15
MBS Network)		15	Fr	9:45

WLW Programs - 1936-1935

Evening Programs Program			-	Length Time
Light Music (continued)				
SMILIN' ED MCCONNELL SMILIN' ED MCCONNELL		15 15		8:45 7:30
FIRESIDE SONGS STREET SINGER, THE Arthur Tracey	M M		Fr 2t	8:30 7:30
Concert Music				
ARMCO IRON MASTER Frank Simon and concert band (carried on NBC Network) WOMEN'S CHOIR		30 15	Su Su	6:30 6:00
OPERA GUILD OPERA BROADCASTS Deems Taylor PAUSE THAT REFRESHES Frank Black Orch PONTIAC PROGRAM Jane Froman; Frank	N N	60 30		8:00 10:30
Black Orch	N	30	Su	10:00
VOICE OF CONCERT Nelson Eddy, string orch, chorus	N	30	Мо	8:30
General Drama				
CHURCH IN THE HILLS dramatized Bible & religious stories		25	Tu	11:05
Light Drama				
FIRST NIGHTER ONE MAN'S FAMILY	n N	30 30		10:00 10:30
Comedy Drama				
WAYNE FAMILY, THE Charles Dameron, Minabelle Abbott; produced by Charles Lammers		15	Sa	7:45
LUM AND ABNER	М	15	4t	7:15
Action-Adventure Drama				
DANGEROUS PARADISE DEATH VALLEY DAYS anthology western	В	15	3t	7:45
adventure RED DAVIS	B B	30 15	Th 3t	9:00 8:00

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Evening Programs		Sour		Length
Program				Time
Crime-Detective Drama				
DR. KENRAD'S UNSOLVED MYSTERIES produced by WLW staff and Crosley Players; written by Russ Hodges		30	Th	9:30
ENO CRIM CLUES two thirty-minute installments	В	30	2t	8:00
News and Commentary				
PRESS-RADIO NEWS		5	бt	11:00
LOWELL THOMAS news	В	15	5t	6:45
Sports News				
MAIL POUCH SPORTSMAN, THE Bob Newhall		15	бt	6 : 30
THORNTON FISHER sports talk	N	15	Sa	6 : 45
Informative Talks				
CHEMISTRY TALK		15	Sa	7:00
Miscellaneous Talks				
STAMP CLUB Captain Tim Healy WALTER WINCHELL Broadway gossip	N B	15 15	3t Su	6:00 9:30

WLW PROGRAMS - SEASON OF 193 (On the air, January 193		935		
Daytime Programs		Sour		Length
Program				Time
Comedy Variety				
EAST & DUMKE AND B. A. ROLFE ORCH	N	30	3t	8:00a
General Variety				
RFD HOUR Maurice C. "Boss" Johnson; Wm. Stoess Orch		45	Sa	5:45
Semi-Variety				
MAIL BAG CLUB exchange of mail, songs and inspiration for shut-ins, Flo				
Golden		15	2t	9:30a
PENTHOUSE SERNADE beauty talk, orch	N	30	Su	3:30
Hillbilly Variety				
MCCORMICK'S FIDDLERS MCCORMICK'S FIDDLERS REX GRIFFITH light hillbilly music REX GRIFFITH REX GRIFFITH TOP O' THE MORNING Pa & Ma McCormicks		5 15 15 15 15	T u Th 3t Th Sa	10:10a 10:00a 7:45a 11:15a 10:45a
Fiddlers, others		30	6t	6:30a
Children's Variety				
CHILDREN HOUR children's variety SINGING LADY songs, children's stories				9:00a 5:30
Musical Variety				
BARKER ORCH BEN POLLOCK ORCH CHARLIE KENT ORCH JOHNNIE BURKARTH ORCH JOHNNIE BURKARTH ORCH MUSICAL STYLE SHOW		15 15 20 15	5t 2t Sa	4:30 1:45 4:30 1:30 1:30 1:30
BAVARIAN ORCH Hessberger Orch DREAMS COME TRUE Barry McKinley EDDIE DUCHIN ORCH EMERSON GILL ORCH	B N N N	30 15 15 15	Mo 3t Sa Sa	ll:30a 3:00 5:00 5:15

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WIW Programs - 1934-1935

Daytime Programs

Program		Sour	ce, av.	Length Time
Musical Variety (continued)		2	ووي	
MUSICAL COMEDY SAMOVAR SERENADE WILL BRYANT ORCH WILLSON ORCH	N B N N	30 15	Su Tu	12:00m 11:30a 3:30 5:00
Light Music				
ADRIAN REVERE songs BOAZ AND DAMERON Jean Boaz and Charles		10	Sa	9 : 45a
Donorhea Pounce Doctors of Melody Charles Dameron &		15 15		
Jack Saatcamp ELLIOT BROCK violin GALAXY OF STARS GIRLS TRIO GLEE MEN JACK BERCH songs, talk JEAN BOAZ JEANNINE MACY JOHN BARKER JOE EMERSON songs, inspirational talk JOE EMERSON songs, inspirational talk JOE EMERSON MACY AND NOLAN MARY ALCOTT MARY ALCOTT MARY ALCOTT MUSIC BY DIVANO Hawaiian trio MUSIC CLUB, THE NORA BECK THUMAN NORA BECK THUMAN NORSEMEN, THE male quartet; Adrian		15555055505555555555555555555555555555	3MF2TTW5SM2TT5SM	10:00a 11:00a 3:45 4:00 10:45a 10:00a 4:30 10:45a 9:00a 9:00a 4:00 12:00m 4:00 12:00m 4:30 9:15a 11:30a
Revere, Ken Schone, Bob Miller, Ed Linstrom NUGENT AND PAXTON ORGAN MUSIC Arthur Chandler, Jr. ORGAN MUSIC Arthur Chandler, Jr. ORGAN MUSIC Arthur Chandler, Jr. ORGAN MUSIC RHYTHM JESTERS RHYTHM JESTERS SMILIN' ED MCCONNELL SOLOS FOR FIVE TONE PICTURES WOODS AND PAXTON		15 10 15 15 15 30 15 30 15 30 5 15	2t Tu Th Sa 4t	4:00 11:15a 9:35a 9:35a 7:45a 7:30a 7:30a 5:30 5:00 8:00a

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Daytime Programs

Daytime Programs Program				Length Time
Light Music (continued)				
BAILEY AXTON, tenor BRADLEY KINCAID songs DON HALL TRIO JESSE CRAWFORD organ NORMAN NIELTON baritone SINGING STRINGS string ensemble SONGS OF A CITY SOUTHERNAIRES quartet, spirituals THREE SCAMPS songs	B N N N B B B B B	15 15 15 15 15 15	ろt ろae Sae ろu ろu	11:15a 8:00a 8:15a 5:30 9:30a 10:30a 3:45 10:00a 5:15
Concert Music				
CONCERT FAVORITES		15	Sa	11:45a
METROPOLITAN OPERA BROADCASTS NBC MUSIC APPRECIATION HOUR Walter	B&N	190	Sa	1:50
Damrosch RADIO CITY MUSIC HALL U.S. ARMY BAND U.S. MARINE BAND U.S. MARINE BAND U.S. NAVY BAND	N B B B B B B B B	60 30 30	We Tu Fr	12:00m 11:30a 11:30a 3:30
General Drama				
LUX RADIO THEATER movie adaptations	В	60	Su	2:30
Light Drama				
ROSES AND DRUMS DeWolfe Hooper	В	30	Su	5:00
Women's Serial Drama				
JACKSONS, THE Bob Drake MARY SOTHERN, THE LIFE OF Minabelle Abbott; written by Don Becker; WLW dramatic staff (carried over MBS); first daytime women's serial on		15	5t	9 : 45a
MBS Network		15	5t	4:45
BETTY AND BOB CLARA, LU AND EM MA PERKINS Virginia Payne, Charles Eggleston; one of the very early women's serials, first produced at	B N	15 15	5t 5t	4:00 10:15a

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WIW Programs - 1934-1935

Daytime Programs		Course		Length Time	
Program			-		
Women's Serial Drama (continued)					
WLW in the fall of 1933, later moved to Chicago VIC AND SADE	N N	15 15	5t 5t	3:15 3:00	
Action-Adventure Drama					
JACK ARMSTRONG TOM MIXwestern adventure	C N	15 15	5t 3t	5:30 5:15	
News and Commentary					
LIVESTOCK REPORTS LIVESTOCK REPORT RIVER AND MARKETS PRESS-RADIO NEWS PRESS-RADIO NEWS			5t 4 S 5 5 5 S a	12:20 10:15a 12:15 10:40a	
Forums and Discussions					
FIRESIDE TALKS by national leaders	В	30	Su	10:30a	
Informative Talks					
CANNING TALK HOME LOAN TALK HOME LOAN TALK PAINT TALK WOMEN'S CLUB		5 5 15 15	2t 2t Th We Mo	9:40a 11:00a	
BETTY CROCKER cooking talk	Ν	15	2t	10:45a	
Miscellaneous Talk					
MORNING DEVOTIONS		15	6t	7 : 15a	
CHERRIO inspirational talk, organ	N	30	6t	8:30a	
LAMPLIGHTER Jacob Tarshish, poet- philosopher	Μ	30	Su	2:00	
SMACKOUTS Marian and Jim Jordan, comedy talk	В	15	Sa	10:00a	
Farm Programs					
NATIONAL FARM AND HOME HOUR with USDA	В	60	бt	12:30	

WIW Programs - 1934-1935

Daytime Programs

Program		-	Length Time
Religious Programs			
CADLE TABERNACLE religious service CHURCH FORUM service NATION'S FAMILY PRAYER PERIOD from Cadle Tabernacle, Indianapolis,			11:00a 8:30a
Indiana	15	бt	7:00a
GOLDEN HOUR OF THE LITTLE FLOWER Father Coughlin M	60	Su	4:00
Miscellaneous Programs			
OHIO SCHOOL OF THE AIR Ben H. Darrow; included music, drama, and talk; originated from WLW and from Columbus; Crosley Players and music staff; with Ohio State Department of Education; occasional remote, including programs from Washington, D.C.	60	5t	2:00

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WLW PROGRAMS - SEASON OF 1934-1935 (On the air, January 1935)

Late Night Programs

Program				Length Time
Semi-Variety				
MOON RIVER organ music and poetry MOON RIVER		30 30		1:30a 2:00a
Musical Variety				
BARNEY RAPP ORCH HENRY BUSSE'S ORCH JACK SPRING: ORCH (carried over MBS Network) JOHNIE BURKARTH ORCH (carried over MBS Network) MEL SNYDER'S ORCH (carried over MBS		30 30		1:30a 2:00a
		30	2t	1:00a
		30	4t	1:00a
Network)		30	We	12:00a
STAN MEYERS ORCH (carried over MBS Network)		30	Mo	12:30a
ART KASSELL Orch BEN POLLOCK ORCH FRED BERRENS ORCH HENRY KING ORCH LET'S DANCE Cugat, Goodman, & Murray	M M M	60 30 30 30	4t 2t	12: 00a 12:30a 12:00a 12:00a
Orchs (ran 180 minutes; see Evening Programs)	N	90	Sa	12:00a
OISEN & SHUTTA Geo. Olsen Orch; Ethel Shutta, vocalist	Μ	30	Th	12:00a

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WLW PROGRAMS - SEASON OF 1937-1938 (On the air, January 1938)

Evening Programs

Evening Programs						
Program				Length Time		
Comedy Variety						
CHARLIE MCCARTHY PROGRAM Edgar Bergen, Don Ameche BURNS AND ALLEN Ray Noble Orch GIBBER MCGEE AND MOLLY Marian & Jim	N N	60 30		8:00 8:00		
Jordan	N	30	Mo	9:00		
GOOD NEWS OF 1938 Frank Morgan, Fanny Brice JACK BENNY PROGRAM JACK HALEY PROGRAM TOWN HALL TONIGHT Fred Allen; Van	N N N	60 30 30	Su	7:00		
Steeden Orch	N	60	We	9:00		
General Variety						
BING CROSBY SHOW Bob Burns, M. Auer FOR MEN ONLY George Jessel, guests (program idea developed at WLW;	N	60	Th	10:00		
sold to NBC) HOLLYWOOD PARADE	B N N		We			
Semi-Variety						
MONEY AND MUSIC TALK on coins, Max Mehl; music		15	Мо	7:45		
BELIEVE-IT-OR-NOT Robert Ripley; B. A. Rolfe Orch IT CAN BE DONE Edgar Guest, orch	N B	30 30	Sa Tu	8:00 8:30		
Hillbilly Variety						
RENFRO VALLEY BARN DANCE Clyde J. "Red" Foley; "Girls of The Golden West," Dolly & Millie Good; Ben- jamin F. "Whitey" Ford, "The Duke of Paducah;" others; Eugene Trace, announcer; (carried over MBS Betwork 1937-1939; the program was later moved to Renfro Valley near Mt. Vernon, Kentucky & carried on the CBS Network via WHAS, Louisville, Ky.)	60	Sa	7:00		
NATIONAL BARN DANCE	В	60				
NATTONAL BUIL DANCE	D	00	va	2.00		

Evening Programs

Source, Length Program Day, Time Musical Variety ACES HIGH Five Aces, singing group; Ralph Wyland, tenor; Gene Perazzo, 15 Sa 6:15 piano COUNTRY SHOW Vickie Chase, lyric soprano; male quartet; Brown County Revelers; De Vore Sisters; Herbert 30 Su 10:30 Spiekerman, baritone 15 Mo 11:15 DEUTCH ORCH DEUTCH ORCH 15 Fr 8:15 15 Su 11:15 EDDIE CONTI ORCH FOUR STARS TONIGHT Phil Davis Orch; this program was a transcribed feature carried by 17 stations in the Midwest 15 2t but WLW produced its own live version 7:45 JIMMY JAMES ORCH 15 Mo 7:15 LARRY LEE ORCH 15 2t 11:45 LARRY LEE ORCH 15 Sa 11:15 30 2t LARRY LEE ORCH 11:30 LOS AMIGOS Latin-American music, Virginio Marucci Orch 15 Tu 11:15 30 2t LOU BRESSE ORCH 11:30 MELODY GROVE Produced by Felix Adams 15 Su 7:45 MELODY GROVE 15 2t 7:15 MIDWESTERN STARS various stars of WLW presented weekly (at various times carried on MBS Network) SALUTE TO CITIES August Schaefer brass 30 Su 6:00 15 Fr band; Gordon Waltz, producer 11:15 SSS TONIC TIME various WLW musical talent (carried on MBS Network) 15 Tu 7:45 UNBROKEN MELODIES 15 Su 9:45 VOCAL VARIETIES Wm. Stoess Orch; The Smoothies; De Vore Sisters, 8 men, singing groups, Ellis Frakes; Deon Craddock; James Leonard, announcer 15 2t (carried on NBC Network) 7:15 ETHEL SHUTTA vocalist George Olsen Orch M 15 We 11:30 30 Tu

HEIDT'S BRIGADIERS Horace Heidt Orch В 9:00 HORACE HEIDT ORCH Μ 30 Sa 11:30 HOUR OF CHARM Phil Spitalny and his 30 Mo 9:30 30 Tu 10:00 All Girl Orch Ν HOUR OF ROMANCE Eddie Duchin Orch М 30 Tu 8:00 JOHNNY PRESENTS Russ Morgan Orch N 30 Fr 9:00 WALTZ TIME Abe Lyman Orch Ν

WLW Programs - 1937-1938

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Evening Programs

Evening Programs Program				Length Time
Light Music				
HARMONY SCHOOL LITTLE CHOIR SUPPER SERNADE		15 15 15	We Sa 5t	11:15 6:00 6:15
Concert Music				
MADRIGAL SINGERS Negro Chorus NBC SYMPHONY ORCHESTRA A. Toscanini VOICE OF FIRESTONE Richard Crooks	M N N	30 60 30	Sa	-
General Drama				
HOLLYWOOD PLAYHOUSE Tyrone Power	В	30	Su	9 :0 0
Light Drama				
FIRST NIGHTER ONE MAN'S FAMILY	N N	30 30	Fr We	10:00 8:00
Comedy Drama				
AMOS 'N' ANDY LUM AND ABNER	N B	15 15	5t 3t	7:00 7:30
Informative Drama				
HEADLINES news dramas	Μ	15	2t	7:30
Action-Adventure Drama			·	
DEATH VALLEY DAYS anthology western adventure	В	30	Fr	8:30
Crime-Detective Drama				
DR. KENRAD'S UNSOLVED MYSTERIES written and produced by WLW writing staff and Crosley Players TRUE DETECTIVE MYSTERIES written by Felix Jager; WLW dramatic & pro-		30	Su	11:00
duction staff (carried over MBS Network)		30	Tu	9:30

WLW Programs - 1937-1938

Evening Programs		Sour	ce,	Length
Program		D	ay,	Time
Interview Programs				
DALE CARNEGIE interviews	Ν	15	Tu	10:45
Audience Quiz				
TRUE OR FALSE	Μ	30	Mo	10:00
News and Commentary				
FRONT PAGE PARADE news; Peter Grant (later carried on MBS Network) SATURDAY EVENING NEWS Peter Grant SULLIVAN REVIEW review of weeks news,		15 15	5t Sa	6:00 7:45
Paul Sullivan SUNDAY NEWSPAPER OF THE AIR Peter Grant		30	\mathbf{Fr}	9:30
(carried over MBS Network) WIW NEWS Paul Sullivan		15 15	Su 7t	7:30 11:00
LOWELL THOMAS news PEOPLE IN THE NEWS Dorothy Thompson WALTER WINCHELL comment	B N B	15 15 15	Fr	6:45 10:45 9:30
Sports News				
ALLAN FRANKLYN SPORTS sports news		15	бt	6:30
Miscellaneous Talks				
WAYSIDE WINDOWS Barton R. Pogue rhymester; poetry, comedy and light talk		15	Fr	8:00
ARTHUR GODFREY talk JIMMY FIDLER Hollywood & movie gossip THEATER DIGEST Elsa Schallert, reviews	M N B	15 15 30	2t	7:45 10:30 11:15
Unclassified Programs				
DR. FRIENDLY	Т	15	5t	4:00

WIW PROGRAMS - SEASON OF 1937-1938 (On the air, January 1938)

Daytime Programs	G		T
Program			Length Time
General Variety			
BREAKFAST CLUB Don McNeill B CLUB MATINEE variety show B	45 25		9:00a 1:30
Amateur-Talent Contest			
HILLBILLY TRYOUT	30	Sa	8:30a
Semi-Variety			
MAIL BAG CLUB exchange of mail, songs, inspiration for shut-ins, Eva Pownall	30	Sa	10:00a
Hillbilly Variety			
BROWN COUNTY REVELERS DRIFTING PIONEERS DRIFTING PIONEERS HUGH CROSS AND HIS RADIO PAIS HIGH CROSS AND HIS RADIO PAIS HIGH CROSS AND HIS RADIO PAIS RURAL ROUNDUP Charlie Wayne; The Drift- ing Pioneers; Hugh Cross and His	15 15 15 15 15	36 Sttat Sat Sa	7:15a 6:00a 7:30a 7:30a 10:15a 7:45a
Radio Pals; Tess Wiggins, chatter; Lynn Cole; Jane Gerrard	15	Su	11:45a
TOP O' THE MORNING Pa and Ma McCormick's Fiddlers	60	бt	6:15a
CARSON ROBISON'S BUCKAROOS M	15	3t	11:30a
Children's Variety			
MICKEY MOUSE THEATER children's variety N SINGING LADY songs, children's stories B			
Musical Variety			
HOOSIER HOUSSWARMERS Deon Craddock, blues singer; orch; comedians; Douglas Browning, announcer MERRYMAKERS SMOKE DREAMS Virginio Maruccio Orch; Charles Woods, announcers; guests,		We 5t	8:30 7:45a
soloists (carried over MBS Network)	30	Su	1:30

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WLW Programs - 1937-1938

Daytime Programs		Sourc		ength
Program			y, 1	
Musical Variety (continued)				
TRULY AMERICAN included short talk by Ed Mason		30	Sa	5:30
MANHATTANERS orch, soloists MUSICAL STEELMAKERS RAVKOV'S ORCH RUSSIAN MELODIES TOP HATTERS ORCH	B	30 15 15	Su Sa Su	10:30a 5:00 5:00 10:00a 5:15
Light Music				
MODERNAIRES, vocal quartet; B. Conway; C. Goldstein; A. Dickinson; R. Brewster ORGAN MUSIC Arthur Chandler, Jr. ORGAN MUSIC Herschell D ye cke SING, NEIGHBOR, SING		15 15 15	Sat 3t 3t	12:00m 7:15a 9:15a 7:30a
AUNT JEMINA songs GOSPEL SINGER, THE Edward McHugh HERMA MENTHE piano HYMNS OF ALL CHURCHES, Joe Emerson Cho LIGHT MUSIC PEERLESS TRIO	B B B ir C N B	15 15 15 15	Su 3t 3t	8:30a 8:15a 9:00a 1:30
Concert Music				
ARMCO IRON MASTER Frank Simon Concert Band; Bennett Chapple; Durward Kirby, announcers (Carried on NBC- Blue Network)		30	Su	3:30
MAGIC KEY OF RCA Frank Black symphony METROPOLITAN OPERA BROADCASTS NBC MUSIC APPRECIATION HOUR Walter	B B	60 185		
Damrosch RADIO CITY MUSIC HALL	B B	60 60		2:00 12:30
Women's Serial Drama				

MAD HATTERFIELDS Allen Franklyn, Betty Lee Arnold, Wm. Green, Harry Cansdale, Bess McCammon, Duane Snodgrass; written by Pauline Hopkins directed by

WLW Programs - 1937-1938

Daytime Programs		Sour	<u> </u>	Length
Program				Time
Women's Serial Drama (continued)				
Owen Vinson, later W. Ray Wilson (for a time carried over MBS Network)		15	5t	4:30
BETTY AND BOB DAN HARDING'S WIFE GIRL ALONE GOLDBERGS, THE HILLTOP HOUSE HOUSEBOAT HANNAH KITTY KEENE, INC. LINDA'S FIRST LOVE Arlene Blackburn,	C N M C M M	15	5tt 55t 55 5 5 5	3:45 12:00m 11:45a 5:45 10:45a
Karl Swanson; serial transcribed for Kroger grocery company MARY MARLIN MA PERKINS	T B N		5t 5t 5t	10:00a 11:00a 3:15
MARY SOTHERN, THE LIFE OF (earlier a WLW production) MYRT AND MARGE O'NEILLS, THE PEPPER YOUNG'S FAMILY ROAD OF LIFE VIC AND SADE YOUNG WIDDER JONES	M M N N M	15 15 15 15 15 15	5t 5t	3:00 4:4 5 3:30
Comedy Drama				
HELLO, PEGGY	N	15	2t	1:30
Informative Drama				
WORLD IS YOURS Smithsonian Institute program	N	30	Su	4:30

Action-Adventure Drama N N 15 5t 5:15 15 5t 5:00 JACK ARMSTRONG JUNIOR NURSE CORPS Human Interest

COURT OF HUMAN RELATIONS A. K. 30 Su 15 5t Alexander 4:00 Ν VOICE OF EXPERIENCE advice program Μ **8:**45a

WIW Programs - 1937-1938

Daytime Programs				
Program			Length Time	
News and Commentary				
AFTERNOON EDITION THE MOVING FINGER news review, Peter	15	Sa	12:15	
Grant	15	Su	10:30a	

Informative Talks

WLW NEWS Peter Grant

WIW NEWS AND WEATHER

LADIES DAY homemaker talk MY HEALTH TALK informative talk with different			11:30a 11:00a
topic & speaker each week	15	Su	10:45a
BETTY CROCKER cooking talks BETTY MOORE home decorator			9;00a 11:30a

Miscellaneous Talks

THOUGHT FOR TODAY

Farm Programs

60 6t 12:00 NATIONAL FARM AND HOME HOUR with USDA B

Religious Programs

CADLE TABERNACLE religious service CHURCH BY THE SIDE OF THE ROAD	30	Su	11:00a
religious service FATHER COX			3:00 9:00a
NATION'S FAMILY PRAYER PERIOD Cadle			
Tabernacle, Indianapolis, Indiana SYNAGOGUE OF THE AIR			8:00a 9:45a

Miscellaneous Programs

NATION'S SCHOOL OF THE AIR formerly Ohio School of The Air; now directed by Joseph Ries of WIW, which took over when the Ohio State Legislature discontinued appropriations for Ohio School; talk, drama, & music features (carried on MBS Network, season of 60 4t 1938-39) 2:00

15

15

бt

15 6t

бt

8:15a

11:15a

5:45a

WIW PROGRAMS - SEASON OF 1937-1938 (On the air, January 1938)

Late Night Programs

Program				Length Time
Semi-Variety				
MOON RIVER organ music, poetry		30	7t	1:30a
Musical Variety				
BARRON ORCH LOU BREESE ORCH LOU BREESE ORCH DEUTCH ORCH (carried over MBS Network) EDDIE CONTI ORCH (carried over MBS		30 30 15 30	Mo	12 : 15a
Network)		15	Sa	12 : 15a
ISHAM JONES ORCH JSHAM JONES ORCH GUY LOMBARDO ORCH JOE REICHMAN ORCH JOHNNY JOHNSON ORCH KAY KYSER ORCH KAY KYSER ORCH RAY PEARL ORCH SAMMY KAY ORCH SHEP FIELDS ORCH TOMMY DORSEY ORCH	MMMMMMMMMMM	3050000 300000 300000 300000	Sue Tht Mot ut er	12:00a 12:30a 12:15a 1:00a 1:00a 12:30a 12:30a 1:00a 12:15a 12:30a
News and Commentary				
TWENTY-FOUR HOUR REVIEW news		15	5t	12:00a

WIW PROGRAMS - SEASON OF 1940-1941 (On the air, January 1941)

Evening Programs

Evening in ograms		a		T
Program				Length Time
Comedy Variety				
BOB HOPE PROGRAM N BURNS AND ALLEN PROGRAM N CHARLIE MCCARTHY PROGRAM Edgar Bergen N FIBBER MCGEE AND MOLLY PROGRAM Marian	30 3 0 30	Мо	10:00 7:30 8:00	
& Jim Jordan GOOD NEWS OF 1941 Frank Morgan, Fanny Brice	N N	30 30		9:30 8:00
JACK BENNY PROGRAM TIME TO SMILE Eddie Cantor	N N			7:00 9:00
General Variety				
BING CROSBY PROGRAM Bob Burns, orch JOHNNY PRESENTS variety RUDY VALLEE VARIETIES John Barrymore	N N N	30		9:00 8:00 10:00
Semi-Variety				
UNCLE WALTER'S DOG HOUSE Tom Wallace as Uncle Walter; Phil Davis Orch; male trio; "Sweet Adeline," Dorothy (later Janette) Davis (carried on NBC-Red Network)		30	Tu	10:30
Hillbilly Variety				
BOONE COUNTRY JAMBOREE BOONE COUNTRY JAMBOREE BOONE COUNTRY JAMBOREE PLANTATION PARTY Benjamin F. "Whitey" Ford, MC; "Range Riders," G. Blake- man, R. Gaines, J. Behrens, & A. Staley; "Girls of the Golden West,"		15 30 30	Sa Sa Sa	7:30 8:30 10:30
Dolly & Millie Good; "Tom Dick, & Harry," B. & G. Van Dover, M. Hurt; James Leonard, announcer (carried on NBC-Red Network) RENFRQ VALLEY FOLKS from Renfro Valley (near Berea, Ky.) Benjamin F. ("Whitey") Ford, "The Duke of Paducah;" Brown County Revelers, Harvest Hands, Aunt Idy & Little Clifford, Coon Creek Girls, others;		30	We	8 : 30
Eugene Trace, announcer (carried on NBC-Red Network)		30	Мо	9:30

Evening Programs

Program				, Length Time	
Hillbilly Variety (continued)					
NATIONAL BARN DANCE	N	30	Sa	9:00	
Musical Variety					
CARL RAVAZZA ORCH CARL RAVAZZA ORCH CARL RAVAZZA ORCH CARL RAVAZZA ORCH DEACON MOORE ORCH DEACON MOORE ORCH DEACON MOORE ORCH DEACON MOORE ORCH FOUR STARS TONIGHT Phil Davis Orch; this program was a transcribed feature carried by 17 stations in		15 15 30 15 30 5 15	Fr Fr Mo We Th	11:45 10:30 11:15 10:45 11:30	
the midwest but WLW produced its own [live version HENRY KING ORCH JIMMY JAMES ORCH JIMMY JAMES ORCH JIMMY JAMES ORCH JIMMY JAMES ORCH MANNY PRAGER ORCH MUSICAL AMERICANA TONY PASTOR ORCH WALLY JOHNSON ORCH WALLY JOHNSON ORCH WILLIAM STOESS ORCH WITH JACK FULTON vocalist		15 30 15 15 15 15 15 15 15 15 15 15	Sun a sun	11:30 11:15 7:15 11:15 11:45 10:30 11:45 11:45 11:45	
CONTENTED PROGRAM FRED WARING ORCH AND CHORUS	N N	30 15	Mo 5t	10:00 7:00	
HOUR OF CHARM Phil Spitalny and His All Girl Orch TUMS TREASURE CHEST Horace Heidt Orch WALTZ TIME Abe Lyman Orch	N N N		Tu	8:30	
Light Music					
MUSIC IN THE NIGHT PAUL ARNOLD AND LUCILLE NORMAN		15 15	Mo Fr		
TONY MARTIN songs	Ν	15	We	8100	

Evening Programs		0		
Program				Length Time
Concert Music				
TELEPHONE HOUR VOICE OF FIRESTONE	N N	30 30	Mo Mo	8:00 8:30
General Drama				
CAVALCADE OF AMERICA EVERYMAN'S THEATER	N N	30 30	We Fr	7:30 9:30
Light Drama				
IRENE RICH, drama KNICKERBOCKER PLAYHOUSE ONE MAN ^W S FAMILY	B N N	30	Su Sa Su	9:30 8:00 8:30
Comedy Drama				
ALDRICH FAMILY PARKER FAMILY UNCLE EZRA, hillbilly comedy	N B N	30 15 30	Su	8:30 9:15 10:00
Action-Adventure Drama				
DEATH VALLEY DAYS anthology western drama DON WINSLOW OF THE NAVY WINGS OF DESTINY	B T N	30 15 30	5t	8:30 6:30 10:00
Crime=Detective Drama				
BIG TOWN Edward G. Robinson MR. DISTRICT ATTORNEY Jay Jostyn SHERLOCK HOLMES	C N B	30 30 30	Sa We Su	6:30 9:30 6:00
Interview Programs				
TRAVEL TIME Paul Hodges, interviews at Union Terminal		15	бt	6:00
Human Interest				
HOW DID YOU MEET?	N	15	We	8:15

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Evening Programs	Source, Length Day, Time			
Program		D	ay,	Time
Audience Quiz				
SCRAMBY AMBY Ray Shannon quiz master; quiz & music		30	Fr	8:00
BATTLE OF THE SEXES BEAT THE BAND DOCTOR I.Q. KAY KYSER'S KOLLEGE OF MUSIC	N N N	30 30 30	Tu Su Mo	6:30
KNOWLEDGE TRUTH OR CONSEQUENCES Ralph Edwards	N N	60 30	We Su	10:00 7:30
News and Commentary				
WLW NEWS Peter Grant WILLIAM H. HESSLER news analysis		15 15	7t 4t	
KALTENBORN EDITS THE NEWS H. V. Kaltenborn LOWELL THOMAS news NEWSROOM OF THE AIR John W. Vandercook WALTER WINCHELL comment	N B N B	15 15 15 15	3t 5t We Su	7:4 5 6:45 7:15 9:00
Sports News				
DICK BRAY SPORTS SPORTS Roger Baker and Nixon Denton SPORTS FINAL Paul Jones		15 15 15	Tu 3t 3t	7:15 6:15 6:15
SPORTS NEWSREEL Bill Stern	B	15	Su	9:45
Unclassified Programs				
TIME TALES		30	Fr	7:30

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WIW PROGRAMS - SEASON OF 1940-1941 (On the air, January 1941)

Daytime Programs

Daytime Programs	S		Tonath
Program		-	Length Time
Amateur-Talent Contest		-	
HIDDEN STARS Orrin Tucker Orch with Wee Bonnie Baker; plus unknown radio acts N	30	Su	5:00
Semi-Variety			
MAIL BAG CLUB exchange of mail, sings, inspiration for shut-ins, Minabelle Abbott MAIL BAG CLUB	15 30		7:45a 9:30a
SONGS OF A DREAMER Gene Baker, songs and poetry; Doris Moore, homemaking informative talk T	15	2t	1:15
Hillbilly Variety			
BOONE COUNTRY CARAVAN BUCCANEERS TOP O' THE MORNING Pa & Ma McCormick's	15 15	6t 2t	8:30a 7:45a
Fiddlers TOP O' THE MORNING TOP O' THE MORNING TOP O' THE MORNING	75 1 5 45 15	6t 6t Sa Sa	5:45a 7:15a 5:45a 7:45a
Children's Variety			
HAPPY HAL Hal O'Halloran; children's variety	30	Sa	10:30a
CHILDREN'S HOUR children's variety N	45	Su	9 : 15a
Musical Variety			
DANT'S ORCH SMOKE DREAMS Virginio Maruccio Orch; Charles Woods, announcer; guests,	15	Su	3:00
soloists (earlier carried on NBC-Blue Network) TRULY AMERICAN included talk by Ed Mason	30 30		2:00 5:15
LUNCHEON AT THE WALDORF B	30	Sa	1:30

Daytime Programs

Daytime Programs		0		Tenneth
Program				Length Time
Light Music				
JACK FULTON THRASHER SISTERS female quartet TIME TO SHINE Williams Brothers ,		15 15 15	Su	1:45 11:30a 8:00a
HYMNS OF ALL CHURCHES Joe Emerson Choir SOUTHERNAIRES QUARTETTE spirituals SMILIN' ED MCCONNELL SMILIN' ED MCCONNELL	N B N N	15 30 15 15	Sa	2:00 10:30a 8:00a 11:45a
Concert Music				
MUSIC OF THE MASTERS classical music with short dramatic sketches; pro- duced by Uberto Neely in coopera- tion with Radio Extension Dept. Cincinnati College of Music; 5 to 6				
broadcasts on one composer UNIVERSITY OF CINCINNATI GLEE CLUB WINTER CONCERT during the various seasons known as Spring Concert, Surmon Concort & Foll Concort		30 15	Su	-
Summer Concert & Fall Concert		15	Su	4:00
METROPOLITAN OPERA BROADCASTS RADIO CITY MUSIC HALL	B B			2:00 12:30
Light Drama				
FATHER FLANNAGAN'S BOYS TOWN (this				
program was transcribed and syndicated by WLW)		30	Su	3:15
LINCOLN HIGHWAY	N	30	Sa	10:00a
Women's Serial Drama				
AGAINST THE STORM N ARNOLD GRIMM'S DAUGHTER N AUNT JENNY'S REAL LIFE STORIES C BACKSTAGE WIFE N BY KATHLEEN NORRIS C EDITOR'S DAUGHTER transcribed serial for Kroger grocery company If ellen RANDOLPH N GOLDBERGS, THE C	N N C N C	15 15 15 15 15	5t 55 5 5 5 5 5 5	11:15a 2:15 9:00a 4:00 10:15a
	T N C N	15 15 15 15	5t 5t 5t	1:30 10:30a 9:15a 12:00m

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Daytime Programs

Day chille Frograms				•
Program				Length Time
Women's Serial Drama (continued)				
HEART OF JULIA BLAKE HOUSEBOAT HANNAH KITTY KEENE, INC LIGHT OF THE WORLD Bible dramatizations LIFE CAN BE BEAUTIFUL LINDA'S FIRST LOVE Arlene Blackburn, Karl Swanson; serial transcribed	T N N N	15 15 15	3ちち 55ち 555	10:00a 9:30a 2:45
for Kroger grocery company LONE JOURNEY, THE MAN I MARRIED MA PERKINS MARY MARLIN, THE STORY OF O'NEILLS, THE PEPPER YOUNG'S FAMILY RIGHT TO HAPPINESS ROAD OF LIFE THIS SMALL TOWN VALIANT LADY VIC AND SADE WOMAN IN WHITE	TNNNNNNNNNN	15 15 15 15 15 15 15 15 15 15 15 15 15	うちうちちちちちちちち	9:45a 5:15 11:00a 3:15 3:00 12:15 3:30 11:45a 11:30a 5:00 2:30 3:45 10:45a
Informative Drama				
FORTINES WASHED AWAY dramatizations on soil conservation; plus award each week to farmer doing a good job of conservation THIS LAND OF OURS directed by Charles Lammers; WLW dramatic staff		15 30	Sa Su	-
Action-Adventure Drama				
JACK ARMSTRONG	N	15	5t	5:30
Interview Programs				
INSIDE RADIO interviews with WLW staff		15	Su	11:00a
Human Interest				
YOUR DREAM COME TRUE	Ν	30	Su	5:30

Daytime Programs Program				Length Time
Audience Quiz				
MAN ON THE FARM Chuck Acree & The Hoosier Sodbusters	T	15	Sa	12:45
News and Commentary				
CHECKER BOARD TIME news, Ed Mason ELIZABETH BEMIS news, from woman's		15	бt	7:30a
viewpoint SOHIO REPORTER NEWS H. R. Gross SOHIO REPORTER NEWS H. R. Gross WIW NEWS Michael Hinn WIW NEWS WIW NEWS		15 15 15 15 15 15	5t 5t 6t 8u 8u	4:45 12:30 5:45 8:15a 10:00a 1:30
EUROPEAN NEWS NEWS HERE AND ABROAD	N N	15 15	Su SU	8:00a 9:00a
Informative Talks				
GOVERNMENT REPORTS HOMEMAKERS REVIEW JAMES C. FIDLER talk about the weather MY HEALTH WLW'S CONSUMERS FOUNDATION Marsha Wheeler, director; Ruth Englemeyer;		30	Sa	11:45a 11:15a 7:45a 11:00a
reports from panel of 1500 house- wives on new products & field work in homemaking		15	6t	
WOMAN'S CLUB homemaker talk		15	Sa	2
BETTY CROCKER cooking talks PAGEANT OF ART talks on art	N N		2t Su	2:00 4:30
Miscellaneous Talks				
WAYSIDE WINDOWS Barton R. Pogue, poetry, comedy and light talk		15	Su	10:15a
BOB BECKER dog stories TONY WONS poetry TONY WONS SCRAPBOOK poetry	N N N	15	2t	3:45 1:45 4:15

Daytime Programs

Day office LLogians	Sour	200	Length	
Program		-	Time	
Farm Programs				
EVERYBODY'S FARM Ed Mason, Paul De Far & "Hank" Richards, others; after April, 1941, remote broadcast from Everybody's Farm, Mason, Ohio EVERYBODY'S FARM EVERYBODY'S FARM	30	Sa	12:45 12:00m 1:15	
Religious Programs				
CADLE TABERNACLE religious service from Indianapolis, Indiana CHURCH BY THE SIDE OF THE ROAD	30	Su	12:00m	
religious service CHURCH FORUM religious service NATION'S FAMILY PRAYER PERIOD from Cadle Tabernacle, Indianapolis,	30 30	Su Su	2:30 8:30a	
Indiana SYNAGOGUE OF THE AIR			7:00a 9:15a	
CLOISTER BELLS N	15	Su	8:15a	
Unclassified Programs				
YOUR TREAT	15	3t	1:45	

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WIW PROGRAMS - SEASON OF 1940-1941 (On the air, January 1941)

Late Night Programs

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Late Night Programs Program			Length Time
Semi-Variety			
MOON RIVER organ music, poetry	30	7t	12 : 30a
Hillbilly Variety			
BOONE COUNTY ROUNDUP	15	Su	12 : 15a
Musical Variety			
CARL RAVAZZA ORCH CARL RAVAZZA ORCH DANCE TIME DEACON MOORE ORCH DEACON MOORE ORCH JIMMY JAMES ORCH MANNY PRAGER ORCH NATION DANCES, THE NATION DANCES, THE RAY HERBECK ORCH WALLY JOHNSON ORCH	15 30 30 60 15	Mottuthttr	1:30a 12:15a 1:00a 12:15a 1:00a 12:15a 1:30a 1:30a 12:15a 1:30a
News and Commentary			
SOHIO REPORTER NEWS H. R. Gross WLW NEWS	15 5		12:00a 1:25a

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WIW PROGRAMS - SEASON OF 1943-1944 (On the air, January 1944)

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Evening Programs

Program				Length Time
Comedy Variety				
ABBOTT AND COSTELLO PROGRAM BABY SNOOKS Frank Morgan & Fanny Brice BOB HOPE PROGRAM BOB BURNS THE ARKANSAS TRAVELER CHARLIE MCCARTHY PROGRAM Edgar Bergen DUFFY'S TAVERN Ed Gardner EDDIE CANTOR PROGRAM FIBBER MCGEE AND MOLLY Marian & Jim Jordan JACK BENNY PROGRAM JOAN DAVIS-JACK HALEY PROGRAM RED SKELTON PROGRAM	N N N A N	30 30 30 30 30 30	Tu Sa Su	7:00 9:00 7:30 7:00 7:00
	N N N N	30 30 30 30	Su Th	6:00 8:30
General Variety				
BASIN STREET CHAMBER MUSIC SOCIETY JOHNNY PRESENTS Ginny Simms KRAFT MUSIC HALL Big Crosby program	A N N	30 30 30	Su Tu Th	7:00
Semi-Variety				
MOON RIVER organ music, poetry (on 6t 12:30a)		30	Su	11:30
Hillbilly Variety				
BOONE COUNTY JAMBOREE BUCCANEERS		60 15	Sa 5t	
GRAND OLE OPRY NATIONAL BARN DANCE	N N	30 30	Sa Sa	9:30 8:00
Musical Variety				
BILL HARRINGTON'S ORCH BURT FARBER'S ORCH GENE HORTON'S ORCH		15	5t	11:15 11:30 11:45
LION'S ROAR, THE Jimmy Wilbur Orch; Doris Day, vocalist MERRY MAKERS		15 15	5t Sa	6:30 6:00

Evening Programs Source, Length Day, Time Program Musical Variety (continued) 30 Fr 30 Su ALL TIME HIT PARADE Ν 7:30 BOB CROSBY ORCH 9:30 Ν CONTENTED PROGRAM Ν 30 Mo 9:00 FRED WARING'S VICTORY TUNE TIME Fred Waring Orch & Chorus HOUR OF CHARM Phil Spitalny and His 15 5t 6:00 N All Girl Orch 30 Su 9:00 Ν MILLION DOLLAR BAND 30 Sa 9:00 Ν SKYWAY TO WAR from Paterson Field (Dayton); includes information on Army Air Force \mathbf{T} 30 Sa 11:30 WALTZ TIME Abe Lyman Orch 30 Fr 8:00N Light Music META STAUDER 15 Su 11:45 15 Fr 9:45 15 5t 10:45 CURT MASSEY songs Ν GOLDEN GATE QUARTET Ν Concert Music TELEPHONE HOUR 30 Mo 8:00 N VOICE OF FIRESTONE Richard Crooks N 30 Mo 7:30 General Drama CAVALCADE OF AMERICA Ν 30 Mo 7:00 Light Drama ONE MAN'S FAMILY Ν 30 Su 7:30 VIC AND SADE also daytime 15 5t 10:15 Ν

COMEDY Variety ABIE'S IRISH ROSE 30 Sa 7:00 Ν A DATE WITH JUDY 30 Tu Ν 7:30 ALDRICH FAMILY Dickie Moore 30 Th 7:30 Ν AMOS 'N' ANDY Ν 30 Fr 9:00 PARKER FAMILY 15 Su 10:00 А Informative Drama MARCH OF TIME dramatized news N 30 Th 9:30

Evening Programs

		Sour	~~	Tongth
Program				Length Time
Crime-Detective Drama				
ELLERY QUEEN MR. AND MRS. NORTH MR. DISTRICT ATTORNEY Jay Jostyn	N N N	30 30 30		7:00
Suspense Drama				
MYSTERY THEATER	N	30	Tu	8:00
Audience Quiz				
BEAT THE BAND Hildegarde DR. I.Q. KAY KYSER'S KOLLEGE OF MUSICAL	N N	30 30	We Mo	<u> </u>
KNOWLEDGE PEOPLE ARE FUNNY Art Linkletter,	N	60	We	9:00
comedy audience quiz TRUTH OR CONSEQUENCES Ralph Edwards;	N	30	Fr	8:30
comedy audience quiz	N	30	Su	6: 30
Panel Quiz				
CAN YOU TOP THIS? storytelling panel INFORMATION PLEASE Clifton Fadiman	N N	30 30	Sa Mo	8:30 9:30
News and Commentary				
WLW NEWS Arthur Reilly BACKGROUND WITH GREGOR ZIEMER comment SOHIO REPORTER NEWS WLW NEWS Bercovici WLW NEWS		15 15 15 15	6t 5t	11:15 6:15 10:00
DREW PEARSON comment KALTENBORN EDITS THE NEWS H. V.	А	15	Su	11:00
Kaltenborn Kaltenborn WALTER WINCHELL comment	N A	15 15	5t Su	6:45 8:00
Sports News				
SPORTS NEWSREEL Bill Stern	N	15	Fr	9:30
Informative Talk				
WORLD FRONT OBSERVER public affair; guest WORLD FRONT OBSERVER		15 15		10:15 10:45

Evening Programs

Evening Progra	ams Source, Length Day, Time
Miscellaneous Talks	
JIMMY FIDLER Hollywood gossip	A 15 Su 8:45

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WIW PROGRAMS - SEASON OF 1943-1944 (On the air, January 1944)

Daytime Programs

Daytime Programs Program				Length Time
General Variety				
ARMY HOUR from Army camps HOOK AND LADDER FOLLIES Ralph Dumke		60 30		2:30 10:00a
Semi-Variety				
MAIL BAG CLUB exchange of mail, songs, inspiration for shut-ins; now in- cludes short wave reports for war front, Minabelle Abbott		15	Sa	9:15a
Hillbilly Variety				
BRADLEY KINCAID BRADLEY KINCAID CURLEY, RUBY AND AUDREY HAPPY VALLEY GIRLS PLANTATION BOYS ROY STARKEY AND THE JAMBOREETS ROY STARKEY AND THE JAMBOREETS TOP O' THE MORNING Pa & Ma McCormick's		15 15 15 15 15 15 15	Č 2	6:30a 9:30a 8:00a 9:00a 7:15a 6:30a 7:45a
Fiddlers TOP O' THE MORNING		30 15		
REVEILLE ROUNDUP Louise Massey and the Westerners	N	15	3t	7:45a
Musical Variety				
FOUNTAIN OF FUN Wm. Stoess Orch		30	Su	5:00
GOLDEN DREAMS Virginio Marucci Orch; Meta Stauder, vocalist MERRY MAKERS		15 15	Mo Sa	5:30 5:45
Light Music				
HYMN TIME 1-2-3 TIME TIME TO SHINE Williams Brothers		15 15 15	6t 3t 5t	6:15a 7:15a 8:15a
CURT MASSEY songs	Ν	15	Sa	5:30
HYMNS OF ALL CHURCHES Joe Emerson Choir	N	15	3t	1:45

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Daytime Programs

Program		Sour D	ce, ay,	Length Time
Concert Music				
JOHN CHARLES THOMAS Young Orch METROPOLITAN OPERA BROADCASTS NBC SYMPHONY ORCH STRADIVARIUS ORCH Paul Lavalle			Sa Su	1:30 1:00 4:00 11:30a
Light Drama				
FATHER FLANNAGAN'S BOY'S TOWN (this program was transcribed and syndicated by WIW)		30	Su	1 2:30
LIGHTED WINDOWS STAR PLAYHOUSE THOSE WE LOVE	N N N	15	5t	10:30a 9:45a 1:00
Women's Serial Drama				
AUNT JENNY'S REAL LIFE STORIES BACKSTAGE WIFE BIG SISTER BRAVE TOMORROWS DAVID HARUM FRONT PAGE FARRELL GOLDBERGS, THE GUIDING LIGHT	C N C N N C N	15 15 15 15 15 15	ちちちちちち	11:00a 3:00 5:00 10:30a 10:45a 4:45 12:00m 1:00
HEARTS IN HARMONY serial transcribed for Kroger grocery company HELPMATE JUST PLAIN BILL LIFE CAN BE BEAUTIFUL LIGHT OF THE WORLD Bible dramatizations LINDA'S FIRST LOVE Arlene Blackburn, Karl Swanson; serial transcribed	T N C N	15 15 15 15	5ちち 5ちち 5ちち	5:15 9:30a 4:30 11:45a 1:30
for Kroger grocery company LORA LAWTON LORENZO JONES MA PERKINS PEPPER YOUNG'S FAMILY PORTIA FACES LIFE RIGHT TO HAPPINESS STELLA DALLAS ROAD OF LIFE TODAY'S CHILDREN VIC AND SADE	T N N N N N N N N N	15 15 15 15 15	ちちちちちち	

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Daytime Programs		0		T
Program				Length Time
Women's Serial Drama (continued)				
WHEN A GIRL MARRIES WOMAN OF AMERICA YOUNG WIDDER BROWN	N N N	15 15 15	5t	2:00
Comedy Drama				
GREAT GILDERSLEEVE LUM AND ABNER	N A	30 15	Su 4t	5:30 5:30
Informative Drama				
YOUR AMERICA	Ν	30	Sa	5:00
Interview Programs				
INSIDE RADIO interview with WLW staff		15	Sa	4:30
Human Interest				
CAMP WOLTERS CALLING four service men send greetings home from army camp by short wave radio YOUR SON AT WAR short wave reports from area service men abroad at the war	send greetings home from army camp by short wave radio YOUR SON AT WAR short wave reports from	15	Su	8:15a
fronts		15	Sa	4:45
Audience Quiz				
MAN ON THE FARM Chuck. Acree & The Hoosier Sodbusters	Т	30	Sa	12:00m
News and Commentary				
IT HAPPENED HERE Short wave reports on war and other world events to WLW; from Great Britain, Switzerland, Canada, Chungking, and other fronts NEWS OF THE WORLD SOHIO REPORTER NEWS SOHIO REPORTER NEWS WLW NEWS WLW NEWS WLW NEWS George Gow WLW NEWS Arthur Reilly WLW NEWS		30 15 15 15 15 15 15 15 15 15 15 15	6t 6t 6t	9:15a 7:30a 12:30 6:30a 6:45a 8:15a 11:30a

Daytime Programs

Day time it ograms		Sour	ce,	Length
Program				Time
News and Commentary (continued)				
LOWELL THOMAS news	А	15	5t	5:45
UPTON CLOSE news, comment WASHINGTON REPORT	N N	15 15	Su	2:15 2:00
WORLD NEWS PARADE	N	15	Su	8:00a
Forums and Discussions				
WE MUST BE VIGILANT public affairs		60	Su	9:30a
WORLD FRONT public affairs; Howard Chamberlain, panel, guest		30	Su	11:00a
Informative Talks		9.		
HOME FORUM homemaking talk, guest				
expert WIW'S CONSUMERS FOUNDATION reports		15	Sa	11 : 15a
from panel of 1500 housewives on new				
products and field work in homemaking		30	бt.	8:30a
-				-
BETTY CROCKER cooking talks	N	15	2t	1:45
Miscellaneous Talks				
BOB BECKER dog talks	N	15	Sa	9 : 45a
Farm Programs				
A FARM TO OWN CHORETIME from Everybody's Farm, Mason,		15	2t	7:15a
Ohio		15	бt	5:30a
EVERYBODY'S FARM from Everybody's Farm, Mason, Ohio; now includes short wave				
reports from abroad				12:45
EVERYBODY'S FARM FROM THE GROUND UP summary of weeks		30	Sa	11:30a
news in agriculture		15	Su	8:30a
Religious Programs				
CADLE TABERNACLE from Indianapolis,			-	
Indiana CHURCH BY THE SIDE OF THE ROAD		30	Su	12:00m
religious service		30	Su	8:45a

Daytime Programs

			Length Time
Program		7	
Religious Programs (continued)			
NATION'S FAMILY PRAYER PERIOD from Cadle Tabernacle Indianapolis, Indiana	15	бt	7:00a
LUTHERAN HOUR Rev. Walter A. Maier M	30	Su	3 :3 0
Unclassified Programs			
MILESTONES FOR AMERICANS	15	Sa	11:00a

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WIW PROGRAMS - SEASON of 1943- (On the air, January 1944)	1944		
Late Night Programs Program		ce, ay,	Length Time
Comedy Variety		,, j	
EVERYTHING GOES comedy patter, corny jokes, music	60	Su	2:00a
MIRTH AND MADNESS music, comedy, corny jokes	45	Fr	2 : 15a
Semi-Variety			
MOON RIVER organ music, poetry (on Su 11:30)	30	бt	12:30a
Hillbilly Variety			
TOP O' THE MORNING Pa & Ma McCormick's Fiddlers	55	6t	4:05a
Musical Variety			
DANCE TIME DANCE TIME DON RAGON ORCH	30 15 15	3t 3t 5t	1:30a
JIMMY JAMES ORCH AND THE WILLIAMS BROTHERS JIMMY JAMES ORCH AND WILLIAMS BROTHERS JOE SANDERS ORCH WALLY JOHNSON ORCH	15 15 15 15	3t Su 3t Tu	12:15a 1:15a 12:15a 12:15a
TREASURY STAR PARADE orch & vocalists; produced by Treasury Department, promotion for US Bond sales T	15	3t	1:45a
News and Commentary			
SOHIO REPORTER NEWS WLW NEWS WLW NEWS WLW NEWS	15 15 5 15	6t 7t 6t 5t	12:00a 1:00a 4:00a 2:00a
Religious Programs			
OLD FASHIONED REVIVAL M	60	Мо	12:00a

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WIW PROGRAMS - SEASON OF 1946-1947 (On the air, January 1947)

Evening Programs

Evening Programs				
		Sour	ce,	Length
Program				Time
C			•••	
Comedy Variety				
ABBOTT AND COSTELLO Skinnay Ennis Orch	Ν	30	Th	10:00
ALAN YOUNG SHOW Charles Cantor Orch	N	30	Fr	
BOB BURNS PROGRAM Shirley Ross,		50		0.90
R. Sinatra Orch	Ν	30	S11	6:30
BOB HOPE PROGRAM Jerry Colonna, Desi	T.N	50	bu	0.50
Arnes Orch	Ν	20	Tu	10:00
		30		
BURNS AND ALLEN Meredith Willson Orch	Ν	3 0	Th	8:30
CHARLIE MCCARTHY SHOW Edgar Bergen,	~-	• •	~	0.00
Ray Noble Orch, guests	Ν	30	Su	8:00
DUFFY'S TAVERN Ed Gardner	Ν	30	We	9:00
EDDIE CANTOR PROGRAM Fairchild Orch	Ν	30	Th	10:30
FIBBER MCGEE AND MOLLY Marian & Jim				
Jordan; Billy Mills Orch	Ν	30	Tu	9:30
FRANK MORGAN PROGRAM E. Daniel Orch	N		We	10:00
FRED ALLEN SHOW Al Goodman Orch	Ν	30	Su	8:30
JACK BENNY PROGRAM	N	30		7:00
JUDY CANOVA PROGRAM Mel Blanc, Dant		J *		1
Orch	Ν	30	Sa	10:00
KRAFT MUSICHALL Eddie Foy	N	30		9:00
PHIL HARRIS-ALICE FAYE PROGRAM	Ň	30		7:30
RED SKELTON PROGRAM Anita Ellis,	ΤN	50	bu	1.50
Forester Orch	Ν	30	Tu	10:30
VICTOR BORGE SHOW Benny Goodman Orch	Ν	30	Mo	9:30
General Variety				
	••	•	~	
DON AMECHE PROGRAM Danny Thomas	N	v		
RUDY VALLEE VARIETY PROGRAM	Ν	30	Th	8:00
<u>Hillbilly Variety</u>				
MIDWESTERN HAYRIDE (formerly Boone		60	~	6 00
County Jamboree)		60	Sa	6:30
GRAND OLE OPRY REd Foley, Minnie Pearl,			_	
others	Ν	30	Sa	10:30

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WIM PROGRAMS - 1946-1947

Evening Programs

Freutug trograms				
Program				Length Time
Musical Variety				
CROSSROADS CAFE Betty Brady; originated at WINS, New York (after February 3, 1947 originated at WEW) DANCE ORCH FASHIONS IN MELODY FASHIONS IN MELODY HOUSEWARMER SUNNYSIDE REVIEW		15 30 15 30 15	Sa 2t We Mo	6:30 11:30 6:00 7:30 11:30 6:00
ALBUM OF FAMILIAR MUSIC Donald Dame N CHESTERFIELD SUPPER CLUB Perry Como N CONTENTED PROGRAM Percy Faith Orch N MANHATTAN MERRY-GO-ROUND Vic Arden	[30 15 30	5t	9:30 7:00 10:00
Orch TREASURY STAR PARADE orch & vocalist; produced by Treasury, promotion for	I	30	Su	9:00
JUS Bond sales T RAY MCKINLEY ORCH N WALTZ TIME Abe Lyman Orch N	ſ	15 30 30		7:30 11:30 9:30
Light Music		•		
TUNE REVIEWER		15	3t	11:15
Concert Music				
		30 30 30 30	Th	8:00 11:30 9:30 8:30
General Drama				
TALES OF THE SEA anthology drama, sea stories; Charles J. Lammers, pro- ducer; Bob Maley, writer; WLW dramatic staff		15	We	7:15
GRAND MARQUEE N	T T	30	$\mathbf{T}\mathbf{h}$	8:00 7:15 11:30

Evening Programs

Trograms		C		Townth
Program				Length Time
Comedy Drama				
ALDRICH FAMILY Ezra Stone, H. Jameson AMOS 'N' ANDY DATE WITH JUDY DENNIS DAY SHOW GREAT GILDERSLEEVE Harold Peary LIFE OF RILEY William Bendix MEET ME AT PARKY'S VILLAGE STORE Jack Haley, Eve Arden	N N N N N	30 30 30 30 3 0 3 0	Tu Tu We Sa Su	8:00 9:00 8:30 8:00 8:30 8:00 10:30 9:30
Informative Drama				
ETERNAL LIGHT Jewish program	N	30	Su	11 : 30
Action-Adventure Drama				
ROY ROGERS Dale Evans, Pat Buttram; western adventure	N	30	Sa	9:00
Crime-Detective Drama				
MR. DISTRICT ATTORNEY Jay Jostyn	N	30	We	9 : 30
Suspense Drama				
HERMIT'S CAVE		30	Mo	7 : 15
MYSTERY THEATER Bernard Lenrow	Ν	30	Fr	10:00
Audience Quiz		·		
DR. I.Q. Lew Valentine KAY KYSER'S KOLLEGE OF MUSICAL	N	30	Mo	10:30
KAY KISER'S KOLLEGE OF MOSICAL KNOWLEDGE PEOPLE ARE FUNNY TRUTH OR CONSEQUENCES Ralph Edwards	N N N	30	Fr	10:30 9:00 8:30
Panel Quiz				
CAN YOU TOP THIS? storytelling panel QUIZ KIDS Joe Kelly	N N	30 30	Sa Tu	9:30 7:15
News and Commentary				
PUISE OF THE PRESS editorials from Ohio, Kentucky, and Indiana newspap ers		15	2t	11:15

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WLW Programs - 1946-1947				062
Evening Programs Program				Length Time
News and Commentary (continued)			•	
WLW NEWS Dallas DeWeese and Gilbert Kingsbury reporting from Washington, D.C. WLW NEWS Peter Grant WLW NEWS Peter Grant		15 15 15	бt бt Fr	6:15 11:00 7:15
KALTENBORN EDITS THE NEWS H. V. Kaltenborn LOWELL THOMAS news WALTER WINCHELL comment	N N A	15 15 15	5t 5t Su	7:45 6:45 11:00
Sports News				
SPORTS NEWSREEL Bill Stern SPORTS QUESTION BOX Leo Durocher	N A	15 15	Fr Sa	10:30 6:00
Forums and Discussions				
VOICE OF THE ENQUIRER panel reviews news of the week; Ollie James, Jos. Garretson, Wm. H. Hessler		15	Su	6:00
Informative Talks				
CARROLL REECE political talk CATHOLIC POSITION talk on religion VETERAN'S ADVISOR		15 15 15	Fr Su Sa	6:15
YOUR UNITED NATIONS	Ν	30	Tu	11:30
Miscellaneous Talks				
LOUELLA PARSONS Hollywood gossip	А	15	Su	11:15

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WLW PROGRAMS - SEASON OF 1946-1947 (On the air, January 1947)

Daytime Programs

Daytime Programs		~		
Program				Length Time
General Variety				
FAMILY FAIR from Everybody's Farm, Maso Ohio; audience participation, music,	n,			
homemaking hints 50 CLUB Ruth Lyons; talk, musical		30	Sa	10:00a
variety, audience participation MORNING MATINEE Ruth Lyons & Frazier Thomas; talk and musical variety (carried on WINS, New York)		30 60	-	1:00 8:30a
(Callied on wind, New York)		00	ی ر	0.302
TEENTIMERS CLUB, THE Gordon MacRae	N	30	Sa	11:00a
Semi-Variety				
MAIL BAG CLUB exchange of mail, songs, inspiration for shut-ins, Rosemary Davis		30	Sa	7:30a
Hillbilly Variety				
BOONE COUNTY CARAVAN LUCKY PENNY CLUB Lucky Pennys; Dean		15	Sa	9 : 45a
Richards, Penny West, others TOP O' THE MORNING Pa & Ma McCormick's		15	3t	10:00a
Fiddlers (carried on WINS, New York) TOP O' THE MORNING TRAILBLAZERS			6t 6t 3t	6 : 15a
CHUCK ACREE REVEILLE ROUNDUP	T N	15 15	3t 3t	7:45a 7:45a
Children's Variety				
SMILIN' ED MCCONNELL children's variety; stories, jokes, drama, music	N	30	Sa	11:30a
Musical Variety				
CIRCLE ARROW SHOW (carried on NBC Network)		30	Sa	10:30a
CARMEN CAVELLERO ORCH FRED WARING ORCH AND CHORUS MUSICAL FAVORITES	N N N	30	5t	3:00 11:00a 9:30a

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Daytime P Program	rograms			Length Time
Musical Variety (continued)				
NAMES OF TOMORROW	N	30	Sa	4:30
Light Music				
HYMN TIME SUNDAY BREAKFAST SYLVIA piano, songs TIME TO SHINE Williams Brother	rs	15	Su Su	6:30a 7:15a 11:30a 8:00a
JACK BERCH AND HIS BOYS KING COLE TRIO SOLITAIRE TIME Warde Donovan	N N N			11:30a 5:45 11:45a
Concert Music				
HARMONAIRES Negro choir from (Ohio	Columbus,	15	Sa	5 : 15
HARVEST OF STARS James Melton Black Orch NBC SYMPHONY ORCH Arturo Tosca ORCHESTRAS OF THE NATION RCA VICTOR SHOW R. Shields Orc	N anini N N	<u> </u>	Su Su Sa	5:00
Robert Merrill SYMPHONETTE	N M	30 30	Su Su	
Light Drama				
ONE MAN'S FAMILY	Ν	30	Su	3:30
Women's Serial Drama				
BACKSTAGE WIFE BIG SISTER EDITOR'S DAUGHTER serial trans	N C		5t 5t	
for Kroger grocery company FRONT PAGE FARRELL	T N	15 15	5t 5t	
HEARTS IN HARMONY serial trans for Kroger grocery company JOYCE JORDAN JUST PLAIN BILL LIFE CAN BE BEAUTIFUL LIFE CAN BE BEAUTIFUL	T N N N	15 15 1 5 15	5t	5:30
LIGHT OF THE WORLD Bible drama tions	atiza- N	15	5t	2:45a

Daytime Programs

Daytime Programs				
Program				Length Time
Women's Serial Drama				
LINDA'S FIRST LOVE Arlene Blackburn, Karl Swanson; serial transcribed for Kroger grocery company LORA LAWTON LORENZO JONES MA PERKINS MASQUERADE PEPPER YOUNG'S FAMILY PORTIA FACES LIFE RIGHT TO HAPPINESS ROAD OF LIFE STELLA DALLAS TODAY'S CHILDREN WHEN A GIRL MARRIES WOMAN IN WHITE YOUNG DOCTOR MALONE YOUNG WIDDER BROWN	TNNNNNNNNNNNCN	15555555555555555555555555555555555555	ちちちちちちちちちちちちち	
Comedy Drama				
THOSE WEBSTERS Gil Stratton, Jr.	N	30	Su	4:00
Informative Drama				
DESTINATION UNLIMITED dramatized stories about transportation		30	Su	12:30
BAXTER FAMILY, THE Parent Teachers Association drama DOCTORS THEN AND NOW American Medical	N	15	Sa	2:30
Association series	Μ	3 0	Sa	4:00
Action-Adventure Drama				
FRANK MERRIWELL	N	30	Sa	10:30a
Crime-Detective Drama				
NICK CARTER	Μ	30	Su	4:30
Suspense Drama				
HOUSE OF MYSTERY	М	30	Sa	5:00

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WLW PROGRAMS - 1946-1947

Daytime Programs		G		T
Program				Length Time
Audience Quiz				
MAN ON THE FARM Chuck Acree & The Hoosier Sodbusters	т	30	Sa	12:00m
News and Commentary				
WLW NEWS Howard Chamberlain WLW NEWS Dallas DeWeese; markets &		15	6t	7:00a
weather WLW NEWS Howard Chamberlain WLW NEWS Dallas DeWeese; markets &		15 15	6t 6t	7:30a 8:15a
agricultural news WLW NEWS Jones WLW NEWS Peter Grant WLW NEWS Hank Fisher WLW NEWS Hank Fisher WLW NEWS Hank Fisher		15 15 15 15 15	6t 5t Su Su Sa	12:30 6:00a 12:00m 7:00a 8:00a 6:00a
Forums and Discussions				
FARM FRONT public affairs forum on problems in agriculture and rural economics WASHINGTON FRONT talk & interview, guest, public affairs; Gilbert		30	Su	9:00a
Kingsbury from Washington, DC WE MUST BE VIGILANT public affairs WORLD FRONT public affairs discussion; Howard Chamberlain, moderator, panel; guest; Wm. Lenay, announcer (carried		15 30		2:45 10:00a
on NBC Network)		30	Su	12:00m
WOMEN TODAY forum	N	15	Sa	2:00
Informative Talks				
AMERICA UNITED	N	30	Su	11:00a
<u>Miscellaneous Talks</u>				
STORY TELLER Hank Fisher; organ back- ground by Arthur Chandler; stories adopted for radio by Dorothy Meyer		15	Sa	9:30a
NELSON OLMSTEAD story telling	N	15	5t	10:15a

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Daytime Programs

Daytime Programs			
Program			Length Time
Farm Programs			
CHORETIME Roy Battles, Bob Miller; from Everybody's Farm, Mason, Ohio EVERYBODY'S FARM Roy Battles, Bob Miller; remote from Everybody's Farm	15	бt	6:45a
Mason, Ohio EVERYBODY'S FARM FROM THE GROUNDUP summary of weeks news in agriculture			12:45 1:30
	15	Su	8:15a
NATIONAL FARM AND HOME HOUR (new series) N	30	Sa	1:00
Religious Programs			
CADLE TABERNACLE from Indianapolis, Indiana CHURCH BY THE SIDE OF THE ROAD	30	Su	1:00
religious service NATION'S FAMILY PRAYER PERIOD from Cadle Tabernacle, Indianapolis,		Su	8:30a
Indiana	15	6t	7 : 15a
Unclassified Programs			
ON THE CARPET	15	2t	10:00a

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WLW PROGRAMS - SEASON OF 1946-1 (On the air, January, 1947)			
Late Night Programs Program		-	Length Time
<u>Semi-Variety</u> MOON RIVER organ music, poetry (carried			
on WINS, New York)	25	7t	12:05a
Hillbilly Variety			
TOP O' THE MORNING Pa & Ma McCormick's Fiddlers	30	бt	4:30a
Musical Variety			
BURT FARBER ORCH CLYDE TRASK ORCH	30 30	5t Su	12:30a 12:30a
"Standards" Records			
PLATTER TIME PLATTER TIME	60 30		1:00a 12:38
News and Commentary			
WIW NEWS	5	7t	12:00a

WIW PROGRAMS - SEASON OF 1949-1940 (On the air, January 1950)

Evening Programs

Program				Length Time
Comedy Variety				
BOB HOPE SHOW DUFFY'S TAVERN Ed Gardner FIBBER MCGEE AND MOLLY PROGRAM	N N	30 30	Tu Th	
Marian & Jim Jordan GREAT GILDERSLEEVE Harold Peary HALLS OF IVY Ronald Coleman JIMMY DURANTE SHOW JUDY CANOVA PROGRAM Mel Blanc	N N N N	30	Fr Fr	8:30 8:00 9:30
Hillbilly Variety				
BOB SHREVE AND THE SWANEE RIVER BOYS B. & M. Abner; H. Floyd; G. Hughes ERNIE LEE MIDWESTERN HAYRIDE Kenny Roberts, Red		15 10	5t 5t	6:30 6:05
Turner, Judy Perkins, Ernie Lee, others		60	Sa	6 : 30
SWANEE RIVER BOYS B. & M. Abner; H. Floyd; G. Hughes		15	Mo	10:45
GRAND OLE OPRY Red Foley, Minnie Pearl, others	N	30	Sa	10:30
Musical Variety				
DIXIELAND LIMITED Jimmy James Band; Corky Robbins, vocalist CHESTERFIELD SUPPER CLUB Perry Como LIGHT UP TIME Frank Sinatra program RAILROAD HOUR musical comedies YOUR HIT PARADE PET MILK SHOW Bob Crosby Orch	N N N N	15 30 30	5t Mo Sa	7:30 10:00 7:00 8:00 9:00 10:30
Light Music				
BOB SHREVE REX GRIFFITH AND ANN RYAN				11:15 7:30
MORTON DOWNEY songs	N	15	3t	11:15

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Evening Programs

Evening Programs		Sour	<u> </u>	Length
Program				Time
Concert Music				
ALBUM OF FAMILIAR MUSIC BAND OF AMERICA TELEPHONE HOUR VOICE OF FIRESTONE Howard Barlow Orch	N N N N	30 30 30 30	Mo	9:30
"Standards" Records				
AMERICANA CHORUS BARBERSHOP FOUR JIM GAYLORD		15 15 15	Su 7t Mo	11:30
Hillbilly Records				
MELODY TRAIL		15	бt	11:45
General Drama				
QUEBEC CALLING		15	2t	7:30
CAVALCADE OF AMERICA SCREEN DIRECTORS: PLAYHOUSE SCREEN GUILD PLAYERS THEATER GUILD OF THE AIR	N N N N	30 30 30 60	Fr	9:00
Light Drama				
CURTAIN TIME HOLLYWOOD STAR THEATER LASSIE ONE MAN'S FAMILY	N N N N	30 30 15 30		8:00
Comedy Drama				
ALDRICH FAMILY BABY SNOOKS Fanny Brice DENNIS DAY SHOW FATHER KNOWS BEST Robert Young LIFE OF RILEY William Bendix PHIL HARRIS-ALICE FAYE PROGRAM	N N N N N	30 30 30 3 0 3 0 30	Tu Sa Th Fr	8:00 8:30 8:30 8:30 10:00 7:30
Action-Adventure Drama				
ROY ROGERS SHOW Dale Evans, Pat Buttram western adventure	.; M	30	Su	6:00

Evening Programs

Program				Length Time
Crime-Detective Drama				
BIC STORY newspapermen solve crimes, uncover wrong-doing BIG TOWN DRAGNET Jack Webb FALCON, THE MR. DISTRICT ATTORNEY Jay Jostyn NICK CARTER SAM SPADE Howard Duff	N N M N M	30 30	Tu Th Su We Su	10:00
Human Interest				
THIS IS YOUR LIFE Ralph Edwards WE, THE PEOPLE	N N	-		8:00 8:30
Audience Quiz				
PEOPLE ARE FUNNY Art Linkletter TAKE IT OR LEAVE IT (\$64 Question) Eddie Cantor	N N		We Tu	9:00 10:30
	N N			10:00 8:30
News and Commentary				
PUISE OF THE PRESS editorials from Ohio, Indiana, and Kentucky newspapers WIW NEWS Dallas DeWeese WIW NEWS Peter Grant		15 15 15	Mo 6t 7t	11:45 6:15 11:00
H. V. KALTENBORN news and comment NEWS OF THE WORLD Morgan Beatty RICHARD HARNESS news and comment	N N N	15 15 15	5t	7:45 7:15 7:45
THREE STAR EXTRA Ray Henle, others; from Washington, DC	N	15	5t	6 : 45
Sports News				
SPORTS Paul Jones		5	5t	6:00
SPORTS NEWSREEL BILL Stern	N	15	Fr	10:30

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Evening Programs

Program			Length Time
Forums and Discussions			
VOICE OF THE ENQUIRER panel reviews news of the week (simulcast on WIW-T)	15	Sa	6:00
Informative Talks			
SENATOR ROBERT TAFT	15	Fr	10:45

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WLW PROGRAMS - SEASON OF 1949-1950 (On the air, January 1950)

Daytime Programs

Daytime Programs Program				Length Time
General Variety				
<pre>FAMILY FAIR from Everybody's Farm, Mason, Ohio; audience participation music, homemaking hints 50 CLUB Ruth Lyons; talk, musical variety, audience participation, guests (simulcast on WLW television network) MORNING MATINEE Ruth Lyons; talk, musical variety</pre>	-	60 60	-	12:00m 8:30a
Semi-Variety				
MAIL BAG CLUB exchange of mail, song: inspiration for shut-ins, Hilda Weaver	ς,	30	Su	7:30a
Hillbilly Variety				
DEZURICK SISTERS FAMILY TIME Lee Jones KENNY ROBERTS PRAIRIE RAMBLERS PRAIRIE RAMBLERS AND DUZURICK SISTER PRAIRIE RAMBLERS AND DUZURICK SISTER TOP O' THE MORNING TOP O' THE MORNING		30	Su 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5	11:00 10:30a 11:15a 7:45a 12:00m 5:00 5:05a 6:15a
Children's Variety				
SMILIN' ED MCCONNELL children's varie stories, jokes, drama, music	ety; N	30	Sa	11:30a
Musical Variety				
ANN RYAN in part from Everybody's Farm, Mason, Ohio LINN AND FARBER Ken Linn & Burt Farbo ON THE VILLAGE GREEN old favorite mus (1890-1920); from Everybody's Farm	sic	15 30	Sa Su	5:30 3:00
Mason, Ohio		30	Su	2:00
FRED WARING ORCH AND CHORUS	N	30	Sa	10:00a

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Daytime Programs				Length Time
Program		Ľ	ولايم	
Light Music				
JACK BERCH AND HIS BOYS SOLITAIRE TIME Bob Houston, songs	N N	15 15	5t Su	11:30a 11:45a
Concert Music				
HARVEST OF STARS NBC SYMPHONY ORCHESTRA	N N	30 60	Su Su	5:30 9:30a
"Standards" Records				
KEN LINN CALLING MUSIC FOR YOU SUNDAY BREAKFAST		105 15 15		2:30 8:00a 7:15a
General Drama				
COURAGEOUS WOMEN		15	Su	1:30
Women's Serial Drama				
BACKSTAGE WIFE BIG SISTER DAVID HARUM EDITOR'S DAUGHTER serial transcribed	N C N	15 15 15	5t 5t 5t	4:00 1:45 11:45a
for Kroger grocery company FRONT PAGE FARRELL GUIDING LIGHT	T N C	15 15 15	5t 5t 5t	9:30a 5:45 1:30
HEARTS IN HARMONY serial transcribed for Kroger grocery company JUST PLAIN BILL LIFE CAN BE BEAUTIFUL LIGHT OF THE WORLD Bible dramatiza-	T N N	15 15 15	5t	5:30
tions LINDA'S FIRST LOVE Arlene Blackburn,	N	15	5t	2:45
Karl Swanson; serial transcribed for Kroger grocery company LORENZO JONES MA PERKINS MARRIAGE FOR TWO PEPPER YOUNG'S FAMILY PORTIA FACES LIFE RIGHT TO HAPPINESS ROAD OF LIFE	T N C N N N N N N	15 15 15 15 15 15	うち ちちち ちちち ちちち	4:30 1:00 10:30a 3:30 5:15 3:45

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Daytime Programs Source, Length Day, Time Program Women's Serial Drama (continued) STELLA DALLAS 5t 4:15 15 Ν 15 5t 2:30 TODAY'S CHILDREN Ν 15 15 5t WE LOVE AND LEARN Ν 11:00a WHEN A GIRL MARRIES Ν 5t 5:00 15 5t 4:45 YOUNG WIDDER JONES N Informative Drama ETERNAL LIGHT Jewish program 30 Su 11:15a Ν Action-Adventure Drama HOPALONG CASSIDY 30 Su 4:00 Μ Crime-Detective Drama MARTIN KANE, PRIVATE EYE 30 Su 4:30 Μ Interview Programs CONFIDENTIAL CLOSEUPS George Fishers, Hollywood interviews Ν 15 Sa 5:45 Human Interest WELCOME TRAVELERS Ν 30 5t 10:00a Audience Quiz DOUBLE OR NOTHING 30 5t 2:00 Ν MAN ON THE FARM Chuck Acree & The Hoosier Sodbusters 30 T Sa 12:00m PEOPLE ARE FUNNY Art Linkletter Ν 30 Sa 11:00a 30 Sa 5:00 TRUE OR FALSE Μ Panel Quiz JUVENILE JURY Jack Barry 30 9:30a Sa М Ν 30 Su 3:30 QUIZ KIDS Joe Kelly

News and Commentary

WIW	NEWS					5:00a
WLW	NEWS	Howard	Chamberlain	15	6t	7:00a

Daytime Programs	0		T	
Program				Length Time
News and Commentary (continued)				
WLW NEWS news and markets WLW NEWS Howard Chamberlain WLW NEWS news and markets WLW NEWS Paul Jones WLW NEWS Witty WLW NEWS WLW NEWS Peter Grant		15 15 15 15 15 15	6 たた う た た た た れ た い た い た た い た た い た い た い ろ ち た い ろ ろ の ろ ろ ろ ろ ろ ろ ろ ろ ろ ろ ろ ろ ろ ろ ろ ろ	7:30a 8:15a 12:30 6:00a 6:00a 7:00a 1:45
Forums and Discussions				
FARM FRONT public affairs forum on problems in agriculture and rural economics WORLD FRONT public affairs; Howard Chamberlain panel, guest		30 30		9:00a 2:30
Informative Talks				
CONGRESS REPORTS		30	Sa	4:30
COFFEE IN WASHINGTON public affairs talks MARY LEE TAYLOR cooking talks VICTOR LINDLAHR diet and health talks	N N A	30	Sa	4:15 10:30a 8:00a
Miscellaneous Talks				
CATHOLIC POSITION talk on religion		15	Su	1:45
DOROTHY DIX AT HOME	N	15	5t	10:45a
Farm Programs				
CHORETIME from Everybody's Farm, Mason, Ohio EVERYBODY'S FARM from Everybody's Farm,		15	бt	6:45a
Mason Ohio EVERYBODY'S FARM EVERYBODY'S FARM			5t Sa Sa	12:30
FROM THE GROUND UP summary of weeks news in agriculture		15	Su	8:15a
NATIONAL FARM AND HOME HOUR	N	30	Sa	1:00

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Daytime Programs	Sour		Tonath
Program			Length Time
Religious Programs			
CADLE TABERNACLE from Indianapolis, Indiana CHURCH BY THE SIDE OF THE ROAD religious service NATION'S FAMILY PRAYER PERIOD from	-	Su Su	1:00 8:30a
Cadle Tabernacle, Indianapolis, Indiana	15	бt	7:15a
Unclassified Programs			
RANGER JOE	15	Su	12:30

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WLW PROGRAMS - SEASON OF 1949-1950 (On the air, January 1950)

Late Night Programs

Late Night Programs	Sour	CA.	Length
Program			Time
Semi-Variety			
MOON RIVER organ music, poetry	25	7t	12:05a
"Standards" Records			
OPEN HOUSE OPEN HOUSE OPEN HOUSE 700 CLUB	55	6t 6t	1:05a 2:05a 3:05a 12:30a
Hillbilly Records			
MIDWESTERN ROUNDUP	55	бt	4:05a
News and Commentary			
WLW NEWS WLW NEWS WLW NEWS WLW NEWS WLW NEWS	5 5 5 5 5 5 5 5 5 5 5 5 5 5	7t 7t 6t 6t	

WIW PROGRAMS - SEASON OF 1952-1953 (On the air, January 1953)

Evening Programs

Evening Programs		Sour	<u> </u>	Length
Program				Time
Comedy Variety				
BOB HOPE SHOW FIBBER MCGEE & MOLLY PROGRAM Marian	Ν	30	Th	10:00
JUDY CANOVA SHOW Mel Blanc N MARTIN AND LEWIS PROGRAM Dean Martin & Jerry Lewis N	N N			9:30 8:30
	N N			9:00 8:00
Semi-Variety				
MAIL BAG CLUB exchange of mail, songs, inspiration for shut-ins		30	Sa	6:00
Hillbilly Variety				
LOUIS INNIS MIDWESTERN HAYRIDE Louis Ennis, MC; Red Turner, Zeke Turner, Bill Thall, others OHIO RIVER JAMBOREE		-30	Sa	11:00
		60 30		6:30 9:00
DUDE RANCH JAMOBREE Eddie Arnold GRAND OLE OPRY VISITIN' TIME Val Douglas & Owen	N N	30 3 0	Sa Sa	10:00 9:30
Bradley Band	С	30	Sa	8:00
Musical Variety				
GUEST STAR RAILROAD HOUR Operettas YOUR HIT PARADE	T N N	15 30 30	Mo	
Light Music				
AL MORGAN songs, piano		30	5t	11:00
Concert Music				
BAND OF AMERICA ENCORE Robert Merrill, M. Willson	Ν	30	Mo	9:30
Orch TELEPHONE HOUR VOICE OF FIRESTONE Howard Barlow Orch	N N N	30 30 30		10:00 9:00 8:30

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Evening Programs		C		Township
Program				Length Time
"Standards" Records		-		
MIDNIGHT MISSION Walt Phillips; Jokes, stunts with recorded dialogue MUSICTIME		30 30	6t Fr	11:30 10:00
Hillbilly Records				
MELODY TRAIL		30	Su	11:30
General Drama				
	N N	30 60	Su Su	8:00 8:30
Light Drama				
	N N	30 15	Su 5t	9:30 7:45
Comedy Drama				
FATHER KNOWS BEST GREAT GILDERSLEEVE	N N N N	30 30 30 30	Th Tu	8:30 8:30
Informative Drama				
MR. PRESIDENT Edward Arnold	A	30	Th	6:00
Action-Adventure Drama				
ROY ROGERS Dale Evans, Pat Buttram	N N M	30 30 25	We Th 3t	8:00
Crime-Detective Drama				
BARRIE CRAIG, CONFIDENTIAL INVESTI- GATOR Wm. Gargan BIG STORY newspapermen solve crimes,	N	30	Su	10:00
uncover wrong-doing I DRAGNET Jack Webb I MARTIN KANE, BRIVATE EXE	N N M		We Su	9:30 8:00 10:00 8:30

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Evening Programs Program		Source,		Length Time	
		Ľ	ولالم	TTHE	
Interview Programs					
OPERA PREMIER Jim Bruce, interview		15	Sa	7:45	
Human Interest				•	
QUEEN FOR A DAY Jack Bailey	М	30	Tu	6:00	
Audience Quiz					
TRUTH OR CONSEQUENCES Ralph Edwards TWO FOR THE MONEY Herb Shriner WALK A MILE John Faulk YOU BET YOUR LIFE Groucho Marx, quiz	N N N N	30 30 30 30	Tu	9:00 10:00 8:30 8:00	
Panel Quiz					
TWENTY QUESTIONS	Μ	30	Fr	9:00	
News and Commentary					
WLW NEWS Peter Grant WLW NEWS		15 15	6t 5t	10:30 6:30	
H. V. KALTENBORN news & comment JOHN CAMERON SWAYZE NEWS OF THE WORLD Morgan Beatty ON THE LINE WITH CONSIDINE Bob	N N N	15 5 15	3t 5t 5t	7:00 10:55 7:30	
Considine, comment RICHARD HARKNESS news & comment THREE STAR EXTRA Ray Henle, others;	N N	15 15		6:00 7:00	
from Washington, DC	Ν	15	5t	6:45	
Sports News					
SPORTS LOOK		5	3t	6:25	
BILL STERN sports	N	15	3t	7:15	

Forums and Discussions

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PRESS AND WAR news panel, WLW news			
staff	15	Sa	10:45
WORLD FRONT public affairs; Howard			
Chamberlain, panel, guest (also			
on WIW-T)	30	Su	7:00

Evening Programs				
Program				Length Time
Forums and Discussions (continued)				
MEET THE PRESS UNIVERSITY OF CHICAGO ROUNDTABLE	N N	30 30	Su Su	10:30 6:30
Informative Talks				
PERSONALITIES IN YOUR GOVERNMENT		15	2t	7 : 15
PUBLIC OPINION Elmo Roper	Ν	15	Su	6 : 15
Miscellaneous Talks				
PARKER FENNELLY	Ν	10	5t	10:45
Religious Programs				
AKRON BAPTIST TEMPLE	т	30	Su	11:00

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WLW PROGRAMS - SEASON OF 195 (On the air, January 1953		953		
Daytime Programs Program				Length Time
Comedy Variety			0,5	
JOE E. MARX		15	59	4:45
		ر ــ	Da	
BOB AND RAY Bob Elliot and Ray Goulding BOB HOPE PROGRAM	N N	15 15	5t 5t	11:30a 11:45a
General Variety				
MORNING MATINEE Judy Perkins & Ernie Lee; talk, musical variety PENNY'S PANTRY Penny Pruden; audience		30	бt	9:00a
participation & musical variety		30	5t	1:00
DAVE GARROWAY PROGRAM	N	15	5t	8:45a
Semi-Variety				
ALL IN A DAY poetry & music		15	5t	8 : 15a
Hillbilly Variety				
TOP O' THE MORNING TOP O' THE MORNING		40 15	6t 6t	5:05a 6:15a
Musical Variety				
SUNDAY ON THE FARM Ann Ryan; from Everybody's Farm, Mason, Ohio; Marian Spellman, Dave Hamilton, Swanee River Boys, Cliff Lash Orch		30	Su	1:30
GUEST STAR	T	14	Sa	11:00a
Light Music				
BILL THALL songs BILL THALL BILL THALL DICK NOEL songs RUSS BROWN		15 30 15 15	2t	
CURT MASSEY PROGRAM with Martha Tilton & Country Washburn Orch	Μ	15	5t	2:45

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Daytime Programs

Daytime Programs		~		
Program			-	Length Time
Light Music (continued)				
FAUTLESS STARCH TIME hymn sing GEORGE MORGAN song s YOUTH MUSIC	N T N	15 15 15	Su 3t Su	2:30 2:15 5:30
Concert Music				
NBC SYMPHONY ORCH	N	б0.	Su	9;30a
"Standards" Records				
DON DAVIS KRAZY KWILT MUSIC SOUNDS SUNDAY BREAKFAST SUNDAY BREAKFAST THESE SONGS WALTZ ALBUM		15	5t Sa Su Su Sa	2:00 7:45a 5:30 9:45a 5:05a 6:05a 1:30 12:30
Concert Records				
SYMPHONY		15	Sa	1:45
Hillbilly Records				
MELODY TRAIL MUSIC FAMILY STYLE		15 30		5:45 5:00
Other Music Records				
HYMN TIME		15	6t	5:45a
Women's Serial Drama				
BACKSTAGE WIFE DOCTOR'S WIFE FRONT PAGE FARRELL JUST PLAIN BILL LIFE CAN BE BEAUTIFUL LORENZO JONES PEPPER YOUNG'S FAMILY RIGHT TO HAPPINESS ROAD OF LIFE STELLA DALLAS WOMAN IN MY HOUSE YOUNG WIDDER BROWN	N N N N N N N N N N N N	15 15 15 15 15 15 15 15 15 15 15 15 15 1	ちちちちちちちちちちちちちちちちちちちちちちちちちちちちちちちちちちちちちちち	5550000 53305 53335 53355 53355 53355 53355 53355 54155 5555 55

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Daytime Programs				Length Time	
Program		من	و ريم		
Informative Drama					
ETERNAL LIGHT Jewish program	N	30	Su	12:00m	
Human Interest					
QUEEN FOR A DAY Jack Bailey WELCOME TRAVELERS	M N	30 30	5t 5t	1:30 10:00a	
Audience Quiz					
DOUBLE OR NOTHING STRIKE IT RICH	N N	30 3 0	5t 5t	10:30a 11:00a	
News and Commentary					
WLW NEWS WLW NEWS WLW NEWS news, weather, & sports WLW NEWS news & markets WLW NEWS Dallas DeWeese WLW NEWS WLW NEWS WLW NEWS WLW NEWS WLW NEWS WLW NEWS WLW NEWS WLW NEWS WLW NEWS WLW news Glenn Wilson		55555555555555555555555555555555555555	てんてんちょう	5:00a 6:00a 7:00a 7:30a 8:00a 8:30a 12:00m 6:00a 11:00a 12:45 9:30a 5:00	
UN IS MY BEAT	N	15	Su	11:30a	
Forums and Discussions					
FARM FRONT public affairs forum on					

problems in agriculture and rural				
economics		30	Su	9:00
ON CAMPUS college students from a dif-				
ferent area college each week dis- cuss public affairs		30	Su	2:00
-		0,2		
YOUTH WANTS TO KNOW teen-agers question	77	20	C	11.20
guest on public affairs	TN .	30	su	4:30

Daytime Programs		~		Terret	
Program				Length Time	
Informative Talks					
BOOK NEWS TRAFFIC TALK		15 15	Sa Sa	8:30a 5:15	
EDITH HANSON homemaker talk, household hints, recipes MARY LEE TAYLOR cooking talks VICTOR LINDLAHR talks on diet	T N N	30	Sa	9:30a 10:30a 9:45a	
<u>Miscellaneous Talks</u>					
PARSON DERN inspirational, non- denominational talk		15	Sa	8:15a	
ART OF LIVING Norman Vincent Peale	N	15	Su	11:45a	
GARDEN OF EDEN sponsored talk on gardening GARDEN OF EDEN GARDEN OF EDEN GARDEN OF EDEN	TT.TT	15 15 15 15	Su Su Sa Su	7:00a 7:45a 8:45a 2:45	
Farm Programs					
CHORETIME Bob Miller, from Everybody's Farm, Mason, Ohio EVERYBODY'S FARM Bob Miller, from Everybody's Farm, Mason, Ohio		30 45		6:30a 12:15	
EVERYBODY'S FARM FROM THE GROUND UP summary of weeks		90		11:30a	
news in agriculture		15	Su	11:15a	
NATIONAL FARM AND HOME HOUR	N	30	Sa	1:00	
Religious Programs					
CADLE TABERNACLE religious service from Indianapolis, Indiana CHURCH BY THE SIDE OF THE ROAD		30	Su	1:00	
religious service (simulcast on WIM television network) NATION'S FAMILY PRAYER PERIOD from Cadle Tabernacle, Indianapolis,		30	Su	8:30a	
Indiana		15	бt	7:15a	
CATHOLIC HOUR ·	N	30	Su	3:00	

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Daytime Programs

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Program			Length Time
Religious Programs (continued)			
HOUR OF DECISION Rev. Billy GrahamALIVING WORDNLUTHERAN HOURMOLD FASHIONED REVIVAL HOURAVOICE OF PROPHECYM	30 15 30 60 30	Su Su Su Su Su	7:15a 4:00

WIM PROGRAMS - SEASON OF 1952-1953 (On the air, January 1953)

Late Night Programs

Ĭ	ate Night Programs		a		- / •	
Program		1	Source, Day,		Length Time	
Semi-Variety						
MOON RIVER o r gan musi	c, poetry		30	7t	1:30a	
"Standards" Records						
MIDNIGHT MISSION Walt stunts, with record recorded music, "st MIDNIGHT MISSION MIDNIGHT MISSION MIDNIGHT MISSION SUNDAY BREAKFAST	led dialogue;		55555555555555555555555555555555555555	6t 66t 66t Su	1:05a 2:05a 3:05a	
Hillbilly Records						
MELODY TRAIL MIDWESTERN ROUNDUP			55 55	Mo бt	12:35a 4:05a	
News and Commentary						
WLW NEWS WLW NEWS WLW NEWS WLW NEWS WLW NEWS			55555	7t 76t 6t	4:00a 1:00a 2:00a	
Religious Programs						
HOUR OF DECISION Rev.	Billy Fraham	А	30	Mo	1 2: 05a	

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WIW PROGRAMS - SEASON OF 1955-1956 (On the air, January 1956)

Evening Programs

Evening Programs Program		Source, Day,		Length Time
HILLBILLY VARIETY				
BOONE COUNTY JAMBOREE BOONE COUNTY JAMBOREE		60 60	Sa Sa	7:00 10:00
GRAND OLE OPRY	N	30	Sa	9:30
Magazine Variety				
WORLD NOW a local <u>Monitor;</u> included talk, a number of on-the-spot reports & interviews made in the WLW area; recorded music WORLD NOW WORLD NOW		30	5t	8:00 11:00 8:45
MONITOR talk, recorded music, comedy, drama, on-the-spot reporting, in- terviews, sports, etc; a potpourri of feature spots each several minutes in length MONITOR MONITOR MONITOR MONITOR MONITOR MONITOR	N N N N N N	55 55 15 25 15	Su Su Su Su Su	8:05 7:05 9:05 10:15 11:05 11:30 9:05
Musical Variety				
DANCE ORCH		15	Sa	11 : 45
Concert Music				
BAND OF AMERICA TELEPHONE HOUR	N N	30 30	Mo Mo	9:30 9:00
"Hit-Tunes" Records				
FAN CLUB Hugh Cherry FAN CLUB Hugh Cherry		30 15	4t Fr	
NATIONAL RADIO FAN C LUB	N	90	Fr	8:30

WIW Programs - 1955-1956

Evening Programs				Length	
Program			ay,	Time	
"Standards" Records					
END OF A PERFECT DAY ROLLIN' ALONG		15 25	5t 5t	11:45 6:05	
Other Music Records					
PAN AMERICAN MELODIES recorded Latin American Music PAN AMERICAN MELODIES		15 30		8:30 6:30	
Light Drama					
ONE MAN'S FAMILY	N	15	5t	7:45	
Comedy Drama					
FIBBER MCGEE AND MOLLY Marian and Jim Jordan GREAT GILDERSLEEVE	N N	15 30		10:15 9:00	
Informative Drama					
BIOGRAPHIES IN SOUND a documentary about an important person or event	N	60	Tu	9:00	· _
Action-Adventure Drama					
LONE RANGER	N	25	5t	7:05	
Crime-Detective Drama					
D RAGNET Jack Webb	N	30	Tu	8:30	
Suspense Drama					
X MINUS ONE supernatural, science fiction, and outer space sus- pense thriller drama	N	30	Sa	11:00	
Interview Programs					
PEOPLE HERE AND NOW Al Field, interviews with people in differ- ent interesting occupations		15	We	8:30	

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GRAMS	-	1955-1956	
			Sc

ource, Length Day, Time

Audience Quiz

Program

PEOPLE ARE FUNNY Art Linkletter TRUTH OR CONSEQUENCES Ralph Edwards YOU BET YOUR LIFE Groucho Marz quiz	N N N	30 30 30	We	9:30 9:30 9:00
News and Commentary				
PULSE OF THE WORLD WIM NEWS news, weather, sports WIM NEWS Peter Grant WIW NEWS		15 15 15 15	Mo 5t Su Sa	8:30 6:30 10:00 6:15
HENRY J. TAYLOR comment NEWS OF THE WORLD Morgan Beatty NEWS OF THE WORLD NBC NEWS NBC NEWS NBC NEWS NBC NEWS THREE STAR EXTRA Ray Henle, others;	N N N N N	15	5t	8:45 7:30 10:00 7:00 6:00 8:00 9:00
from Washington, DC	N	15	5t	6 : 45
Play-by-Play Sports				
CAVALCADE OF SPORTS boxing matches	Ν	45	Fr	10:00
Forums and Discussions				
WORLD FRONT public affairs; Howard Chamberlain, panel guest (also on WLW-T)		30	Su	6:30
MEET THE PRESS (simulcast on TV)	N	30	Su	6:00
Informative Talks				
OHIO RESERVE a young recruit speaking about value of enlistment in Ohio National Guard		15	We	8:45
Farm Programs				
AGRICULTURE U.S.A.	T	15	Sa	6:00
Religious Programs				

BACK TO GOD CHAPEL OF THE AIR T 30 Su 10:30 T 15 6t 11:30

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WLW PROGRAMS - SEASON OF 1955-1956 (On the air, January 1956)

Daytime Programs

Daytime Programs							
Program				Length Time			
General Variety							
TOWN HOUSE Penny Pruden; audience par- ticipation & musical variety; earlier <u>Penny's Pantry</u> WOMAN'S WAY Jane Lynn; homemaker talk, music; etc.			5t 5t	1:00 9:30a			
Semi-Variety							
MAIL BAG CLUB e xchange of mail, songs, inspiration for shut-ins		30	Sa	5 :3 0			
Magazine Variety							
WORLD NOW a local <u>Monitor;</u> included tal: a number of on-the=spot reports & interviews made in the WLW area; recorded music WORLD NOW	k,	30 3 0	5t 5t	8:30a 2:00			
<pre>MONITOR talk, recorded music, comedy, drama, on-the-spot reporting, inter- views, sports, etc; a potpourri of feature spots each several minutes in length MONITOR MONITOR MONITOR MONITOR MONITOR MONITOR MONITOR MONITOR MONITOR MONITOR MONITOR MONITOR MONITOR MONITOR MEEKDAY drama, talk, interview, recorded music, light music, etc; a daytime version of "Monitor" (began November 1955; off summer 1956) WEEKDAY</pre>	NNNNN' NNNNN NN	5555	222SSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSS	3:05 9:30a 1:30 9:30a 1:05 2:05 4:05			
"Hit-Tunes" Records							
TOP TUNES		15	Sa	11:30a			

WEW Programs - 1955-1956

Daytime Programs Source, Length Day, Time Program "Standards" Records BILL THALL 30 15 5t Sa 3:30 7:45a EASY LISTENING PAUL DIXON SHOW broadcasting from his home; music, recorded "standards" 45 5t 7:45a 30 45 1:30 PAUL DIXON 5t ROLLIN' ALONG 5t 5:15 Concert Records MUSIC 'TIL DAWN recorded classical, semi-classical, and light classical music 25 бt 5:05a MUSIC 'TIL DAWN 55 40 Su 5:05a 6:20a MUSIC 'TIL DAWN Su Hillbilly Records 10 6t 6:20a MIDWESTERN ROUNDUP Other Music Records HYMN TIME 15 6t 5:45a General Drama

NUTRILITE RADIO THEATER	N	55	Su	5:05
Women's Serial Drama				
HOTEL FOR PETS PEPPER YOUNG'S FAMILY RIGHT TO HAPPINESS YOUNG WIDDER BROWN	N N N N	15	5た 5た 5た	5:00 4:30 4:00 4:15
Comedy Drama				
FIBBER MCGEE AND MOLLY Marian & Jim Jordan	N	15	5t	11:45a
Informative Drama				
ETERNAL LIGHT Jewish program	N	30	Su	12:00m

WLW Programs - 1955-1956

Daytime Programs Source, Length Program Day, Time Interview Programs WILLING ACRES Bob Miller; on-the-spot recorded interview with a farm 15 Sa 11:45a family in the WLW area News and Commentary 5 7t 5 6t 5 6t 5:00a WLW NEWS WLW NEWS Terry Flynn 6:00a WLW NEWS Terry Flynn 6:30a WLW NEWS Terry Flynn; news, weather, 15 6t 7:00a 15 6t 7:30a sports WLW NEWS news, weather, markets WIM NEWS Terry Flynn, news, weather, 15 5t 12:00m 5 Su 6:00a 15 Su 12:45 markets WLW NEWS WLW NEWS Peter Grant 5 2t 8:00a 5 2t 10:00a 5 2t 11:00a 5 2t 3:00 5 Su 5:00 5 Sa 1:00 5 Sa 2:00 5 Sa 4:00 5 Sa 5:00 NBC NEWS Ν Forums and Discussions FARM FRONT Public affairs forum on problems in agriculture and rural 30 Su 9:00a economics Informative Talks PERSONALITIES IN YOUR GOVERNMENT Gilbert Kingsbury biographies and information about government

Miscellaneous Talks

officials

ART	OF	LIVING	Norman	Vincent	Peale	N	15	5t	10:00a
ART	OF	LIVING	Norman	Vincent	Peale	N	15	Su	9 : 45a

15 Su 11:45a

WLW Programs - 1955-1956

Daytime Programs

Program	Source, Day,		
Farm Programs			
CHORETIME Bob Miller & Jack Conner, farm manager; from Everybody's Farm, Mason, Ohio EVERYBODY'S FARM Bob Miller, Jean Connor; from Everybody's Farm,	25	бt	6:35a
Mason, Ohio EVERYBODY'S FARM FROM THE GROUND UP summary of weeks news	45 30		12:15 12:30
in agriculture	15	Su	7:15a
NATIONAL FARM AND HOME HOUR			
Religious Programs			
CADLE TABERNACLE religious service CHURCH BY THE SIDE OF THE ROAD	30	Su	l;Ò0
religious service MOUNT ST. JOSEPH SEMINARY MOUNT ST. MARY'S SEMINARY NATION'S FAMILY PRAYER PERIOD FROM	30 15 15	Su Su 7t	7:30a 11:30a 6:30a
Cadle Tabernacle, Indianapolis, Indiana	15	бt	7:15a
BACK TO THE BIBLE T CATHOLIC HOUR N HOUR OF DECISION Rev. Billy Graham T LIVING WORD, THE T LUTHERAN HOUR N VOICE OF CHINA AND ASIA T WINGS OF HEALING DR. Thomas Wyatt T	30 30 15 30 15	Su Su Su Su	2:30 4:30 7:00a 4:00 5:30a
Unclassified Programs			
ANOTHER CHANCE	15	Su	12:30

WIM PROGRAMS - SEASON OF 1955-1956 (On the air, January 1956)

Late Night Programs

Program	5			Length Time
Semi-Variety				
MOON RIVER organ music, poetry		25	бt	12:05a
Concert Records				
MUSIC 'TIL DAWN recorded classical, semi-classical, and light classical music MUSIC 'TIL DAWN MUSIC 'TIL DAWN MUSIC 'TIL DAWN MUSIC 'TIL DAWN MUSIC 'TIL DAWN		555550 5555325	7t 7t 7t 6t	1:05a 2:05a 3:05a 4:05a 12:30 12:35a
News and Commentary				
WLM NEWS WLM NEWS WLM NEWS WLM NEWS WLM NEWS		りつりつ	7t 7t 7t 7t 7t	12:00a 1:00a 2:00a 3:00a 4:00a
Religious Programs				
HOUR OF DECISION Rev. Billy Graham	A	30	Mo	12:05a

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WLW PROGRAMS - SEASON OF 1958-1959 (On the air, January 1959)

Evening Programs

Evening Programs Program				Length Time
<u>Hillbilly Variety</u>				
GRAND OLE OPRY	N	30	Sa	9:30
Magazine Variety				
MONITOR talk, recorded music, comedy, drama, on-the-spot reporting, interviews, sport, etc; a potpourri of feature spots each several minutes in length MONITOR MONITOR MONITOR MONITOR MONITOR MONITOR MONITOR MONITOR MONITOR MONITOR MONITOR NIGHTLINE	N N N N N N N N N N N N	50 15 55 55 25 25	Su Fr Sa Sa Sa	7:05 8:05 9:05 10:05 9:05 10:05 9:05 10:35
"Standards" Records				
BANDWAGON DJ show, remote from local restaurants; Bill Albert BANDWAGON BANDWAGON EASY LISTENING		40 25	5t Sa	10:30 11:20 10:35 6:30
Concert Records				
MUSIC FOR YOU Bill Owen; light & semi-classical recorded music, exclusively instrumental MUSIC FOR YOU		55 25	5t 5t	8:05 9:05
GREAT MOMENTS IN MUSIC	\mathbf{T}	15	5t	11:05
Audience Quiz				
PEOPLE ARE FUNN Y Art Linkletter YOU BET YOUR LIFE Groucho Marx quiz	N N	25 25		9:35 9:35

WLW Programs - 1958-1959

Evening Programs

			Length
Program	D	ay,	Time
News and Commentary			
WLW NEWS Peter Grant WLW NEWS FINAL Peter Grant WLW NEWS		4t	6:15 10:05 10:30
JOHN DALY NEWS A NBC NEWS N NBC NEWS N ON THE LINE WITH CONSIDINE Bob	5555 5	7t 7t 7t 7t 5t	6:30 7:00 8:00 9:00 11:00 10:00 9:30 6:00
Considine, comment PAUL HARVEY news and comment PAUL HARVEY comment THREE STAR EXTRA Ray Henle, others;	15 5 15	Su 5t Su	6:15 6:40 6:45
from Washington, DC N	15	5t	6:45
Sports News			
SPORTS sports news, Bryson	15	5t	6:00
Play-by-Play Sports			
CAVALCADE OF SPORTS Boxing matches N	45	Fr	10:00
Forums and Discussions			
WORLD FRONT public affairs; Howard Chamberlain, panel, guest (also on WLW-T)	30	Su	11:30
MEET THE PRESS (also on TV) N	30	Su	11:00
Informative Talks			
AMERICAN ADVENTURE Professor H. F.			
Koch, talks on historical events in Ohio Valley	10	2t	7:05
SOUNDING BOARD Gilbert Kingsbury; guest talks on public affairs	10	Mo	7:05
DIGEST OF THE AIR talk by representa- tives of area colleges	15	5t	7:15

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WLW Programs - 1958-1959

Evening Programs			-	Length
Program		D	ay,	Time
Informative Talks (continued)				
YOUR FBI Peter Grant & E. D. Mason, special agent in charge; talk on law enforcement and civic responsibility		10	2t	7:05
CHANGING TIMES information on personal and family finance from Kiplinger	т	15	4t	10 : 15
Religious Programs				
BACK TO GOD BACK TO THE BIBLE HOUR OF DECISION Rev. Billy Graham	T T A	30 30 30	Su 5t Su	7:30

WLW PROGRAMS - Season of 1958-1959 (On the air, January 1959)

Daytime Programs

Daytime Programs				
Program				Length Time
General Variety				
50-50 CLUB Ruth Lyons, talk, musical variety, audience participation, guests; Peter Grant, Bob Braun, Marian Spelman, Bonnie Lou, Ruby Wright, Cliff Lash Orch (simulcast on WLW television network)		90	5t	12:00a
BREAKFAST CLUB Don McNeill	A	55	5t	9:00a
Semi-Variety				
MAIL BAG CLUB exchange of mail, songs, inspiration for shut-ins		25	Su	10:35a
Magazine Variety				
CLOCKWATCHER Jack Norwine and Jack Gwyn; recorded "standards" music with many feature spots interspersed including helicopter traffic reports, Lt. Art Mehring; weather, Frank Pierce; base- ball questions, Bill Albert & Bill DeWitt; feature news item, Peter Grant; Point of Law; others CLOCKWATCHER CLOCKWATCHER CLOCKWATCHER ROLLIN' ALONG Bill Albert, jokes, time, weather, news, sports, and business		30	6t 6t Sa	6:45a 7:30a 8:15a 9:05a 10:05a
summaries; helicopter traffic reports, Lt. Art Mehring; baseball question, Bill DeWitt, features from ABC, etc. ROLLIN' ALONG ROLLIN' ALONG ROLLIN' ALONG		25 25 25 25	らちちち ちちちち	4:35 5:05
MONITOR talk, recorded music, comedy, drama on-the-spot reporting, inter- views, sports, etc; a potpourri of feature spots each several minutes in length	N	55	2t	5:05

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WLW Programs - 1958-1959

Daytime Programs Source, Length Program Day, Time Magazine Variety (continued) Su MONITOR Ν 55 3:05 Su 4:05 MONITOR Ν 55 25 MONITOR Ν Sa 11:05a MONITOR 25 Ν Sa 11:35a Musical Variety BANDSTAND 30 5t 2:30 Ν Light Music RED FOLEY songs N 15 Sa 1:30 "Hit-Tunes" Records BOB BRAUN SHOW teen-age dance party from McAlpin's department store. hit-tunes, guests; aimed primarily at teenaged listeners Sa BOB BRAUN SHOW 55 2:05 55 BOB BRAUN SHOW Sa 3:05 4:05 BOB BRAUN SHOW 55 Sa "Standards" Records BOB BRAUN SHOW 25 5t 3:05 BOB BRAUN SHOW 25 5t 3:35 15 EASY LISTENING Sa 1:45 Concert Records MUSIC 'TIL DAWN Pete Mathews; recorded classical, semi-classical, and light classical music 25 5t 5:05a MUSIC 'TIL DAWN 2t 55 6:05a 55 25 MUSIC 'TIL DAWN Su 5:05a MUSIC 'TIL DAWN 7:05a Su Hillbilly Records

MIDWESTERN HAYRIDERS155t5:30aGeneral DramaDON AMECHE'S REAL LIFE STORIESN255t2:05

WIW Programs - 1958-1959

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Daytime Programs				Length
Program		D	ay,	Time
General Drama (continued)				
FIVE STAR MATINEE MY TRUE STORY	N N	25 55	5t 5t	11:05a 10:05a
Women's Serial Drama				
ONE MAN'S FAMILY PEPPER YOUNG'S FAMILY	N N	15 15	5t 5t	1:45 1:30
Interview Programs				
WILLING ACRES Bob Miller; on-the-spot recorded interview with a farm family in the WLW area News and Commentary		15	Sa	6:30a
WLW NEWS WLW NEWS news, weather, sports WLW NEWS news, weather, traffic WLW NEWS WLW NEWS WLW NEWS WLW NEWS regional reports from Columbus		55 15555	766ちちた	5:00a 7:00a 8:00a 9:55a 3:30 4:30
Dayton, and Indianapolis included WLW NEWS WLW NEWS WLW NEWS	,	5 5 5 5 5 5	5t Su Su Su	5:30 6:00a 7:00a 10:30a
ABC NEWS ALEX DRIER news and comment NBC NEWS NBC NEWS NBC NEWS NBC NEWS NBC NEWS NBC NEWS NBC NEWS NBC NEWS	A N N N N N N N N	ທຸດການຄາຍຄາຍ	Sa 7t	1:25 3:00 4:00 5:00 10:00a 11:00a 2:00 12:00m 9:00a
Forums and Discussions				
FARM FRONT public affairs forum on				

FARM FRONT public affairs problems in agriculture	
economics	Su 12:05

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WLW Programs - 1958-1959

Daytime Programs	G		T
Program		-	Length Time
Informative Talks			
PERSONALITIES IN YOUR GOVERNMENT Gilbert Kingsbury, biographies and information about government officials	5	Su	12:25
Farm Programs			
CHORETIME Bob Miller; Jack Conner, farm manager; from Everybody's Farm, Mason, Ohio CHORETIME DATELINE RFD Howard Chamberlain; news of agriculture and food, recorded talks	45 30		6:00a 6:00a
by guest experts; recorded country and folk music EVERYBODY'S FARM Bob Miller; Howard Chamberlain Jean Conner, wife of the	15	5t	5 : 45a
farm manager; from Everybody's Farm, Mason, Ohio EVERYBODY'S FARM	30 60	5t Sa	11:30a 12:00m
NATIONAL FARM AND HOME HOUR N	20	Sa	1:00
Religious Programs			
CADLE TABERNACLE from Indianapolis, Indiana CHURCH BY THE SIDE OF THE ROAD	30	Su	2:00
religious service NATION'S FAMILY PRAYER PERIOD from	30	Su	8:30a
Cadle Tabernacle, Indianapolis, Indiana	15	бt	7:15a
CATHOLIC HOUR N HOUR OF DECISION Rev. Billy Graham A INTERNATIONAL RADIO GOSPEL HOUR			12:30 1:00
Pastor G. E. LowmanTLUTHERAN HOURNOLD FASHIONED REVIVAL HOURTRADIO BIBLE CLASSTVOICE OF GREECETVOICE OF PROPHECYNWINGS OF HEALING Dr. Thomas WyattTWORD OF LIFE Jack WortsonT	30 30 30 30 30 30 30	Su Su Su Su Su Su	1:30 8:00 7:30a 9:00a 9:30a 10:00a

WLW PROGRAMS - SEASON OF 1958-1959 (On the air, January 1959)

Late Night Programs

Late Night Programs	G		
Program			Length Time
Semi-Variety			
MOON RIVER organ music, poetry	20	7t	12:10a
Concert Records			
MUSIC 'TIL DAWN Pete Mathews; recorded classical, semi-classical and light classical music MUSIC 'TIL DAWN MUSIC 'TIL DAWN MUSIC 'TIL DAWN MUSIC 'TIL DAWN MUSIC 'TIL DAWN	30 55 55 55	7t 7t 7t	12:30a 1:05a 2:05a 3:05a 4:05a
WLW NEWS WLW NEWS WLW NEWS WLW NEWS	らららら	7t 7t 7t 7t	1:00a 2:00a 3:00a 4:00a
NBC NEWS	I 5	7t	12:00a
Religious Programs			
MOUNT ST. MARY SEMINARY	5	7t	12:05a

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WIW PROGRAMS - SEASON OF 1961-1962 (On the air, January 1962)

Evening Programs

Source,	Length
Day,	Time
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Magázine Variety

Program

MONITOR talk, recorded music, comedy, dr on-the-spot reporting, interviews, spo etc; a potpourri of feature spots each several minutes in length MONITOR MONITOR MONITOR	orts N N N N N	, 55 55 25 25	2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2	8:05 9:05 9:35
MONITOR "Standards" Records	N	22	Sa	0:05
EASY LISTENING EASY LISTENING EASY LISTENING EASY LISTENING EASY LISTENING EASY LISTENING			Su Sa	10:15 10:35 11:20
Concert Records				
MUSIC FOR YOU Reynolds Large; light & semi-classical recorded music; exclusively instrumental MUSIC FOR YOU		45 55	5t 5t	8:15 9:05
News and Commentary				
BUSINESS AND FINANCIAL NEWS Glen Wilson WLW NEWS FINAL Peter Grant; regional		5	5ŧ	6: 20
reports WIN NEWS Peter Grant WIN NEWS		10 10 5	5t	6:10
ABC NEWS A ABC NEWS A ALEX DRIER news and comment A	А	5 5 10	2t Su 5t	9:30 11:35 6:30
LIFELINE Wayne Poucher; political comments; sponsored by H. L. Hunt	T	15	6t	11:05
MONDAY MORNING HEADLINES Don Gardner, news NBC NEWS NBC NEWS	A N N	555	Su 7t 7t	

WLW Programs - 1961-1962

Evening Programs

Eventile trograms		~		- 4-7
Program			rce, Length Day, Time	
News and Commentary (continued)				
NBC NEWS NBC NEWS NBC NEWS NBC NEWS NBC NEWS NEWS OF THE WORLD Morgan Beatty NEWS IN DEPTH Martin Agronsky, news and	N N N N N	555555 15	776525	9:00 11:00 10:00 6:25 6:00 10:30
comment ON THE LINE WITH CONSIDINE	N N A	15	Su	8:05 6:15 6:40
from Washington, DC	N	15	5t	6 : 45
Sports News				
SPORTS Ed Kennedy		10	5t	6:00
Forums and Discussions				
CONFERENCE CALL discussion of news and public affairs; Peter Grant, Cincinnati; Hugh DeMoss, Columbus; Ed Hamlyn, Dayton; Tom Atkins, Indianapolis NEWS VIEWS discussion of news and public affairs; Peter Grant, Pete Mathews, Richard Fischer, Ron Doll,		25	5t	7:05
Jack Livingston, others; varies from night to night WORLD FRONT public affairs; Howard Chamberlain, panel, guest (also		25	5t	1 1: 30
on WIW-T)		30	Su	11:05
MEET THE PRESS	N	30	Su	6 : 30
Informative Talks				
AMERICAN ADVENTURE Professor H. F. Koch, talks on historical events in Ohio valley DIGEST OF THE AIR informative talk				
by representatives of area colleges ON THE CAMPUS		15 15	5t Sa	10:45 11:30
SOUNDING BOARD Gilbert Kingsbury; guest talks on public affairs		10	Mo	11 : 20

WIM Programs - 1961-1962

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Evening Programs		-		
Program			-	Length Time
Informative Talks (continued)				
YOUR FBI Peter Grant & E. D. Mason, special agent in charge; talk on law enforcement and civic responsibility		10	2t	11 : 20
CHANGING TIMES information on personal and family finance from Kiplinger T	ר י	15	5t	10:15
<u>Miscellaneous Talks</u>				
RELIGION IN THE NEWS Rev. Richard Isler		15	Sa	10:45
Religious Programs				
MOUNT ST. MARY'S SEMINARY		5	7t	11 : 55
BACK TO GOD T BACK TO THE BIBLE T HOUR OF DECISION Rev. Billy Graham N		30 30 30	5t	10:30 7:30 10:00

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WIM PROGRAMS - SEASON OF 1961-1962 (On the air, January 1962)

Daytime Programs		~		
Program				Length Time
General Variety				
50-50 CLUB Ruth Lyons, talk, musical variety, audience participation, guests; Peter Grant, Bob Braun, Marian Spelman, Bonnie Lou, Ruby Wright, Cliff Lash Orch (simulcast on WLW television network)		90	5t	12:00m
BREAKFAST CLUB Don McNeill	A	55	5t	9:00a
Semi-Variety				
LADIES AID Jack Gwyn, informative and entertaining talk, book reviews, guests interviews, poetry (about 60%); popu- lar "standards" and light classical music (about 40%) (later called The Jack Gwyn Show) LADIES AID LADIES AID	S	20 25 20	5t	10:10a 10:35a 11:10a
Magazine Variety				
CLOCKWATCHER Jack Gwyn; recorded "standards" music with many feature spots interspersed including heli- copter reports, Lt. Art Mehring; weather, Frank Pierce; baseball questions, Bill Albert & Bill DeWitt; feature news items Peter Grant; other features CLOCKWATCHER CLOCKWATCHER ROLLIN' ALONG Bill Albert, jokes; time, weather news, sports, and business summaries; helicopter traffic reports,		30		б:45a 7:30a 8:15a
Lt. Art Mehring; baseball question, Bill DeWitt; other features ROLLIN' ALONG ROLLIN' ALONG ROLLIN' ALONG ROLLIN' ALONG		45 25 25 15	5t	4:05 4:35 5:05

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Daytime Programs

Source, Length Day, Time

Program

Magazine Variety (continued)

MONITOR talk, recorded music, comedy drama, on-the-spot reporting, inter- views, sports, etc; a potpourri of feature spots each several minutes in length MONITOR MONITOR MONITOR MONITOR MONITOR MONITOR MONITOR MONITOR MONITOR	N N N N N N N	5555222222	Su Sa Sa Sa Sa Sa	3:05 4:05 9:05a 9:35a 10:05a 10:35a 11:05a
Concert Music				
GREAT CHOIRS OF AMERICA MUSIC FROM LAWRENCE COLLEGE	N N	10 15		
"Hit-Tunes" Records				
BOB BRAUN SHOW teen-age dance party from McAlpin's department store, hit-tunes, guests; aimed primarily at teenaged listeners BOB BRAUN SHOW BOB BRAUN SHOW		60 525 25	5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5	
"Standards" Records				
BOB BRAUN SHOW BOB BRAUN SHOW EASY LISTENING		15 25 10	5t	2:10 2:30 1:45
Concert Records				
MUSIC 'TIL DAWN Pete Mathews; recorded classical, semi-classical, and light classical music MUSIC 'TIL DAWN MUSIC 'TIL DAWN MUSIC 'TIL DAWN		25 55 30	Su	5:05a 6:05a

WLW Programs - 1961-1962

Daytime Programs

	Dayotine Trograms		a		T		
Program					Day, Ti		Length Time
Interview Programs							
WILLING ACRES Bob Mi recorded interview family in the WLW	with a farm		15	Sa	6:30a		
News and Commentary							
WIN NEWS WIN NEWS Bill Robbin	s. news. markets.		5	7t	5:00a		
sports; weather, F WLW NEWS Bill Robbin weather, Frank Pie	rank Pierce s, news; sports;		15	бt	7:00a		
traffic report, Lt WLW NEWS WLW NEWS Bill Robbin	. Mehring		15 5 5	6t 5t 5t	8:00a 5:30a 9:55a		
WLW NEWS Glen Wilsor news; Tony Sands, WLM NEWS Glen Wilson reports, Hugh DeMo Hamlyn, Dayton; & Indianapolis; Tony	weather report , news; regional ss, Columbus; Ed. Tom Atkins,		5	5t	4:30		
report WIM NEWS WIM NEWS WIM NEWS news & weat			10 555	5t Su Su Su	5:30 6:00a 7;00a 12:05		
ABC NEWS ABC NEWS ABC NEWS ABC NEWS ABC NEWS ABC NEWS ABC NEWS NBC NEWS	. comment	A A A A A A A NNNNNNNN NA	๛๛๛๛๛๛๛๛๛๛๛๛๛๛ 1	Sa Sa Sa	12:55 1:30		

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WLW Programs - 1961-1962

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Daytime Programs

	Day chine 110grams		C		Tanada
Program			Sour I	ay,	Length Time
Informative Talks					
IMPETUS MONEY MATTERS, Glen	Wilson informa-		15	Su	12:15
tion on personal PERSONALITIES IN YC Gilbert Kingsbury information about	and family finance OUR GOVERNMENT biographies and		-	5t	
officials			5	Su	12:10
EMPHASIS informatio talk by NBC news EMPHASIS EMPHASIS EMPHASIS EMPHASIS EMPHASIS EMPHASIS EMPHASIS LIVING SHOULD BE FU	-	N N N N N N	ちちちちちちちち	うちうちちちちち	10:05a 10:30a 11:05a 2:05 2:25 3:05 3:55
Fredericks, talks nutrition		Т	15	5t	1:45
<u>Miscellaneous Talks</u>					
FLAIR talk, comedy	features	А	10	5t	1:35
Farm Programs					
CHORETIME Bob Mille farm manager; fro Farm, Mason, Ohio CHORETIME DATELINE RFD Howard of agriculture an	m Everybody's Chamberlin; news d food, recorded		35 20		
talks by guest ex music EVERYBODY'S FARM Bo	b Miller; George		25	5t	5 :3 5a
Everybody's Farm, EVERYBODY'S FARM EVERYBODY'S FARM EVERYBODY'S FARM	arm manager; from Mason, Ohio e Logan; agricultura	1	30 20	5ta Sa Sa	12:00m 12:35
farming			10	δt	6:00a

WLW Programs = 1961-1962

Daytime Programs

Program				Length Time
Religious Programs				
CADLE TABERNACLE from Indianapolis, Indiana (also on WLW television network)		30	Su	2;00
CHURCH BY THE SIDE OF THE ROAD religious service (also on WLW television network) NATION'S FAMILY PRAYER PERIOD from		30	Su	8:30a
Cadle Tabernacle, Indianapolis, Indiana		15	бt	7:15a
CATHOLIC HOUR HOUR OF DECISION Rev. Billy Graham INTERNATIONAL RADIO GOSPEL HOUR	N A			12:30 1:00
Pastor G. E. Lowman NEW TESTIMENT LIGHTS LUTHERAN HOUR RADIO BIBLE CLASS REV. CHARLES FULLER VOICE OV PROPHECY WINGS OF HEALING Dr. Thomas Wyatt WORD OF LIFE Jack Wortson	ΥΥΝΥΥΝ Τ	30 30 30 30 30	Su Su Su Su Su	11:00a 1:30 9:00a 7:30a 8:00a 9:30a 10:00a 2:30

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WIM PROGRAMS - SEASON OF 1961-1962 (On the air, January 1962)

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Late Night Programs

Program		-	Length Time
Semi-Variety			
MOON RIVER organ music, poetry	30	7t	12:00a
Concert Records			
MUSIC 'TIL DAWN Pete Mathews; recorded classical, semi-classical, and light classical music MUSIC 'TIL DAWN MUSIC 'TIL DAWN MUSIC 'TIL DAWN MUSIC 'TIL DAWN MUSIC 'TIL DAWN	55 55 55	アセ 7セ	12:30a 1:05a 2:05a 3:05a 4:05a
WIM NEWS WIM NEWS WIM NEWS WIM NEWS	5555	7t 7t 7t 7t	1:00a 2:00a 3:00a 4:00a

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- "Crosley Heads Set 'Group' Ad Plans," <u>Broadcasting</u>, August 23, 1954, 54.
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- "Farms Need Clears, Says Rep. Sweeney," <u>Broadcasting</u>, November 1, 1939, 16.
- "Fr. Coughlin List is Being Selected," <u>Broadcasting</u>, September 1, 1937, 12.
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- "FCC Answers Oren Harris," Broadcasting, July 8, 1963, 64.
- "FCC Approves Crosley by 4-3 Vote," <u>Broadcasting</u>, August 6, 1945, 15.
- "FCC Approves Seven Station Sales," <u>Broadcasting</u>, August 28, 1944, 158.

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- "FCC Wants Change in Communications Act," <u>Broadcasting</u>, March 25, 1963, 126.
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- "Group Broadcasters, Inc. Advertisement," <u>Broadcasting</u>, May 1, 1934, 33.
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"Hope Withdraws," Broadcasting, February 21, 1949, 32.

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- "Invitation to Listen'--And Buy," <u>Broadcasting</u>, August 15, 1939, 64.
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- "Is Program Appeal Gaining on Numbers," <u>Broadcasting</u>, April 27, 1964, 40.
- "It's a Greenlight for Crosley, WIBC," <u>Broadcasting</u>, October 15, 1962, 62.
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- "James D. Shouse," Broadcasting, April 1, 1940, 16.
- "James J. Bollinger," Broadcasting, March 25, 1963, 154.
- "Jennings is Appointed WLW Program Manger," <u>Broadcasting</u>, October 1, 1937, 13.
- "Jingle Singer Appears with Cincinnati Symphony," <u>Broadcast</u>-<u>ing</u>, February 11, 1963, 40.
- "KDKA Gets Mike Award," Broadcasting, February 17, 1964, 52.
- "Kroger Campaign Brings Record Sales," <u>Broadcasting</u>, January 21, 1946, 22.
- "KSTP Sale Probes as Hearing Opens," <u>Broadcasting</u>, March 17, 1947, 20.
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- "650 KW Hearing of WLW Deferred," <u>Broadcasting</u>, August 17, 1942, 70.
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- "Latin Pickups," Broadcasting, December 22, 1941, 48.
- "Lee, Ford Explain Clear Channel Stand," <u>Broadcasting</u>, July 29, 1963, 83.

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- "Linda Cast, Sponsor Same 10 Years," <u>Broadcasting</u>, February 10, 1947, 18.
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- "Maca Yeast Spot Series is Placed on 14 Stations," <u>Broadcasting</u>, September 1, 1940, 52.
- "Mail Bag at WIN," Broadcasting, June 15, 1938, 74.
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- "Market Research Extended by WLW," <u>Broadcasting</u>, November 15, 1939, 34.
- "MBS Goes All Music, News, and Sports," <u>Broadcasting</u>, April 15, 1957, 40.
- "MBS May Pull the Plug This Week," <u>Broadcasting</u>, June 15, 1957, 31.
- "McCaw Group Pays \$450,000 for WINS," <u>Broadcasting</u>, August 10, 1953, 70.
- "The Media," Broadcasting, January 27, 1964, 86.
- "Meeting the Crisis," Broadcasting, June 23, 1952, 27.
- "Merchandising Clinic to Test Drug Products is Established by WLW," <u>Broadcasting</u>, January 1, 1940, 69.
- "Merchandising Service Is Successful at WIW," <u>Broadcasting</u>, May 15, 1932, 17.
- "Mr. Harris Writes a Letter to Mr. Henry on Clear Channels," Broadcasting, July 1, 1963, 56.
- "More Affiliates on the WLW Line," <u>Broadcasting</u>, September 1, 1937, 16.

- "Morton Heads NBC Operated Stations as Hedges Resigns To Go with Crosley," <u>Broadcasting</u>, December 15, 1936, 19.
- "Most Powerful Shortwave Transmitters Built by WLW, Are Formally Opened," <u>Broadcasting</u>, September 25, 1944, 18.
- "Motives in Sale of WINS are Questioned," <u>Broadcasting</u>, September 24, 1945, 17.
- "Musical Chairs with Affiliates," <u>Broadcasting</u>, January 7, 1963, 42.
- "Mutual Reaches Its 20th Birthday," <u>Broadcasting</u>, September 27, 1954, 90.
- "National Safety Council Awards Go to 39 Stations," Broadcasting, January 6, 1964, 53.
- "NBC Affiliates up in Arms," <u>Broadcasting</u>, January 1, 1951, 51.
- "NBC Begins Major Revision in Radio Selling, Schedules," Broadcasting, April 4, 1955, 27.
- "NBC Cites News," Broadcasting, January 21, 1963, 74.
- "NBC Radio Begins 'Bandstand' Today," <u>Broadcasting</u>, July 30, 1956, 58.
- "NBC Radio Plans Day Increase," <u>Broadcasting</u>, March 4, 1957, 100.
- "NBC Radio Plans New Rate Set-Up," <u>Broadcasting</u>, August 26, 1957, 68.
- "NBC Radio Raises Compensation Rate," <u>Broadcasting</u>, November 19, 1956, 95.
- "NBC Radio Ready to Ask 20% Nighttime Rate Cut," <u>Broadcast-ing</u>, June 7, 1954, 31.
- "NBC Radio Shows Its 'Bikini,'" <u>Broadcasting</u>, November 16, 1959, 72.
- "NBC Radio's New Programming Ready to go Despite Obstacles," <u>Broadcasting</u>, January 14, 1957, 92.
- "NBC Radio to Drop 'Weekday' Program," <u>Broadcasting</u>, June 25, 1956, 90.

"NBC Revamps Policies," Broadcasting, October 8, 1951, 23.

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- "NBC 'Stardust, '" Broadcasting, February 16, 1959, 67.
- "Network Competition Described by MBS," <u>Broadcasting</u>, February 15, 1939, 17.
- "Network Radio Programs Insufficient," <u>Broadcasting</u>, July 23, 1956, 42.
- "Network Sending Same Staffs for Democrat Session," Broadcasting, July 15, 1940, 86.
- "Networks on the West Coast to be Realigned on December 20," Broadcasting, December 15, 1936, 22.
- "Networks Realign Cincinnati Setup," <u>Broadcasting</u>, December 1, 1937, 26.
- "Networks, Stations Cover Maneuvers," <u>Broadcasting</u>, September 22, 1941, 59.
- "New FM Station Granted Crosley," <u>Broadcasting</u>, March 15, 1940, 82.
- "New Hookup's First Program," Broadcasting, April 15, 1937, 18.
- "New Measurement for Radio Planned," <u>Broadcasting</u>, April 11, 1960, 58.
- "New Pact Cuts Back on Staff Musicians," <u>Broadcasting</u>, March 9, 1964.
- "New Radio Knowledge Studied as FCC Peruses Probe Data," Broadcasting, July 15, 1938, 18.
- "New Rumbles in Radio Ratings," <u>Broadcasting</u>, February 10, 1964, 70.
- "Newsmen of WLW and WSAI," <u>Broadcasting</u>, December 15, 1941, 18.
- "New York Network Takes Programs of WLW-Line," <u>Broadcasting</u>, July 15, 1937, 10.
- "Nielsen Spans Local Rating Reports--New Audience Measurement System Would Provide Data on Three Areas in Each Locality Using Combination of Audimeter and Audilog Readings," Broadcasting, February 8, 1954, 31.

"No Sale," Broadcasting, October 29, 1956, 5.

"Notables at WIW Dedication," Broadcasting, May 15, 1934, 10.

- "Nutrition Broadcaster Fredericks in 'Comeback,'" <u>Broadcast-</u> <u>ing</u>, February 25, 1963, 58.
- "Oral Arguments on WLW's Protests Against Superpower Ruling Expected," Broadcasting, December 1, 1938, 20.
- Osborn, J. "20 Years with the Right Women," <u>Broadcasting</u>, May 11, 1953, 82.
- "Pauley Fires at Nielson," Broadcasting, January 20, 1964, 46.
- "Paul Sullivan to WHAS," Broadcasting, March 15, 1939, 14.
- "Payne Dismisses His Libel Suit," <u>Broadcasting</u>, January 15, 1939, 10.
 - "Payne Resumes Personal Investigation of Crosley in Letter Asking WLW Data," <u>Broadcasting</u>, August 15, 1937, 9.
 - "Peabody Public Service Award Given WTAG," <u>Broadcasting</u>, March 26, 1945, 46.
 - "Peoples Rally' Rejected by WLW for Reference to Controversial Topic," <u>Broadcasting</u>, December 1, 1938, 70.
 - "Personnel at WLW Shifted by Shouse," <u>Broadcasting</u>, December 1, 1938, 50.
 - "Personnel Shifts are Made by WLW," <u>Broadcasting</u>, April 1, 1939, 57.
 - "1963 Perspective: Radio=TV Outlook Good, No Mater What," Broadcasting, February 18, 1963, 71.
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- "Pinex Placing," Broadcasting, August 15, 1937, 16.
- "Planned Parenthood for Radio," <u>Broadcasting</u>, May 20, 1963, 56.
- "Porter Charges FCC Censorship," <u>Broadcasting</u>, January 15, 1962, 63.

- "Power Stations Organize to Sell Night Radio Shows," <u>Broadcasting</u>, August 16, 1954, 31.
- "Program and Power Expenses are Analyzed in FCC Report," <u>Broadcasting</u>, August 15, 1940, 93.
- "Program Exchange Service Begins July 1," <u>Broadcasting</u>, May 19, 1947, 16.
- "Proposed Quotas for AM-FM," Broadcasting, May 20, 1963, 56.
- "Quality Approves Sales, Proposals," <u>Broadcasting</u>, January 17, 1955, 88.
- "Quality Group Aims for Oct. Start," <u>Broadcasting</u>, September 27, 1954, 70.
- "Quality Group Starts Operation with Four Stations in Hookup," <u>Broadcasting</u>, October 1, 1934, 14.
- "Quality Radio Group Sets Tape Program Plans," <u>Broadcasting</u>, September 6, 1954.
- "Quality Radio Group Votes 'Aye' to Keeping Organization Intact," <u>Broadcasting</u>, May 5, 1958, 113.
- "Quality Radio Plans Exchange of Information," <u>Broadcasting</u>, March 11,1963, 10.
- "Quits WIW, Rejoins NBC," Broadcasting, October 15, 1937, 28.
- "Radio at 40 Enters Its Critical Years," <u>Broadcasting</u>, May 14, 1962, 75.
- "Radio Drama's Resurgence," Broadcasting, April 29, 1963, 17.
- "Radio Group Against Super Power Stations," <u>Broadcasting</u>, November 11, 1963, 82.
- "Radio Income Hits 10-Year High," <u>Broadcasting</u>, November 25, 1963, 37.
- "The Radio Networks," Broadcasting, November 26, 1956, 31.
- "Radio Networks on the Reboud," <u>Broadcasting</u>, December 2, 1957, 27.
- "Radio Networks Report High Sales," <u>Broadcasting</u>, July 8, 1963, 52.

"Radio Pool Possible," Broadcasting, January 20, 1964, 101.

- "Radio Posts Healthy '60 Totals," <u>Broadcasting</u>, November 13, 1961, 31.
- "Radio Prepares Peace Conference Coverage," <u>Broadcasting</u>, March 27, 1945, 14.
- "Radio Shows Revived," Broadcasting, October 8, 1962, 5.
- "Radio's '61 Net Slips to \$29.4 Million," <u>Broadcasting</u>, December 10, 1962, 76.
- "Radio's Rate Trend Since TV's Advent," <u>Broadcasting</u>, September 19, 1955, 194.
- "RCA-Victor Given WLW 500 Kw. Job," <u>Broadcasting</u>, February, 15, 1933, 9.

"Rebroadcasting WIW," Broadcasting, May 1, 1934, 14.

"Remember Him?," Broadcasting, November 19, 1962, 68.

- "Rep. Sweeney Plans to Renew Superpower Drive in Congress," <u>Broadcasting</u>, January 1, 1940, 70.
- "Revision of FCC Regulations is Unlikely before Next Year," Broadcasting, July 1, 1938, 16.
- "Richard Nicholls Heads WIW Program Division," <u>Broadcasting</u>, June 15, 1932, 19.
- "Robert Jennings Names As Assistant Manager of WLW, WSAI by Shouse," <u>Broadcasting</u>, January 15, 1938, 26.
- "Robinson Appointed Crosley Atlanta Head," <u>Broadcasting</u>, June 1, 1953, 47.
- "Rudolph is Named to WIW Position," <u>Broadcasting</u>, June 15, 1940, 82.
- "Rural Homes Have 4-Station Choice," <u>Broadcasting</u>, March 25, 1946, 18.
- "Rural Radio Scholarship Winner Picked by WLW," <u>Broadcasting</u>, June 15, 1939, 61.
- "Ruth Lyons," Broadcasting, May 15, 1940, 52.
- "Ryan Named Executive V.P. of Quality Radio Group," <u>Broad</u>-<u>casting</u>, November 29, 1954, 86.

- "Ryan to Leave Quality May 15," <u>Broadcasting</u>, May 7, 1956, 76.
- "Sargent Named Head of WIW Specialty Sales," <u>Broadcasting</u>, February 16, 1942, 37.
- "Shades of the Shadow," Broadcasting, July 15, 1963, 5.
- "Shooting for 50's," Broadcasting, March 4, 1963, 5.
- "Should Manufacturer be Broadcaster?," <u>Broadcasting</u>, July 30, 1945, 15.
- "Should Stations Do Merchandising?; Yes, Says Crosley's Dunville," <u>Broadcasting</u>, June 18, 1953, 86.
- "Shouse Appoints Park NBC Contact," <u>Broadcasting</u>, January 15, 1939, 51.
- "Shouse Completes Expansion of Staff," <u>Broadcasting</u>, February, 15, 1938, 113.
- "Shouse Foresees Television Battle," <u>Broadcasting</u>, June 19, 1944, 65.
- "Shouse Goes to Capitol to Pinch-Hit at BVC," <u>Broadcasting</u>, August 17, 1942, 16.
- "Shouse Is Slated WLW-WSAI Head," <u>Broadcasting</u>, November 1, 1937, 12.
- Shouse, J. D. "Radio's War Duties," <u>Broadcasting</u>, September 25, 19**5**0, 23.
- "Shouse Names IRS as Rep for WSAI," <u>Broadcasting</u>, October 15, 1938, 57.
- "Shouse New Crosley Broadcasting Corp. Head," <u>Broadcasting</u>, July 22, 1946, 98.
- "Shouse to Head District 7 for NAB," <u>Broadcasting</u>, November 6, 1944, 14.
- "Shouse to Tour Latin Countries," <u>Broadcasting</u>, January 27, 1941, 15.
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- "Stations Are Lured by WLW's 500 Kw.," <u>Broadcasting</u>, February 1, 1934, 18.
- "Stations in Detroit Realigned September 29," <u>Broadcasting</u>, October 1, 1935, 22.
- "Stations Quick to Assume War Status," <u>Broadcasting</u>, December 15, 1941, 66.
- "Stations Reprimanded in Fredericks Case," <u>Broadcasting</u>, July 23, 1962, 44.
- "Stations Spotlight Weather Programming," <u>Broadcasting</u>, October 18, 1954, 66.
- "55 Stations to Cover GOP Convention," <u>Broadcasting</u>, June 9, 1944, 14.
- "Stay Refused, WIW Returns to 50 KW," <u>Broadcasting</u>, March 1, 1939, 16.
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- "Super-Power and Clear Probes Dropped," <u>Broadcasting</u>, March 23, 1942, 10.
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- "Third of Radio Programs Sponsored," <u>Broadcasting</u>, July 1, 1938, 18.
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- "Two Exciting Decades," Broadcasting, October 16, 1950, 66.
- "UAW Asks Hearing on WLW Renewal," <u>Broadcasting</u>, December 18, 1961, 84.
- "Ultra-Modern Antenna, Vertical Radiator Type, Will be Built for WIN," <u>Broadcasting</u>, January 1, 1933, 14.
- "Up for Grabs," Broadcasting, November 5, 1962, 5.
- "U.S. Poised to Lease All Shortwave Stations," <u>Broadcasting</u>, November 2, 1942, 7.
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- "Violations Denied in Fredericks Case," <u>Broadcasting</u>, January 8, 1962, 48.
- "Water E. Bartlett," Broadcasting, March 23, 1964, 10.
- "WCKY Is Joining ABC Radio Network," <u>Broadcasting</u>, March 4, 1963, 54.
- "Weber is Appointed MBS Coordinator," <u>Broadcasting</u>, February 1, 1935, 10.

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- "We Pay Our Respects to Edward Armour Byron," <u>Broadcasting</u>, November 15, 1934, 27.
- "We Pay Our Respects to--James Ditto Shouse," <u>Broadcasting</u>, January 1, 1940, 43.
- "We Pay Our Respects to John Thomas Murphy," <u>Broadcasting</u>, February 4, 1963, 90.
- "We Pay Our Respects to--Powel Crosley, Jr.," <u>Broadcasting</u>, March 1, 1933, 19.
- "We Pay Our Respects to--Robert Edwin Dunville," Broadcasting, August 15, 1940, 57.
- "WGN, WOR Form High Power Chain," <u>Broadcasting</u>, October 15, 1934, 12.
- "WHAS Bidders," Broadcasting, February 7, 1949, 32.
- "WHAS Hearing," Broadcasting, March 14, 1949, 58.
- "WHAS Hearing; Crosley Defines Overlap," <u>Broadcasting</u>, April 11, 1945, 51.
- "WHAS Sale," Broadcasting, October 4, 1948, 26.
- "WHO Is Granted Super-Power to Test 'Polyphase System,'" Broadcasting, February 17, 1941, 16.
- "WHO Requests Permit for 750 kw Power," <u>Broadcasting</u>, December 2, 1963, 89.
- "WIBC Again Requests Ch. 13 Joint Trusteeship," <u>Broadcasting</u>, April 3, 1961, 68.
- "Will Radio Soap Operas Make a Comback?", <u>Broadcasting</u>, July 8, 1963, 84.

- "WINS Hearing Airs Equipment Deal," <u>Broadcasting</u>, June 24, 1946, 20.
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- "WKRC, Cincinnati, Now MBS Station," <u>Broadcasting</u>, September 15, 1939, 10.
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- "WIW Advertisement," Broadcasting, April 1, 1939, 90.
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- "WIW Advertisement," Broadcasting, April 21, 1941, 54.
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"WIW	Advertisement,"	Broadcasting,	December 17, 1945, 103.
"WIW	Advertisement,"	Broadcasting,	February 15, 1940, 86.
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"WIW	Advertisement,"	Broadcasting,	January 1,1939, 74.
"WIW	Advertisement,"	Broadcasting,	January 15, 1939, 83.
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"WIW	Advertisement,"	Broadcasting,	June 15, 1937, 38.
"WIW	Advertisement,"	Broadcasting,	March 1, 1939, 82.
"WIW	Advertisement,"	Broadcasting,	March 1, 1940, 87.
"WIW	Advertisement,"	Broadcasting,	March 9, 1942, 54.
"WIW	Advertisement,"	Broadcasting,	March 11, 1946, 86.
"WIW	Advertisement,"	Broadcasting,	March 11, 1957, 18.
"WIW	Advertisement,"	Broadcasting,	March 15, 1932, 19.
"WIW	Advertisement,"	Broadcasting,	May 15, 1934, 34.
"WIW	Advertisement,"	Broadcasting,	March 20, 1950, 90.
"WIW	Advertisement,"	Broadcasting,	May 1, 1939, 74.
"WLW	Advertisement,"	Broadcasting,	May 1, 1940, 87.

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"WLW Affiliation with NBC to Continue, Says Dunville," <u>Broadcasting</u> , July 30, 1956, 60.			
"WLW-AM-TV Fund Drive Brings in \$381,000," <u>Broadcasting</u> , January 21, 1963, 71.			
"WLW and WWJ Starting Finch Facsimile System," <u>Broadcasting</u> , April 15, 1938, 78.			
"WLW Appoints Biggar Acting Program Director," <u>Broadcasting</u> , August 15, 1939, 46.			
"WLW Arguments in May," Broadcasting, April 1, 1939, 90.			
"WLW Asks FCC to Reverse Committee in Superpower Case; Indicates Appeal," <u>Broadcasting</u> , January 1, 1939, 15.			
"WLW at Convention," Broadcasting, June 1, 1940, 63.			
"WIWA (TV) Sale Price Called 'Fair,'" <u>Broadcasting</u> , July 30, 1962, 38.			
"WLW Auditions in New York," Broadcasting, May 15, 1937, 84.			
"WLW Broadcast with 500 kw for Four Years," <u>Broadcasting</u> , October 15, 1962, 28.			

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- "WLW-CBS Talks; Shouse Denies Switch Report," <u>Broadcasting</u>, April 24, 1950, 19.
- "WLW Claims Advance in Cost Studies," <u>Broadcasting</u>, January 20, 1941, 28.
- "WIM Covers Maneuvers," Broadcasting, November 17,1941, 21.
- "WLW Denied: Supreme Court 500 KW Action," <u>Broadcasting</u>, November 15, 1939, 40.
- "WLW Directional Signal on 500 KW is Analyzed," <u>Broadcasting</u>, May 1, 1935, 26.
- "WLW Expands Bookings," Broadcasting, January 1, 1940, 45.
- "WLW Gets 'Mike Award, '" Broadcasting, March 6, 1961, 54.
- "WLW Granted Renewal of License for 500 KW," <u>Broadcasting</u>, August 1, 1938, 61.
- "WLW Hearing Order Validity Challenged under FCC's Rules," Broadcasting, February 1, 1938, 14.
- "WLW Helps FBI Catch One of '10 Most Wanted,'" <u>Broadcasting</u>, April 2, 1962, 98.
- "WLW is Observing 25th Anniversary," <u>Broadcasting</u>, March 3, 1947, 76.
- "WIW is Refused Delay of Hearing," <u>Broadcasting</u>, December 15, 1938, 14.
- "WLW Line Operating 30 Programs Per Week; Sponsors are Signed," <u>Broadcasting</u>, May 1, 1937, 13.
- "WLW-Line Service is Taken by WMCA," <u>Broadcasting</u>, February 15, 1938, 108.
- "WLW May Cut Power to Reduce Interference with Canadian Station," <u>Broadcasting</u>, January 1, 1935, 8.
- "WLW Names Griffes," Broadcasting, October 25, 1943.
- "WLW Names Robinson," Broadcasting, January 15, 1940, 68.
- "WLW Now Testing During Day with 500 Kw. Power," <u>Broadcasting</u>, March 1, 1934, 40.

"WLWO Dedication," Broadcasting, October 12, 1940.

- "WLW on 500 KW Nights with Supressor Antenna," <u>Broadcasting</u>, May 15, 1935, **3**9.
- "WIW Organizes Consumer Group," <u>Broadcasting</u>, January 20, 1941, 46.
- "WIWO Starts Service to Latin America with Four Sponsors Already Secured," <u>Broadcasting</u>, September 1, 1940, 36.
- "WLW Plans Directional Signal to Meet Canadian Objections," Broadcasting, March 1, 1935, 10.
- "WLW Plans Million Dollar Structure," <u>Broadcasting</u>, September 1, 1937, 12.
- "WLW Preparing Plugless Film Depicting Angles Not Understood by Some Groups," <u>Broadcasting</u>, February 1, 1940, 83.
- "WIW Puts Flood Photos on Facsimile Broadcast," <u>Broadcasting</u>, July 15, 1939, 36.
- "WLW Seeks Permission to Increase Its Regular Power to 500 Kilowatts," <u>Broadcasting</u>, January 15, 1935, 16.
- "WLW Seeks to use 650 KW; KSL and WSM Ask 500 KW," Broadcasting, July 7, 1941, 7.
- "WLW's 500 KW Offer," Broadcasting, September 15, 1939, 19.
- "WLW's 500 KW Transmitter Slated for Psychological War," Broadcasting, December 7, 1942, 14.
- "WLW's New Dept. Headed by Savage," <u>Broadcasting</u>, June 9, 1941, 34.
- "WLW"s Ruth Lyons Wins McCalls' Top Award," <u>Broadcasting</u>, April 27, 1964, 84.
- "WLW Super-Power Making Final Tests," <u>Broadcasting</u>, April 1, 1934, 12.
- "WLW Takes Case to Supreme Court," <u>Broadcasting</u>, October 1, 1939, 32.
- "WLW Televisin Advertisement," <u>Broadcasting</u>, December 12, 1949, 82.
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- "WLW Television Advertisement," <u>Broadcasting</u>, October 3, 1949, 82.
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- "WIW To Raise Rates," Broadcasting, June 1, 1934, 8.
- "WIW To Receive First Broadcast Pioneers Award," <u>Broadcasting</u>, February 20, 1961, 44.
- "WIW, UAW Agree on A.M. Program Time," <u>Broadcasting</u>, February 19, 1962, 62.
- "WLW, WSAI Appoint Bill Bailey News Editor," <u>Broadcasting</u>, December 15, 1938, 46.
- "WIM-WSAI Are Active at Grocers' Convention," <u>Broadcasting</u>, July 1, 1938, 66.
- "WLW-WSAI Back to Normal; Studios Escape from Fire," Broadcasting, February 1, 1937, 21.
- "WIWWSAI Chief," Broadcasting, November 15, 1937, 14.
- "WLW-WSAI Promotion Is Headed by Guenther; Other Personnel Shifts," Broadcasting, November 1, 1938, 68.
- "A World Listened and Watched," <u>Broadcasting</u>, December 2, 1963, 36.
- "WSAI Goes to 5 KW," Broadcasting, January 1, 1938, 16.
- "WSAI Is Acquired by Marshall Field," <u>Broadcasting</u>, June 12, 1944, 12.
- "WSAI, Power Boosted, to Build New Radiator," <u>Broadcasting</u>, December 1, 1939, 74.
- "WSM Wants Higher Power for Clear Channel AM's," Broadcasting, May 13, 1963, 65.
- "WWL Wants Study of Over 50 kw Power," <u>Broadcasting</u>, November 18, 1963, 90.

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