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P R E S E N T S

THE 1941
RADIO
ANNUAL



Edited by
JACK ALICOATE

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1501 Broadway, N. Y. C. WIsconsin 7-6336

TOMMY RIGGS

AND

"BETTY LOU"



EXCLUSIVE MANAGEMENT

ROY WILSON

444 MADISON AVENUE

NEW YORK CITY

INTRODUCTION

Nothing could so compellingly reflect the importance and stability of the inspiring and progressive world of radio as the one thousand pages that follow. Radio plays a distinct and convincing part in the everyday life of us all. Its past is a dynamic march of uninterrupted progress. Its future, including Short Wave, FM, Facsimile and Television is reaching toward new horizons. Its record is as honest as an old fashioned garden. And so, RADIO DAILY once again is proud to play its modest part in presenting to its subscribers, everywhere, as part of RADIO DAILY service, the 1941 edition of RADIO ANNUAL.

APPRECIATION

RADIO ANNUAL is constantly in preparation. The 1942 edition will be in work before the presses stop rolling on this volume. Its comprehensiveness and accuracy is only made possible by the sympathetic and enthusiastic cooperation of every branch of radio. To the many Governmental Departments in Washington and New York, the Federal Communications Commission, The Federal Trade Commission, The National Association of Broadcasters, The Columbia Broadcasting System, the Mutual Broadcasting System, The National Broadcasting System, and to the many others from far and wide who have lent their aid, we say, many, many thanks.



Jack Olierate

Publisher

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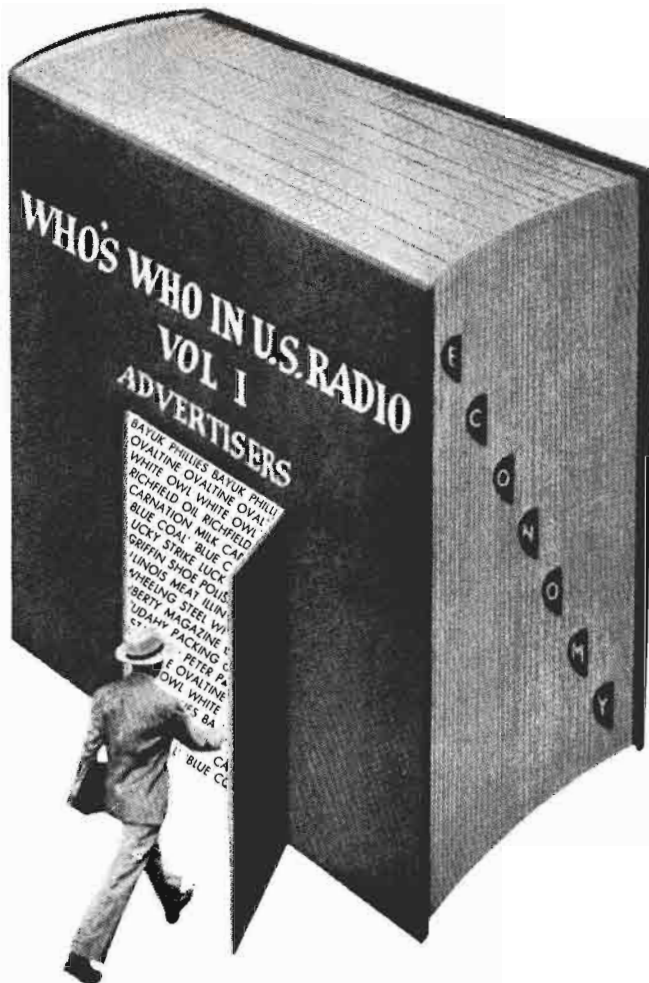
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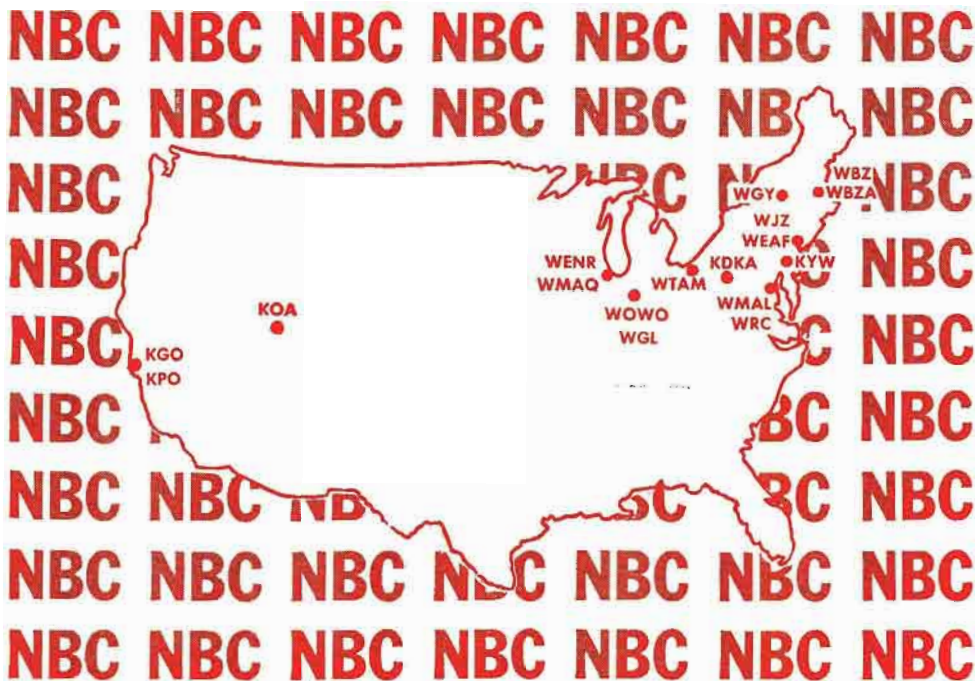
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	Chicago	WBZA 1,000 Watts—1030 kc.
WMAQ	50,000 Watts—670 kc.	Philadelphia
WENR	50,000 Watts—890 kc.	KYW 50,000 Watts—1060 kc.
	San Francisco	Pittsburgh
KGO	7,500 Watts—810 kc.	KDKA 50,000 Watts—1020 kc.
KPO	50,000 Watts—680 kc.	Ft. Wayne
	Washington	WOWO 10,000 Watts—1190 kc.
WRC	5,000 Watts—980 kc.	WGL 250 Watts—1450 kc.
WMAL	5,000 Watts—630 kc.	
	Denver	GENERAL ELECTRIC STATION
KOA	50,000 Watts—850 kc.	Schenectady
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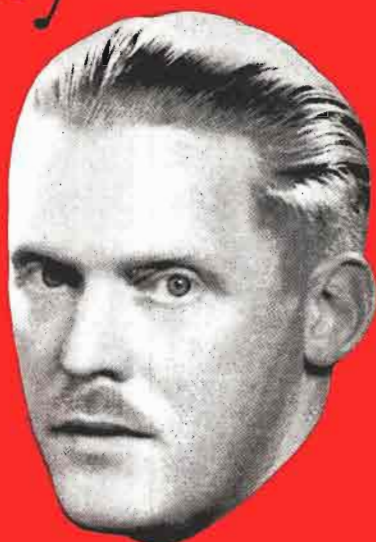
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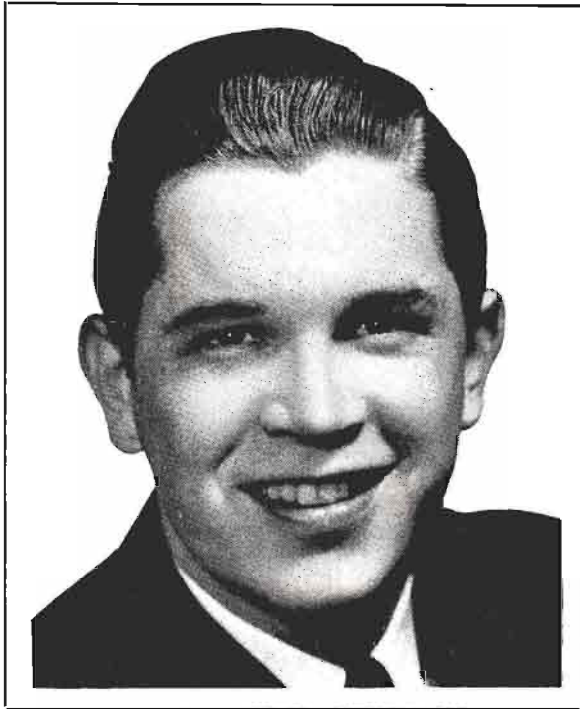
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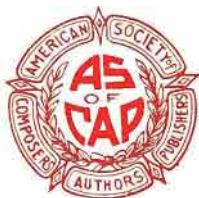
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REPERTOIRE OF MUSIC

IT IS ALL AVAILABLE
UNDER A
SINGLE LICENSE
AT A
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COMPOSERS, AUTHORS & PUBLISHERS**

30 ROCKEFELLER PLAZA
NEW YORK CITY

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THE ONE, THE ONLY and THE ORIGINAL!

196 RADIO STATIONS from Coast-to-Coast have contracted for Tel-Pic Displays and Service.

THAT'S OUR ANSWER TO OUR IMITATORS!

56 additional Radio Stations have adopted our new "reciprocal plan." This plan costs the station *NOTHING*. We would be most happy to furnish you, upon request, with the names of these stations and let them tell you the success they have been enjoying. Without solicitation, we have received highly complimentary testimonials from them.



SEVEN REASONS WHY YOU SHOULD GO TEL-PIC

1. Pictures mailed daily (not just a few a week)
2. Illuminated Animated Radio Waves
3. 8 Beautiful Colors Screened On Glass
4. Separate Removable Slide With Copy (Screened On Glass)
5. Pictures Printed On 70 lb. Coated Stock.
6. Designed Exclusively for Radio
7. Used On AC OR DC Current. Just Plug in . . . That's All!

Write or Wire For Full Particulars

TEL-PIC SYNDICATE, Inc.
1650 Broadway New York City

Be sure to see our new 19-11 model moving message news picture display, with electrical effects. This will be shown for the first time at the NAB Convention in St. Louis.

This Is Our New Reciprocal Plan:

Tel-Pic Syndicate, Inc., will send its representatives to your city to sell choice locations for its displays in banks and merchants' windows at no cost to you under our new reciprocal plan that will be sent on request. Billings to customers are handled direct by Tel-Pic. No financial obligation is assumed by the radio station.

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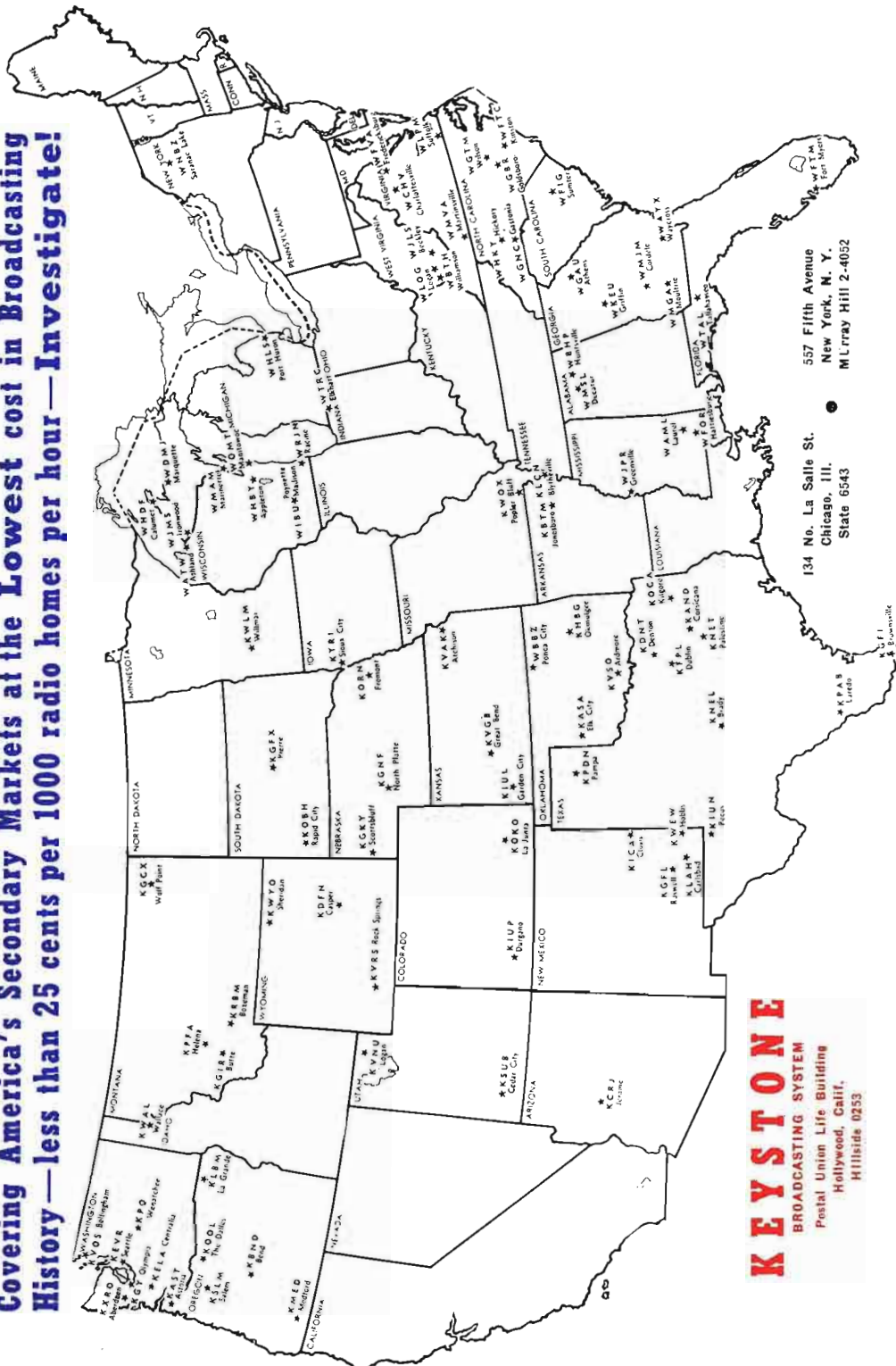
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Covering America's Secondary Markets at the Lowest cost in Broadcasting History—less than 25 cents per 1000 radio homes per hour—Investigate!



KEYSTONE
 BROADCASTING SYSTEM
 Postal Union Life Building
 Hollywood, Calif.,
 Hillside 0253

134 No. La Salle St.
 Chicago, Ill.
 State 6543

557 Fifth Avenue
 New York, N. Y.
 MLrray Hill 2-4052



THIS IS THE FOURTH
EDITION OF

R A D I O
A N N U A L

1941



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

IINS

Gives you:

- 79,200 words of LIVE news daily by the highest-speed (60-words-per-minute) teletypes
- 15 additional *exclusive* features a week on special topics written for radio by ace script-writers
- the benefit of a world-wide 34-year-old news gathering organization with a reputation for “Get it First, but First get it Right.”
- an unequalled array of journalistic talent such as Barry Faris, Kenneth T. Downs, William K. Hutchinson, Pierre J. Huss, Inez Robb, W. S. Neal and W. W. Chaplin
- an unusually large number of scoops and inside information.

INTERNATIONAL NEWS SERVICE



RADIO

— TELEVISION
— F-M
— DEFENSE



By

JAMES LAWRENCE FLY

Chairman, Federal Communications Commission

Ⓒ Nineteen hundred and forty-one holds rich promise of further development of the new services and continuation of the progress recorded by this vital industry in 1940.

Ⓒ In standard broadcasting, the coming year should witness a marked improvement in service by reason of reallocation of frequencies under the North American Regional Broadcasting Agreement, which is scheduled to become effective in Canada, Cuba, Mexico, and the United States on March 29, 1941.

Ⓒ The year 1941 will also go down in radio annals as witnessing the inauguration of frequency modulation—popularly known as FM—as a recognized commercial broadcast service. Millions of persons live in the charted service areas of the FM stations already authorized to go on a regular program basis. The business debut of FM invites public demand for service and sets, which should have a stimulating effect on all phases of the radio business.

Ⓒ Then there is the favorable prospect of television being able to stand on its own feet in the very near future. As this is being written, millions of dollars are available for practical research and demonstration looking to that goal, through the medium of numerous television stations authorized to operate experimentally in many cities throughout the nation.

Ⓒ The present emergency has imposed new and exacting responsibilities on the broadcasters as well as on the Federal Communications Commission. Both are united in a common cause. By this time the industry must fully appreciate the fact that the Government does not want to interfere with this service any more than is necessary for the national security. In the defense program, as in all things, success can be assured only by the joint activity of industry and Government.

For Complete FCC Section Please Turn to Page 215



U

UNITED PRESS

niform

Day in day out, year in year out, United Press gathers the world's news. Thoroughly, conscientiously, resourcefully.

Editors value this complete, careful coverage. They know that no matter what happens or where it happens, United Press will report it and report it reliably. They know that U.P. stands for uniform performance.

United Press scores many news beats. But these are not objectives. They are brilliant by-products, the result of sound, sure, full United Press coverage. The consistent excellence of United Press news continues to be its most impressive recommendation.

P

erformance!





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RADIO'S GREATEST YEAR

By

NEVILLE MILLER

President National Association of Broadcasters

THE normal, everyday problems of broadcasting are kaleidoscopic and complex in serving the interests of the American radio audience—the greatest single audience ever gathered in the history of mankind. But in 1940, the industry was called upon to take on the additional responsibilities of covering a war, world-wide in proportions, and in handling a presidential election campaign of unprecedented proportions. It did both superbly. Both the winner and the loser of the presidential contest had nothing but praise for the manner in which broadcasters lived up to their public responsibilities. And both re-pledged themselves to the preservation of the free and competitive System of Broadcasting which, in its short but dazzling twenty-year record, has brought this nation the best broadcast service in the world.

At the same time, broadcasters grouped together to prevent a rear-guard action by those forces who sought to conquer their economic life and freedom through “divide and conquer” tactics. The industry has stood its ground in the music battle, with strength and common sense. In so doing, it has brought about a new impulse in the creative arts and has brought forth to the ears of listeners a body of fresh music hitherto denied access to publisher or broadcaster.

At the same time progress in the radio art has developed—technical—social—and creative. The level of programming was heightened and diversified. F-M and Television moved nearer everyday realities. Service to education, religion and public service expanded. And from the start, radio has shown vision, ability and patriotism in its contributions to the national defense program. No media can show a more generous nor effective record in giving unstintingly of its facilities in unifying the nation, in transmitting vital defense information, in building morale.

Our relations with Labor continued on the same satisfactory plane, generally, which has characterized our relations for a long period of time. New relations with public, press, government, the advertiser, and with each other have been accomplished in an environment of friendliness and understanding. It has been a great year. 1941 will be our greatest.

For Complete NAB Section Please Turn to Page 930

Thanks

To the radio editors of the
United States and Canada.

To my brothers, and the boys
in the band.

To our sponsors—Lady Esther.

To the Roosevelt Hotel.

And to our exclusive agents
and friends, MCA.

Guy Lombardo

ROUND-UP OF RADIO AS WE SEE IT

By
M. H. Shapiro
Editor RADIO DAILY

EVERYWHERE on its toes, the industry again came through the year with flying colors in point of gross sales, topping all previous marks by a wide margin. Both network and spot business forged steadily ahead and as the 1941 picture looms, there is no indication that the pace will slacken.

As expected, increased overhead ate into the net profits, government taxes being a particularly high item; yet a considerable portion of the expenditures that might have been left to bolster the profit side of the ledger, went toward the ever increasing desire to supply listeners with improved educational features and every possible program coming under the head of public service.

Season of 1940-41 must be set down as the period of crisis for the industry wherein its most turbulent problem came to a head. The NAB in association with networks, affiliates down to 100-watters, all cooperated in the establishment of a music reservoir of their own. Much to the amazement of those in and out of the trade, radio found that it could get along without buying music from sources it considered too high-priced. In this respect both agency and sponsor gave valuable support.

Radio was able to peacefully settle its labor disputes and again evidenced its desire to meet union officials and work out problems across the conference table.

In its stride, the industry did a neat job of handling the many political hook-ups and individual broadcasts, both commercial and the free-time requests. Major party conventions and the presidential election came in for equally fine coverage. Radio continues to cover the war regardless of expense and the American public continues to be the best informed in the world.

From the FTC point of view, the industry is least among the offenders disseminating questionable advertising copy. No major complaint originated during the year against any program devised for the listener's entertainment. Again, the NAB Code proved that the broadcasting business was capable of self-regulation.

Full cooperation was and is being given the U. S. departments seeking to improve relations with Latin neighbors in Central and South America. Still closer cooperation is being given the National Defense program.

Another highlight for 1940 saw frequency modulation as a system of broadcasting given the go-ahead signal by the FCC which granted it full commercial rights, but to some extent at the expense of television. As FM came out of the laboratory, tele went back, a victim of disagreement on standards. With FM the center of much activity and out of the way as a "problem," tele is expected to emerge during the year, unfettered and possibly greatly encouraged.

Re-allocations of frequencies and power boosts became a reality as per Havana Treaty and the assignments become effective on March 29, 1941.

Government's attitude on radio is still unpredictable; the FCC dangling its monopoly report, and the ramifications attached thereto, seem to spell potential trouble. However, the industry is in a more confident state than at any time during its 20-year history. It has achieved a long-standing objective in the music situation and it is only reasonable to believe that it will put up an equally strong fight against any inequitable condition that may arise.



Thanks, Radio Editors



Jack Benny

JELL-O PROGRAM

My Cast:

MARY LIVINGSTONE

DON WILSON

PHIL HARRIS

DENNIS DAY

“ROCHESTER”

My Authors:

BILL MORROW

ED BELOIN

TEN OUTSTANDING RADIO NEWS EVENTS OF 1940

Broadcast Music, Inc., was organized by the radio industry to set up a pool of music independent of Ascap and to foster new songwriting talent.

Branch of the Defense Board, for Communications, was set up with prominent radio officials chosen to serve on the board.

FCC held hearings on television and frequency modulation, with the result that FM was given the green light to go commercial, while some television bands were given over to FM as well.

National Television Systems Committee was formed, the members coming from various arms of the industry, the purpose being to make a study and submit full report to the FCC to guide the body in making further decisions on the television regulations.

Hearings were held before the FCC on the investigation of chain broadcasting and possible monopoly, briefs filed and argument heard relative to the adoption of the report on the investigation made by an FCC Committee.

Networks and agencies made a new contract with AFRA after lengthy negotiations.

CBS formed an international network of 64 stations in Central and South America, to begin operations in the fall of 1941.

Network billings, CBS, NBC and MBS again exceeded all previous gross revenue for a total of \$96,000,000.

After failing to obtain a consent decree from Ascap, U. S. Attorney General Jackson instructed his assistant Thurman Arnold to bring suits under the anti-trust laws against Ascap, NBC, CBS and BMI. (*All parties have since signed respective decrees.*)

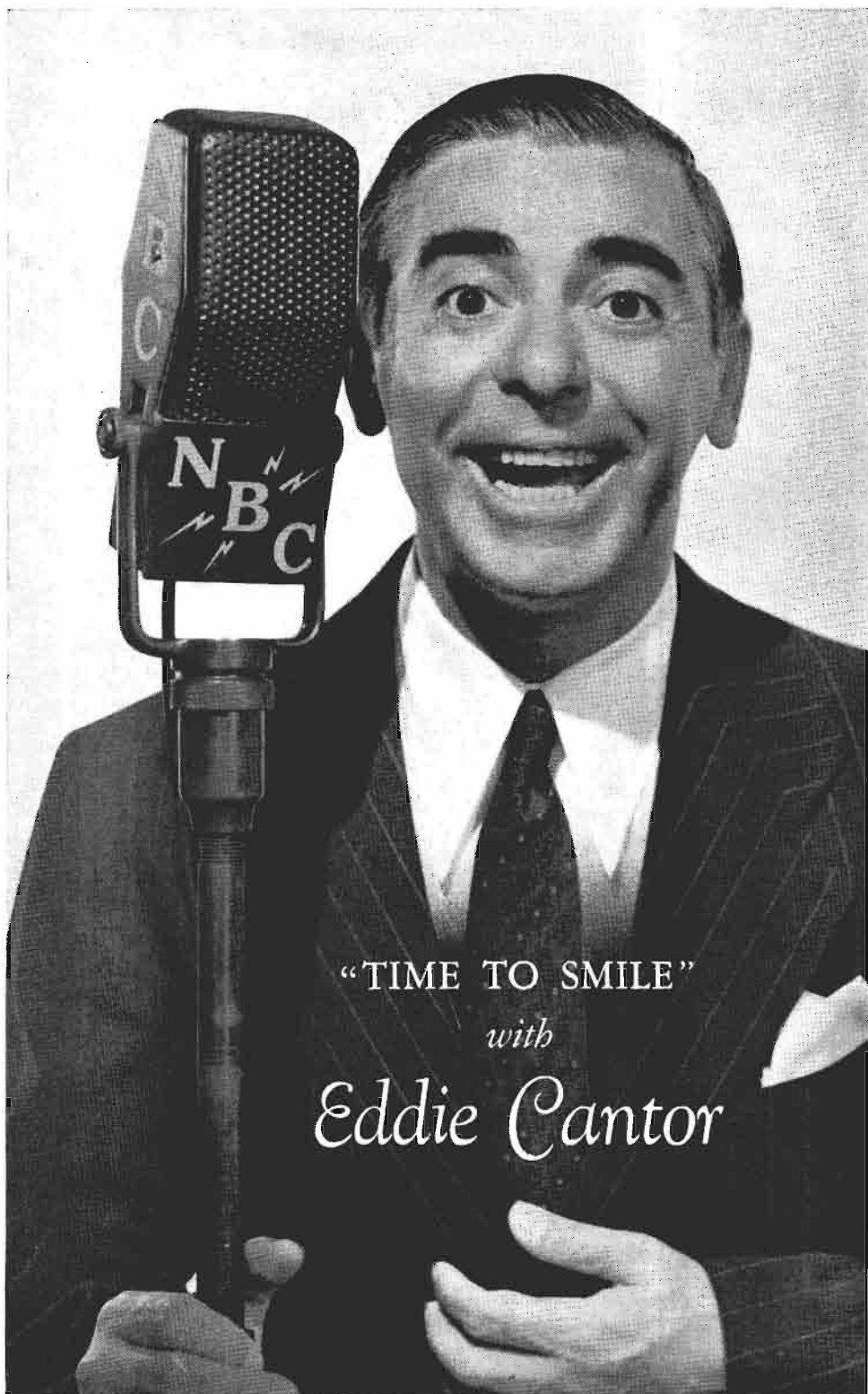
Networks and hundreds of affiliates and independent stations throughout the country discontinued the use of Ascap music at 12 midnight December 31, as the five-year contracts with Ascap came to an end.

Outstanding New Program
Alka-Seltzer's "Quiz Kids."

Most Remarkable Broadcast

Evacuee children talking to parents in England in two-way conversation.





"TIME TO SMILE"

with

Eddie Cantor

RADIO FACTS AND FIGURES OF 1940

As of January 1, 1941, it was estimated that 50,100,000 receiving sets were in the United States, a gain of 6.1 per cent.

Advertisers spent a gross sum of \$96,455,603 for network facilities, during 1940.

Political groups contributed \$1,638,913 of the total network revenue received from advertisers.

First television commercial contract was signed by Esso (Standard Oil subsidiary) with NBC for newscasts which opened a series on March 20.

Drug and Toilet Goods business forged ahead in 1940 billings on NBC networks for a total of \$16,932,687; Foods and Food Beverages led the clients on CBS, nosing out Foods, and spending a total of \$14,287,174; Food Beverage clients led on MBS, with an expenditure of \$584,766.

Radio's biggest individual advertiser, Procter & Gamble, spent \$10,999,416, during 1940, nearly twice the sum expended by the runner-up, Sterling Products.

Outstanding television development of the year was Dr. Peter Goldmark's color pickup and transmission under the aegis of CBS.

Final details were set by Havana Treaty signatories and the FCC, which changes the frequencies of 795 stations out of a possible 882, effective March 29, 1941.

FCC granted applications for 76 new stations during 1940, some of them still to be built, making a total number of 882 licensees in the U. S. at the year-end.

Five new affiliates joined CBS during the year, the network having 124 outlets in 123 cities as against 119 in 118 cities the year before; MBS added 50 affiliates for a total of 168; NBC entered the year 1940 with 180 Red and Blue outlets, which were increased to 219 at the year-end. Now stands at 132 for the Red and 87 for the Blue, gaining 26 and 13 respectively.

Newspaper-owned or affiliated stations climbed to 294 throughout the country, representing approximately 33-1/3 per cent of the total ownership, and a gain of nearly 5 per cent despite the many new outlets granted.

First FM commercial signed gave Longine time-signals on W2XOR (N. Y.), effective January 1, 1941.



FRED ALLEN



TEXACO

STAR THEATRE



WABC . . . Wednesdays . . . 9-10 P. M., EST.

WALTER BATCHELOR, Manager

1941 PROMISES TO BE RADIO'S GREATEST YEAR

By
David Sarnoff
President
Radio Corporation of America

RADIO, as an industry and a vast service of domestic and world-wide communications, made gains on all fronts in 1940. Continued progress is foreseen for 1941. National defense and public service are the keynotes of its present plans. Going ahead full steam, the radio industry directly and indirectly is responsible for the employment of more than 500,000 people in the United States. The annual payroll is above \$500,000,000. These figures represent an increase of 15 to 20 per cent over 1939.

Radio is America's international life-line of communication. With Europe in flames, the United States finds itself equipped with the world's most efficient and far-flung radio system. It was not that way during the World War. American enterprise, scientific progress and public support have built an unmatched radio service for the United States.

Expansion

Radio and electrical manufacturing plants throughout the country are expanding. Employment by RCA and its subsidiaries, engaged in every field of radio, has risen to 27,000 compared with 22,000 employees at the beginning of the year. All available space at the Camden and Harrison, N. J. plants of RCA is now in use. In addition, a new factory has been opened at Bloomington, Indiana, and the plant at Indianapolis has added 15 acres for new buildings.

There are no bottlenecks in radio production. Tools and machinery are geared to meet national defense requirements, as well as domestic and commercial needs. Already substantial orders for radio apparatus, spread throughout the industry, have been placed to fill the needs of the Army, Navy and aviation. Because of the importance of military communications, it is reported in the press that 80 per cent of the Signal Corps funds are being spent for radio

equipment, the majority for Air Corps needs. Expanded Army encampments call for new radio facilities, as do the new airport stations announced by the War Department.

This country is particularly fortunate in having 53,000 licensed radio amateurs to qualify for duty in case of emergency. The amateur experimenter has contributed his talents and services during the last war and has always responded to the Nation's call.

Production

Radio broadcast receivers in the United States are counted at 49,000,000 including 8,000,000 auto radios. Production estimates for 1940 indicate more than 11,000,000 new radios have run off the production belts since the year opened. There has been a notable gain in the popularity of home-recording in combination with the radio set. The output of radio-phonograph consoles has doubled this year to 450,000. At the same time, the phonograph record business has reached a new peak. It is estimated that between 65 and 70 million discs will be sold in 1940.

While it is difficult under present conditions to compile accurate figures throughout the world, it is believed that internationally approximately 80,000,000 radio sets are "on the air"; of this total nearly 50,000,000 are in the United States. One of 1940's contributions in this country is the "personal radio," self-contained and camera-size, made possible largely by the development of miniature tubes and small but efficient dry batteries.

Despite the war and its "silencing" of many countries overseas, the circuits of R.C.A. Communications, Inc. connect directly with forty-three nations. New circuits were opened in 1940 to the Belgian Congo, Barcelona, Greenland, Finland, St. Pierre and Miquelon Islands; also to Bordeaux and Lyon, France, the latter serving Vichy. In the marine field, the S.S. America took to the ocean in 1940 equipped by the Radiomarine Corporation of America with the most up-to-date and streamlined shipboard installation ever to sail the seas.

Television

Television, while it has been making history, has also been making technical adjustments for progress. Scientifically, there has been no television holiday on the 1940 calendar. Research experts sharpened the texture of the pictures; they enlarged the screen for home and for theatre. A new optical system has been developed. The camera "eye" has become more eagle-like.

For the first time, television participated in the national political campaign. Both President Roosevelt and Mr. Will-



MILTON BERLE

20th CENTURY-FOX

Representative:
ABE LASTFOGEL
William Morris Agency

kie were televised. Election returns were illustrated on the air. Tele-viewers saw the teletype machine of the press associations tapping off the news. Television, like a long-distance telescope, took its spectators right up to the news room as the lettered keys typed the news word by word across the tele-screen. Commentators were seen in action at the microphones. About 3,000 video receivers were available in the New York area to "look-in," compared with 400 odd sets owned by wireless amateurs in the Pittsburgh district, when they eavesdropped on the first election broadcast from KDKA in 1920.

FM Experiments

The year 1940 has been marked by interesting experiments to determine the value of the frequency modulation system of transmission, popularly known as FM. More than 30 stations have been licensed in this ultra-short wave field. The exploration of this method of broadcasting on tiny waves is characteristic of American research. The new year is likely to shed more light on the scientific and public service possibilities in this spectrum of "the ether."

The war and politics, coupled with the increased business of broadcasting, have set a fast pace for the stations in this country. For them it has been a record year. Radio has become the voice of current history.

While the press in 1940 celebrated the 500th anniversary of the invention of printing by Gutenberg, broadcasting as a public service marks its 20th milestone. In the year, radio added new glory to its reputation as the winged messenger of news. With split-second precision it jumped in and out of places bombed and blockaded. Every major war play on the checkerboards of Europe and the Orient have been reported on the air. In making this service to the public possible, radio, the press associations and the press generally have cooperated. Electrical transcription has become an important part of broadcasting. Programs and speeches are etched on discs as never-to-be-denied testimony of a broadcast. Radio recording holds for posterity the imperishable records of history made in 1940.

War News

Around the radios, countless people throughout the world have gathered to listen in for war news. At the same time, broadcasting has mobilized the American spirit and spread the gospel of national unity, not only among the States but among the Americas. Neighborly waves of music and words of good-will knit the republics of the western hemisphere. With Europe's microphones muzzled by censors and talking chiefly of death and destruction, American radio

holds faithfully to its function as a medium of entertainment and uncensored information.

It is noteworthy that in 1940 radio won the acclaim of the listening multitudes. From the public and the press came commendation for non-partisanship, freedom from censorship, for neutrality, equality in controversy, and for upholding the Bill of Rights. That only a few scattered protests were registered from an audience of millions, at a time when many minds differ, is evidence of the fairness, self-control and common sense by which the American system of broadcasting operates.

Broadcasting, naturally, is in the public focus because it reaches directly into the home; it belongs to every member of the family. But, there is much that pulses behind the scene in communication ashore and afloat, along the airlines, in research, engineering and manufacturing. While the family tunes-in amid the comforts of home, radio is busy on wavelengths other than those allotted to broadcasting. Its beams are guiding aviators. Police headquarters are "calling all cars." Ships are sending messages every minute of the day and night; amateur experimenters are at work on their assigned channels. Engineers are designing while manufacturers are turning out new instruments and vacuum tubes to perform the magic.

Conclusion

Behind the advance is science. Radio does not chart its future by the stars; it charts by research. If it were not for the Laboratories, the powerful wheel of radio would slow down and eventually stand still. Research is the driving force; it gives added space to progress as the calendar turns a new year.

Today, as radio branches out, its research bestows new benefits on mankind. It is no longer confined to communication. As an outstanding example of radio's contribution to humanity in 1940 is the electron microscope. Developed in the RCA Laboratories, this super-microscope, using electrons instead of rays of light, magnetic fields in place of glass lenses, sees organisms never before on view. For industrialist, bacteriologist, chemist and physicist, new worlds are open for exploration. The electron microscope is the "eye"; it is a monument to radio's era of sight.

Further, supplementing the eye, the RCA Laboratories created "Fantasound," three-dimensional sound for motion pictures. It became the "voice" of Disney's musical cartoon "Fantasia."

Radio's key of progress, which 1940 fashioned, is fitted to the lock of 1941.

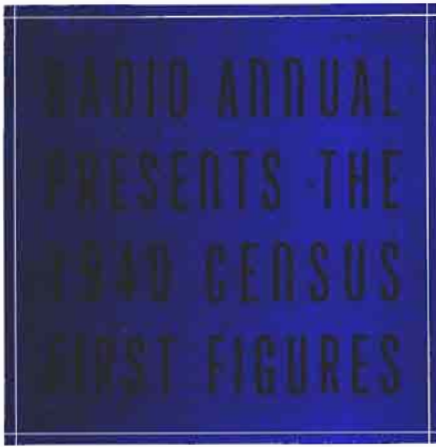


HOPE



1938 - 9 - 40 - 41

**PEPSODENT PROGRAM
PARAMOUNT PICTURES**



RECOGNIZING radio as a major industry, and providing the broadcasting industry, for the first time, with its most complete evaluation of individual markets from one coast to the other, the initial figures compiled in the 1940 Census and listed in part in another section of RADIO ANNUAL are the results of the most involved research job ever attempted by the Census Bureau. These statistics, as completed, will provide every branch of the radio industry with a yardstick by which coverage claims, audience volume, advertising potentialities, and dollar volume can be determined on an authentic basis.

The data presented herein is based on the tabulations of three of the five major counts included in the 1940 Census: population, housing, and business, the three classifications that are of vital interest to broadcasters, advertisers and their agencies. Each of these three counts offer to broadcasters the most up-to-date figures possible, compiled at a cost that would be prohibitive to any one industry.

Census Facts

To the advertising agency and their clients the final 1940 Census offers, under its Housing count, a complete picture of the listeners of the nation, accomplished by determining the number of individual radio sets in every dwelling in the nation. Types of audiences are also available, for in the population count are classifications for color, age, occupational status, family groupings and several other divisions. The housing count offers

a report of the manner in which the people live; the class of dwelling; its construction; its age; market value; ownership; rentals; vacancies and other pertinent information.

The Business Census is yet another phase of the count which provides the industry with facts and figures that will prove invaluable as selling aids. Here is gathered together information regarding the amount of money spent by people for merchandise and services in 15 different classes of stores and methods and conditions under which the eventual sale was consummated. This data has been broken down into cities and counties of more than 2,500 population, in addition to the total state figures, and for cities of more than 25,000 population.

Application

To each branch of the industry the 1940 Census brings new sales weapons, potent figures that prove the heretofore challenged claims issued by the broadcasters and claimed unproven by hostile factors outside the industry. Coverage figures have been ascertained by an unbiased survey that not only proves the amount of persons within a given area, but shows conclusively the number of radio sets contained within that self-same market.

To the advertisers come absolute facts regarding the purchasing power within any given market through the population and business counts. A more concrete picture of the markets that need development is available, and agencies can, from the Census figures, offer their clients a birds-eye view of any given market, its potentialities, and radio's undeniable coverage of that market, no matter where it happens to be located.

Research Basis

Complete returns from the Census of 1940 will not be available until late spring or early summer. However, when they are made available, they will serve as a basis of market research for the next ten years. Each station, network and advertising agency will find a starting point from which their own research organizations can determine individual problems that could not be included in the vast survey conducted by the government.

For Complete Census Section Please Turn to Page 239



EDUCATIONAL BROADCASTING DURING 1940

By

Sterling Fisher

Director of Education—CBS

HEALTHY and vigorous experimentalism marked the further development of education by radio during 1940.

The networks branched out into several new, uncharted areas, and took a number of steps that promised to be of historic significance. All laid increasing emphasis on the general public service aspects of "educational" broadcasts, and both NBC and CBS continued and expanded the policy—pioneered by CBS in 1939—of holding regional conferences of station public service chiefs to consult on matters of promotion programs and public relations.

Expansion

Paving the way toward the creation and announcement of the new Pan-American network of the Columbia Broadcasting System was the extension of the American School of the Air into all the nations of the Western Hemisphere as the "School of the Air of the Americas." This action was noted by well-known educators and statesmen of many nations as an important step toward greater friendship and understanding among all the American republics.

Typical of the enthusiasm which greeted the expansion was the statement of Secretary of State Cordell Hull: "I was pleased to learn that the American School of the Air, which has obtained such widespread recognition in our own country, is now to be extended to those other American republics whose ministers of education may indicate that they wish to participate in the preparation and utilization of these educational broadcasts. It would be difficult to devise a form of international cooperation which holds more promise for the deep-

ening and broadening of understanding between the peoples of the American republics and which may be of more general benefit to these countries."

The new project was announced by CBS in March, 1940, and was functioning fully with the start of the school year in October. The mechanics of translating the broadcasts into Spanish was performed free of charge by CBS, and CBS called upon Ministries of Education in the various countries to provide material for the broadcasts. Response from Canada and Latin America was splendid, and this year's "School of the Air" has been invigorated and widened by the cultural material which they sent CBS. At the present time, the "School" is preparing its first international conference, to be held February 27-March 2 in New York and Atlantic City. It will be attended by foreign ministers and ministers of education, eminent educators, and leading broadcasters and publishers of all the American nations, and is expected to chart out plans for the second year of the "Radio-Escuela de las Americas."

NBC Activity

While Columbia's emphasis has thus been to considerable extent on classroom listening, the National Broadcasting Company directs its program principally toward out-of-classroom education. As a matter of fact, both networks have expanded their news and special events departments steadily since Hitler's legions first invaded Poland. It is heartening to educators that news—a cardinal type of educational broadcast—has become one of the main staples of radio; surveys show news programs mounting rapidly in audience-popularity from month to month and news coverage has become mature and sharp during the year and a half of the war.

Adult Education

Both CBS and NBC enriched and widened their schedules of adult education programs—with a new, vigorous stress on lectures, round-table discussions, and general cultural series. A lively Lecture Stage of the Air came into being, as both CBS and NBC brought leading lecturers on a great variety of topics to their microphones. Series in the appreciation of visual arts (NBC) and of the great books of the world (Columbia's "Invitation to Learning") won many listeners, and illuminated some of the more obscure and difficult fields of radio education.

Please turn to Page 55



EDWARD G. ROBINSON

Fourth Year

"BIG TOWN" PROGRAM

OVER CBS



LEVER BROTHERS CO.
(Sponsor)

RUTHRAUFF & RYAN, INC.
(Advertising Agency)

MOTION PICTURES; WARNER BROS.



UNPRECEDENTED by any other news event in modern times, the outbreak of the European War presented a new challenge to the ingenuity and efficiency of radio reporting.

How ably this challenge was met was best summed up by the comment of William S. Paley, President of the Columbia Broadcasting System, when he said: "America's position as the best-informed nation in the world has been achieved in large part by the work of its radio and press correspondents abroad."

Hindered by wartime censorship, by interruption of communications and great physical danger, they have managed to secure the facts and present them honestly and often brilliantly. As Alfred J. McCosker of the Mutual Broadcasting System, said in his message to the Overseas Press Club of America recently, "America's correspondents abroad are the eyes and ears of our people."

News Demand

The American appetite for facts has always been more than a nine-days wonder to our less rapacious brethren across the seas, and our capacity for devouring news has more than kept pace with the increased speed of transmission. We all want to know what will happen almost before it actually occurs. Impossible as that may be, it is only a little less miraculous than the velocity that radio war correspondents have achieved in less than two years of activity. This is an achievement of American organizing ingenuity.

What is even more important, is that in its emphasis on the accurate and the unbiased, the radio has played a role demanding exceptional courage. Unlike the press correspondent who could escape from the environmental pressure of his

dictatorial host and mail, wire, or even carry his material to its destination, the radio reporter has to rely completely on the transmission facilities afforded him by the country in which he works.

For that reason he must play the diplomatic game to the hilt, he must temporize and remain courageous—a man torn between the demands of his listening public and the reality of his existence as a guest of the Minister of Propaganda. He is the target of compulsion and pressure ranging from censorship and intimidation, to indoctrination and threat of expulsion.

Physical Risks

Added to these menaces are the physical risks of the total war being undergone by most of the radio correspondents. With not a little conspicuous gallantry, the men and women at the "mikes" in the war capitals are today restoring much of the resplendent glories of the war correspondent's profession.

In this war of ideologies, radio also has done more than its duty by democracy.

Never before in all history have so many people heard so fully and factually eyewitness reports of spot-news events as those broadcast in these past months.

One of the most memorable of these broadcasts in this war was the shot-by-shot description of the scuttling of the German pocket-battleship Graf Spee, a fine example of sound judgment, quick action, and clear thinking under difficult and hazardous circumstances.

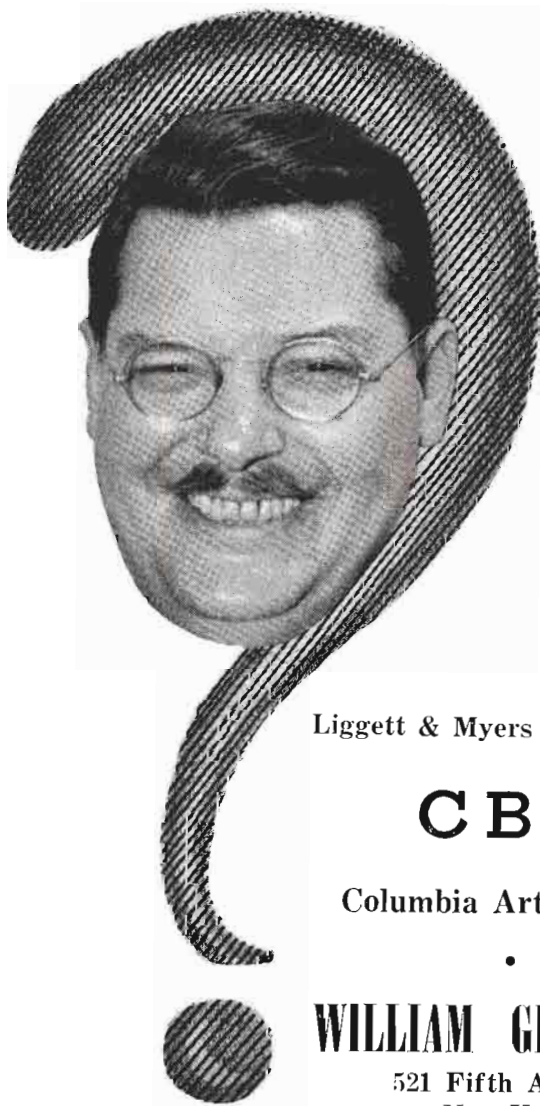
Notables Speak

Radio has also served as a medium through which the heads of governments and leaders of military forces were heard in millions of American homes. Probably the most valuable contribution radio had made to American understanding of the war and its motivations, has been the series of speeches by foreign leaders—Hitler, Mussolini, Daladier, Chamberlain, from the time of the Munich crisis down to the stirring messages of Winston Churchill.

Hearing the actual voice and words of these history-makers at the precise moments when history was being made, has done more than any amount of printed matter to clarify the real aims of the belligerents in American minds.

But the real and lasting value of radio has been best demonstrated by direct broadcasts from correspondents, commentators and amateur reporters on the scenes of action from Bangkok to Bagdad. "These men and women," remarked David Sarnoff, head of the Radio Corporation of America, "—these American

PROFESSOR QUIZ



Liggett & Myers Tobacco Co.

CBS

Columbia Artists, Inc.

•

WILLIAM GERMANNT

521 Fifth Avenue
New York

Ambassadors of the spoken word, have gained the everlasting esteem and appreciation of American . . . listeners everywhere."

Through their unforgettable stories about the daily life of ordinary people under fire, of armies in life-and-death combat and of aerial bombardment, they have transferred the strange, foreign life of Balkan shepherders and Arab camel drivers over the air-waves to the living rooms on Main Street, and made the essential humanity of the human beings apparent under the kalpak and the bournous.

Verboten Facts

More important, even, than the news that America hears, however, are the "verboten" facts that have been broadcast within conquered countries. The wardering station inside Nazi Germany has operated at intervals of seven years, always at the risk of the lives of those who know anything about it . . . even those who are unfortunate enough to get caught listening.

Today, in France, in Belgium, in Holland, Italy and Spain, there are courageous and technically-equipped individuals sending out the truth as counter-

propaganda to the official statements of dictatorships.

There are a hundred tremendous dramas behind every one of these "freedom-stations," and the influence they have had, and can have, may very easily be one of the deciding factors in overthrowing oppression.

This is particularly true in more illiterate countries like the Balkans and Russia, where newspapers are scarce and hard to distribute and where only a relatively small percentage of the population can read.

Free Speech

A radio broadcast reaches twenty million people, where a newspaper edition may reach twenty thousand. The only restriction on news should be the requirement that it be truthful and factual.

When freedom is the privilege of both press and radio, they will, as Niles Trammel, of the National Broadcasting Company, has said, "continue to march side by side in the development of this new phase of journalism, unforeseen by the founders of the great American free press."



Educational Broadcasting—Fisher—Continued

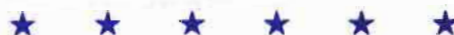
NBC and CBS took giant steps in the development of station liaison during 1940, with frequent conferences, both regional and national, and with an adaptation of local educational programs to the needs of their areas. One of the biggest impacts on radio education was the increased cooperation of independent educational groups with the broadcasting chains. The National Education Association, whose 983,000 members constitute the largest teachers' organization in the world, worked directly with CBS on four of the five "School of the Air" series—"Folk Songs of America," "New Horizons," "Tales from Far and Near," and "This Living World." Some of the NEA's action on the series included demonstrations before state conventions, plans for extending teacher training in radio education at teachers' colleges, distribution of material to more than 100,000 schools, and solicitation of ideas and suggestions for programs.

Cardinal Rules

NBC's education director, Mr. Walter Preston, has skillfully and tersely drawn the four cardinal features of that net-

work's educational activity; planning, production, promotion, and check on results. Promotion and the check on results are both services performed by the networks to make certain that their educational programs strike America with every possible bit of force. Education on the air started as something which many experts figured would be hard to sell to America, but most recent polls show that radio education has permeated every part of America, every walk of American life.

Perhaps one of the clearest indications of the range and intensity of network educational broadcasting is revealed in the NBC and CBS program schedules—in effect during the current broadcasting season. Many of the programs of both networks represent innovations, experiments in new fields of broadcasting. While these are never wild attempts (they represent the serious planning of the CBS and NBC Boards of consultants and executives), they have lent an experimental atmosphere to much broadcasting and are certainly still in their test-periods.





THE VALUE OF THE STORY IN MODERN RADIO

By

Helen Hayes

Of Radio, Stage and Screen

MOTION pictures and stage plays were radio's main story sources for many years. And these channels still supply script material that is important and vital to good broadcasting. But as one who has had a great interest in radio both from the listener and performer standpoint, I'm delighted to find that radio has learned to make more adroit use of stage and screen material. No longer are radio sketches comprised of solid blocks of dialogue taken verbatim from plays or motion picture scripts. Instead the outside material is carefully rewritten into smooth scripts to fit the talents of the radio players and the programs they are presenting.

Methods

In our current radio series, known as the "Helen Hayes Theater," we enlist five methods to obtain material for programs. Our various scripts are adapted from stage plays or motion pictures, based on novels or magazine stories, derived from original ideas, based on history or historical characters and written especially for the series.

I don't know exactly how to classify "Victoria and Albert," the initial program of our series. For script material we used sketches from the American and English stage versions of "Victoria Regina," excerpts from Laurence Houseman's books, "The Golden Sovereign" and "Victoria Regina," pages from Victoria's diary and some added original bits. Credit for this thorough job of script preparation goes to Adrian Samish, the producer of the series, Therese Lewis, script editor, and John Houseman, who did the excellent adaptation of a finely-balanced script.

One of the finest dramatic shows I've

ever heard on the air was Arch Obler's "None but the Lonely Heart," a radio original based on the love story of the great Russian composer, Peter Ilyitch Tschaikovsky, and Mme. Von Meck. Here actual history was used, real facts were high-lighted and rewritten to fit the precise requirements of broadcasting. This technique was used when we presented "Joan of Arc" on our theater over the Columbia Network. As in the case of Mr. Obler's play, the main character was taken from the pages of history, but it can be classified as a radio original.

Originals

The program known as "Silver Theater" has been an outstanding leader in the use of original stories of a light and romantic vein. At least half of the programs they present each season are originals, scripted to the style of the players. True Boardman and the late and great Grover Jones wrote an original radio drama for this series. And, later they accomplished the almost unheard of feat of selling this radio original to a motion picture studio.

While mentioning original radio programs, one can hardly pass over the delightful "Aldrich Family" series, which with the play by Clifford Goldsmith, has started a new screen series. And then there are those two lovable characters, "Amos and Andy," whose original radio work has long been a favorite in the MacArthur household. (Editor's Note: In private life Miss Hayes is the wife of Charles MacArthur, author.)

Good Writers

Jean Holloway, one of the youngest established writers in radio, does a masterful job of adapting Hollywood movies for the Kate Smith Hour, besides her original plays. And Cecil B. DeMille's Radio Theater has been outstanding in the field of straight drama. Writers on "The Screen Guild Theater" have done a deft job of bringing originals to the air.

Famous playwrights and novelists are turning their attention to radio. We've had the good fortune to sign Maxwell Anderson and Booth Tarkington to write one program apiece for our Lipton's series. It's not uncommon to hear an announcer terminate a radio program with: ". . . and tonight's play was adapted from the motion picture of the same name." But I am certain that before long, part of the main title billing of a motion picture will read: "Based on the original radio broadcast of the same name."



B E N N Y



G O O D M A N

Old Gold Cigarettes

Columbia Records

★

Exclusive Management
MUSIC CORPORATION OF AMERICA



NO. 1 Prodigy of the broadcasting industry for 1940 was undoubtedly frequency modulation. Coming from relative obscurity at the start of the year, the new method of broadcasting (now tersely dubbed "FM") passed through a succession of fast evolutionary stages to greet the New Year with the full blessing of the FCC and a nod to go ahead commercially as soon as new, high-power FM transmitters could be installed.

FM has a number of basic differences from standard broadcasting, (known as AM or "amplitude modulation" because of its electronic principles) that FM proponents believe will set it far enough apart to insure its rapid acceptance as a new realm of broadcasting enterprise.

Tonal Range

FM offers a tonal range at least twice as wide as AM with a consequent improvement of naturalness in reproduction. FM is virtually free from all interference noises, either atmospheric or man-made, and can thus offer transparently clear reception. FM stations operating upon the same channel in adjacent communities will not interfere with each other because an FM receiver picks up only the stronger of two signals at once with uncanny discrimination.

Frequency modulation, to review its past briefly, is a development of Major Edwin H. Armstrong, one of the world's

foremost radio experts. By late 1939, sufficient disciples had been won for the merits of FM to permit the formation of an organization that would co-ordinate and push the development of frequency modulation. Thus it was that on January 5, 1940, a non-profit group titled FM Broadcasters, Inc., took shape in New York. Its growth has paralleled that of FM. Currently its board of directors comprises: John Shepard, 3rd of the Yankee Network, President; John V. L. Hogan of WQXR, Vice-President; Walter J. Damm, WTMJ, The Journal Co., Milwaukee; Franklin M. Doolittle, WDRC, Hartford, Conn.; C. M. Jansky, Jansky & Bailey, Washington; Ray H. Manson, Stromberg-Carlson, Rochester, N. Y.; Carl Meyers, WGN, Chicago, Ill.; Paul W. Morency, WTIC, Hartford, Conn.; Theodore C. Streibert, WOR, Newark, N. J.

FCC Hearing

Convinced that adequate interest in FM prevailed, the FCC agreed to a special hearing on the subject in March. The two weeks' session brought to the witness stand inventor Armstrong, officers of FM Broadcasters, Inc., representatives of leading engineering firms, stations and networks to unfold an overwhelming array of evidence that demonstrated the superiority of FM.

Meanwhile, equally impressive to the Commission, was a tally of over 150 applications filed from all parts of the country for experimental FM transmitters.

In May the FCC handed down its verdict. It was a rosy verdict and one that echoed completely the confidence voiced by FM boosters. A new high frequency broadcast band, from 42 to 50 megacycles and comprising 40 channels, was opened up, making necessary a shift of television band No. 1. Five channels were for non-commercial educational stations, the rest for commercial transmitters operating on a par with ordinary broadcast stations.

As of January 1, added the Commission, FM was free to proceed commer-



FRED WARING

and his

PENNSYLVANIANS



Chesterfield Pleasure Time



Management, John O'Connor
1697 Broadway
New York City

cially. All experimental applications were automatically dismissed. New application blanks for commercial applications made their appearance in June, along with complete regulations and engineering standards.

Growth

Throughout this period FM Broadcasters, Inc., as the co-ordinating group representing FM in Washington and educating the public to its advantages, through nation-wide publicity, continued to grow in both numbers and activities. It has worked for the revision of a number of FCC regulations, simplification of application blanks, made numerous important suggestions and conferred frequently with the FCC—all in the interests of expediting the logical growth of FM.

It was on October 31 of 1940 that the first construction permits—a full 15 of them—issued from Washington. More followed, until the end of December saw 25 large commercial transmitters authorized and in various stages of construction. Some 55 applications still awaited action, with many more in the process of preparation.

Set manufacturers lost no time in climbing aboard the FM band wagon. Some 16 were licensed under the Armstrong patents during 1940, while four other concerns, three licensees, manufactured FM transmitting equipment.

Licenses

Important factors worth knowing about FM are these:

(1) Commission regulations license three main types of station—Class “A” is for limited trade areas in towns of 25,000 or under; Class B covers basic trade areas and embraces every city in the nation, providing the area is not in excess of 15,000 square miles. None are. The third type, Class “C,” is for wide rural coverage from high mountain tops,

without any substantial basic trade areas that might be considered “B” terrain included therein.

(2) All FM stations serving the same area must radiate an equal signal strength throughout that area. Stations are licensed according to area served—not power. Equal competitive basis among stations is thus assured in any community, placing greater emphasis on caliber of programs.

(3) The range of an FM station is dependent on three factors: (a) height of antenna above the surrounding countryside; (b) efficiency of antenna used; and (c) power output.

(4) No more than six FM stations may be under common control. Growth of networks will undoubtedly be on a co-operative basis.

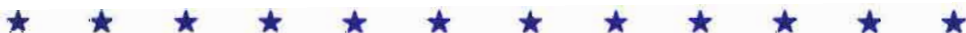
The end of 1940 saw surveys being conducted to determine the feasibility of establishing a national FM network late in 1941 to serve 40 major markets and 75 per cent of the national population.

Future

The rapid rise of FM during these twelve months past indicates that many high-power commercial stations will start operation in 1941. Sales of FM receivers promise to climb sharply when regular service is instituted in more territories. Almost all receivers are of the combination type, receiving either AM or FM at the turn of a switch.

FM also found uses in fields other than broadcasting during 1940. The Connecticut State Police changed over its entire system to FM with ten fixed stations and 275 two-way cars. Chicago put 200 FM patrol cars into service. Both Army and Navy were quick to adapt FM for their communication problems, particularly in mechanized units. Airlines, public utilities, park services, fire departments and many other groups are also watching the development of FM closely.

For Further Coverage of Frequency Modulation Please Turn to Page 918



To Whom It May Concern:

EDDIE DAVIS is my idea
of the greatest comedy
writer in the business.

Mrs. Eddie Davis

A REVIEW OF INTERNATIONAL AFFAIRS—1940

By
Gerald C. Gross
*Chief, International Division
Federal Communications
Commission*

THE advent of the World War II has produced serious disturbances in the international communications field, but great credit is due to radio for maintaining the continuity of circuits which otherwise would have disappeared completely. All of the normal cable circuits to the European continent have been interrupted, and the only cable communication with Europe at the present time is through Great Britain, and at times when the cable circuits to Great Britain were interrupted the point-to-point radio communication circuits have provided the only remaining telegraphic links. In the telephone field the only trans-Atlantic and trans-Pacific telephone circuits were those operated by the point-to-point radiotelephone stations and it is gratifying to know that these have remained in operation and have carried thousands of words of important diplomatic and Government, as well as business conversations.

Because of the critical international conditions the fifth meeting of the International Consulting Committee on Radio (CCIR) scheduled to meet in Stockholm, Sweden, during June 1940, was indefinitely postponed. Similarly word has been received from the Bureau of International Telecommunication Union, Bern, Switzerland, that the Italian Government as host nation for the International Radio Conference and International Telegraph and Telephone Conference to be

held in Rome during 1932 has found it necessary to postpone the schedule meeting indefinitely.

Santiago Conference

With respect to international radio matters in the Western Hemisphere, however, increased activity has been evident. During January of this year the second Inter-American Radio Conference convened in Santiago, Chile, at the invitation of the host government, in accordance with the terms of the Inter-American Radio Communications Convention signed at Havana, Cuba, on December 13, 1937. The delegation of the United States to that conference consisted of the following: Ambassador R. Henry Norweb, Chairman, from the Department of State, accompanied by Rear Admiral S. C. Hooper, U. S. Navy, Captain Wesley T. Guest, U. S. Army, Messrs. E. K. Jett and Gerald C. Gross, Federal Communications Commission, Mr. Lloyd Simson, Civil Aeronautics Administration, and Mr. Joseph T. Keating, Department of State, Secretary. The conference adopted a number of resolutions on such subjects as the exchange of shortwave broadcast program schedules; reorganization of shortwave broadcasting service by the countries which have not already done so; an agreement that each of the American nations reaffirm the principle of freedom in radio communications as a public service; the reference of certain technical studies to the Inter-American Radio Office (OIR), Havana, Cuba, as central clearing house for the exchange of technical information. Also adopted were a number of resolutions for the improvement of the international aviation radio service, among them a resolution for interchange of meteorological information; a resolution providing additional frequencies for inter-continental air routes above 6000 kc; resolutions providing for better operating arrangements for aviation radio stations, and better technical equipment for aircraft, in addition to a resolution concerning the suppression of interference caused by electrical apparatus.



Ralph Edwards

Creator & Conductor

“Truth or Consequences”

IVORY SOAP

PROCTER & GAMBLE



The conference ended in an atmosphere marked by a strong feeling of cordiality and good fellowship and the delegation of the United States was successful in further strengthening the general policy of the "Good Neighbor" which has been the keynote of American policy for several years.

North American Regional Broadcasting Agreement

The North American Regional Broadcasting Agreement signed at Havana, Cuba, on December 13, 1937, and ratified by the United States of America on July 21, 1938, was consummated by the formal deposit of its ratification by the Mexican Government on March 29, 1940, with the Government of Cuba at Havana, in accordance with the terms of the Treaty. It specified that its provisions will go into effect one year from the date of ratification by the last of the four countries, Canada, Cuba, Mexico and the United States; consequently it will become effective on March 29, 1941, and extensive plans are now underway to solve some of the numerous interference problems now pending between broadcast stations in each of the four countries prior to its taking effect.

The reallocation involved, the terms of which have already been generally announced by the Federal Communications Commission, will bring about the most sweeping general reallocation in the Domestic broadcasting band since the historical reallocation of November 1928. The effective operation of the Treaty should result in the permanent elimination of many international interference problems throughout North America.

Cooperation with the American Republics

The Federal Communications Commission has participated actively in the work of the Committee on Cooperation With the American Republics which has met in Washington under the Chairmanship of Under-Secretary of State, Sumner Welles.

The Commission has given a great deal of time and thought to the problem of improving the service of international broadcasting stations operating in the United States. Rules have been adopted requiring all stations in this field to operate with a minimum of 50 kw power. Other rules require that these stations install directional antenna systems giving a power gain of at least 10 to one in the desired direction in order that the received field intensity at the receiving location will be increased. Other regula-

tions providing for the recording by the stations themselves of international shortwave broadcasting programs have resulted in a closer supervision and control by the licensee of the programs actually transmitted, with an expected improvement in the program service. Generally speaking it is believed that considerable improvement in the service furnished by international broadcast stations has resulted.

(Editor's Note: Mr. Gross in his review of international affairs mentioned the reallocation of frequencies in the standard broadcast band as a result of the going into effect of the North American Regional Broadcasting Agreement on March 29, 1941. Changes necessitated by the Havana agreement will affect 777 of the 862 radio stations operating in the standard broadcast band in the United States. In shifting the United States frequencies the Commission planned a minimum alteration in broadcast service. In general the domestic shift is accomplished as follows:

Stations operating on channels of from 550 to 720 kilocycles retain their same assignments.

Stations operating between 740 and 780 kilocycles move up 10 kilocycles (the engineering equivalent to one channel).

Stations using from 790 to 870 kilocycles move up 20 kilocycles (two channels).

Stations between 880 and 1450 kilocycles advance generally 30 kilocycles (three channels).

Clear channel stations shift from 1460-1490 kilocycles to 1500-1530 kilocycles.

Local stations on 1500 kilocycles move down one channel to 1490 kilocycles.

The correlated shift of the frequencies of some 100 broadcast stations in Canada and of numerous stations in Mexico and Cuba serves to eliminate in considerable measure the long-complained of interference from these sources and thereby improve broadcast reception on the North American continent generally. Interference from Mexican and Cuban stations, especially the "obnoxious" broadcast stations, has been particularly objectionable to the rural listeners. The chief concern of the U. S. broadcaster as a result of the shifting of frequencies is the change of the quartz crystals which control his station's operating frequency. Under the reassignments, the United States retains six local channels; its number of regional channels has been reduced from 42 to 41; and its number of clear channels has increased from 44 to 59 and it can use 15 additional clear channels under certain restrictions set out in the treaty.)





BEN BERNIE

The Ol' Maestra

AND ALL THE LADS



Heard over NBC Blue Network
Each Tuesday at 8
P. M. EST. for Good Old
Bromo-Seltzer . . . Yowsah!

THE BUSINESS SIDE OF RADIO DURING 1940

By

Benn Hall

Staff of RADIO DAILY

RADIO was well in advance of much of the general prosperity which highlighted 1940. Broadcasting continued its upward climb with record gains made in advertising expenditures, while set sales also mounted—a double omen that radio business is good business. Radio gained approximately 15 per cent over 1939, compared with a gain of about four per cent made by combined media. Set dealers sold an estimated 11,800,000 sets, compared with 9,000,000 sold in 1939. Increasing attention was paid to FM and television and “pioneer” set sales of both types were made during 1940.

Gross revenue for NBC, CBS, and MBS was \$96,455,603, compared with \$83,113,801 in 1939. NBC's combined Red and Blue figures totalled \$50,663,000, a 12 per cent gain over the 1939 total of \$45,244,354. CBS's gross was \$41,025,549, a gain of 18.8 per cent over the \$34,539,665 chalked up in 1939. Mutual grossed \$4,767,054, a 34.3 per cent gain over the 1939 gross of \$3,329,782.

Sponsors

The year of 1940 was one of unrest among many advertisers in their relations with agencies.

Among the major shifts during the year were: Ford to McCann-Erickson and Maxon; Colgate-Palmolive-Peet to the newly-formed Ted Bates, and to Ward Wheelock and Sherman & Marquette; Continental Baking to Ted Bates, and Old Gold to J. Walter Thompson.

Regular radio advertisers increased their appropriations in many cases, as indicated by the following Blackett - Sample - Hummert statistics, while new sponsors found radio a practical sales tool. Defense activity was reflected in various campaigns and, in this connection, interest was focused on Latin America. Radio loomed as a major means of building good will and selling products in this market and sponsored short wave programs became an accepted media during 1940. Advertisers indicated approval of the NAB Code through acceptance of its provisions.

Agencies

Blackett-Sample-Hummert again led the agency parade with combined network billings of \$12,108,788, compared with \$10,714,498 in 1939. Benton & Bowles hopped up from fourth to second position with \$7,678,574, while Young & Rubicam slid from second to third place with \$6,497,166.

Music and Labor

Radio, tired of playing the soft-hearted uncle, said “No!” to Ascap, developed BMI and went into the new year with a tax-free source of music—to the amazement of related industries and to some broadcasters themselves. James C. Petrillo became president of the AFM but despite fears, relations continued without major strikes. Networks and AFRA reached agreements covering both commercial and sustaining programs, insuring peace until November 1, 1943.

FOR COMPLETE 150 PAGE BUSINESS SECTION PLEASE TURN TO PAGE 93



Thanks — AND
MANY MORE THANKS

to

CAMEL CIGARETTES

and

WILLIAM ESTY CO.

FOR OUR HAPPY ASSOCIATION

On Our CBS Program—Friday Nights

from

AL PEARCE

We Say So Too!

THE WRITERS—Don Prindle, Arthur Hargrove Kribs, Roswell Rogers, Carl Herzinger

THE PRODUCER—Bob Cannon

THE CAST—Artie Auerbach, Arthur Q. Bryan, Dick Lane, Wendell Niles, Mel Blanc, Margaret Brayton

THE MUSIC-MAKERS—Carl Hoff and His Orchestra

INTERNATIONAL SHORT WAVE BROADCASTING

By
Lunsford P. Yandell
*Manager, International
Division - N. B. C.*

THE international short wave broadcasting activities of the National Broadcasting Company started twelve years ago, and by 1937 NBC was broadcasting on a 16 hour a day schedule using six foreign languages. Today the NBC International Division is on the air for eighteen hours a day, with South America receiving six hours of Spanish, two hours of Portuguese and one hour of English programs daily.

To serve additional markets and listeners throughout the Southern Hemisphere early in 1941 NBC's international stations WRCA and WNBI will start operating with an increased power of 50,000 watts.

The rapid development of short wave broadcasting in the past five years makes it difficult to say just when short wave began to attract serious attention. The birth of short wave broadcasting in its own right took place over the entire world during 1936 and 1937. It was during this period that the newly awakened interest in Latin America, so characteristic of the United States today, began to make itself felt. With this new interest came the more highly specialized interest in radio broadcasts to Latin America.

Programs

On December 1, 1939 the National Broadcasting Company inaugurated a service of commercial short wave programs. While various stations throughout the country have carried a number of network commercials over short wave, with announcements "dubbed in" in Spanish or Portuguese, the construction of special programs for commercial short wave presentation is completely new and marks an important step in the commer-

cial recognition of the importance of short wave broadcasting as a whole.

Since the United Fruit Company inaugurated the first commercial programs over short wave a year ago, many other American corporations have taken advantage of NBC's international service to further sales in Latin America. Eleven corporations have so far used these facilities commercially with many others preparing to do so shortly.

Supplementary Promotion

It should be pointed out that short wave broadcasting is offered to U. S. advertisers as a supplementary promotion medium to augment rather than to supplement other forms of advertising and sales promotion in Latin America. As such, it is being welcomed by Latin American distributors and representatives of leading U. S. firms.

From the point of view of the broadcasting station commercial short wave makes it possible to present programs which would otherwise be beyond any reasonable limit of expenditure for a sustaining show. Up to the advent of commercial short wave programs all short wave stations were a dead loss to their owners. Guest talent has been available within limits, but the proper construction of a successful program has been impeded by a lack of funds.

Cultural Relations

Without a doubt, the most important activity of short wave radio as directed to Latin America is the promotion of cultural relations. The European powers began with programs of that type. Only the war has temporarily halted the cultural activity in favor of the political.

The trend toward cultural development in radio in Latin America is always more evident. Our real problem in short wave broadcasting from this country is to supply our listeners in Latin America with appropriate programs designed especially for listeners to the south of us, and aided by the most up-to-date technical equipment. Commercial broadcasting will help, unquestionably, by supplying programs which would otherwise be too expensive for sustaining shows.

With true vision of what is wanted, the presentation of short wave broadcasts to Latin America becomes merely a matter of ironing out of minor details. Then short wave broadcasting can readily help in the development of closer political, economic and cultural ties between the United States and the rest of the Western Hemisphere.



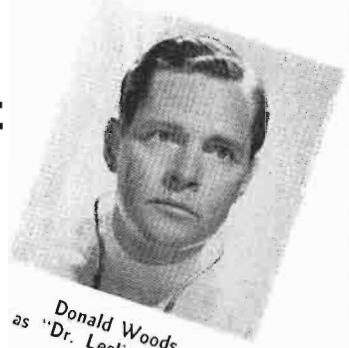


Starring Nan Grey
as "Kathy Marshall"

3rd Year

•

"THOSE WE LOVE"



Donald Woods
as "Dr. Leslie Foster"

Sponsored by
PROCTER & GAMBLE
for
"TEEL"
Dentifrice



Alma Kruger
as "Aunt Emily"

Producer-Director



Gordon T. Hughes



Richard Cromwell
as "Kit Marshall"



Helen Wood
as "Elaine Dascom"

Lew Crosby
•
Announcer



Gene O'Donnell
as "Steve Blackman"

... and Oscar O'Shea (John Marshall), Virginia Sale (Martha Newbury),
Mary Gordon (Mrs. Emmett), Ann Todd (Amy Foster) and Lee Millar (Rags).

TELEVISION IS MOVING AHEAD AGAIN IN 1941

By
Norman S. Weiser
Associate Editor
Radio Daily

STALEMATED by the need for television standards, the audio-visual type of transmission is today on the verge of turning the corner and emerging as a full-fledged member of the communications industry. Despite several major set-backs in 1940, the telecasters have now settled down to the serious business of building up the television industry that gave so much promise a few short years ago of becoming one of the most potent advertising and entertainment media in the world.

Tele Report

Shortly after the turn of the present year, the National Television Systems Committee, after several months of close scrutiny, set forth a 22-standard recommendation to the FCC, which, if accepted, will provide the basis for a nationally coordinated television broadcasting service. The standards as submitted will make possible the creation, in the public interest, of the service and will insure continued development of the art.

It is through the acceptance of these 22 standards that the major tele problem—the business of operating on a commercial basis—can be solved. For the standards call for a regular frequency for the telecasters, new frequencies to replace those turned over to the FM broadcasters last year, and they also solve the complex problems of standard-

ization of transmitting and receiving equipment, which has for so many years been a matter of conjecture among the factors within the industry.

Color

Perhaps the most notable development in the industry during the chaotic 1940 was the development of color television by the CBS laboratories under the direction of Dr. Peter Goldmark. Of this development the NTSC reported that further experimentation in that field, due to its eventual importance in the industry, was urged, and that special frequencies were to be assigned as soon as color was accepted in the Class A channels.

Several other firms delved into the possibilities of color transmissions after the revelation by CBS that successful transmissions had been accomplished. DuMont announced plans to study the various processes as did RCA, while Everett Sumner Crosby, young engineer, revealed the discovery of yet another manner in which to achieve color tele in regular transmissions, which had been accepted in theory by leading tele engineers.

Programming

Television programs, after operating via NBC on a steady schedule during the first half of 1940, were relegated to a minor position by the industry after the order to shift frequencies last fall. Majority of the telecasters utilized test patterns in the main, but NBC, after a few months of complete inactivity, turned to its mobile unit to supply the greater portion of its programs, broadcasting from hockey games, football games, and the Republican Convention in Philadelphia.

Conclusion

1941 is expected to see the real birth of television as a major media in the United States, with activity moving to Washington, where NBC has established tele headquarters and expects to set up a small network, and the adoption of the standards by the FCC so that this industry can, for the first time, assume its rightful place in radio.

FOR COMPLETE TELEVISION SECTION PLEASE TURN TO PAGE 897

"Hostess" of Fun



**Barbara Jo Allen
as Vera Vague**

Your "SIGNAL CARNIVAL"

Inimitable Songstress



Kay St. Germain

Producer



Paul Conlan

Sponsored by

SIGNAL OIL COMPANY

Every Sunday
7:30 to 8:00 P.M., PST

From Hollywood
NBC-Red Network

Fun-Loving Emcee



Jack Carson

Music Master



Gordon Jenkins

... and
**THE SIGNALEERS
Quartet . . .**

... announced by
JOHN FRAZER

FACSIMILE IS MOVING AHEAD SLOW BUT SURE

By
J. R. Poppele
Chief Engineer—WOR

WITH FM holding the radio spotlight these days, facsimile, the big technical story of only a few years ago, has been passed, by FM development... temporarily.

The reason for this is not only the sudden spurt of Frequency Modulation system of broadcasting, but also the fact that the facsimile development has reached a kind of "plateau." Psychologists, in their study of the learning process have discovered that the average person who is studying something, keeps learning on an ascending line; but at a certain point, a kind of slow down point is reached, and the line tends to level out; this is the "plateau" of learning.

The case history of any scientific development often follows a somewhat similar line of progress. For growth is never measured and studied. There are spurts, lags, then suddenly again, new and great advances.

Research

This is not to say, that the research and experiments in facsimile broadcasting being conducted today are not without results. Progress is being made. We are learning; we are perfecting this marvelous printed intelligence-through-the-air medium, ironing out the kinks, catching the "bugs," simplifying facsimile to make it more readily available for home use.

The most urgent need of facsimile today—if it is to make further advances—is standardization. The system of transmission must be standardized. Receivers must be standardized.

Before facsimile can come into general home use, receiving sets must be made "foolproof." They must be as simple to operate and maintain as the ordinary radio receiver. Not that the present fac-

simile receivers are so tremendously complex in their mechanism; they, however, are more complicated than the regular radio set. What's more, they have several moving parts. This usually means that the owner of a facsimile set, unless he is something of a mechanic, cannot adjust his set readily, when something goes wrong.

But I am confident that these are problems which will soon be overcome. Remember the radio sets of fifteen, sixteen, and seventeen years ago? They weren't simplified at all; they were amazingly complex, with many parts, and with sometimes dozens of dials and buttons. Some of those old radio receivers looked like something out of a Rube Goldberg invention cartoon, or a Buck Rogers comic strip.

Many Uses

As for the uses of facsimile, they are obvious and have been discussed many times. Facsimile, once it reaches the average citizen, will have many uses. It will supplement the present system of radio; it will supplement our daily news service. Farmers, for instance . . . to give one of the many public service possibilities of facsimile . . . will be able to receive weather charts on facsimile and the latest printed farm product prices. Universities and colleges will be able to make radio a more potent means of mass education than ever before, because facsimile will make it possible for them to supplement their voice-broadcasting, with simultaneous transmission of supplementary study material, such as social science studies, reading lists, maps, and other illustrative material.

Future

Moreover, facsimile should prove to be an invaluable aid to businessmen in the conduct of their work. Then, too, as has been demonstrated, facsimile can be utilized effectively as one of the modern communications weapons of the army, navy and air force. In fact, it may be that, because of the present world situation, facsimile will receive its major stimulus today from its uses by the armed forces, and it will develop fastest along these lines, before it is taken over by the general public.

It may be that during the coming year, facsimile will still be in the "plateau" of progress stage. It may be that some new development will suddenly accelerate its growth. At any rate, facsimile is here to stay!





No matter what you need
for Better Broadcasting,
you can rely on
Western Electric
Ask your engineer

DISTRIBUTORS: In U. S. A.: Graybar Electric Co., Graybar Bldg., New York, N.Y. In Canada and Newfoundland: Northern Electric Co., Ltd. In other countries: International Standard Electric Corp.



TELEVISION IN FULL COLOR IS NOW READY

By
Adrian Murphy
CBS Director of Television

IN THE Columbia engineering laboratories last summer, we first broadcast television in full color. Up until then, color had seemed to be a rather remote possibility; but we now believe that it is ready to be developed into a commercial form for the living-rooms of America. Fortunately, the commercial problem in color television seems to be no more pressing than that in black and white television; for the CBS color system is not inherently expensive.

At first the subjects of our tests were only slides; then actual motion pictures; and finally, toward the end of the year, we completed equipment for picking up actual objects and living people.

Advantages

The advantages of color television appear when one sees an object in black-and-white and then in full color. In our demonstrations—to the FCC, to the press, to engineers—we showed simultaneously, a picture on an ordinary black and white receiving set and on the color receiving set. Black and white television was less distinct simply because in it every color comes out grey, and the distinction between two shades of grey is not nearly as sharp, say, as the distinction between a red and a blue which might register as the same shade of grey in a black-and-white picture. In this general greyness, even a sharp-sighted spectator may not be able to define small objects clearly as most objects tend to lie in a flat, two-dimensional plane. Color television, on the other hand, outlines objects as they are outlined in real life—by color contrast. It also adds to the picture a distinct sense of depth and contour.

Methods

The methods by which CBS creates color television may, at first sight, seem technical and complicated. And yet, it turns out a matter of plain common-sense.

We decided to send red, blue, and green over the air one by one—but so fast that the human eye would combine the three pictures into one full-color picture. Actually, we had a succession of three pictures, each in a different color, following each other so swiftly that the eyes blended them into a single color picture.

Between the object and the pickup, tube there is a rotating disc which contains red, green, and blue filters. When the red filter is in front of the tube, only the red components of the picture pass through, and therefore, everything containing red in the picture is transmitted; then swiftly to the green, and to the blue filter.

Filters

The filters in the transmitting equipment are matched by filters in the receiving equipment, which “pick up” the colors and flash them on the television screen. The three filters are balanced to give the effect of pure white when the picture is white, and of course the picture comes out black-and-white when no filter is used.

Scanning

Color television has almost doubled the speed of scanning. Instead of scanning the picture every 1/30 of a second (the standard rate for black-and-white television) pictures are scanned every 1/60 of a second. However at the end of the first sixtieth of a second, only two colors have been transmitted; and the third color requires an additional 1/120 of a second. The speed of a single picture in color is thus 1/40 of a second. The rate is so quick that the eye sees normal, and very much alive pictures in real, true color.

Acceptance

We have been gratified by the enthusiasm of press and the television industry alike for our color television. There are still problems to be solved, but we think that the most difficult of all have been hurdled and that color television is on the way to becoming a practical, household medium.



GENERAL AMUSEMENT CORPORATION



THOMAS G. ROCKWELL, *President*

*Producers, Creators and Managers
of
Outstanding Radio Ideas, Talent and
Orchestras For Over Ten Years*

NEW YORK • CHICAGO • HOLLYWOOD

GROWTH OF RADIO STATIONS IN THE U. S. FROM 1938—1940

(As of December 1, 1940)

As of:	Licensed Stations	Construction Permits	Special Broad- cast Stations	Total
January 1938	685†	32‡	4	721
February 1938	688†	31‡	4	723
March 1938	689†	34‡	4	727
April 1938	693†	35‡	4	732
May 1938	693†	40*	4	737
June 1938	696†	41*	4	741
July 1938	697†	46*	4	747x
August 1938	700†	46*	4	750
September 1938	705†	45*	4	754
October 1938	711†	44*	4	759
November 1938	711	46‡	4	761
December 1938	718*	41‡	4	763
January 1939	718*	42‡	4	764
February 1939	723*	39*	4	766
March 1939	725*	37*	4	766
April 1939	728*	37*	4	769
May 1939	730*	38*	4	772
June 1939	731*	38*	4	773
July 1939	731*	43*	4	778
August 1939	734*	56*	4	794
September 1939	735*	59*	4	798
October 1939	739*	57z	4	800
November 1939	747*	58z	4	809
December 1939	751	57z	4	812
January 1940	761	49z	4	814
February 1940	765	48z	4	817
March 1940	767	51z	4	822
April 1940	771	48z	4	823
May 1940	775	47z	4	826
June 1940	779	53z	4	836
July 1940	787	56z	y	851
August 1940	795	58z	y	864
September 1940	802	57z	y	867
October 1940	806	54z	y	868
November 1940	812	52z	y	872
December 1940	820	51z	y	881

*Including one stay order.

†Including two stay orders.

‡Including three stay orders.

§Including four stay orders.

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

zIncluding one construction permit for a special broadcast station.

Since July 1, 1940 special broadcast stations have not been licensed by the FCC and are included in with standard broadcast stations.

MANAGERS
of
DISTINGUISHED
ARTISTS

•
RADIO
STAGE
SCREEN
TELEVISION

A. & S. LYONS, Inc.

515 Madison Ave., New York

Hollywood

Cal. Bank Bldg.

London

Connies, Ltd.

RADIO DAILY

Fourth Annual Poll of the Radio Editors and Critics for 1940-1941

(Released December 23, 1940)

Programs

JELL-O PROGRAM	673
Pepsodent (Bob Hope).....	459
Information Please	453
Texaco Star Theater (Fred Allen).....	368
Kraft Music Hall.....	366
Chase & Sanborn Hour (Edgar Bergen).....	294
Fibber McGee and Molly.....	272
Ford Sunday Evening Hour.....	272
Lux Radio Theater.....	267
Kay Kyser's College.....	185

Entertainers

JACK BENNY	804
Bob Hope	745
Fred Allen	621
Bing Crosby	473
Edgar Bergen	420
Fibber McGee and Molly.....	264
Kay Kyser	203
Kate Smith	159
Fanny Brice	134
Alec Templeton	112

Dramatic Shows

LUX RADIO THEATER.....	696
Helen Hayes Theater.....	410
Big Town	231
Silver Theater	226
Everyman's Theater	225
Gulf Screen Guild Show.....	198
First Nighter	171
One Man's Family.....	150
The Aldrich Family.....	115
Columbia Workshop	94

Educational Series

AMERICAN SCHOOL OF THE AIR.....	440
Chicago Round Table.....	394
American Town Meeting of the Air.....	255
NBC Music Appreciation Hour.....	161
Information Please	152
Cavalcade of America.....	118
Invitation to Learning.....	85
American Forum of the Air.....	81
The World Is Yours.....	59
The People's Platform.....	40

ESTABLISHED 1898



"and to all a good year!"



WILLIAM MORRIS AGENCY, Inc.

New York

London

Chicago

Hollywood

RESULTS OF RADIO DAILY 1940 CRITICS POLL

Dance Bands (Sweet)

GUY LOMBARDO	655
Wayne King	518
Kay Kyser	297
Fred Waring	232
Tommy Dorsey	219
Glenn Miller	176
Horace Heidt	150
Sammy Kaye	143
Ray Noble	121
Hal Kemp	96

Comedians

JACK BENNY	902
Bob Hope	809
Fred Allen	678
Fibber McGee	378
Edgar Bergen	356
Eddie Cantor	181
Fanny Brice	123
Rochester	85
Bob Burns	69
Burns & Allen	67

News Commentators

H. V. KALTENBORN	686
Lowell Thomas	483
Raymond Gram Swing	447
Elmer Davis	431
Paul Sullivan	266
Boake Carter	177
John B. Kennedy	170
Wythe Williams	155
Walter Winchell	152
Fulton Lewis, Jr.	142

Dramatic Serials

ONE MAN'S FAMILY	385
The Aldrich Family	247
Vic & Sade	187
Those We Love	122
The Goldbergs	97
Pepper Young's Family	96
Mary Marlin	79
Second Husband	67
Dr. Christian	61
Life Can Be Beautiful	60

Dance Bands (Swing)

GLENN MILLER	425
Tommy Dorsey	371
Artie Shaw	317
Benny Goodman	309
Bob Crosby	271
Jimmy Dorsey	153
Kay Kyser	153
Duke Ellington	108
Gene Krupa	103
Raymond Scott	70

Quiz Shows

INFORMATION PLEASE	859
Take It or Leave It	387
Dr. I. Q.	318
Kay Kyser	307
Quiz Kids	287
Professor Quiz	237
Double or Nothing	172
Truth or Consequence	160
Ask-It-Basket	119
Battle of Sexes	91

Sports Commentators

TED HUSING	801
Bill Stern	796
Red Barber	270
Bob Elson	163
Clem McCarthy	121
Mel Allen	112
Graham McNamee	104
Fort Pearson	97
Sam Taub	75
Grantland Rice	69

Children's Programs

IREENE WICKER (SINGING LADY)	327
The Lone Ranger	239
Let's Pretend	238
Tom Mix	126
March of Games	120
Jack Armstrong	118
Quiz Kids	107
Uncle Don	73
Orphan Annie	72
Bud Barton	61

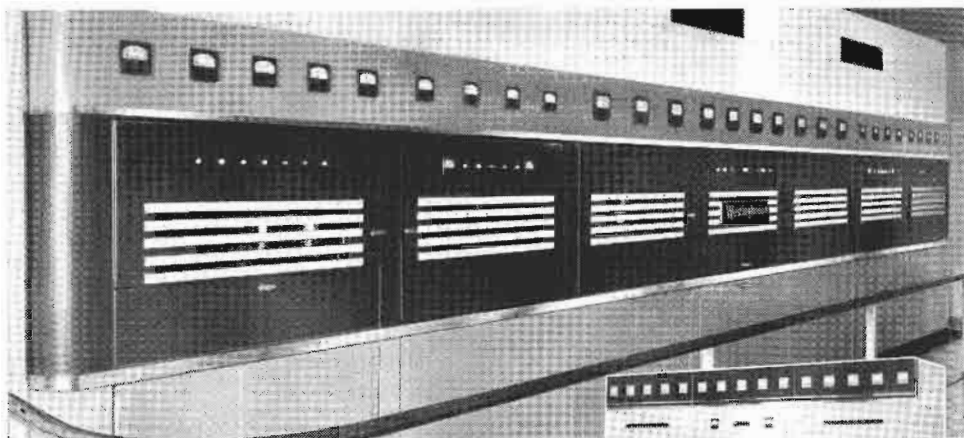
CONTINUED ON FOLLOWING PAGE

FROM EARPHONE DAYS TO...NOW!



complete equipment

FOR COMMERCIAL BROADCASTING



50,000 Watts . . . air-cooled tubes in all stages, metal rectifiers, equalized feedback, compressed gas condensers, no fuses and automatic control characterize the new Westinghouse 50-HG Transmitter for KDKA, WBZ, WPTF, WBAL and WKBW.

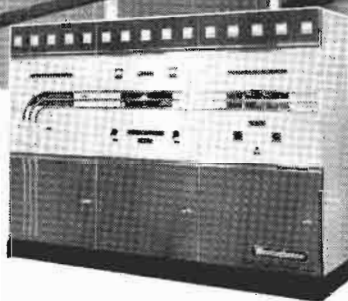
BACK in the days when a crystal detector and a headset marked the rabid radio fan, the first regularly scheduled broadcasts came over the air from Westinghouse station KDKA. Leadership *then* built the foundation for leadership *today*.

In operating experience that early nucleus expanded to include WBZ, WBZA, KYW, WPIT, WBOS, WOWO, and WGL.

In manufacturing experience it spread over the entire field of equipment for commercial broadcasting to include that last word in modern radio transmission—the new Westinghouse 50-HG transmitter.

First-hand experience and familiarity with commercial station requirements guide every step in the design and manufacture of this equipment. Westinghouse knows the problems of the commercial station operator because Westinghouse IS a commercial station operator.

If you anticipate replacement or expansion of your present broadcast equipment, talk to a Westinghouse man.



5,000 and 10,000 Watts . . . the new 5-HV and 10-HV transmitters have air-cooled tubes, metal rectifiers, inductive neutralization of power amplifier, equalized feedback and compressed gas condensers.

WESTINGHOUSE STATION NO. 1 WAS KDKA IN PITTSBURGH

Its broadcast of the Harding-Cox election returns established a milestone in radio history. Since that date Westinghouse has been engaged continuously in broadcast operation—and this commercial operating experience is reflected in all the equipment which Westinghouse makes for radio stations, including equipment for antenna phasing, antenna tuning, antenna lighting, main power entrance, power transfer, generation, distribution, station lighting, power control, and operating consoles.

J-08033

Westinghouse

BROADCAST EQUIPMENT



Symphonic Conductor

ARTURO TOSCANINI	529
Leopold Stokowski	507
John Barbirolli	406
Frank Black	203
Alfred Wallenstein	201
Eugene Ormandy	165

Male Vocalists—Classical

RICHARD CROOKS	540
Nelson Eddy	470
Donald Dickson	366
James Melton	365
Lawrence Tibbett	352
John Charles Thomas	318
Frank Munn	202
Nino Martini	86
Paul Robeson	71
Kenny Baker	61

Male Vocalists—Popular

BING CROSBY	846
Kenny Baker	599
Lanny Ross	353
Dennis Day	234
Barry Wood	165
Harry Babbitt	99
Buddy Clark	98
Eddy Howard	87
Dick Powell	86
Ray Eberly	80

Symphonic Programs

N. Y. PHILHARMONIC-SYMPHONY.....	750
NBC Symphony	554
Ford Sunday Evening Hour.....	506
Philadelphia Symphony	327
Voice of Firestone.....	132
Columbia Symphony	90

Female Vocalists—Classical

LILY PONS	524
Margaret Speaks	415
Jessica Dragonette	329
Lucille Manners	262
Grace Moore	239
Marian Anderson	202
Jean Dickinson	168
Gladys Swarthout	161
Kirsten Flagstad	152
Jeannette McDonald	150

Female Vocalists—Popular

KATE SMITH	430
Connie Boswell	426
Ginny Simms	409
Frances Langford	247
Dinah Shore	210
Mary Martin	195
Bonnie Baker	182
Bea Wain	180
Judy Garland	117
Yvette	92

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

Tabulations were made on the basis of 10 points for each first choice, 9 points for each second choice and proportionately down the line. All figures represent points out of a possible 1,500.

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

CONTINUED ON FOLLOWING PAGE

LISTEN!

Hear what a Time Buyer who bought more than \$2,695,000 of Radio time in 1939 for his Agency's accounts, says:

“ . . . advertisers who want to reach radio time buyers without any waste can only do it in Radio Advertising Rates & Data. When Account Executives ask me about trade publications, I always recommend it as the one medium in which buyers can be reached 100%.”

Scores of Radio Stations are proving that their sales messages in Radio Advertising Rates & Data receive greater attention because they are carried directly to the men who make the buying decisions when either Network or Spot time is being placed.

Radio Advertising Rates & Data is a “must” for every Station and Network schedule that wants greater results in 1941.



STANDARD RATE & DATA SERVICE

CHICAGO • NEW YORK • LOS ANGELES • SAN FRANCISCO

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

Jell-O

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



Bob Hope Program

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



Information Please

Sponsored by American Tobacco Co., for Lucky Strike cigarettes; Fridays, 8:30-9 p.m. on NBC Red network. *Agency:* Lord & Thomas, Inc. *Cast:* Clifton Fadiman, Franklin P. Adams, John Kieran, Oscar Levant, Milton Cross and guest stars.



Fred Allen Show

Sponsored by The Texas Co.; Wednesdays, 9-10 p.m. on CBS network. *Agency:* Buchanan Co. *Cast:* Fred Allen, Portland Hoffa, Kenny Baker and guest stars. *Orchestra:* Al Goodman.



Kraft Music Hall

Sponsored by Kraft Cheese Corp.; Thursdays, 9-10 p.m. on NBC Red network. *Agency:* J. Walter Thompson Co. *Cast:* Bing Crosby, Connie Boswell, Bob Burns and guest stars. *Orchestra:* John Scott Trotter.



Chase & Sanborn

Sponsored by Standard Brands, Inc., for Chase & Sanborn coffee; Sundays, 8-8:30 p.m. on NBC Red network. *Agency:* J. Walter Thompson Co. *Cast:* Edgar Bergen and Charlie McCarthy and guest stars. *Orchestra:* Robert Armbruster.



Fibber McGee & Molly

Sponsored by S. C. Johnson & Son, Inc., for floor wax and polish; Tuesdays, 9:30-10 p.m. on NBC Red network. *Agency:* Needham, Louis & Brorby, Inc. *Cast:* Marion and Jim Jordan, Halow Wilcox. *Orchestra:* Billy Mills.



Ford Sunday Evening Hour

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



Lux Radio Theater

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



Kay Kyser's College

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

IMPORTANT RADIO Telephone Numbers in NEW YORK



Radio Stations

WAAT (N. Y. Office)	Circle	5-5780
WABC	Wickersham	2-2000
WARD	TRiangle	5-3300
WBBC	TRiangle	5-6690
WBRR	MAin	4-9735
WBNJ	MELrose	5-0333
WCAU (N. Y. Office)	Wickersham	2-2000
WCNW	INGersol	2-1500
WEAF	Circle	7-8300
WEVD	BRyant	8-2360
WFAS	WIsconsin	7-2299
WGN (N. Y. Office)	MURray Hill	2-3033
WHDH (N. Y. Office)	MURray Hill	2-1593
WHN	BRyant	9-7841
WHOM	PLaza	3-4204
WIBX (N. Y. Office)	PLaza	8-0066
WINS	ELdorado	5-6100
WJZ	Circle	7-8300
WLTH	ORchard	4-3939
WMCA	Circle	6-2200
WNBF (N. Y. Office)	MURray Hill	2-5767
WNEW	PLaza	3-3300
WNYC	WOrth	2-5600
WOR	PEnnsylvania	6-8383
WOV	Circle	5-7979
WQXR	Circle	5-5566
WWVF	TRiangle	5-0313
WWRL	NEwtown	9-3300

National Networks

Columbia Broadcasting System	Wickersham	2-2000
National Broadcasting System	PEnnsylvania	6-9600
National Broadcasting Co.	Circle	7-8300

Station Representatives

Adams & Adams	MURray Hill	2-6148
John Blair & Co.	MURray Hill	9-6084
The Branham Co.	MURray Hill	6-1860
British Broadcasting Corp.	Circle	7-0630
Burn-Smith Co.	MURray Hill	4-6947
Capper Publications, Inc.	MOhawk	4-3280
Cox & Tanz	MURray Hill	2-8284
The Foreman Co.	ELdorado	5-0174
Forioe & Co.	VAnderbilt	6-5080
Free & Peters, Inc.	PLaza	5-4131
Ferguson & Walker	MURray Hill	6-9151
Arthur H. Hagg & Associates	MURray Hill	2-8865
Headley-Reed Co.	MURray Hill	3-5470
Hearst Radio, Inc.	PLaza	8-2600
George P. Hollingberry Co.	MURray Hill	3-8078
International Radio Sales	PLaza	8-2600
The Katz Agency	LOngacre	5-4595
Joseph Hershey McGillvra	MURray Hill	2-8755
J. P. McKinney	Circle	7-1178
National Broadcasting Co.	Circle	7-8300
John H. Perry Associates	BRyant	9-3357
Edward Petry & Co.	MURray Hill	2-4401
Radio Advertising Corp.	MURray Hill	3-7865
Radio Sales	Wickersham	2-2000
William G. Rambeau Co.	CAledonia	5-4940
Paul H. Raymer Co.	MURray Hill	2-8690
Reynolds-Fitzgerald, Inc.	ELdorado	5-7020
Sears & Ayer	PLaza	8-1312
Weed & Co.	VAnderbilt	6-4542
Howard A. Wilson Co.	MURray Hill	6-1230

Advertising Agencies

N. W. Ayer & Son, Inc.	Circle	6-0200
Badger & Browning & Hersey	Circle	7-3720
Ted Bates, Inc.	Circle	6-9700

Batten, Barton, Durstine & Osborn, Inc.	ELdorado	5-5800
Benton & Bowles, Inc.	Wickersham	2-0400
Birmingham, Castleman & Pierce, Inc.	LEXington	2-7550
The Biow Co., Inc.	Circle	6-9300
Blackett-Sample-Hummert, Inc.	Wickersham	2-2700
Brooke, Smith, French & Dorrance, Inc.	MURray Hill	6-1800
Franklin Bruck Advertising Corp.	Circle	7-7661
Buchanan & Co.	MEDallion	3-3380
Campbell-Ewald Co. of N. Y.	Circle	7-6383
Cecil-Presbry, Inc.	Wickersham	2-8200
Compton Advertising Inc.	Circle	6-2800
D'Arcy Advertising Co.	ELdorado	5-3765
Donahue & Coe, Inc.	COLumbus	5-4252
Doremus & Co.	REctor	2-1600
Sherman & Ellis Co.	LACKawanna	4-3570
Erwin, Wasey & Co.	MOhawk	4-8700
William Esty & Co.	CAledonia	5-1900
Federal Advertising Agency, Inc.	ELdorado	5-6400
Albert Frank-Guenther Law, Inc.	COrtland	7-5060
Fuller & Smith & Ross, Inc.	MURray Hill	6-5600
Gardner Advertising Co.	COLumbus	5-2000
J. Stirling Getchell, Inc.	MURray Hill	6-4800
Geyer, Cornell & Newell, Inc.	Wickersham	2-5400
Grady & Wagner Co.	ELdorado	5-1625
M. H. Hackett, Inc.	Circle	6-1940
Charles W. Hoyt Co., Inc.	MURray Hill	2-0805
Ivey & Ellington, Inc.	MURray Hill	2-5248
H. W. Kastor & Sons Advertising Co.	COLumbus	5-6135
Joseph Katz Co.	Wickersham	2-2740
Kenyon & Eckhardt, Inc.	Wickersham	2-3920
H. M. Kiesewetter Advertising Agency, Inc.	LEXington	2-0025
Knox Reeves, Advertising, Inc.	MURray Hill	4-3982
Arthur Kudner, Inc.	Circle	6-3200
Lambert & Feasley, Inc.	COLumbus	5-3721
Lennen & Mitchell, Inc.	MURray Hill	2-9170
Lord & Thomas	Wickersham	2-6600
Marschalk & Pratt, Inc.	VAnderbilt	6-2022
J. M. Mathes, Inc.	LEXington	2-7450
Maxon, Inc.	ELdorado	5-2930
McCann-Erickson, Inc.	Circle	5-7000
McKee & Albright	COLumbus	5-2058
C. L. Miller Co.	MURray Hill	2-1010
Morse International, Inc.	LEXington	2-6727
Neff-Rogow, Inc.	Circle	7-4231
Newell-Emmett Co., Inc.	ASHland	4-4900
Paris & Peart	CAledonia	5-9840
Peck Advertising Agency	PLaza	3-0900
Pedlar & Ryan, Inc.	PLaza	5-1500
Charles Dallas Reach Co.	VAnderbilt	6-5924
Redfield-Johnstone, Inc.	PLaza	3-6121
Ruthrauff & Ryan, Inc.	MURray Hill	6-6400
Stack-Goble Advertising Co.	PLaza	3-7444
J. D. Tarcher & Co.	Circle	6-2626
J. Walter Thompson Co.	MOhawk	4-7700
Tracy-Locke-Dawson	ASHland	4-1690
Warwick & Legler	MURray Hill	6-8585
Ward Wheelock Co.	PLaza	3-7120
Young & Rubicam, Inc.	ASHland	4-8400

Publications

Advertising Age	BRyant	9-6432
Advertising & Selling	CAledonia	5-9770
The Billboard	MEDallion	3-1616
Broadcasting and Broadcasting Advertising	PLaza	5-8355
Metronome	Circle	7-4500
Printers' Ink	ASHland	4-6500

Radio Advertising (Rates and Data)	MOhawk	4-1220
Radio Craft	Rector	2-9690
RADIO DAILY	Wisconsin	7-6336
Radio Guide	Murray Hill	2-4690
Radio Retailing	MEdallion	3-0700
Radio Today	Plaza	3-1340
Radio Weekly	WALKER	5-2576
Standard Advertising Register	MEdallion	3-5850
Tide	ASHland	4-3390
Variety	BRyant	9-8153

News Agencies and Associations

Associated Press	Circle	6-4111
International News Service	Murray Hill	2-0131
News Features, Inc.	Circle	6-1738
Radio News Association	Murray Hill	2-4054
Transradio Press Service, Inc.	Murray Hill	2-4054
United Press	Murray Hill	2-0400

Talent Agencies

James Appell	Circle	7-5278
Artists Management Bureau Inc.	Murray Hill	2-1888
Batchelor Enterprises, Inc.	Circle	6-4224
Herman Bernie	Columbus	5-6647
Columbia Artists, Inc.	Wickersham	2-2000
Columbia Concerts Corp.	Circle	7-6900
Consolidated Radio Artists, Inc.	Columbus	5-3580
Dolan & Doane, Ltd.	Columbus	5-1538
Evans & Salter	Circle	7-6900
Fanchon & Marco	Circle	7-5630
Moe Gale	LONGacre	3-6111
General Amusement Corp.	Circle	7-7550
William Gernannt	Vanderbilt	6-1750
Hesse & McCaffrey	ELdorado	5-1076
Ben B. Lipset, Inc.	CHickering	4-2466
A. & S. Lyons, Inc.	Plaza	3-5181
Mills Artists, Inc.	Circle	6-1566
William Morris Agency, Inc.	Circle	7-2160
Leo Morrison, Inc.	Circle	7-6413
Music Corporation of America	Wickersham	2-8900
NBC Artists Service	Circle	7-8300
Harry Norwood	Circle	5-8242
Myron Selznick Co. of N.	Circle	7-6201
Roger White	Circle	7-4943
Roy Wilson (Wilson, Powell & Hayward)	Plaza	5-5480
Ed Wolf & Associates	Columbus	5-1621
WOR Artists Bureau	Pennsylvania	6-8383

Program Producers and Transcription and Recording Companies

Advertisers' Broadcasting Co.	BRyant	9-1176
Advertisers Recording Service	Circle	6-0141
Air Features, Inc.	Wickersham	2-0077
Allied Radio Associates	Circle	6-5240
AMP Recording Studios, Inc.	BRyant	9-1247
Arthur H. Ashley	Columbus	5-1348
Associated Music Publishers, Inc.	BRyant	9-0847
Audio-Scriptions, Inc.	Circle	7-7690
Broadcast Producers of N. Y.	ELdorado	5-9300
Ted Collins	Circle	7-0094
Columbia, Artists, Inc.	Wickersham	2-2000
Columbia Recording Corp.	Circle	7-7301
Decca Records, Inc.	Columbus	5-5662
Federal Transcribed Programs, Inc.	CAledonia	5-7530
H. S. Goodman	Wickersham	2-3338
Jean V. Grombach, Inc.	Circle	6-6540
Hansen Associates	Murray Hill	4-9823
Heffelfinger Radio Features	Vanderbilt	6-2450
Intercontinental Audio Video Corp.	Circle	7-4560
International Radio Productions	Plaza	8-2600
Kent-Johnson, Inc.	Plaza	3-7246
Langlois & Wentworth	ELdorado	5-1620
Phillips H. Lord, Inc.	Wickersham	2-2213
Charles Michelson	Murray Hill	2-3376
Miller Broadcasting System, Inc.	Circle	6-0141
Music Corp. of America	Wickersham	2-8900
Musicraft Records, Inc.	BRyant	9-6565
NBC Radio-Recording Division	Circle	7-8300
Lilian Okun, Inc.	Columbus	5-0600
Peterson Radio Productions	Wisconsin	7-0069
Radio Events Syndicate	Murray Hill	6-3487
RCA Manufacturing Co.	ASHland	4-7605

Reeves Sound Studios	Circle	6-6686
Henry Souvaine, Inc.	Circle	7-5666
Speak-O-Phone Recording & Equipment Co.	Columbus	5-1350
Standard Radio	Plaza	3-3015
Star Radio Programs	Plaza	3-4991
Ted Steele Radio Productions	Columbus	5-6188
Douglas F. Storer	Circle	7-1150
Edwin Strong, Inc.	BRyant	9-5758
Time Abroad, Inc.	Plaza	3-3015
Transamerican Broadcasting & Television Corp.	Plaza	5-9800
Transcribed Radio Shows, Inc.	LONGacre	5-3440
Tyro Productions	Columbus	5-3737
United States Record Corp.	Circle	5-7190
Universal Recording Co.	Circle	5-4895
Victor Recording Laboratory	Murray Hill	4-6200
Voices, Inc.	Circle	5-7270
Roger White	Circle	7-4943
WHN Transcription Service	BRyant	9-7800
Roy Wilson	Plaza	5-5480
Wolf Associates	Columbus	5-1621
WOR Electrical & Recording Service	Pennsylvania	6-8383
World Broadcasting System	Wickersham	2-2100

Organizations, Unions and Government Agencies

Actors' Equity	BRyant	9-3550
Advertising Club	CAledonia	5-1810
Advertising Federation of America	BRyant	9-0430
American Association of Advertising Agencies	MOhawk	4-7982
American Communications Association	Bowling Green	9-3006
American Federation of Musicians	Pennsylvania	6-2545
American Federation of Radio Artists	Vanderbilt	6-1810
American Newspaper Publishers Association	CAledonia	5-2000
ASCAP	Columbus	5-7464
Associated Actors & Artistes of America	BRyant	9-3550
Broadcast Music, Inc.	Pennsylvania	6-5466
FM Broadcasters, Inc.	Murray Hill	4-7201
Institute of Radio Engineers	MEdallion	3-5661
National Association of Broadcasters	Circle	5-5965
National Association of Performing Artists	Circle	7-8194
National Labor Relations Board	HANover	2-4174
Professional Music Men, Inc.	Circle	7-6075
Radio Club of America	LONGacre	5-6622
SESAC	BRyant	9-3223
Society of Jewish Composers, Publishers and Song Writers	LONGacre	5-9124
Songwriters' Protective Association	Columbus	5-3758
Women's National Radio Committee	Circle	7-4110

Railroad Terminals

Grand Central	Murray Hill	6-9100
Pennsylvania	Pennsylvania	6-5600

Hotels

Algonquin	Murray Hill	2-0101
Ambassador	Wickersham	2-1000
Astor	Circle	6-6000
Billmore	Murray Hill	9-7920
Commodore	Murray Hill	6-6000
Edison	Circle	6-5000
Lincoln	Circle	6-4500
Lombardy	Plaza	3-8600
New Yorker	MEdallion	3-1000
New Weston	Plaza	3-4800
Park Central	Circle	7-8000
Pennsylvania	Pennsylvania	6-5000
Plaza	Plaza	3-1740
Ritz Carlton	Plaza	3-4600
Ritz Tower	Wickersham	2-5000
Roosevelt	Murray Hill	6-9200
St. Moritz	Wickersham	2-5800
St. Regis	Plaza	3-4500
Savoy Plaza	VOLunteer	5-2600
Sherry Netherland	VOLunteer	5-2800
Vanderbilt	ASHland	4-4000
Waldorf-Astoria	ELdorado	5-3000
Warwick	Circle	7-2700

IMPORTANT RADIO Telephone Numbers in LOS ANGELES



Radio Stations

KECA	FAirfax	2121
KFAC	Fltzroy	1231
KFI	FAirfax	2121
KFOX	Mutual	2510
KFVD	DRexel	2391
KFWB	HEmpstead	5151
KGER	MAdison	2551
KGFJ	PRospect	2434
KHJ	VAAndyke	7111
KIEV	CHapman	5-2388
KMPC	BRadshaw	2-1166
KMTR	Hillside	1161
KNX	Hollywood	1212
KOY (L. A. Office)	Hillside	3374
KRKD	TUcker	7111
XEMO-XERB (L. A. Office)	PRospect	9136

Networks

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

Station Representatives

Walter Biddick Co.	Richmond	6184
R. J. Bidwell Co.	PRospect	3746
John Blair & Co.	PRospect	3584
The Branham Co.	Mlchigan	1269
Free & Peters, Inc.	VAAndyke	0569
Ferguson & Walker, Inc.	GRanite	1726
George P. Hollinbery Co.	VAN Dyke	7386
Joseph Hershey McGillvra	PRospect	5319
National Broadcasting Co.	Hollywood	6161
Edward Petty & Co.	Mlchigan	8729
Radio Sales	HOLLYWOOD	1212
Paul H. Raymer Co.	VANDike	1901
Reynolds-Fitzgerald, Inc.	TUcker	2474
Howard H. Wilson Co.	GRanite	1726

Advertising Agencies

Alber R. H. Company	PRospect	3331
Barnes Chase Co.	PRospect	4118
Batten, Barton, Durstine & Osborn	HOLLYWOOD	7337
Benton & Bowles Inc.	Hillside	9151
Botsford, Constantine & Gardner	PRospect	0205
Brisacher, Davis & Staff	PRospect	9368
Buchanan & Company, Inc.	Mlchigan	2156
Campbell-Ewald Company	PRospect	1275
Erwin, Wasey & Company	PRospect	5317

Sidney Garfinkel Advertising Agency	TRinity	8446
Glasser Advertising Agency	Fltzroy	2141
Hillman-Shane Advertising Agency Inc.	VAAndyke	5111
Hixson-O'Donnell Advertising	MUtual	8331
Lenner & Mitchell	CRestview	1-5206
Lord & Thomas	HOLLYWOOD	626E
McCann-Erickson Inc.	Mlchigan	4049
McKee & Albright, Inc.	HOLLYWOOD	8363
Miner, Dan B.	RIchmond	3101
Morgan, Raymond R. Co.	HEmpstead	4194
Needham, Louis & Brorby	GRanite	8803
Neisser-Meyerhoff, Inc.	TUcker	2607
Ruthrauff & Ryan Inc.	Hillside	7593
Scholts Advertising Service	Mlchigan	2395
Barton A. Stebbins Advertising Agency	TRinity	8821
Thompson, J. Walter Co.	Hillside	7241
Ward Wheelock Co.	Hillside	0191
Weinberg, Milton, Advertising Co.	TUcker	4111
Young & Rubicam Inc.	HOLLYWOOD	2734

Program Producers and Transcription and Recording Companies

Aerogram, Inc.	GLadstone	4848
Associated Transcriptions of Hollywood	Hillside	4229
Walter Biddick Co.	Richmond	6184
Columbia Recording Corp.	GRanite	4134
Paul Cruger	HOLLYWOOD	9352
Davis & Schwegler	TRinity	2006
Earnshaw Radio Productions	GLadstone	2555
Eccles Disc Recordings	Hillside	8351
Electro-Vox Recording Studios	GLadstone	2189
Fields Bros. Radio Corp.	HOLLYWOOD	7305
Irving Fogel & Associates	HOLLYWOOD	5107
Grand-Melville Co.	CRestview	6-6543
Hollywood Recording Co.	Hillside	3097
Lippe & Lazarus Productions	WALnut	2445
C. P. MacGregor	Fltzroy	4191
R. U. McIntosh & Associates	SUnset	2-9275
Raymond R. Morgan Co.	HEmpstead	4194
Music Corporation of America	BRadshaw	2-3211
NBC Radio-Recording Division	HOLLYWOOD	6161
George Logan Price, Inc.	EXposition	1960
Radioads, Inc.	HOLLYWOOD	5107
Radio Producers of Hollywood	HOLLYWOOD	6288
Radio Recorders, Inc.	HOLLYWOOD	3917
Radio Transcriptions Co. of America	HOLLYWOOD	3545
RCA Manufacturing Co.	Hillside	5171
Rec-Art Studios	PRospect	9232
Edward Sloman Productions	CRestview	1-2242
Speed-Q Sound Effects	PRospect	2035
Standard Radio, Inc.	Hillside	0188
Wolf Associates, Inc.	GLadstone	6676
World Broadcasting System	HOLLYWOOD	6321

Radio Artists Agencies

Columbia Artists Bureau	HOLLYWOOD 6365
Columbia Management of Calif.	HOLLYWOOD 6365
Consolidated Radio Artists	CRestview 1-1171
Everett N. Crosby, Ltd.	BRadshaw 2-2771
Dolan & Doane	CRestview 1-9185
Fanchon & Marco	HOLLYWOOD 5341
General Amusement Corp.	BRadshaw 2-4259
Irwin, Lou	OXford 1005
KMTR Artists Bureau	HOLLYWOOD 0777
Lyons, A. & S.	BRadshaw 2-2898
Morris Agency, William	BRadshaw 2-4111
Morrison, Leo	CRestview 1-9191
Music Corporation of America	BRadshaw 2-3211
NBC Artists Service	HOLLYWOOD 6161
Selznick, Myron	BRadshaw 2-1133
Swanson, H. N.	CRestview 1-5115

Publications

Broadcasting & Broadcast Advertising	GLadstone 7353
Daily Variety	HOLLYWOOD 1141
Printer's Ink	MUTual 1809
Radio Advertising (Rates and Data)	TUcker 9706
RADIO DAILY	GRanite 6607
Radio Guide	OXford 2061
Variety	HOLLYWOOD 1141
Western Advertising	VAAndyke 6320

Air Lines

American Airlines	Michigan 8822
Grand Central Air Terminal	CHAPman 5-1222
Los Angeles Municipal Airport	OREgon 8-1151
Pan American Airways	Michigan 2121
TWA	Michigan 8881
Union Air Terminal	HOLLYWOOD 1606
United Air Lines	TRinity 4771

Sport Arenas

American Legion (Stadium-Hollywood)	HOLLYWOOD 2951
Los Angeles Coliseum	Richmond 6391
Gilmore Stadium	WHITney 1163

Railway Terminals

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

Hotels

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

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

Federal Departments and Agencies

White House	NAtional 1414
State Department	District 4510
Treasury Department	NAtional 6400
War Department	NAtional 2520
Justice Department	NAtional 0185
Post Office Department	District 5360
Navy Department	District 2900
Interior Department (Office of Education)	REpublic 1820
Agriculture Department	REpublic 4142
Commerce Department	District 2200
Labor Department	NAtional 6741
Federal Trade Commission	NAtional 8206
FEDERAL COMMUNICATIONS COMMISSION	District 1654
Securities Exchange Commission	District 3633
National Labor Relations Board	NAtional 9716
Wage & Hour Administration	NAtional 6741
Social Security Board	District 2812
Supreme Court of the U. S.	NAtional 5321
D. C. Court of Appeals	NAtional 4624
U. S. District Court (for D. C.)	District 2854
Capitol (Senate and House)	NAtional 3120

Non-Governmental

Clear Channel Group	MEtropolitan 1464
National Association of Broadcasters	NAtional 2080
National Association of Regional Broadcast Stations	MEtropolitan 0023
National Independent Broadcasters	REpublic 3607
National Press Club	MEtropolitan 0345
Radio Correspondents' Assn. (Extension 1410)	NAtional 1410
RADIO DAILY	REpublic 2595
Radio Manufacturers' Association	NAtional 4901

Radio Stations

WJSV	MEtropolitan 3200
WMAL-WRC	REpublic 4000
WOL	MEtropolitan 0012
WWDC	NAtional 7203
WINX	REpublic 8000

Hotels

Carleton Hotel	MEtropolitan 2626
Mayflower Hotel	District 3000
Raleigh Hotel	NAtional 3810
Willard Hotel	NAtional 4420

News Services

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

Railway Terminals

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



READY-TO-BROADCAST LOCAL PROGRAMS?

NBC is your Answer!

NBC offers radio stations two outstanding services for building audience-commanding local commercial and sustaining programs.

1. NBC Thesaurus "The Treasure House of Recorded Programs" provides "big-name, big-time" musical programs at trifling cost. Weekly continuity for 20 stellar series (70 programs weekly).
2. NBC Syndicated Program Series. Outstanding, expertly produced successes like "The Lone Ranger," "Betty and Bob," "Hollywood Headliners," "Five-Minute Mysteries" — and many more.

CUSTOM-BUILT PROGRAMS FOR "SPOTS"?

NBC is your Answer!

NBC's "custom" recorded program service is *complete*—includes writing, casting, production; also, recording, processing, manufacturing and distribution of pressings—all recorded NBC Orthoacoustic®. Recording, processing and manufacture of pressings, of course,

* Registered Trademark

for agencies preferring to handle their own production. Yes—and a choice of 200 stations for advertisers who select NBC Thesaurus programs for "spot" and local broadcasts.

PROGRAM PLANNING HELP?

NBC is your Answer!

Includes studios, technical service, casting help—everything you need. The unmatched facilities of the "Program Center of Radio" are all yours when your show is recorded by NBC.

AIR CHECKS?

NBC is your Answer!

Of course—"off the line" and "off the air" recordings for radio artists, producers, advertisers and agencies — as production check and for audition, reference or rebroadcast. Complete facilities at all offices.

{ Scores of advertisers and agencies—large and small }
 { —use all or part of NBC's complete radio-recording }
 { service. Let us demonstrate how this *outstanding* }
 { service fits your requirements. }



NBC Radio-Recording Division

NATIONAL BROADCASTING COMPANY

A Radio Corporation of America Service

RCA Bldg., Radio City, N. Y. • Trans-Lux Bldg., Washington, D. C. • Merchandise Mart, Chicago • Sunset and Vine, Hollywood

IMPORTANT RADIO Telephone Numbers in CHICAGO



Radio Stations

KSTP (Chicago office)	SUPerior	8660
WAAB	RANdolph	1932
WBBM	WHIttehall	6000
WCBD	SEELy	8066
WCFL	SUPerior	5300
WCRW	LINcoln	2188
WEDC	CRAwford	2436
WENR	SUPerior	8300
WGES	SEELy	8066
WGN	SUPerior	0100
WHFC	LAWndale	8228
WHIP	WEBster	4514
WHN (Chicago office)	RANdolph	5254
WIND (Chicago office)	STATE	4176
WJJD	STATE	5466
WLS	HAYmarket	7500
WLW (Chicago office)	STATE	0366
WMAQ	SUPerior	8300
WMBI	MICHigan	1570
WMCA (Chicago office)	STATE	9493
WOR (Chicago office)	SUPerior	5110
WSBC	SEELy	8066

National Networks

Columbia Broadcasting System	WHIttehall	6000
Mutual Broadcasting System	SUPerior	0100
National Broadcasting Co.	SUPerior	8300

Station Representatives

John Blair & Co.	SUPerior	8659
The Branham Co.	CENtral	5726
Burn-Smith Co.	CENtral	4270
Copper Publications	CENtral	5977
Cox & Tanz	FRAnklin	2095
The Foreman Co.	DELaware	1869
Forjoe & Co.	DEABorn	3271
Free & Peters	FRAnklin	6373
Ferguson & Walker	STATE	5262
Arthur Hagg & Associates	CENtral	7553
Headley-Reed Co.	FRAnklin	4687
George P. Hollingbery	STATE	2898
International Radio Sales	CENtral	4547
The Katz Agency	CENtral	4238
Joseph Hershey McGillvra	SUPerior	3444
J. R. McKinney & Son	SUPerior	9866
National Broadcasting Co.	SUPerior	8300
John H. Perry Associates	HARRison	8085
Edward Petry & Co.	DELaware	8600
Radio Sales	WHIttehall	6000
Radio Advertising Corp.	CENtral	1743
William G. Rambeau Co.	ANDover	5566
Paul H. Raymer Co.	SUPerior	4473
Reynolds-Fitzgerald, Inc.	STATE	4294
Sears & Ayer	SUPerior	8177
Weed & Co.	RANdolph	7730
Howard H. Wilson Co.	CENtral	8744

Advertising Agencies

Aubrey, Moore & Wallace Inc.	RANdolph	0830
N. W. Ayer & Son, Inc.	RANdolph	3456
Batten, Barton, Durstine & Osborn, Inc.	SUPerior	9201
Blackett-Sample-Hummert, Inc.	DEABorn	0900
William Blair Baggeley, Inc.	STATE	2154
Buchanan & Co.	SUPerior	3047
Leo Burnett Co.	CENtral	5959

Campbell-Ewald Co.	CENtral	1946
Cecil-Presbrey	CENtral	5255
Compton Advertising	STATE	8747
Critchfield & Co.	SUPerior	3061
Doremus & Co.	CENtral	9132
Sherman K. Ellis & Co.	HARRison	8612
Erwin, Wasey & Co., Ltd.	RANdolph	4952
Albert Frank-Guenther Law, Inc.	DEABorn	8910
J. Stirling Getchell	HARRison	2606
Goodkind, Joice & Morgan	SUPerior	6747
Grant Advertising, Inc.	SUPerior	9054
Henri, Hurst & McDonald, Inc.	SUPerior	3000
H. W. Kastor Advertising Co., Inc.	CENtral	5331
Lord & Thomas	SUPerior	4800
Maxon, Inc.	DELaware	3536
Hays, MacFarland & Co.	RANdolph	9360
McCann-Erickson, Inc.	WEBster	3701
McJunkin Advertising Co.	STATE	5060
C. L. Miller Co.	CENtral	1640
Needham, Louis, & Brorby, Inc.	STATE	5152
Neisser-Meyerhoff, Inc.	DELaware	7860
Presba, Fellers & Presba	CENtral	7683
Roche, Williams & Cunyngnam	HARRison	8490
Rogers & Smith	DEABorn	0021
Ruthrauff & Ryan, Inc.	RANdolph	2625
Russell M. Seeds Co.	DELaware	1045
Sherman & Marquette, Inc.	DELaware	8000
Stack-Goble Advertising Agency	RANdolph	0160
J. Walter Thompson Co.	SUPerior	0303
Wade Advertising Agency	STATE	7369
Wessel Co.	VICTory	1300
Young & Rubicam, Inc.	CENtral	3144

Program Producers and Transcription and Recording Companies

Chicago Recording Studios	WEBster	7288
Columbia Recording Corp.	WHIttehall	6000
Decca Records, Inc.	DELaware	8800
Estelle Lutz Artists Bureau	HARRison	3435
International Radio Productions	CENtral	4547
Music Corporation of America	DELaware	1100
NBC Radio Recording Division	SUPerior	8300
Parker-Piper Talent Productions	DELaware	2277
Press Radio Features	RANdolph	9333
RCA Manufacturing Co.	DELaware	4774
Radio Recording Studios	EDGewater	6461
Standard Radio, Inc.	STATE	3153
Transamerican Broadcasting & Television Corp.	STATE	0366
Carl Wester & Co.	RANdolph	6922
World Broadcasting System	SUPerior	9114

News Agencies and Associations

Associated Press	STATE	7700
International News Service	ANDover	1234
RADIO DAILY	STATE	7596
Transradio Press Service	STATE	8091
United Press	RANdolph	3666

Organizations and Unions

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



NBC
Red
NETWORK

The network **MOST** people
listen to **MOST**

NATIONAL BROADCASTING COMPANY • A RADIO CORPORATION OF AMERICA SERVICE



THE BUSINESS SIDE of RADIO



Major Network Billings

*Agency and Sponsor Network
Expenditures*

Advertising Agencies

F. T. C. Activities

*Standard Conditions and Contract
for Spot Broadcasting*

Station Representatives

Radio Library

*American Association of
Advertising Agencies*

Research Firms

Radio Publications

Radio Editors of Newspapers



"HE MUST BE ADVERTISING ON THE BLUE NETWORK!"



Loyd

The
BLUE
NETWORK
OF NBC

Sales thru

the air with the greatest of ease



NATIONAL BROADCASTING COMPANY
A RADIO CORPORATION OF AMERICA SERVICE

THE GROWING TREND TO SPOT BROADCASTING

By
Benn Hall
Staff of *RADIO DAILY*

SPOT broadcasting is assuming greater importance than ever as a potent branch of radio advertising. Flexible, adaptable, and capable of being "localized," spot has been in increasing use since it was first tried. Advertisers who saw special marketing problems and opportunities presented by the defense measures found in spot radio an ideal medium to quickly and effectively reach audiences with increasing purchasing power.

But it's not only in special cases of this type that spot radio dramatically emerges to do a unique job. Day-in, day-out spot advertising has proved itself to be a solid and practical medium for selling goods of all types to all kinds of customers and to solve numerous sales problems effectively and economically.

Flexibility

Being among the most flexible of media, spot radio may be used as an independent advertising arm, or may be used in conjunction with other forms of radio advertising, as well as with magazine, newspaper, and farm paper campaigns. It can be used to give added impetus to a national campaign; it can be used in opening new markets; it can be the needed "shot-in-the-arm" to arouse slumbering sales by hyping customer and dealer interest.

New products may be tested via spot radio. Consumer acceptance, dealer cooperation, distribution—all the factors which may make or break a new product

may be tested "in miniature" through the proper use of spot radio.

These are some of the jobs spot radio does.

National and regional advertisers know spot radio will move goods from shelves and showrooms. The list of "contended users" is a "Who's Who" of American advertisers. Such firms as Bulova, Esso, Ex-Lax, Ford, Carter's, and Procter & Gamble are among the diverse companies which have effectively sold their goods with the aid of spot advertising.

That Budget

But spot radio is by no means confined to advertisers with bulging bankrolls. Small firms have often seen sales soar through the judicious use of spot radio. There are few financial limits to spot broadcasting. A surprisingly small advertising budget can make one a sponsor, and there's no ceiling on what may be spent by large advertisers. Programs or announcements may be purchased on one or hundreds of stations. Day or evening hours may be used.

An indication of the importance of spot radio to advertisers may be seen in the various moves to secure additional statistical data regarding the activity of spot accounts. The NAB and National Radio Records are among the groups which have established machinery to secure and make available spot broadcasting facts.

Cooperation

The station representative has grown in influence and in prestige through his promotion of spot radio. He is who "scouts" for accounts which may become active, who attempts to interest new advertisers in spot radio, and to sell his stations to agencies. The million-and-one details of servicing both accounts and stations are part of his job. He is the vital link between station and agency—availabilities, suitable programs or spots at the right hours for special merchandising efforts, statistical data on stations and markets are among the needed facts he furnishes as they are needed.

Stations, representatives, agencies and advertisers have in spot radio a dynamic and effective advertising medium which is finding increasing acceptance from both large and small sponsors.



\$96,453,603*



DID YOU GET WHAT YOU WANTED?

That string of boxcar figures represents what advertisers spent for *time alone* on three major radio networks during 1940. When the figures for 1941 are in they'll probably be as big—or bigger. Some of 1941's expenditure will turn into sound investment. Some will have to be written off as speculations that turned into duds.

You can do a sounder job of selling over the air if your programs are Ross Federal tested. By knowing, day by day, who hears your program, who knows what you are selling, by knowing how many listeners become buyers—and WHY, you can get rid of the

bugbear of hit-or-miss spending and really make radio work for you.

Ross Federal Research coincidental surveys will measure the size of your radio audience quickly and accurately in any American community. Ross Federal personal interview studies will speedily measure how effectively your radio advertising is converting listeners into purchasers. A complete study of your radio market—planned the Ross Federal way—will give you the facts you need to protect your investment in radio advertising.

Get in touch with a Ross Federal Research man today. Let him help you plan for '41.

**The amount advertisers paid for time alone on three major networks during 1940. Figures from Broadcasting, Jan. 20.*

ROSS FEDERAL RESEARCH CORPORATION · 18 EAST 48th STREET · NEW YORK

Boston New Haven Albany Buffalo Philadelphia Pittsburgh Cleveland
Cincinnati Washington Charlotte Memphis Atlanta New Orleans Detroit
Chicago Milwaukee Minneapolis Des Moines Kansas City Indianapolis
Omaha St. Louis Dallas Oklahoma City Los Angeles San Francisco
Portland Seattle Salt Lake City Denver



Comparative Major Network Billings For 1940—1939—1938—1937

Columbia Broadcasting System

	1940	1939	1938	1937
January	\$3,575,946	\$2,674,057	\$2,879,945	\$2,378,620
February	3,330,627	2,541,542	2,680,335	2,264,317
March	3,513,170	2,925,684	3,034,317	2,555,716
April	3,322,689	2,854,026	2,424,180	2,563,478
May	3,570,727	3,097,484	2,442,283	2,560,558
June	3,144,213	2,860,180	2,121,495	2,476,576
July	3,071,398	2,311,953	1,367,357	1,988,412
August	2,875,657	2,341,636	1,423,865	1,955,280
September	3,109,863	2,563,132	1,601,755	2,028,585
October	4,001,492	3,366,654	2,387,395	2,505,485
November	3,689,778	3,474,163	2,453,410	2,654,473
December	3,819,989	3,529,154	2,529,060	2,786,618
Total	\$41,025,549	\$34,539,665	\$27,345,397	\$28,722,118

Mutual Broadcasting System

	1940	1939	1938	1937
January	\$ 317,729	\$315,078	\$269,894	\$213,748
February	337,649	276,605	253,250	232,286
March	390,813	306,976	232,877	247,431
April	363,468	262,626	189,545	200,134
May	322,186	234,764	194,201	154,633
June	299,478	228,186	202,412	117,388
July	235,182	216,583	167,108	101,458
August	227,865	205,410	164,626	96,629
September	283,463	210,589	200,342	132,866
October	784,676	428,221	347,771	238,683
November	627,562	327,045	260,929	258,357
December	576,983	317,699	337,369	245,465
Total	\$4,767,054	\$3,329,782	\$2,920,324	\$2,239,077

National Broadcasting Company

(Combined Blue and Red Networks)

	1940	1939	1938	1937
January	\$4,405,208	\$4,033,900	\$3,793,516	\$3,541,999
February	4,132,084	3,748,695	3,498,053	3,295,782
March	4,304,344	4,170,852	3,806,831	3,614,283
April	4,041,518	3,560,984	3,310,505	3,277,837
May	4,034,622	3,702,102	3,414,200	3,214,819
June	3,642,100	3,382,404	3,200,569	3,003,387
July	3,830,438	3,283,555	2,958,710	2,707,450
August	3,738,262	3,312,570	2,941,099	2,784,977
September	3,879,779	3,315,307	2,979,241	2,850,581
October	5,045,694	4,219,253	3,773,964	3,339,739
November	4,699,078	4,234,984	3,898,919	3,381,346
December	4,909,873	4,279,748	3,887,072	3,639,086
Total	\$50,663,000	\$45,244,354	\$41,462,679	\$38,651,286

CLASSIFICATION BREAKDOWN OF 1940 NETWORK EXPENDITURES

Compiled by National Radio Records

GENERAL		\$86,911,904
Agriculture	\$ 239,138	
Alcoholic Beverages	25,135	
Amusements	15,275	
Confections	2,060,070	
Educational	74,416	
Groceries	37,923,862	
Baking Products	\$ 4,496,525	
Beverages	4,606,162	
Cereals and Breakfast Foods	5,023,843	
Condiments	177,812	
Dairy Products	3,104,046	
Disinfectants and Exterminators	68,794	
Laundry Soaps and Cleansers	11,265,146	
Meats, Fish and Poultry	712,811	
Miscellaneous	8,468,723	
Housing Equipment and Supplies	1,600,732	
Industrial	586,646	
Insurance	731,427	
Jewelry and Silverware	302,000	
Medical	8,704,500	
Miscellaneous	933,043	
Publications	344,468	
Public Utilities	407,028	
Radio	35,232	
Tobacco	14,703,523	
Cigars	916,054	
Cigarettes	11,338,194	
Smoking Tobacco	2,444,835	
Miscellaneous	4,440	
Toilet Requisites	17,689,002	
Antiseptics	383,463	
Dentifrices	4,972,879	
Perfumes and Cosmetics	3,224,962	
Toilet Soaps	8,457,415	
Miscellaneous	650,283	
Transportation	318,563	
Wearing Apparel	217,844	
AUTOMOTIVE		7,487,660
Gasolines and Oils	4,871,515	
Passenger Cars	2,116,652	
Tires and Tubes	492,842	
Miscellaneous	6,651	
FINANCIAL		272,951
Banks and Trust Companies	25,025	
Miscellaneous	247,926	
RETAIL		144,175
POLITICAL		1,638,913
TOTAL		\$96,455,603



CBS sweeps *all*
network “firsts”
in 1940

CBS audience le

“The strongest ‘all-day’ schedule in network history”

Regular CAB program ratings show CBS with a *consistently stronger schedule than any other network in all of 1940*. The Columbia Network, against all competition, delivered the largest audiences to its clients, for more program-periods in the *entire* broadcasting day than *any* other network. Counting every rated regularly sponsored quarter-hour on all networks in all of 1940, CBS averaged 161 “firsts” each week against all competition; the second network had 154; the third network, only 18 “firsts”.

CBS leadership is most striking in “the major battleground of network competition”; in the tensely competitive *evening* hours. Whether you take the entire evening (6:00 p.m. to 12:00 m.) or just the heart of the evening (8:00 to 10:00 p.m.), *CBS wins more “firsts” than the second and third networks combined*. The exact evening score is shown in the charts, for all of 1940.