

TUNE IN

NOVEMBER, 1965 FIFTEEN CENTS



PITTSBURGH GARAGE—BIRTHPLACE OF BROADCASTING



EDDIE CANTOR'S FIRST BROADCAST



BING CROSBY WITH THE BOSWELL SISTERS



EARPHONE SETS WERE ALL THE VOGUE



THE GOLDBERGS GREW UP IN RADIO



WILL ROGERS' MEMORY STILL LIVES



AMOS 'N' ANDY FIRST BROADCAST IN 1925



RUDY VALLEE MADE HIS DEBUT IN 1929

RADIO'S
25th
ANNIVERSARY
NUMBER



KATE SMITH—BROADCASTING SINCE 1931



FRED ALLEN AND HIS WIFE STARTED IN 1932



JESSICA DRAGONETTE—STEADY SINCE 1927



BEN BERNIE WILL LONG BE REMEMBERED

Why one husband kissed his wife four times!



"Here's a kiss for the money you're saving... while it's coming in faster through the war years. I know in my bones jobs like mine may not last forever. Who can tell what's going to happen day-after-tomorrow? Thank God you've got sense enough to see that today's the time to get a little money tucked away.



"Here's a kiss for the War Bonds you're making me hold on to! I'd never do it without you, honey; it's too easy to find reasons for cashing 'em in—but when it comes time to put the children through school or pay for an emergency operation, we'll be thankful.



"Here's a kiss for the insurance you talked me into buying. I've felt a lot easier ever since I've known our future is protected—you and the kids would be safe if anything happened to me—you and I won't have to spend our old age living on someone's charity. And every cent we put in insurance or War Bonds or other savings helps keep prices down.



and

here's a kiss for being you—a woman with brains enough in your pretty head to make sure we don't buy a single thing we *don't* need in times like these because you know a crazy wave of spending in wartime would march America straight into inflation. Baby, I sure knew how to pick 'em the day I married you!

ONE PERSON CAN START IT!

You give inflation a boost

- when you buy anything you can do without
- when you buy above ceiling or without giving up stamps (Black Market!)
- when you ask more money for your services or the goods you sell.

SAVE YOUR MONEY. Buy and hold all the War Bonds you can afford—to pay for the war and protect your own future. Keep up your insurance.

HELP US KEEP

PRICES DOWN

TUNE IN

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1920-1945

This year of 1945, radio broadcasting celebrates its Silver Anniversary. Twenty-five years after its modest beginning, this miracle of communication has become as much a part of the American way of life as the automobile and the telephone.

On this occasion, the thoughts of everyone connected with radio turn to those whose unceasing efforts have made all this possible: to the far-seeing pioneers who believed in the future of broadcasting and developed it into a reality.

We of TUNE IN® are particularly proud that our country's broadcasting system has grown to be the best in the world thanks to the simple, steadfast application of democratic principles. The close cooperation between the broadcasters and such government agencies as the Federal Communications Commission is about as good an example of democracy at work as we can think of, and we are happy to see television and FM being developed along the same lines.

Our sincerest tribute also goes to all those who have contributed to the idea that radio should function for the benefit of a free people.



EDITOR-PUBLISHER

25

YEARS AGO

THERE WAS NO RADIO MAGAZINE

IN FACT, there was no radio broadcasting! But in the twenty-five years that followed, radio strode ahead in seven league boots. Programs and personalities came and went on the cavalcade of the air. Since March of 1943, TUNE IN has been presenting radio's outstanding events and highlights. As new horizons open up in television and F.M., readers of TUNE IN will keep abreast of all that's new in radio. Enter your subscription today.

TUNE IN

12 ISSUES FOR ONLY \$1.50

MAIL THIS CONVENIENT COUPON

TUNE IN
30 ROCKEFELLER PLAZA
RADIO CITY, N. Y.

Please enter my subscription for one year to "Tune In." My U. S. Postal money order for \$1.50 is attached.

NAME

ADDRESS

CITY STATE

DOWN MEMORY LANE

By JOAN DALRYMPLE

In the early '30s when Amos 'n Andy were kings of the airwaves and were broadcasting nightly at 7:00 p.m., three newcomers to radio were trying to compete with them at the same hour on different stations—Morton Downey, Kate Smith and Bing Crosby.

Fred Allen first realized the value of his now-famous ad lib repartee on one of his earliest programs. When pretty Portland fluffed a gag and a painful silence followed, Fred rose to the occasion by saying, "Well, it's your lull, fill it!" He got twice the laughs the original-joke would have produced.

The Silver Masked Tenor, beloved crooner of the 1920s, though no longer heard on the airwaves, still works in radio. He can now be found in NBC's musical department in New York City.

All announcers formerly used only their initials to identify themselves at the end of broadcasts. The custom was stopped when similarity of initials caused confusion among listeners.

Basil Ruysdale, announcer for Lucky Strikes, used to be a Metropolitan Opera star. He left the stage to teach voice and one of his first pupils was a young boy named—Lawrence Tibbett.

In the early days of radio all eastern seaboard stations had to sign off immediately when an S.O.S. was flashed so that there would be no confusion in ship-to-shore communications. Newspapers often carried reprints of programs which had been interrupted.

When James Melton failed to get an audition with the late Erno Rapee after trying every day for three weeks, he stood in the ante-room and threatened to sing so loudly that he would be heard through all closed doors. The bars were let down, Rapee heard and hired him, and his meteoric rise started.

Few people realize how many present day radio stars were first introduced to the

microphone by Rudy Vallee among them Bea Lillie, Edgar Bergen, Eddie Cantor, Phil Baker and Milton Berle.

The Happiness Boys were the biggest thing in radio in 1923, and were practically the only radio performers who received a salary for their broadcasts.

During the first years of radio when the broadcasting instruments were so delicate and involved that the slightest disturbance could set them awry, one of the sound engineer's chief complaints was directed against sopranos who blew out fuses when they sang full force into the microphone.

Sports events were the most popular type of broadcast in the 1920s, and announcers in that field were the best known radio personalities—Ted Husing and the late Graham MacNamee being two examples.

It was through his coverage of the Landbergh kidnaping case that Gabriel Heatter became nationally known as a radio commentator.

Kate Smith intended to be a nurse, although she'd always loved to sing. But when Eddie Dowling, Broadway producer, heard her sing at a benefit performance he signed her up and the nursing career was forgotten.

When doctors told Tony Wons that he had only a few months to live he went to Arizona. He passed the time filling scrapbooks with clippings, miraculously recovered and used the pastime to extra fame and fortune on the airwaves.

In the first years of radio the element of chance played a large part. Broadcasters never asked to see a script before it was aired, and auditions for talent were virtually unheard of.

Floyd Gibbons claimed to be the first person to broadcast from an actual battle front when he went to China in the early '30s. The reception was very poor but the programs thrilled all listeners.

TUNE IN'S LISTENING POST

TUNE IN RATES SOME OF THE LEADING NETWORK PROGRAMS. THREE TABS (▼▼▼) INDICATES AN UNUSUALLY GOOD SHOW, TWO TABS (▼▼) A BETTER PROGRAM THAN MOST, AND ONE TAB (▼) AVERAGE RADIO ENTERTAINMENT.



Radio's Prodigal Son returns to radio. (See Sunday, 1:15 p.m.)

EASTERN WAR TIME INDICATED. DEDUCT 1 HOUR FOR CENTRAL TIME—3 HOURS FOR PACIFIC TIME. NBC IS LISTED (N), CBS (C), AMERICAN BROADCASTING CO. (A), MBS (M), ASTERISKED PROGRAMS (*) ARE REBROADCAST AT VARIOUS TIMES; CHECK LOCAL NEWSPAPERS.

SUNDAY

- 8:30 a.m. **THE JUBALAIRES** (C) Highly recommended to usury Sunday rivers is this half-hour of spirituals and folk songs sung by what is probably the best Negro quartet around at the moment. ▼▼▼
- 9:15 a.m. **E. POWER BIGGS** (C) Music especially composed for the organ well-played by the organist of the Boston Symphony Orchestra. ▼▼
- 9:30 a.m. **COAST TO COAST ON A BUS** (A) Milton Cross emcees this children's variety show, one of the oldest programs on radio. Recommended only to those who like to hear children entertain. ▼
- 11:30 a.m. **INVITATION TO LEARNING** (C) For those who like to start off the week with some fancy book-learning; a bad spot for a good show, with guest speakers discussing the great literature of the world. ▼▼
- 12:05 p.m. **WAR JOURNAL** (A) News commentaries from the war capitals; very good news show. ▼▼▼
- 1:30 p.m. **CHICAGO ROUND TABLE** (N) Another fine program that comes along too early in the day and interferes with the Sunday comics; stimulating discussions on the state of the world. ▼▼
- 1:15 p.m. **ORSON WELLES** (A) Radio's Prodigal Son returns to radio in a fifteen-minute commentary about everything under the sun, including himself. ▼▼▼
- 2:00 p.m. **WASHINGTON STORY** (A) Dramatizations and interviews with people who make the story: John B. Kennedy, narrator; Marquis Childs, Washington columnist; and guest speakers. ▼▼▼
- 2:00 p.m. **THE STRADIVARI ORCHESTRA** (C) Paul Lavalle conducts a string orchestra that plays semi-classical music sweetly and agreeably, with Harrison Knox pitching in for an occasional tenor solo. ▼▼
- 2:30 p.m. **JOHN CHARLES THOMAS** (N) The baritone makes an intriguing M.C.; John Nesbit spins some fancy tales; Victor Young conducts the orchestra. ▼▼
- 3:00 p.m. **NEW YORK PHILHARMONIC** (C) An hour and a half of symphony music played by one of the great U. S. orchestras with emphasis on serious contemporary music in addition to classics. ▼▼▼
- 3:30 p.m. **ONE MAN'S FAMILY** (N) An old radio favorite; one of the first and best of radio's chronicles of American family life. ▼▼▼
- 4:00 p.m. **ARMY HOUR** (N) Combat action and current situation reports from the war areas; a show no one should miss. ▼▼▼
- 4:30 p.m. **ANDREWS SISTERS** (A) The three sisters whose popularity is one of the Ten Wonders of the World head a variety show that includes George "Gabby" Hayes, comedian; Vic Shoen's orchestra; and a guest star. ▼▼

- 4:30 p.m. **MUSIC AMERICA LOVES** (N) Tommy Dorsey is the master of ceremonies; the music is plentiful and well played. ▼▼
- 5:00 p.m. **SYMPHONY OF THE AIR** (N) Frank Black conducting the NBC Symphony Orchestra, considered by lovers of good music as one of the three great U.S. symphony orchestras; guest stars as soloists. ▼▼▼
- 5:00 p.m. **FAMILY HOUR** (C) Pleasant, unpretentious, undistinguished half hour of semi-classical music. ▼▼
- 5:45 p.m. **WILLIAM SHIRER** (C) The former European news correspondent discusses the news of the world, with emphasis on what's going in the war theatres. ▼▼
- 6:00 p.m. **ADVENTURES OF OZZIE AND HARRIET** (C) Harriet Hilliard and Ozzie Nelson are two nice enough young people, but lack the real punch of top-notch radio personalities. ▼
- 6:00 p.m. **PAUL WHITEMAN** (A) No longer the king of Jazz, but still one of the nation's top-notch interpreters of a popular ballad. With Georgia Gibbs, one of the better songstresses around at the moment, and The Merry Macs. ▼▼▼
- 6:30 p.m. **SUNDAY EVENING PARTY** (A) A pleasant, uninspired half-hour of some of the popular tunes of the day; with vocalists Louise Carlsile and Donald Dane, Phil Davis and his Orch. ▼
- 6:30 p.m. **REPORT TO THE NATION** (C) News interviews and sketches conducted by John Daly; excellently produced, fine entertainment. ▼▼▼
- 6:30 p.m. **THE GREAT GILDERSLLEEVE** (N) Uneven comedy series, with the humor ranging from the corny to the very entertaining; with Hal Peary as Throckmorton. ▼▼
- 7:00 p.m. **JACK BENNY** (N) A program that's as much a part of the average American family's Sunday as going to church and noon-time chicken dinner. ▼▼▼
- 7:00 p.m. **OPINION REQUESTED** (M) A panel of four authorities guest on this one, and talk about some of the problems that confront the discharged service man. Bill Slater is the moderator. ▼▼
- 7:00 p.m. **THE THIN MAN** (C) The adventures of Nick and Nora Charles, somewhat tamed down for radio, but O.K. if you want a change from Jack Benny. ▼▼
- 7:00 p.m. **DREW PEARSON** (A) One of the liveliest and most controversial of radio's news commentaries. ▼▼
- 7:30 p.m. **BANDWAGON** (N) Dick Powell is the M.C.; Jim Doyle is the newcaster; and a different orchestra every week adds to the fun. ▼▼▼
- 7:30 p.m. **QUIZ KIDS** (A) Joe Kelly presides over this motley collection of miniature games, especially the last word in quiz shows. ▼▼
- 7:30 p.m. **BLONDIE** (C) Each week Blondie and Dagwood get into a new scrape; routine Sunday evening entertainment. ▼
- 8:00 p.m. **BERGEN AND McCARTHY** (N) One of the fastest moving, slickest variety shows on the air. Charlie makes love to a beautiful guest star each week. ▼▼▼
- 8:00 p.m. **MEDIATION BOARD** (M) A. L. Alexander conducts this most reliable of radio's "Dear Beatrice Fairfax" shows. ▼
- 8:00 p.m. **FORD SYMPHONY** (A) A new time and a new network for this popular Sunday radio concert; the show now runs to a full hour, resulting in a more varied selection of music. ▼▼▼
- 9:00 p.m. **MANHATTAN MERRY-GO-ROUND** (N) Musical variety, with a long list of entertainers headed by Thomas L. Thomas; baritone, and Victor Arden's orchestra. Not as good as some other shows like it. ▼
- 9:00 p.m. **WALTER WINCHELL** (A) Fast talk and saucy gossip from one of the first and best of the radio columnists. ▼▼

(CONTINUED ON NEXT PAGE) 3

TUNE IN'S LISTENING POST (continued)

9:30 p.m. **AMERICAN ALBUM OF FAMILIAR MUSIC** [N] Frank Munn, Jean Dickenson, Margaret Daum, and the Buckingham Choir sing, and the Hoenschen Concert Orchestra plays, old and new American songs. ▼▼

9:30 p.m. **STAR THEATRE** [N] One of the better variety shows in radio. With James Melton, Alec Templeton, Al Goodman's Orchestra. ▼▼▼

9:45 p.m. **JIMMY FIDLER** [A] Gossip and prattle about the Hollywood stars delivered by a man who's big enough and old enough to know better. ▼

10:00 p.m. **BROWNSTONE THEATER** [M] Revivals of some of the plays that thrilled Grandpa and Grandma. Good idea, but the production details are not always of the same high caliber. ▼▼

10:00 p.m. **THEATER GUILD OF THE AIR** [A] Some of the famous hits of the Theater Guild condensed to an hour's time for radio. One of the important new shows of the fall and winter season. ▼▼▼

10:00 p.m. **HOOR OF CHARM** [N] A little too coy for some listeners, but there is no doubt that Phil Spitalny's is the best all-girl orchestra around. ▼▼

10:00 p.m. **TAKE IT OR LEAVE IT** [C] Most people would rather take this quiz show starring Phil Baker. ▼▼▼

10:30 p.m. **WE THE PEOPLE** [C] One of the better radio programs, bringing into focus some of the delightful and ingenious of the 130,000,000 people who make up the population of the U.S.A. ▼▼



Meet Your Navy at 9:00 p.m. on Mondays

MONDAY

8:00 a.m. **WORLD NEWS ROUND-UP** [N] James Stevenson reviews the morning news and calls in staff correspondents from Washington and abroad. ▼▼

9:00 a.m. **BREAKFAST CLUB** [A] Jaunty, entertaining early morning program, with Don McNeill emceeing for a surprisingly talented and wide awake cast. ▼▼

10:00 a.m. **VALIANT LADY** [C] High-tensioned soap opera for housewives who want to start off their day with a sigh. ▼

10:00 a.m. **ROBERT ST. JOHN** [N] Many housewives precede their frenetic sessions with the soap operas with this daily fifteen-minute news analysis by the well-known foreign correspondent. ▼▼

10:30 a.m. **FUN WITH MUSIC** [M] Daily half-hour variety shows, designed as a background for the morning's dusting. ▼

10:45 a.m. **ONE WOMAN'S OPINION** [A] Lisa Sergio analyzes the latest developments in the war theaters in her crisp, precise accent. ▼▼

10:45 a.m. **BACHELOR'S CHILDREN** [C] Dr. Graham solves his personal problems, and those of his patients, five days a week. Very popular morning serial, better written than most. ▼▼

11:00 a.m. **FRED WARING** [N] The genial band-leader presides over a show that is so good it can hold its own with the best of the evening programs. Every week-day. ▼▼▼

11:55 a.m. **CLIFF EDWARDS** [M] The old vaudevillian, better known as "Ukulele Ike," in a between-the-shows song or two. ▼

12:00 p.m. **KATE SMITH** [C] According to the Hooper Polls, one of the top daytime programs in America. And there's a reason why. ▼▼▼

1:45 p.m. **YOUNG DR. MALONE** [C] The highly traveled young medico is the central character in this entertaining daily serial. ▼▼

2:00 p.m. **THE GUIDING LIGHT** [N] Early afternoon love story, heavy on pathos, light on humor. ▼

2:15 p.m. **TODAY'S CHILDREN** [N] A long-time favorite with daytime radio listeners. A melodramatic rendering of the problems that face the younger generation. ▼

2:30 p.m. **QUEEN FOR A DAY** [M] From an hysterical studio audience each day a new Queen is selected and crowned, and given 24 hours in which to do whatever she wants to do. The tuner-in doesn't have half as much fun as the contestants. ▼

3:00 p.m. **WOMAN OF AMERICA** [N] A new idea in daytime shows: soap opera with an historical background—in this case, the Oregon Trail. The idea is good, but the show is not. ▼

3:15 p.m. **HARVEY HARDING** [M] Mutual's One-Man-Show sings some of the popular ballads, accompanies himself on several instruments, does his own announcing—and practically everything else except stand on his head. ▼

5:00 p.m. **SCHOOL OF THE AIR** [C] Radio's leading educational program. Each day, five days a week, a different subject is taught: Mon. American History; Tues. Music Appreciation; Wed. Science; Thurs. Current Events; Fri. World Literature. ▼▼▼

5:15 p.m. **SUPERMAN** [M] Children love this fantastic serial, and its flamboyant hero—a guy who gets in and out of more tight squeezes than you'll care to remember. ▼

5:45 p.m. **CAPTAIN MIDNIGHT** [M] The fearless World War pilot and his adventures with spies and children. Fun for children. ▼

6:15 p.m. **SERENADE TO AMERICA** [N] The NBC Orchestra under the baton of Milton Katims in a pleasant half-hour of dinner music. ▼

6:30 p.m. **CLEM MCCARTHY** [N] The latest sports news delivered in the rapid-fire manner that seems to go hand in hand with all sports broadcasting. ▼

6:45 p.m. **CHARLIE CHAN** [A] Ed Bagley plays the keen-witted inspector of the Honolulu police; not as spooky as it used to be in the old days. ▼

7:00 p.m. **SUPPER CLUB** [N] A favorite with the bobby-soxers. Perry Como, stars in a light, breezy fifteen-minute variety show. Ted Steele conducts the orchestra, Martin Block is the M.C., and a guest star appears each day. ▼▼

7:00 p.m. **FULTON LEWIS, JR.** [M] Fifteen minutes of the latest news, with interpretive comments. ▼

7:15 p.m. **NEWS OF THE WORLD** [N] John W. Vondercook in New York, Morgan Bailey in Washington, and correspondents around the globe via short wave. ▼▼

7:30 p.m. **BULLDOG DRUMMOND** [M] Another of the many new mystery shows that have sprung a mushroom growth this season, this one battling about average as these shows go. ▼

7:30 p.m. **THANKS TO THE YANKS** [C] A quiz show starring Bob Hawk that gets increasingly better each week. Songs by Dolly Dawn. ▼▼

8:00 p.m. **VOX POP** [C] Parks Johnson and Warren Hull conduct some of the liveliest, most entertaining street interviews in the business. ▼▼

8:00 p.m. **CAVALCADE OF AMERICA** [N] Dramatizations based on the lives of great Americans, well-written and produced. ▼▼▼

8:00 p.m. **VOX POP** [C] Informal interviews with the man in the street, conducted by Parks Johnson and Warren Hull. Anything can happen, and usually does. ▼▼

8:15 p.m. **NOW IT CAN BE TOLD** [M] Fast-paced, well-scripted stories based on hitherto undisclosed war secrets; in cooperation with military and civil agencies. ▼▼

8:30 p.m. **ADVENTURES OF FATHER BROWN** [M] A radio series starring the amusing and lovable detective priest. ▼▼

8:30 p.m. **VOICE OF FIRESTONE** [N] Howard Barlow conducts the symphony orchestra, and guest artists appear each week. One of the show is a little stuffy, but the music is first-rate. ▼▼

8:30 p.m. **JOAN DAVIS** [C] The lively, uninhibited comedienne in a new comedy series destined to bring her many new fans. Andy Russell provides the vocals. Harry van Zell is the dapper straight man. ▼▼

9:00 p.m. **MEET YOUR NAVY** [A] Top-rung production details makes this half-hour variety get better and better each week. The sailor lads and lassies provide all the fun. ▼▼▼

9:00 p.m. **RADIO THEATER** [C] One of radio's top dramatic shows: smooth, professional adaptations of the better movies. ▼▼▼

9:00 p.m. **TELEPHONE HOUR** [N] One of the best of the Monday evening musical programs; with Donald Varhee conducting the orchestra, and a new guest star each week. ▼▼▼

9:30 p.m. **INFORMATION PLEASE** [N] Some very eager people demonstrate how bright they are, and the result is a diverting half-hour, if you have nothing better to do. ▼▼

9:30 p.m. **SPOTLIGHT BANDS** [M] A roving show that originates before groups of war workers or servicemen; popular tunes played by some of the brightest big bands. ▼▼

10:00 p.m. **CONTENTED PROGRAM** [N] Light and semi-classical music, sung by Josephine Antwine with the orchestra conducted by Porty Faith. ▼▼

10:00 p.m. **SCREEN GUILD PLAYERS [C]** Good radio plays adapted from outstanding movies; featuring Hollywood stars in the leading roles. ▼▼

10:00 p.m. **AUCTION GALLERY [M]** From New York's Waldorf, Astoria galleries expensive items that you and I can only dream of owning are sold to celebrities. Dave Elman conducts the show, and it's fun to listen to. ▼▼

10:30 p.m. **DR. I. Q. [N]** Jimmy McClain conducts a popular quiz that tests your knowledge of geography, etc. ▼▼

10:30 p.m. **THE BETTER HALF [M]** Still another quiz show (aren't the networks overdoing a good thing?), this one pitting husbands against wives for the states and the laughs. ▼

11:00 p.m. **NEWS AND NEWS ANALYSIS [C]** Two experts—John Daly and William L. Shirer—combine their talents to bring you the latest news and interpret it. ▼▼▼

11:30 p.m. **CAB CALLOWAY [M]** From Manhattan's rebra-striped night club, the Cafe Zanzibar, comes a half-hour of dance music played by the still inimitable Cab. ▼▼



The famous couple from 79 Wistful Vista

TUESDAY

9:00 a.m. **FUN AND FOLLY [N]** The hour is early, but Ed East and Polly are as sprightly and gay as ever. Chatter, interviews, gags, designed to make you start the day smiling. ▼▼

10:00 a.m. **MY TRUE STORY [A]** Human interest stories built around real-life incidents of men in the armed forces. ▼

10:15 a.m. **LORA LAWTON [N]** Radio's Washington story, with its young heroine facing bureaucrats and personal problems with equal fortitude. Daily except Saturdays and Sundays. ▼

11:15 a.m. **ELSA MAXWELL'S PARTY LINE [M]** The professional party-thrasher and columnist now turns her vast supply of energy to radio. Limited appeal, but more stimulating than many daytime shows. ▼▼

11:45 a.m. **DAVID HARUM [N]** One of America's favorite characters acts as Cupid and Mr. Fix-it to a host of people. ▼

1:15 p.m. **CONSTANCE BENNETT [A]** The versatile movie actress in a series of daily informal chats of interest to women. ▼

3:15 p.m. **MA PERKINS [C]** Another one of radio's self-sacrificing souls, who likes to help other people solve their problems. ▼

1:45 p.m. **SINGING LADY [A]** Irene Wicker dramatizes fairy tales and fables for children in a pleasant, pious-ish manner. Excellent children's show. ▼▼

2:30 p.m. **WOMAN IN WHITE [N]** Soap opera with a hospital background; more entertaining than most. ▼▼

2:45 p.m. **HOME AND ABROAD [A]** An afternoon round-up of American correspondents from all parts of the world. ▼▼

4:15 p.m. **STELLA DALLAS [N]** The hard-boiled gal with the heart of gold is the heroine of this afternoon serial. ▼

4:45 p.m. **JOHNSON FAMILY SINGERS [C]** A vocal group consisting of Papa, Mama, and four little Johnsons, harmonizing some authentic Southern folk music. ▼

6:45 p.m. **LOWELL THOMAS [N]** The late news delivered in a smoothly professional style by this well-liked newscaster. ▼▼

7:30 p.m. **COUNTY FAIR [A]** A quiz show that has its audience trying for prizes in a midway atmosphere; all right, if you like quiz shows. ▼

7:30 p.m. **DICK HAYMES [N]** The tenor in fifteen minutes of the more popular tunes, Helen Forrest helps with the vocals and Gordon Jenkins conducts. ▼

8:00 p.m. **BIG TOWN [C]** Murder, kidnapping, and other varied forms of violent activity are day by day occurrences in this fast-paced series of melodramas. ▼▼

8:00 p.m. **WILLIAM AND MARY [N]** A comedy series starring Cornelia Otis Skinner and Roland Young, with music by Ray Bloel's band and Barry Wood as the emcee. One of the season's new shows. ▼▼

8:30 p.m. **THEATER OF ROMANCE [C]** Sometimes inelegant translations for radio of some very good plays. Chief difficulty is that it's practically impossible to condense a good theater piece into a half-hour radio script. ▼

8:30 p.m. **ALAN YOUNG [A]** With good material, Young is one of radio's most promising comics; unfortunately, the material is not always good. ▼

8:30 p.m. **DATE WITH JUDY [N]** Nice enough, inconsequential juvenile comedy that makes good evening listening. ▼▼

8:30 p.m. **ADVENTURES OF THE FALCON [M]** James Meighan is the radio "Falcon," and it almost as smooth and polished as George Sanders in the cinema version. ▼▼

9:00 p.m. **MYSTERY THEATRE [N]** Excellent mystery stories, adapted from famous whodunits. Expertly directed and produced. ▼▼▼

9:00 p.m. **GUY LOMBARDO [A]** Year in and year out America's favorite "sweet" band, although music experts often shake their heads and wonder why. ▼▼

9:00 p.m. **INNER SANCTUM [C]** For those who like bloody murders, and lots of them, this is tops. ▼▼▼

9:30 p.m. **FIBBER MCGEE AND MOLLY [N]** The escapades of the couple from 79 Wistful Vista make one of the most popular of all radio shows. ▼▼▼

9:30 p.m. **AMERICAN FORUM OF THE AIR [M]** Very entertaining discussions of some of the vital issues of the day. ▼▼▼

10:00 p.m. **BOB HOPE [N]** One of the top radio comics in a spry, lively half hour of both good and bad jokes. Frances Langford provides the sex appeal and the vocals. ▼▼▼

10:30 p.m. **HILDEGARDE [N]** The chanteuse from Minneapolis emcees a fair-to-middlin' variety show, all the while charming half her listeners and sending the other half away screaming. ▼

10:30 p.m. **RETURN TO DUTY [M]** A new series of programs featuring talent recruited from the U.S.A.A.F. Each week a problem facing the average returning soldier is dramatized. ▼▼



Every Wednesday evening at 9:00

WEDNESDAY

10:45 a.m. **THE LISTENING POST [A]** Dramatized short stories from a leading national magazine; well-written and acted; a superior daytime show. ▼▼▼

11:30 a.m. **BARRY CAMERON [N]** Serial based on the emotional difficulties of a discharged soldier, a soap-operative treatment of a problem that deserves more serious consideration. ▼

12:15 p.m. **MORTON DOWNEY [M]** Songs and ballads by the perennially popular Irish tenor. ▼▼

1:30 p.m. **RADIO NEWSPAPER [C]** Mild chit-chat aimed at the feminine trade, with Margaret MacDonald keeping the gossip and the commercials rolling smoothly. ▼

1:45 p.m. **JOHN J. ANTHONY [M]** Mr. Anthony dispenses advice to members of his bewitched, bothered, and bewildered studio audience. ▼

3:30 p.m. **PEPPER YOUNG'S FAMILY [N]** Very entertaining afternoon show—the story of an average American family told without the unhealthy emotionalism of most daytime serials. ▼▼

5:15 p.m. **DICK TRACY [A]** The adventures of the square-jawed detective among a group of the most unavory criminals ever conceived. For children only. ▼

7:00 p.m. **SUPPER CLUB [N]** Good fifteen-minute variety, starring Perry Como with Ted Steele and his orchestra; Mary Astor, vocalist; and Martin Block as M.C. ▼▼

From
FAMILY RADIO'S
ALBUM



AN ERA OF POPULAR TASTES in air music is epitomized by this gilt-edged group "announced" by Norman Brokenshire. At the top of the heap is bluesome Ruth Etting; next, conductor Nat Shilkret and troubadour Arthur Tracy; and then the three harmonizing Boswell Sisters.



MOTHER-AND-DAUGHTER THEME of "Myrt and Marge" paralleled the real lives of its title characters, took firm hold of listeners' hearts. This relatively "recent" photo shows leading players Myrtle Vail (*Myrt*), Ray Hedge, Donna Dametel (*Marge*), and Jeanne Juvalier.



TRIPLE PLAYERS: Julia Sanderson and Frank Crumit won the public's heart on stage, in radio—and in their own happy marriage.



JOHN BARRYMORE ran the radio acting gamut from Shakespearean tragedy (1927) to gag-writer comedy, before his death (in 1942).



SILVER-VOICED "Silver Mask Tenor" (Joseph M. White) was the Sinatra of yesterday's flapperettes—got paid \$50 for each program!



EVEN IN THESE BLASE TIMES, it would be hard to match this early microphone line-up for variety of talent: Dexter Fellowes, whose press-agency is now legend; operettist Jerome Kern; noted actress Ethel Barrymore; pugilist Jack Dempsey; and composer George Gershwin.



CATCHY PHRASE: Remember when youngsters—and oldsters, too—were parroting the late Joe Penner's query, "Wanna buy a duck?"



QUEENS OF THE WASHBOARD—and of backfence gossip—were the ultra-folksy "Clara, Lu 'n' Em." Reading from left to right in this picture: Lu (Mrs. John Mitchell), Clara (Mrs. Paul C. Mead), the announcer (Ivan Paul King), and Em (the late Mrs. Howard Berulzheimer).



UNTIMELY DEATH: Crooner Russ Columbo rivaled Rudy Vallee on the air, might have become a second Valentino in the movies.



HIGHEST-PAID MALE QUARTET of 1926-28 was "The Revelers," pictured with conductor Frank Black (wearing glasses). They toured Europe, sang for British royalty, helped launch young Jimmy Melton (center) toward top radio stardom and leading roles at the Metropolitan Opera.



LIAR DE LUXE: Jack Pearl told us many a "Munchhausen" tale in the 30's, silenced his hecklers with a coy "Was you dere, Sharlie?"



HAPPINESS BOYS—also known as "The Interwoven Pair"—proved themselves ace salesmen of both candy and "socks, socks, socks!"



"SINGIN' SAM" (The Barbason Man) brought the art of a veteran minstrel to the mike—and sang of the joys of brushless shaving.



CLOSE HARMONY and family trios were air-pioneered by the Pickens Sisters—Jane (still starring today), Patti and Helen (retired).



A TROPICAL-HOT ORCHESTRA donned polar-bearish parkas and became the last gasp in dressed-up studio programs. The "Clicquot Club Eskimos" also had suitable arctic scenery and dog-team sound effects to help them sell—not fruited ice-cream pies—but ice-cold ginger ale.



"STREET SINGER" Arthur Tracy was a roamer of the airways, figuratively sang his soft love ballads under every lady listener's balcony.



ED WYNN WAS THE FIRST STAR to remove the "glass curtain" which once separated mike-jittery performers from studio audiences. The stage-trained "Fire Chief" liked to hear 'em laugh—as they usually did at his verbal by-play with announcer Graham McNamee (at extreme left).



BURNS AND ALLEN have been comedy favorites since 'way back—and Gracie's nitwitticisms had poor George biting his nails even then.



RADIO REPORTERS themselves became news when the late Floyd Gibbons brought top-speed fiction and "glamour" to the mike.



"OKAY, COLONEL!" was only one of the many phrases—and characters—which the multi-voiced Phil Cook projected over the airwaves.



SCREWBALLISTICS is a good word to describe the comic inventions which "Snoopnagle and Budd" introduced over (or under?) the ether.



PIXIE PIONEER was Brad Browne, who originated "The Nitwits"—believed to have been one of the very first all-comedy air shows.



"IT AIN'T GONNA RAIN NO MORE"—hill-billy ballad and song hit of the 20's—was the theme of Wendell Hall, "The Red-Headed Music Maker" whose jingly tunes, gift of gab and sure touch on the guitar kept many dialers in a cheerful glow as racy as Hall's own flaming hair.



TENOR LAMMY ROSS was once heartthrob of the musical "Show Boat"—in which he sang many a romantic duet with little Annette Henshaw.



GLAMOUR BOY OF THE CORN BELT was bewhiskered, by-cracky "Uncle Ezra," who did much to boost cracker-barrel philosophy, country-style music—and that strictly unorthodox hand called "The Hoosier Hot Shots" (still heard on NBC's "National Barn Dance" to this day).

Dialing for distance when NBC

ended in 1928 drove radio's golden spike



Map shows stations and cities on NBC's first transcontinental network. Prior to 1928, networks in east and west had been temporarily joined for special broadcasts. First permanent coast-to-coast network was established December 24, 1928. Thus America was given a memorable Christmas present.



RADIO WAS EIGHT YEARS OLD in December of 1928—still in its infancy. In that "Long Ago," you dialed distant stations for your favorite programs. 12,000,000 Americans owned radios, but only one in three had loud speakers. You whistled "Sonny Boy." The Gran Chaco flamed into war. Franklin D. Roosevelt had just been elected governor of New York. President-elect Herbert Hoover was acclaimed wildly on his goodwill tour of South America. Thomas A. Edison worked 18 hours a day on a plan to grow "emergency rubber." Shows on Broadway included "Show Boat," and "Abie's Irish Rose." Movie-goers saw Al Jolson in "The Singing Fool" and Colleen Moore in "Lilac Time." The newly-signed Kellogg Treaty gave hopes of keeping the peace for generations.

GREAT EVENT IN RADIO occurred on the day before Christmas in 1928. NBC linked its eastern and western networks at Denver and established the first full-time transcontinental network on a permanent basis. Thus in a matter of seconds the nation became a listening unit . . . shrank to the dimensions of a single NBC studio. In driving radio's golden spike, NBC likewise opened radio's golden era. Dialing for distance ended, listening for pleasure began. Radio came out of the basement and attic workshops, moved to the family fireside, and became a vital force in American life.

Using a free, competitive system of broadcasting, American advertisers enabled radio to secure finer talent and build finer programs. . . and finer programs in turn built still greater audiences. Broadcasting opened new and unlimited fields of entertainment, information and education, interchanging talent with the stage, screen, the music world and the great universities. It became both a sounding board and crossroads—a preserver of democracy.

National Broadcasting Company
America's No. 1 Network



A Service of Radio
Corporation of America

To People who want to write but can't get started

Do you have that constant urge to write but the fear that a beginner hasn't a chance? Then listen to what the editor of Liberty said on this subject:

"There is more room for newcomers in the writing field today than ever before. Some of the greatest of writing men and women have passed from the scene in recent years. Who will take their places? Who will be the new Robert W. Chambers, Edgar Wallace, Rudyard Kipling? I am, rather, glad the happiness of achievement await the new men and women of power."



MOTHER OF 4 EARNS \$1,000 ON HER WRITING

"Without jeopardizing our home life a bit, I have been able to earn \$1,000 since graduating from N.I.A. If I had not the responsibility of four small children, home duties, household work and my work, I am sure I could have made much more. After only ten lessons, I will be a garden writer for *Hallmark American*. The N.I.A. way makes writing a child's play. Gladys Fair, Annapolis, Md.

Writing Aptitude Test—FREE!

NEWSPAPER Institute of America offers a free Writing Aptitude Test. Its object is to discover new recruits for the army of men and women who add to their income by fiction and article writing. The Writing Aptitude Test is a simple but expert analysis of your latent ability, your powers of imagination, logic, etc. Not all applicants pass this test. Those who do are qualified to take the famous N. I. A. course based on the practical training given by big metropolitan dailies.

This is the New York Copy Desk Method which teaches you to write by writing! You develop your individual style instead of trying to copy that of others. You "cover" actual assignments such as metropolitan reporters get. Although you work at home, on your own time, you are constantly guided by experienced writers. It is really fascinating work. Each week you see new progress. In a matter of months you can acquire the covered "professional" touch. Then you're ready for market with greatly improved chances of making sales.

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But the first step is to take the Writing Aptitude Test. It requires but a few minutes and costs nothing. So mail the coupon now. Make the first move toward the most enjoyable and profitable occupation—writing for publication! Newspaper Institute of America, One Park Ave., New York 16, N. Y. Founded 1925.

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IMPORTANT DATES IN RADIO DEVELOPMENT AND BROADCASTING

- 1725** Stephen Gray discovered electrical conduction. He noted that electricity could be carried more than 500 feet along a hemp thread.
- 1895** Guglielmo Marconi sent and received his first wireless signals across his father's estate at Bologna, Italy.
- 1920** KDKA, Pittsburgh, began a regular schedule of broadcasting, starting with the Harding-Cox election returns.
- 1922** Station WJAF, New York, broadcast the first commercial program with a real estate organization as sponsor.
- 1926** John McCormack and Lucrezia Bori made guest appearances over WJZ, New York. Their broadcast inspired other distinguished artists to appear on radio programs.
- 1926** Dempsey-Tunney fight was broadcast to all parts of the country.
- 1927** Four thousand miles of wire were used to make first coast-to-coast hookup, a broadcast of the Rose Bowl Game in Pasadena, California.
- 1932** Radio was mobilized to aid in the Lindbergh kidnapping case.
- 1933** President Roosevelt broadcast his first "fireside chat"—a discussion of the banking moratorium.
- 1936** King Edward VIII broadcast his abdication speech to what was then believed to be the largest audience ever to listen to a single speech.
- 1938** Major networks furnished complete coverage of Sudean crisis, from Hitler's Nuremberg address to signing of Munich Pact.
- 1939** Congress places radio on equal basis with the press and provides gallery facilities for radio reporters.
- 1939** Networks cover European crisis and carry first declaration of war ever heard on radio as Prime Minister Chamberlain of Great Britain gives Hitler England's reply.
- 1941** Networks get the first word of Germany's invasion of Russia.
- 1941** President Roosevelt's speech in Congress asking for declaration of war is heard by largest daytime audience.
- 1944** D-Day invasion of Normandy covered in broadcasts on land and at sea.
- 1945** All radio facilities used in proclaiming V-E Day to the world.
- 1945** President set in radio history when all commercial programs go off the air for two days in commemoration of President Roosevelt's death.
- 1945** President Truman's announcement of the atomic bomb startles the world, and hastens V-J Day.



AS EARLY AS FEBRUARY, 1919, PROF. EARLE M. TERRY (SEATED) EXPERIMENTED WITH BROADCASTING AT THE UNIVERSITY OF WISCONSIN

RADIO'S FIRST 25 YEARS

FREE ENTERPRISE MAKES AMERICAN BROADCASTING BEST IN THE WORLD

AMERICA has many things of which it may be proud, the twin heritages of freedom and democracy, the spirit of enterprise and the unparalleled growth and expansion of the country in its short period of independent existence.

However, nothing so epitomizes the American tradition as the advance of radio which this Fall celebrates its twenty-fifth anniversary.

What has happened in that span is almost unbelievable. From that first pip-squeak broadcast of Frank Conrad in a Pittsburgh garage in 1920 has bur-

by PAUL GARDNER

geoned an industry which, with its concomitant interests, exceeds a six billion dollar investment! That may only be hay—but it's a lot of it.

If anybody is of the opinion that radio, like Topsy, just grewed, they are mistaken. This phenomenal medium was laughed at, scorned, sidetracked, backtracked and plunged into chaos before it found its head and travelled forward in a straight line. The story is one

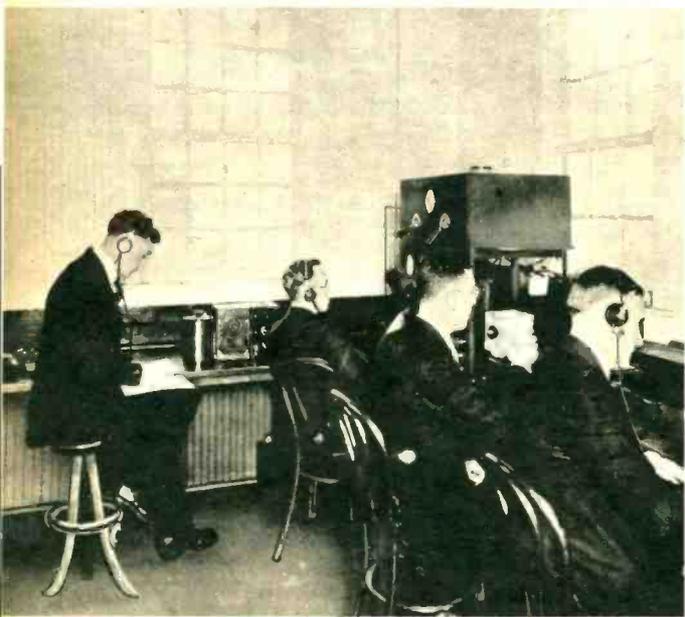
which each of America's 55,000,000 set owners should know.

Conrad's broadcasting of the Harding-Cox election returns twenty-five years ago is considered as the official take-off of modern radio but there was a long, hard row to hoe before the Westinghouse engineer could announce results to thousands of "hams" who sat in assorted homes with earphones glued to their heads. First of all, man had to discover a little thing called electricity.

Back as far as 640 B.C. a Greek had a word for it. His name was Thales of



LADIES' ROOM in the Westinghouse factory at Newark, N. J., was WJZ's first studio. Disguised with drapes, it was used until WJZ moved to permanent quarters in N. Y. C.



HISTORIC EVENT: KDKA, in Pittsburgh, airs the Harding-Cox election returns on November 2, 1920—believed to be the first "scheduled" (not experimental) broadcast ever made.

Miletus. Thales discovered there were two kinds of friction—one which causes fights and the other which induced a certain magic power in amber when it was rubbed by silk. Thales was also absorbed by the magnetic power of the lodestone. The wise Greek thought that some sort of spirit dwelt in these bodies. Little did he know how right he was, that one day these spirits would be so released that with the turn of a dial a whole world could listen to voices purred along by electricity.

However, not until the sixteenth century did men really begin to research into electrical properties. And it was not until 1867 that the first explorations into the realm of radio began.

Men of many nations contributed to the development of radio. It was an international trail which led to Conrad's garage.

First of all, James Clerk Maxwell, a Scotch physicist, discovered the ether. Heinrich Hertz, a German, produced electric waves which travelled across a room. Edouardo Branly, a Frenchman, invented a coherer, which detected invisible impulses and practically made them say "uncle." America's Thomas Alva Edison, England's John Ambrose Fleming, Hungary's Michael Pupin, Russia's Alexander Popoff were among others who strained mightily on the road to the electrical conquest of the invisible air waves.

Finally, it was Italian-born Guglielmo Marconi, son of an Italian father and an Irish mother, who unearthed the clues to electrical communication without wireless. When wireless telegraphy was presented by Marconi in 1896 the groundwork was laid for the twentieth century miracle of radio.

Then it took a tube to further spark radio and we are not referring to the well-known Hudson Tube which leads from New York to New Jersey. This was the grid tube invented by Lee De Forest, an Iowa boy whose father wanted him to be a minister. Once De Forest perfected that tube the electronic revolution in radio was under way. The possibilities of radio, with new tubes of every type, became infinite. Nowadays, 200,000,000 radio-electron tubes are manufactured annually.

But along about 1920 there were many problems still to be solved, especially in regard to transmitting broadcasts. That is where Dr. Frank Conrad entered the radio scene. He put up a

75-watt transmitter in his garage which was something of a far cry from the 500,000 watt transmitters of our time. But it served a purpose.

For while Conrad's broadcasts were sporadic they generated tremendous interest. He began to get requests for certain records and the first thing you know he was responding to request programs. With the listener everything was hit and miss. Men would spend half the day and half the night trying to tune in to America's first station—KDKA in Pittsburgh. It was adventurous stuff and soon a department store took notice. One day this department store placed an advertisement in a local newspaper advertising sets which would be able to pick up Dr. Conrad's broadcasts.

That was when H. P. Davis, then Westinghouse vice-president in charge of radio research, was sold on radio hook, line, sinker and antenna. He excitedly called Conrad into his office and declared that the hope of radio lay in the sale and manufacture of radio receivers. Then the infant industry must provide interesting programs which would stimulate the appetite of the listening public.

Actual reactions from the public confirmed Davis' views. But a few years before the Davis' conclusion a young man named David Sarnoff, working for the American Marconi Company, made a theoretical prediction which was uncanny. This brilliant youth called the turn on the radio future as early as 1916 when he wrote a letter which is printed on another page of this issue. You have to read it to believe how far he was ahead of his time.

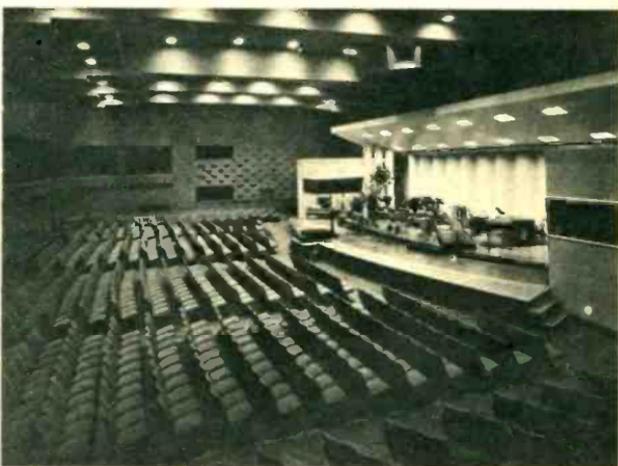
Sarnoff afterwards became head of the Radio Corporation of America while the late H. P. Davis went on to become chairman of the board of the National Broadcasting Company.

But there was no NBC nor any other sort of network when the radio gold rush began in 1920. Here was the general picture at the moment. There were about 5,000 sets in existence and there were about 5,000 people employed in all phases of radio as contrasted to the 572,000 and more today. Yet it was apparent that the boom was soon to be on. People tried to get in on the ground floor—the broadcasting end of it. And that was where a real knock-down-drag-out fight started in radio.

To understand what happened you



STUDY IN CONTRAST: OVERSTUFFED STUDIO AT STATION WOC IN RADIO'S EARLY DAYS



MODERN DECOR: NBC'S STUDIO 8-H, LARGEST IN THE WORLD AND ACOUSTICALLY PERFECT

must be aware that the radio dial is spanned from 550 to 1600 kilocycles. They call this the broadcasting band. Its nature—even if you spell it backwards—is how the band runs. All in all, there are 106 radio pathways on the band and nowadays there are a few more than 900 stations which must be charted through these bands. With an intelligent guiding body everything can be routed neatly enough, with each station being told over which pathway it can send its program as well as being informed as to how many hours a day it may operate and what power it may

use. The Federal Communications Commission attends to that.

Until 1927, though no one bothered with things like this. It was believed that the Secretary of Commerce would have jurisdiction over radio but when this was beaten in court the airwaves ran riot. Thus, when from 1920 to 1924, radio stations jumped in number from 1 to 1,400, the situation on the ether was driving many listeners to take ether. Furthermore, there was no regulation on new stations. Whether you were financially, mentally, morally, psycho-

logically or technically sound, made no difference. The air was so deluged with static, mix-ups and noise that the average listener thought he was eavesdropping on one of the more hectic sessions of Congress—he couldn't make head nor tail of it.

Bad things, like good, must come to an end. In 1927 Congress itself looked into the matter of airwaves and, perhaps jealous of the right to have a monopoly on confusion, it set up the first Federal Radio Commission. This, in turn, was supplanted by the FCC in 1934.

What the FCC does is to adjust the matter of radio frequencies and to see that the technical regulations are maintained. The FCC has no power to order whar can or cannot be said over the air.

It has no power to deny freedom of speech in radio. Candidates of recognized political parties must be granted equal facilities by all radio stations. In order to see that its technical mandates are obeyed, the Commission issues licenses for six-month periods.

In most countries radio is government controlled, the officials of the country feeding its listeners what it thinks is fit. The British Broadcasting Company is generally accepted as outstanding in this group but when fascism rears its grisly head a government-controlled radio can be a terrible weapon to thwart the thinking of men. In American radio, private industry calls the turn on the dial.

To supplement this—and there has been much criticism of the overloading of commercials—each station must, by law, sponsor a certain number of public service programs. American radio has done itself proud in this respect. No higher testimonial has ever been given to a man, and at the cost of a fortune of money, than American radio tendered to the late President Roosevelt upon his death.

If American radio is to continue along its successful path it must correctly judge what the public wants. This it endeavours to do by studying fan mail, the Crossley-Hooper ratings of audience reaction, and the sales resulting from sponsored programs. Trained armies of investigators and researchers are constantly checking on public reaction. You would be surprised how seriously each condemnation or criticism is taken.

Radio now starts the second twenty-

five years of its meteoric life. To those who have been born within the past generation it must seem that radio was with us forever. But in 1920 it would have required a crystal ball to foresee what the crystal sets were going to grow up to be.

Could anybody have visualized a George Hicks broadcasting as American armies swept the Normandy beaches on D-Day? Could anybody have foreseen the popularity of an Amos and Andy, a Kate Smith, a Jack Benny, a Bing Crosby, a Bob Hope, a steady procession of favorites who command millions of listeners with fluent chatter into the microphone? The Philharmonic, Toscanini. Town Meeting of the Air . . .

American radio is as diverse as the many interests of Americans themselves.

But American radio must never grow complacent. If a World War III is to be avoided, American radio must play a part in fending off the catastrophe. It is only an informed people, a people aware of what is going on all over the world, which can merit its franchise. American radio, in its first twenty-five years, has not found itself lacking. By all indications, it does not intend to be found wanting in the next twenty-five, or thereafter.

More power to it. And, by the way, after those 500,000 watt transmitters, how much more power can they get?



RADIO OWES MUCH to the late Dr. Frank Conrad, pioneer in the field of radio transmission—who conducted so many successful early experiments in his Pittsburgh laboratory.



CROWDED QUARTERS: Musicians and technicians literally rubbed elbows in WBZ's first studio at Springfield, Mass., when the station began broadcasting back in September, 1921.

Facing THE Future

by PAUL A. PORTER

*Chairman,
Federal Communications Commission*

PERHAPS one of the greatest fascinations of radio is that it is not a static art and that every year and every decade brings challenging problems to keep us all on our toes. The problems of the future are many, they are complex, they are pressing. The difficulties—as well as the thrills—of pioneering will be with us for some foreseeable time to come.

Here at the Federal Communications Commission, we have become increasingly concerned with the over-all service of broadcasting stations. It cannot be repeated too often that, under the American system, stations are licensed to operate in the public interest, convenience and necessity. They are not licensed to make the maximum amount of profits by rendering the minimum of service.

Radio has to its credit some of our country's finest achievements in public affairs, education, entertainment and mobilization for the war effort. But there are excesses which require thoughtful consideration of every licensee.

As radio enters its next quarter of a century, will the industry seek to progress and improve? Or will it permit the present mutterings and grumbings of the listeners to grow to the proportions of a public outcry which might demand remedies far more drastic than have ever been seriously considered before? Responsible broadcasters are giving these questions increasing attention.

As we pass this 25-year mark and move into the future—with its tremendous potentialities in AM, FM, television and facsimile—I would like to call the attention of the listening public, the broadcasters and the prospective broadcasters, to the dangers inherent in any conception of broadcasting as a



mere money-making enterprise. Of course, it must be successful and prosperous. But it must do more than that.

I have said before and I repeat: I think we want to exclude the speculators, the high-pressure promoters and others who are looking merely for a quick turn-over. A sound licensing policy will welcome the true "homesteader" and should offer grants only to those who want to take up permanent residence in this new empire of the ether, cultivate it, improve it and generally operate it in the public interest. I am looking to the broadcasters—the proven

pioneers—as the ones who will take the lead in the great developments that lie ahead. And I conceive it to be the duty of the Commission to provide every encouragement to that end.

The problems of America will become increasingly complex from year to year because the whole world is in a state of transition. We must put our domestic house in order and—we must play our full part in stabilizing conditions around the globe. In these challenging times ahead, radio will need to re-dedicate itself to public service and be as mighty a factor in peace as it has been in war.



BRIGADIER-GENERAL DAVID SARNOFF is President of the Radio Corporation of America and Chairman of the Board of the National Broadcasting Company. One of the great figures in broadcasting from its very beginning, General Sarnoff has become so closely identified with the industry that his unofficial title of "Dean of Radio" has remained unchallenged through the years.

LOOKING AHEAD

by

BRIGADIER-GENERAL DAVID SARNOFF

President, Radio Corporation of America

Chairman of the Board of the National Broadcasting Company

RADIO ACCOMPLISHMENTS over the past fifty years justify our looking ahead to the next fifty with great enthusiasm, free from the skepticism that existed in 1895, when the first wireless signals were heard, and free from the doubts expressed by some in 1920 when broadcasting made its bow.

It seems a long way ahead when we think in terms of twenty-five and fifty years, yet time moves swiftly in the fast-moving science of radio. What radio will be like in 1970 and 1995 cannot be envisioned adequately even by the imagination. But our vision into the future is sharpened by the present performances of radio and by our faith in scientists who will create many new instruments and our belief in the American spirit of enterprise and initiative that will provide new services to shape the destiny of radio.

Today the world is on the threshold of television. The go-ahead signal for this new industry and service awaits only the end of the war. Science has laid the groundwork with remarkable efficiency. Broadcasting in 1970 may be known as telecasting because radio sound and sight will be in combination. Eventually television will reach every area of the globe that is now covered by sound broadcasting.

The experimental "radio music box," which amazed the world between 1915 and 1920, will serve the eye as well as the ear as the history of radio repeats itself during the next twenty-five years. It would seem reasonable to expect that many millions of television sets will serve American homes within the next ten years. Today more than 50,000,000 broadcast receivers are in American homes. The day will come when all of them will be replaced by television with its programs featuring both sound and sight.

Those who purchased a "radio music box" in the Twenties did so in order that they might enjoy concerts, music recitals and sports events, which were advertised as "going on in the nearest city." Within the next decade or two, those who acquire television receivers are destined to go sightseeing by radio—not only to the nearest city but to cities across the continent and across the seas. Television will be a mighty window, through which people in all walks of life, rich and poor alike, will be able to see for themselves not only the small world around us but the larger world of which we are a part. Let us hope that this promised expansion of our physical vision may also broaden our whole outlook on life.

AMAZING PROPHECY OF 1916

In 1916 David Sarnoff, then Assistant Traffic Manager of the Marconi Wireless Telegraph Company of America, sent a memorandum to E. J. Nally, the General Manager. This historical and untidy document is here reproduced in part.

"I HAVE in mind a plan of development which would make radio a household utility in the same sense as a piano or phonograph. The idea is to bring music into the house by wireless . . . For example, a radio telephone transmitter having a range of say 25 to 50 miles can be installed at a fixed point where instrumental or vocal music or both are produced . . . The receiver can be designed in the form of a simple 'radio music box' and arranged for several different wave lengths, which should be changeable with the throwing of a single switch or pressing of a button.

"The same principle can be extended to numerous other fields—as, for example, receiving lectures at home, which can be made perfectly audible; also events of national importance can be simultaneously announced and received. Baseball scores can be transmitted in the air by the use of one set installed at the Polo Grounds. The same would be true of other cities.

"This proposition would be especially interesting to farmers and others living in outlying districts removed from cities. By the purchase of a 'radio music box' they could enjoy concerts, lectures, music, recitals, etc., which may be going on in the nearest city within their radius . . . Should this plan materialize, it would seem reasonable to expect sales of 1,000,000 'radio music boxes' within a period of three years. Roughly estimating the selling price at \$75 per set, \$75,000,000 can be expected."

TITANS OF RADIO

LISTENERS OWE MUCH TO MEN THEY NEVER "HEAR"

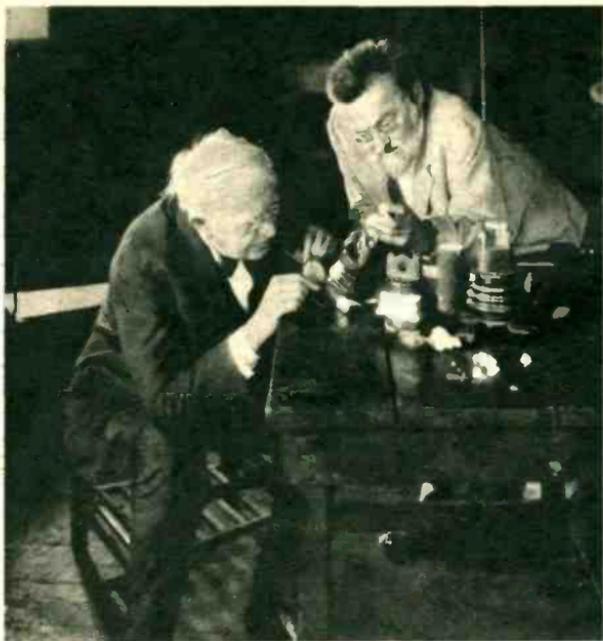
BEHIND the progress of radio a silent, steady fight has long gone on to make the mastery of space, sound and light possible.

It is a scientific fight, it is fought in the recesses of laboratories and without cheering sections. Some men have received more praise than others but, at best, it was a small, valiant group which made the easy luxury of modern radio listening possible.

To say which ten men (to take a round number) were most instrumental in developing radio scientifically, is not simple. But each man is entitled to his opinion. That of Orrin Dunlap, Jr., radio historian, is not to be taken lightly. Here are the scientific radio pioneers he places in the first ten:

Michael Faraday, who is considered the Columbus of the early electrical age; Joseph Henry, who was the American Faraday; James Clerk Maxwell, discoverer of the ether; Heinrich Rudolph Hertz, who produced electrical waves; Guglielmo Marconi, inventor of wireless; Reginald Aubrey Fessenden, American wireless pioneer; John Ambrose Fleming, who was knighted for his invention of a detector; Lee De Forest, inventor of the audion tube; Major Edwin H. Armstrong, inventor of radio circuits; Vladimir Kosma Zworank, inventor of the television "eye," were among the remarkable leaders who set the pace. The casual tuning in of a radio hides the fact that armies of geniuses gave their best to bring to consummation the contemporary Aladdin's Lamp miracle. But the march never ceases.

The quest for conquest of the invisible world of sound and light goes on constantly as technicians of the United States and elsewhere delve into a marvelous still little-known realm. In 1926 a nineteen-year old Brigham University sophomore, Philo Farnsworth, patents the first electronic television device. Allen Balcom DuMont, a Brooklyn boy, proves outstanding in "precision elec-



TYPICAL OF THE GIANTS behind all radio research were those masters of the lightning — Edison and Steinmetz — pictured in the General Electric laboratory in October, 1922.



HIGHLY CHARACTERISTIC of the tirelessness, curiosity and enthusiasm of the scientist in electronics is Philo T. Farnsworth — who began inventing before he was 20 years old.

tronics" and enters the television competition. Ernest F. W. Alexanderson develops an alternator, Louis Alan Hazeltine comes up with the neutrodyne. Clarence Weston Hansell, an Indiana contribution, pops up with 400 inventions and becomes a top-notch radio transmitter designer.

It will be noticed that the scientific cavalcade marches on at all points, now breaking through with a superior type of transmitter, now with an addition to the knowledge of television, now with an improvement in frequency modulation. All is geared towards serving the public for, in the end, unless inventions are translated into the media of human understanding and betterment they mean nothing. Scientists first built the magic structure of radio but it took others to bridge the gap to the people.

Dr. Frank Conrad, who pioneered broadcasting in 1920, went to work as a bench-hand in the Westinghouse plant

at Garrison Alley, Pittsburgh, when he was sixteen years old. Then his aptitude for mechanics asserted itself to such an extent that during World War I he was doing experimental work for the government. Shortly after that, the successful broadcasts originating in his Pittsburgh garage gave birth to station KDKA.

Another pioneer, of course, was H. P. Davis, Westinghouse official, who saw enough in Conrad's efforts to apply for a commercial license for KDKA.

David Sarnoff, now president of RCA, is another titan of radio. He was born in Russia in 1891, came here with his patents in 1900, and started his remarkable career selling newspapers. In his spare time he became a messenger boy for the Commercial Cable Company. He used his evenings studying wireless telegraphy and by 1908 qualified as an operator. In 1916 he was working in the commercial department of the American Marconi Company when he

wrote his now famous prophetic letter to general manager, Edward J. Nalley, foretelling in what path radio would eventually go. That path was up, and David Sarnoff went all the way up with it.

Major Andrew J. White, the ex-newspaperman who was a driving factor in the formation of the Columbia Broadcasting System; William S. Paley, the energetic, progressive head of CBS, Owen D. Young, Merlin H. Aylesworth, Lenox Lohr and Niles Trammell—the latter trio from NBC—are among the leaders who established network policy on broad lines.

Thus far, radio has been receptive to all forward-looking ideas of a scientific, promotional or educational nature. How the industry will fare in the next twenty-five years will depend essentially upon its encouragement of the pioneering spirit which has made it, to date, a miracle of the modern age of science.



HE STARTED IT: Guglielmo Marconi, who ferreted out new secrets of communication by electricity—and invented the wireless in 1906.



HE CARRIED ON: Dr. E. F. W. Alexanderson, who explored the mysteries still further—and helped develop some more modern improvements.

Remember these "great days" on CBS?

In no small part American radio owes its phenomenal growth to the brilliant contributions CBS has made to broadcasting. The record marches steadily forward, in public service, entertainment, information and technical development. Columbia has

been a leading and powerful influence for better living in every American radio home. How many of these CBS milestones did you hear? Read this record from the beginning and you'll conclude that leadership like this is not an accident.



IN INSPIRATION: On September 18, 1927 CBS launched its first network broadcast by bringing through its 16 stations a program of inspiring music to thousands of American homes. A notable highlight of the program was the first radio performance of the American opera, *The King's Henchman*, by Deems Taylor and Edna St. Vincent Millay, with the Columbia Symphony Orchestra.



IN EDUCATION: On February 4, 1930 CBS revealed radio's striking capacity as an instrument of education by establishing the *American School of the Air*. It was the first regular network program to be used as a substantial aid to classroom instruction in the nation's schools. It has been part of the standard curriculum of 177,000 classrooms in the U.S. and Canada five days a week.



IN MUSIC: On October 5, 1930 CBS began its campaign to make great music popular

music by making it familiar music when it launched the first of its historic series of broadcasts by the New York Philharmonic-Symphony Orchestra. Today each of these Sunday afternoon broadcasts, which have continued without interruption except for brief summer vacations, are heard by more listeners than have filled the concert halls during the orchestra's 103-year history.



IN TELEVISION: On July 21, 1931 CBS began the first series of regular daily television broadcasts in New York from its station W2XAB. A few years later CBS pioneered the development of color television through the research of Dr. Peter Goldmark. In 1944 Columbia assumed leadership in urging plans for postwar television in the higher frequencies to permit clearer pictures in black-and-white and color.



IN RELIGION: On September 13, 1931 with the first broadcast of the *Church of the Air* Columbia opened its microphones to provide a radio pulpit for representatives of every major faith. Through succeeding years the principle of rotation in denominations has given this powerful voice to one of the four freedoms and has brought comfort and spiritual guidance to millions. Today, the *Church of the Air* is heard over the Columbia Network twice each Sunday.



IN SPECIAL EVENTS: April 24, 1932 witnessed a dramatic highlight in special events broadcasting history when CBS broadcast from a speeding train. A month later, CBS broadcast the first dramatic program from a ship at sea, from the main salon of the S.S. *Queen of Bermuda*.



IN NEWS: In 1933 CBS formed the Columbia News Bureau, radio's first network news service. Today its correspondents broadcast eye-witness reports from world newsfronts supplemented by news from major wire services. A great news magazine called CBS "the most adult news service in radio."



IN ENTERTAINMENT: On July 28, 1935 on CBS *Lux Radio Theatre* began its series of radio adaptations of leading motion pictures. *Lux Radio Theatre* is now the oldest one-hour dramatic feature on the air and its history sparkles with more than 40 awards for "best dramatic program."



IN RADIO WRITING: On July 18, 1936 CBS opened its "Columbia Workshop." Unknown writers were encouraged to submit scripts and were helped to put their scripts on the air. A 1938 recruit was 27-year-old Norman Corwin. For three years, his major experience came here, leading on December 15, 1941 to the 4-network program *We Hold These Truths* commemorating the 150th anniversary of the Bill of Rights. More than 60 million people heard the program and its concluding 7 minute talk by President Roosevelt.



IN NEWS: On March 13, 1938 CBS created a new technique in radio reporting by setting up the facilities for the first international news roundup on a single program from several European capitals, during the Austrian *Anschluss*. The broadcast brought in reports from Edward R. Murrow in Vienna, William L. Shirer in London and CBS men in Paris, Berlin, Washington.



IN SHORTWAVE: On July 21, 1938 CBS broadcast the first two-way conversation between London and Chicago. Three months

later, the first two-way broadcast between New York and Los Angeles went on the CBS air. It was called "a trail-blazing innovation in two-way broadcasting." Studio audiences watched the program at each end, warmly aware that something new and prophetic was afoot but not dreaming of radio's present immediacy for news from all the world.



IN RESEARCH: In 1941 Columbia set the pace for the industry in determining audience reactions through its Program Analyzer. This intricate device developed by Dr. Frank Stanton (now CBS General Manager) and Dr. Paul Lazarfeld, measures the minute-by-minute likes and dislikes of listeners to a program. It is one of the notable achievements in Columbia's long record of pioneering in radio research, which has contributed so much to radio's value in public service and entertainment.



IN INTERNATIONAL COMMUNICATION: On December 23, 1940 after a visit to Central and South America, CBS President William S. Paley announced plans for a radio network to link the Americas. On May 19, 1942, CBS dedicated *La Cadena de los Americas*, the first regularly operating radio network to provide two-way service between the Americas. Today there are 114 stations affiliated with CBS in this inter-continent hookup, broadcasting regular programs bringing the music and customs of North, South and Central America to the ears of the hemisphere.



IN PUBLIC SERVICE: On July 24, 1943 CBS broadcast "An Open Letter on Race Hatred," dealing with the Detroit race riots. For its forthright treatment of a grave national question, the program won radio's most coveted awards. The program was written and produced by William N. Robson and held a stirring postscript by Wendell Wilkie.



WAR EFFORT: February 1, 1944. Kate Smith was heard by millions of CBS listeners throughout the day as she made 57 separate appeals to listeners to buy war bonds. The grand total for the day was \$112,000,000, the largest amount attributed to any radio star in one day.



LISTENING: On V-E Day, May 8, 1945, throughout the climax of the war in Europe American listeners dramatically confirmed the superiority of CBS news service. C. E. Hooper measured the radio audiences in four great and widely dispersed urban areas, found that the CBS audience led all other networks by margins of 5% to 211%. Between D-Day and V-E Day CBS broadcast from overseas 127½ hours of news, or 25% more than the nearest competitor.

This is CBS...the Columbia Broadcasting System



What is a Network?

OUT OF CHAOS CAME THE FAMOUS BROADCASTING SYSTEMS OF TODAY

MANY people think that a network is something you catch fish with—and, in a sense, they are right. Anyway, there are four major networks at the moment, along with a medley of minor networks, which contribute regularly to the enjoyment and edification of thirty million families. After the war, it is believed that three or four more national networks may inject themselves into the radio picture as frequency modulation rears its vocal head.

But, again, what is a network and why have networks succeeded in making American radio the best in the world?

A network consists of a number of stations joined or "hooked-up" on leased telephone wires so that they broadcast as a unit. If you studied a map, with the leased lines joining the various stations, the entire criss-cross would resemble a network. Hence, the name.

Networks grew in the United States because if they didn't radio would have been forced to take a back seat in the race with motion pictures, the stage and other forms of entertainment which subsist on public favor. It's a rather exciting story and there are exciting days ahead.

WHEN radio started its broadcasting phase in 1920 it was a novelty. As stations cropped up here and there, folks bought sets in droves. It was fun to hear voices and music out of thin air. The only trouble was that the voices and the recorded music soon grew stale. What had been an innovation became something of an aggravation. Then people wanted to know why radio had no big names? Where was the nationally-known talent? Where were the high-class programs?

Moreover, the national advertisers frowned upon the situation then existing. There was little widespread appeal. William Einstein McGuirk might be some pumpkin in Sioux City but he was a tiresome menace to the listeners of Beaver Falls. An Eddie Cantor, however, would find segments of the listening audiences everywhere.

Radio, though, was not prepared to pay for such talent because individual

by WARNER GRAINGER

stations did not have enough money. The problems were manifold, the industry was in a rather chaotic state anyway, and something had to be done in a hurry.

Some bright boys went into a huddle, they rubbed elbows and brains, sparks flew—and the idea for networks was born. Thus, in May, 1926, the Red Network of NBC was organized and a year later the Blue Network was added. Historically, WNAC of Boston and WEAJ of New York had hooked up for the first "network" broadcast as far back as 1923. Then the idea petered out until the stress of public and advertisers forced the radio industry to improve its programs—or else.

WITH the advent of NBC, radio showed signs of growing up. Heretofore, artists had avoided this thing called broadcasting like a recurrence of the bubonic plague. Pish-tush, and all that sort of thing. But when John McCormick, the Irish tenor, and Lucrezia Bori, pride of the Metropolitan Opera, deigned to sing over WJZ it was plain that radio's call was becoming clarion.

Like water spilling through a broken dam, radio reached outwards. On a January 1, 1927, East and West finally connected their lines in Denver so that the Rose Bowl football game might be heard

on a 4,000-mile hook-up. Soon there was the first coast-to-coast broadcast of an opera — "Faust," from the Chicago Stadium. Next, audiences were palpitating to President Coolidge's Washington's Birthday address over a 50-station hook-up. (Small potatoes now!)

And, by 1928, radio networks were changing the face of politics for, when Herbert Hoover and Alfred E. Smith campaigned, they had a new adjunct with them for the first time—the microphone. Voting in America jumped 7,000,000 votes in 1928 over the total of the preceding election and the increase was attributed to the power of radio.

For in 1928 three networks were already functioning—in September of 1927 Columbia had entered the field. The rise of Columbia is one of the most spectacular in the history of the twentieth century for this network grew from a comparative shoestring in comparison with the titanic NBC, which combined the operations of Radio Corporation of America, General Electric, Westinghouse and American Telephone and Telegraph.

At this point it might be best to explain that a network does not own all the stations. NBC, for example, owns key stations and the rest are affiliates. So the big idea is to get yourself some key stations and then talk others into affiliating. That was the problem for Major Andrew J. White, ex-newspaperman and sportscaster, when in January,



NILES TRAMMEL, president of radio's oldest network, National Broadcasting Company.



WILLIAM PALEY, youthful chief of the Columbia Broadcasting System he helped to organize.

1927, he became convinced that there was room for a new network.

First of all, White had to talk four men into coming in with him. They were a promoter and paving machinery salesman, a New York booker of songs, a wealthy Philadelphian and the head of a radio corporation and concert artists' manager. They called their company United Independent Broadcaster, Inc., and blithely leased WOR, then in Newark, for four days a week.

By the summer of 1927 the indefatigable Major had lined up 16 local stations in American cities East of the Mississippi for the network, purchasing 10 hours a week from each one for \$50 an hour. Talent for Major White prize package was offered by the Columbia Phonograph Company. Soon the system became known as the Columbia Phonograph Broadcasting Company.

On September 17, 1927, the new network made its debut with a presentation of "The King's Henchman," by Deems Taylor and Edna St. Vincent Millay. The program was broadcast directly from the Metropolitan Opera House in New York.

At this stage a cigar entered the history of the famous network which in its early days almost teetered off the air.

The cigar was La Palina, owned by the Congress Cigar Company. La Palina went on the air and after twenty-six weeks of broadcasting its sales leaped from 400,000 to one million a day. William Paley, son of the owner of the company, who was 27 years old in 1927, quickly got the smoke out of his eyes when he noticed how much

radio had helped the cigar business.

He invested in Major White's company, which was having tough going, and then he took a three months' leave of absence to help organize the Columbia Broadcasting System. When a Paley organizes, he organizes. In short order, the persuasive Paley had talked 47 stations into combining during those parlous days of 1928. Deciding that radio was the coming thing, Paley stuck to that field. By 1945, CBS had sprouted from 16 stations in its infancy of 1927 to a network of 145 outlets in the United States, two in Hawaii, one in Puerto Rico, and two in Canada. Columbia owns eight stations and has one hundred and thirty-seven affiliates.

Third of the networks to come into being was the Mutual Broadcasting System. There is a distinction between Mutual and its three major rivals. Mutual has no production department of its own and the affiliated stations can take or accept member shows as they please. Often, they don't please. This weakens the power of the network as a whole. Ed Kobak, new Mutual head, has been striving mightily to smooth out these wrinkles.

Latest of the networks is the American Broadcasting Company. When the FCC ruled some years ago that NBC was too powerful, it was deemed necessary to divorce the Blue Network from NBC. Noble purchased the Blue for a mere eight million dollars almost four years ago. This summer the name was changed officially to the American Broadcasting Company.

There are other networks, of course, The California Radio System, the Don Lee Broadcasting System, the Yankee and Colonial Networks are among the

lesser known which endeavor to bring the American people the finest talent in the world.

COLD figures tell how networks pay off. Total advertising revenue jumped from \$4,000,000 in 1927 to \$140,000,000 in little more than a decade. In 1927, networks paid \$850,000 for "talent"—the actors and musicians—and by 1938 they were paying out \$30,000,000 in this connection. Wow! Moreover, the number of "talents" had jumped from about one hundred in 1927 to 25,000 by 1938.

THROUGH the medium of the networks radio, backed by its own wealth and that of the advertiser, can now pay its experts through the nose. The writer of a sponsored show may receive as much as \$1,500 a week, a guest star may pick up \$5,000 for a single performance, a single show of a Sunday night may cost the sponsor \$25,000 or more. Everything is of mutual benefit. For you see, the highly-paid star attracts those large listening audiences which immediately rush post-haste to buy the advertised product. (The sponsor hopes.)

America's broadcasting stations, totalling approximately 900 and representing an investment of about a billion dollars, tell their message, for the most part, by the way of one network or another. So far those messages must have been sparkling or what about all those dividends we have been reading about?

Yet none of the networks can afford to slacken in the years ahead. The public created them and the public can undo them if they fall down in their skill and in their responsibility.

WHAT will happen in the next twenty-five years of radio? Will the advent of three or four FM networks wreak havoc on the existing leaders? Will television, facsimile, other scientific improvements play a vital part? Whatever occurs you can wager that the competition will be fast and furious and the networks will have to change their tune as often as the public demands. Because while you can lead a man—or a woman—to the radio you can't make them listen or look, unless they want to. Not in America anyway. The impending struggle of the networks for post-war popularity should be something that will be long remembered in radio.



EDGAR KOBAK, head of Mutual Broadcasting System—only network owned by its stations.



WILLIAM NOBLE, top executive of American Broadcasting Co.—formerly Blue Network.

RADIO FIRSTS

KEEN-MINDED PIONEERS CUT THE PATTERN FOR MODERN BROADCASTING



THE WHITE HOUSE first spoke directly to the American people when the late, great Franklin Delano Roosevelt delivered his initial "Fireside Chat" on March 12, 1933—a week after he became President.

THE year was 1920. A World War had just come to a close . . . everyone was singing "How are you gonna keep them down at the farm, after they've seen Par-ee" . . . Lillian Gish and Rudolph Valentino were top-ranking cinema stars . . . skirts were beginning to get shorter and morals looser . . .

Into this vibrant era radio was born. In the smoky, conservative city of Pittsburgh the Harding-Cox election returns were broadcast over KDKA—the first pre-scheduled broadcast in radio. To the 50 people who crawled into ear-phones to hear it, this broadcast must have been a truly exciting event. Up until this time there had been broadcasts (Detroit's W/WJ had sent out state election returns several months earlier), but the results were in the nature of experiments and heard by only a handful of technicians. Now 50 people, living in opposite parts of the city, could hear the same announcer talk to each one of them as clear as a bell. Indeed, the expression "as clear as a bell" was a common one in those early days of broadcasting; no one could quite grasp the miracle of radio.

Having established the precedent of the first scheduled broadcast, Station KDKA proceeded in the next year to further develop the field of radio. On January 2, 1921, it broadcast the first church service, and on April 11, 1921, the first sports broadcast (a blow-by-blow description of a boxing bout that preceded by a few months the sensational Dempsey-Carpentier broadcast).

Later that year KDKA broadcast the first bedtime stories for children and organized an orchestra of its own exclusively for broadcasting.

Meanwhile other stations throughout the country had started up, and were beginning innovations of their own. Two of the more outstanding ones were WIP in Philadelphia and WJZ in Newark, New Jersey, later to become the key station of NBC's defunct Blue Network and later still American Broadcasting Company's New York outlet.

Philadelphians must have taken to radio with a ready enthusiasm, for in the next few years WIP was to inaugurate the following firsts: a dance orchestra broadcast from a remote point (Charlie Kerr from the Cafe L'Aiglon) . . . the complete grand opera, "Aida," broadcast from the Metropolitan Opera House . . . the sound of ocean waves from the Steel Pier . . . a broadcast from the bottom of the sea . . . and a series of street interviews that provisioned such programs to come as "Vox Pop" and the audience-participation shows which now emanate from so many studios daily.



EARLY SINGBIRD Vaughn de Leath was the first woman ever heard on the air, the first microphone "crouner," received the first radio fan letter, pioneered in broadcasting trends and methods until her death.

WJZ, because of its proximity to New York, played one of the leading roles in the development of radio communication. Its first studio was a ladies' room in the Westinghouse meter factory. When a famous singer came to the studio for a broadcast, the hired help rushed out to rent some potted palms to decorate the place, and occasionally two fat tom-cats whose headquarters was a window near the

fire-exit interrupted a solo by their yowling. A broadcast must have been a really exciting thing in those days, because quite often an overly enthusiastic soprano would blow out a fuse when she hit a high note, thus throwing out of gear the then primitive broadcasting apparatus.

Among the innovations at WJZ: the first educational broadcast (accounting lessons broadcast as far back as 1923) ... the first staff announcer who was hired merely to announce: Ted Husing ... the rebroadcast of the first international program, relayed on 1,600 meter wave from Coventry, England to Houlton, Maine, where it was fed by wire lines to the New York transmitter.

1922 also saw the birth of another New York station that was later to become one of the largest and most powerful in the world—WEAF. WEAF's role in the development of radio is of prime importance because as early as August 28, 1922, it had inaugurated commercial broadcasting. That first program was sponsored by the Queensboro Corporation, and featured H. M. Blackwell, who spoke of the advantages of apartments in residential Jackson Heights. WEAF's total advertising revenue that first year was \$5,000; a sponsor could have a full hour's broadcast for only \$35.

As early as February 8, 1924, WEAF had experimented in another radio first: coast-to-coast broadcasting hook-ups. On November 15, 1926, it emerged as the key station among a group of 20 scattered stations that formed the NBC network in that year.

In 1926 occurred another event of the first importance: John McCormack and Lucrezia Bori made their radio debuts.



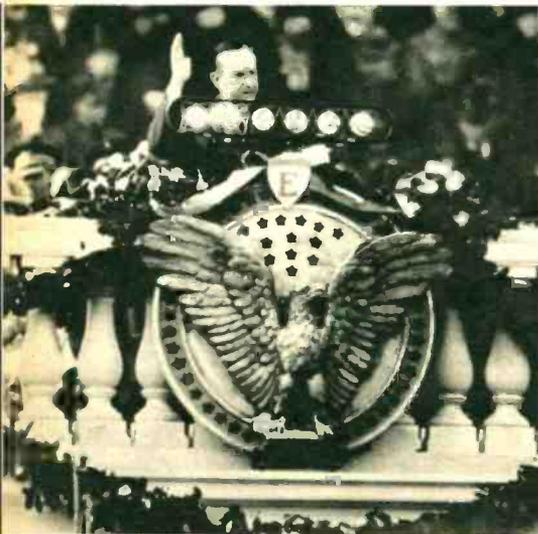
DISPUTED TITLE IN RADIO is that of "first couple married behind the mike." Various claims have been advanced, but this early wedding ceremony for two old-timers with ultra-modern ideas—as broadcast from Davenport, Iowa, in 1923—obviously had special merits of novelty all its own.



WESTINGHOUSE STATION KDKA is justifiably proud of its many "famous firsts" in almost every field of radio, even holds some unusual titles relating to religion—such as this premiere broadcast sung by the Boys' Choir at Calvary Episcopal Church in Pittsburgh, some 15 years ago.

over WJZ, which had by this time moved its headquarters to New York. This broadcast was significant because up to this time radio had been considered by top-notch entertainers as just a passing fad and not worthy of their time. Bori and McCormack gave radio prestige—pretty much as Sarah Bernhardt had given the cinema prestige a generation before. From this time on top-notch concert and theater entertainers were flattered to death to be invited to appear on radio, instead of the other way around. From Boston's WEEI came the first series of live symphony concerts (by the Boston Symphony Orchestra) ever to be broadcast, and radio was definitely recognized as an important factor in American cultural life, something more than a mere novelty.

By 1927 the medium of broadcasting was beginning to take on shape and form. President Coolidge had signed the Dill-White Radio Bill, creating the Federal Radio Commission and ending the chaos caused by a wild growth of broadcasting. This was the last great year of radio firsts—some of the more important ones, in chronological order, include: Shenandoah, Iowa's KMS was the first station to handle newscasts via the wire services . . . the first regularly established coast-to-coast hook-up (needing 4,000 miles of wire) was used to broadcast the Rose Bowl game from Pasadena, California . . . the first coast-to-coast presidential broadcast from the floor of Congress featured Coolidge's Washington's Birthday Address delivered before a joint ses-



STARTING WITH INAUGURATION—broadcast in 1925—the late Calvin Coolidge participated in a number of "firsts" from Washington.



THE LATE J. VASTINE became radio's first handleader when he conducted the initial airwave band concert over Station KDKA in 1921.

sion of Congress . . . Iowa's enterprising KMS was the first station to bring broadcasting out from behind closed doors: the stage studio and the auditorium were separated by plate glass . . . the first network ever to challenge NBC's supremacy was organized—the ambitious, hustling-bustling Columbia Broadcasting System . . . Boston's WEEI covered the November Vermont floods—the first attempt in radio history to broadcast news from the scene of a disaster.

By this time radio had solved many of the technical problems that had beset the industry in its earlier days, and concentrated on improving the quality of its shows. The first really big radio show was "The Eveready Hour," considered by some historians of the broadcasting scene to be so good that it can compare with the best of today's radio entertainment. It was the first program to pay the artists who appeared before the mike, and to sponsor fancy promotional schemes—such as to broadcast the first marriage ever to take place on radio (that of one of its stars, Wendell Hall, "the Red-Headed Music Maker" and Marian Martin, a Chicago newspaper woman). The first successful comedy team to hit radio were Eddie Jones and Ernie Hare. "The Interwoven Pair," whose "Socks . . . socks . . . socks . . ." was cat-called by children from one end of the country to the other. Hill-billy programs were introduced by the still popular "Grand Ol' Opry" . . . NBC's "The Gibson Family" became the first musical comedy to be composed especially for radio.

CBS' "School of the Air" was the first network show designed to supplement classroom instruction . . . the earliest radio drama was "The La Palina Smoker," whose format featured La Palina, the only lady present in a circle of men who night after night told wild, exotic tales of adventure and intrigue that fascinated adults and gave the children nightmares . . . from WTIC in Hartford, Connecticut, came the first quiz show, "Ask Me Another," which featured Jack, the Tire Expert. Jack asked questions, then waited seven seconds for the listener to figure out the answer.

With the inauguration of President Roosevelt in 1933 came many radio firsts. The first White House broadcast was made in March, 1933, a short address in which Roosevelt explained to Americans the nature of the "bank holiday."



"PROFESSOR QUIZ" really started something when he proved—way back when—that questions-and-answers could be fun on the airlines!



STRICTLY SHORT-HAIR (and long-waisted) were the "Melody Belles," who pioneered as an all-girl band in pre-"Hour of Charm" radio days.

No list of outstanding radio personalities would be complete without the name of the late President, whose "Fireside Chats" were heard by more people at one time than probably any broadcasts in history. The occasion of his death last spring established still another radio precedent: for the first time in radio broadcasting programs were canceled for four entire days while a nation mourned its dead leader.

This chronology of radio firsts wouldn't be complete either without listing an event that wasn't publicized very much but brought joy and happiness to many radio listeners. On the eventful day of March 28, 1944, Station WQXR in New York became the first station in the history of radio broadcasting to ban the much-debated "singing commercials."



STREAMLINED CARS and radios were still undreamed-of, when RCA set up its first laboratory out at Riverhead, Long Island, in 1919.



"The Japs Have Bombed Pearl Harbor"

DECEMBER 7, 1941—and the tension of that historic moment was graphically mirrored in the taut faces of commentator Elmer Davis (now head of O. W. I.) and Paul White, director of news broadcasts for CBS—as an electrifying “flash” shattered the Sunday calm of American stations, plunged a nation into war, hurled grim new responsibilities upon its radio facilities,

The 20 YEAR Club

MEMBERS ARE VETERANS OF
TWO DECADES OR MORE IN
VARIED PHASES OF RADIO

THE dignified, gentlemanly dean of the news analysts, H. V. Kaltenborn, was buried deep in Berlin communique one day in the fall of 1943, when a young lady from N.B.C.'s Press Department strolled casually into the news room.

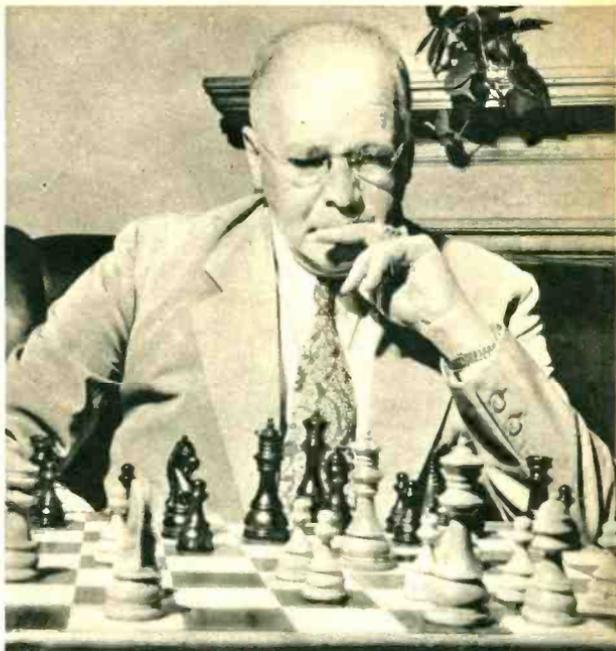
"What would you like for a birthday present, Mr. Kaltenborn?" she asked, referring to the news analyst's approaching Twentieth Anniversary on the air.

The analyst with the Harvard accent looked up from the communique for a second, and tossed off the first answer that came into his head. "Organize a Twenty-Year Club," he mumbled, and then went back to his work.

From such undramatic beginnings grew the idea for the first official attempt to bring together into one organization all the pioneering spirits who had worked together in radio from its earliest days—the Twenty-Year Club.

As Kaltenborn began to seek eligible members for his club (only people who had participated in radio for 20 years as of April, 1943, were qualified as members), he realized that he was touching closely to the living history of broadcasting. The biographies of those who had been actively associated with radio from its beginnings told a fascinating story of the growth and achievement of the industry itself. As a result it was decided to summarize their life stories in an annual report of the club, The Twenty-Year Club Book.

Three of these reports have appeared so far, and each succeeding one finds more and more names listed as members. In the space of three years the membership has grown from 84 to 210, includes in its roster almost all the



FOUNDER IS H. V. KALTENBORN—WHO FIRST BEGAN HIS AIR ANALYSES OF NEWS IN 1922

broadcasting executives, engineers, writers and performers whose association with radio goes back to crystal set days and beyond. More than a score are already eligible for a Thirty-Year Club.

A glance through the 1945 issue of the Twenty-Year Club Book reveals as members some of the great names in radio. Dean of them all is David Sarnoff, president of the Radio Corporation of America, who began his memorable career as a junior telegraph operator with the Marconi Wireless Telegraph Company in 1907. Other names, like those of the late Graham McNamee and Vaughn de Leath, give old-time radio listeners a nostalgic twinge. A few of them, such as Milton Cross and Lowell Thomas, are familiar today as leading network personalities.

Most of the names represented in The Twenty Year Club Book are not familiar to U. S. radio listeners, however. They are the executives of the major networks — like N.B.C. Vice-President A. L. Ashby and Mutual's President Edgar Kobak—whose positions have grown as the industry has grown; sound engineers such as N.B.C.'s Harry E. Hiller and

Canadian Broadcasting Corporation's Edward George Reed, many of them former "ham" wireless operators on shipboard during World War I who stayed in radio when they returned to civilian life; and out-of-New York station managers, such as KYW's (Philadelphia, Pa.) Leslie Joy and KFEL's (Denver, Colorado) Eugene P. O'Fallon, who have demonstrated that New York is not always the goal of men of incentive and enterprise.

These are the men behind the microphone who have worked with the industry from its earliest days, observed its rapid success in a few short years, and are now occupying important positions that they richly deserve.

The annual reports, fascinating as they are to read through, are viewed by Founder Kaltenborn as a purely temporary publication, however. Eventually it is his hope to make a comprehensive attempt at preserving in book form the history of early broadcasting, most of which remains untold and unwritten. When this happens, the real function of the Twenty-Year Club will be realized, and, incidentally, immortalized.

PROGRAMS may come and programs may go but, in radio, few go on forever. The explanation, of course, is the extreme sensitivity of public taste and the difficulty of striking a common denominator in a land as vast as the United States.

For a program to stick for any length of time on a major network it must have tremendous staying power. Approximately 7,500 programs are broadcast each year over the four major networks. These programs are either

by PHILIP KITCHENER

STILL GOING STRONG

LONG-TIME FAVORITES HAVE WEATHERED CHANGING TIMES AND TASTES



MAESTRO PAUL WHITEMAN—pictured with his early band at New York's Palais Royal in 1920—has airwaved his way into the public heart as long-reigning king of radio jazz for more than two decades of music.

sustaining or commercial. If sustaining, they are sponsored by the network. They may be dropped at any time, at the discretion of the network. If commercial, however, they are sponsored by the advertiser and must run for exactly thirteen weeks, with renewal at the option of the sponsor.

Whatever the type of program it lives, or dies, according to the public reaction. Networks measure this reaction by Crossley and Hooper studies, fan mail and other methods of research. Thus, programs pop in and pop out rapidly. Of the tens of thousands which have been broadcast only a few hundreds have managed to hold on for extended periods.

Chronologically, the oldest sustaining program of all is NBC's National Radio Pulpit, a religious program, which



EVER SINCE 1932, Walter Winchell's rapid-fire chatter has been setting a smart pace for the many air columnists who followed him to the microphone—but have never overtaken his popularity with listeners.

began on May 6, 1923. Second in order is *Coast To Coast On A Bus* or *White Rabbit Run*, a children's program now heard over the American Broadcasting Company each Sunday morning. The veteran Milton Cross is still the announcer after twenty-one years. This program started Rise Stevens, Florence Halop and many other modern-day radio stars.

Grand Ol' Opry, originating from Nashville, Tennessee, has been on the air since 1925. Like many other programs, Grand Ol' Opry began as a grand ol' sustainer and wound up as a grand ol' commercial.

Cities' Service Concerts, which began to give the public good music late in 1925, is the oldest of the commercials. Firestone's famous program started in 1928.

Besides the depression, the year of 1929 was also notable for the introduction of the popular *National Home and Farm Makers Hour*. The season was also notable for the first soap opera in which Peggy Allenby appeared. She is not widely known to the public but she is to radio producers for she is said to have appeared in more soap operas than any other woman. Thus, she is never out of Lux, if you get what we mean.

Important radio standbys which appeared in 1930 for the first time were *Catholic Hour*, *American School of the Air*, *New York Philharmonic* and *Southernaires*. The initial network forum, *University of Chicago Round Table*, emerged a year later as did *American Album of Familiar Music* and *Church of the Air*.

Two notable commentators made debuts on the networks in 1932—Walter Winchell and Lowell Thomas. Other programs of that year, which endured, were *Manhattan Merry Go Round*, *Carnation Contented Hour*, *Breakfast Club*, *Words and Music* and *Salt Lake City*



FRED WARING (left) and His Pennsylvanians have traveled far—via the airlines—since this photo was taken in Detroit, back in 1921.



CITIES' SERVICE (now known as "Highways of Melody" and conducted by Paul Lavalle) is the oldest commercial program on the air—at 20.



ANOTHER PIONEER of 1932 was Lowell Thomas, who started machine-gunning the news about the same time as Winchell—equally glibly but from a different angle—and set a mark for others to shoot at.



KIDDIE PROGRAMS performed both for and by children—such as Nilla Mack's "Let's Pretend" (photographed in 1930)—have long been among radio's most durable products, seem destined to run forever.

STILL GOING STRONG (continued)

Tavernacle. Endearing soap opera, *Romance of Helen Trent*, *Lone Ranger*, *Waltz Time*, *National Barn Dance* and *Ma Perkins* were conceived and dedicated in 1933.

It will be observed that these programs, lasting twelve years or more, are but a sprinkling of all those which have been presented. As programs pass quickly from radio, so do individuals. Milton Cross, who started in 1921, is the most durable of the announcers. Commentator H. V. Kaltenborn, then a Brooklyn Daily Eagle editor, also essayed radio that year. Eddie Cantor and Vincent Lopez were in radio as early as 1923. Ted Husing first broadcast sports in the twenties and he is still describing touchdowns. Fibber McGee and Molly also attempted the air wave medium at this stage.

But, with the exception of a few other names here and there, most of the old-time favorites have faded from the picture. Since the popularity of a top-notch radio performer is so short-lived, perhaps that is why his pay is so high. This must always be remembered—just because a Kate Smith, a Bob Hope, an Edgar Bergen, a Jack Benny, a Fred Allen hold the lead for a decade or so, does not mean they will stay up in public favor. It's the fastest league in the world, as those who have fallen by the wayside will testify.

And the worst is yet to come. There is no guarantee that the old established programs or performers will last in the challenges of the post-war era. Television, for instance, may demand new faces, new forms, new techniques. Radio, pressed by these challenges, will have to conform to changing pressures and changing demands. It will be interesting indeed to see what front runners maintain the pace, or what new sensations establish themselves for long periods in the next twenty-five fruitful years.



JACK BENNY had more hair—but the same sense of humor—when he started wowing air audiences!



VINCENT LOPEZ was slimmer, too—but his band has always had the same magic for tuners-in.



MILTON CROSS—heard over the ether since 1921—has proved "most durable" of announcers.



PHIL BAKER has shown that he can keep top popularity—with or without benefit of stooges.



EVERYONE TODAY knows their voices—but would you recognize Jim and Marian Jordan when they became "Fibber McGee and Molly"?

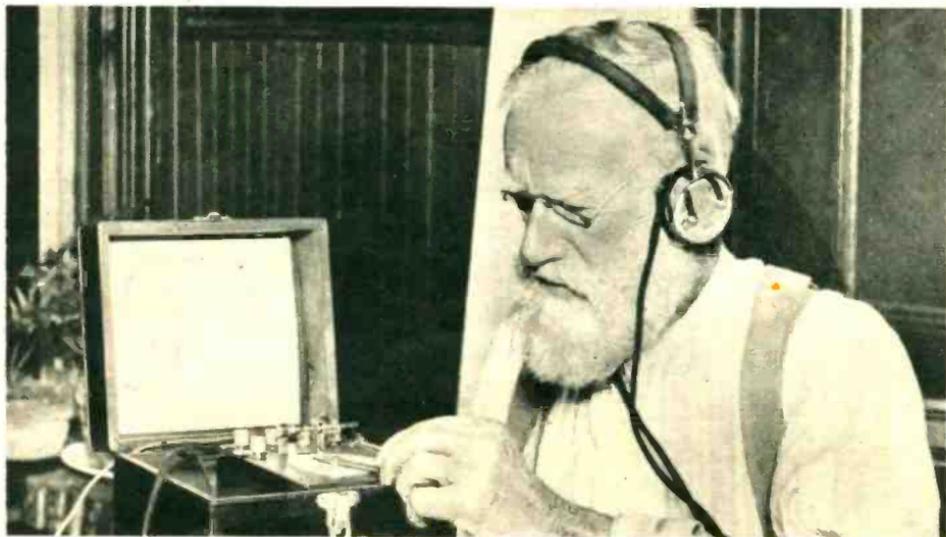


OPERA BARITONE John Charles Thomas was already an established radio singer almost 20 years ago, when NBC itself was brand new.



FAMILY LISTENING TO RADIO was something of a parlor game in pioneer broadcast days, with first-come-first-served the only rule for picking up entertainment from the ether. Listeners impatiently awaited their turn at the precious earphones in the first 1920's—even after Westinghouse brought out its comparatively convenient model (Radiola, Senior), the first battery-operated tube set to be placed on the market.

Radio In The Home 25 Years Ago



EARPHONES OR NO EARPHONES, the early radio receivers were a blessing to all those lucky enough to own a set. Snowed in for the winter of 1921, this elderly farmer was able to "attend" church services by ear alone—forecasting later program developments which were to bring comfort, companionship and varied entertainment to all those who were isolated from other joys by illness, distance or weather conditions.

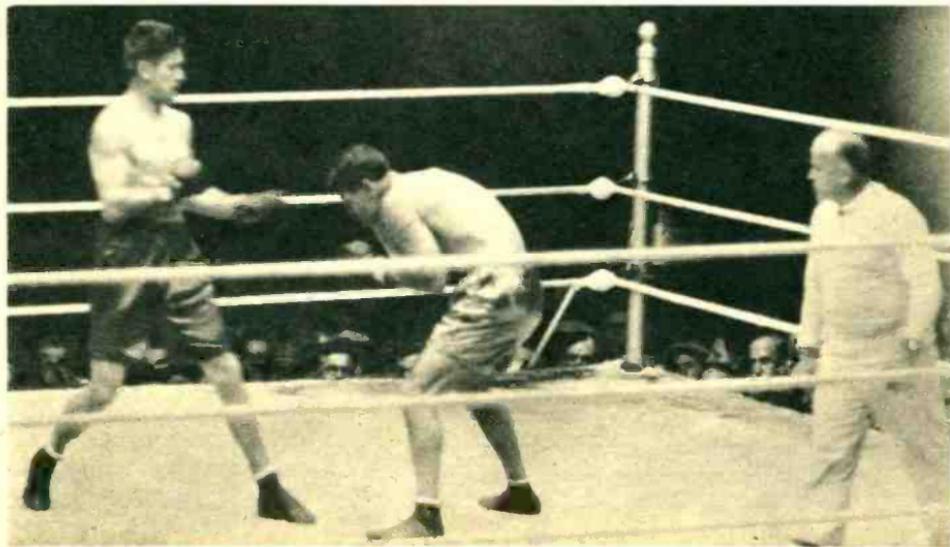
11

MOST DRAMATIC BROADCASTS

THESE MOMENTOUS EVENTS HAVE CAPTURED PUBLIC
IMAGINATION AND HELD HUGE LISTENING AUDIENCES SPELLBOUND

Looking in retrospect on the development of radio broadcasting in the past twenty years, one can realize the tremendous contribution radio has made to education and the dissemination of news. The following events were selected for their dramatic impact on the biggest listening audiences of their time, and also because they represented the most thorough and elaborate coverage in the history of broadcasting.

1926 DEMPSEY-TUNNEY FIGHT



Sportscasting became an international affair when the Dempsey-Tunney bout for the world's heavyweight championship was broadcast to all parts of the globe, started violent debate as to whether Tunney had actually won or been given a "long count."

1935 . . . LINDBERGH KIDNAPPING CASE



The kidnap-slaying of tiny Charles A. Lindbergh, Jr., aroused nationwide interest, received unprecedentedly complete radio coverage from the time of the child's disappearance to the trial and execution of Bruno Hauptmann.

1936 . . . ABDICATION OF KING EDWARD VIII



As Prince of Wales, the present Duke of Windsor had been one of the most publicized figures of modern times. As King of England, he electrified the world by abdicating—in a farewell address broadcast—to marry "the woman I love."

1939...

BEGINNING OF
WORLD WAR II



His declaration of war ever broadcast was heard Sept. 3, 1939, when British Prime Minister Chamberlain and Parliament met the challenge of Hitler's Polish invasion.

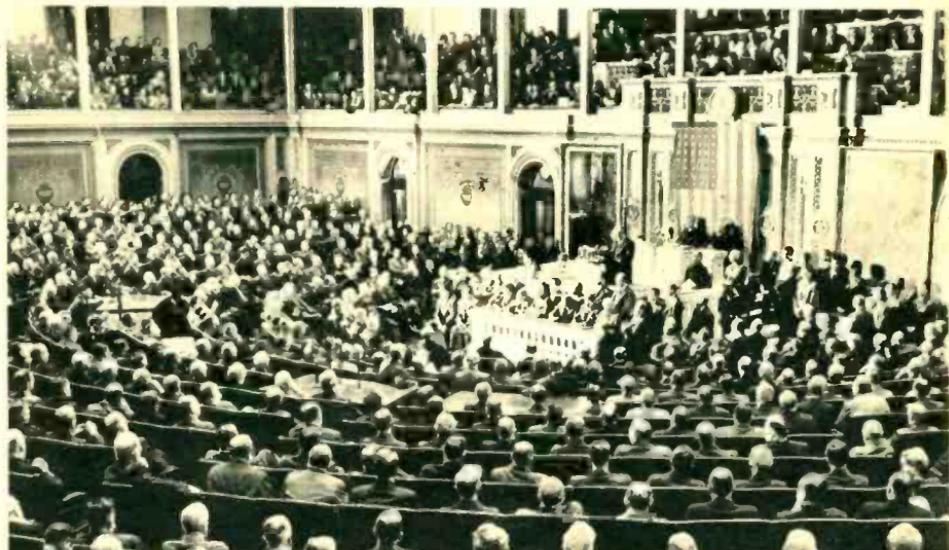


In his first official address as Prime Minister, Winston Churchill charted the wartime course of England—"blood, sweat and tears"—proved a pillar of strength.

1940...

CHURCHILL'S
BATTLE-CRY—"BLOOD,
SWEAT AND TEARS"

1941 . . . U. S. ENTERS THE WAR



On Dec. 8, 1941—one day after the sneak bombing of Pearl Harbor—President Roosevelt asked Congress for a declaration of war against Japan: "With confidence . . . enthusiasm . . . we will gain the inevitable triumph . . . so help us God!"

1944 . . . D-DAY IN EUROPE



June 6, 1944—and the long-awaited all-out assault of "occupied" Europe had begun. The greatest sea-borne invasion ever attempted won its beachheads in Normandy, was memorably described on the spot by George Hicks in a "pool" for all networks.

CONTINUED ON NEXT PAGE

1945 ... STUNS THE WORLD

ROOSEVELT'S DEATH



Radio's tribute to President Roosevelt was an unprecedented cancelling of all commercial broadcasts for three days.

1945 ENDS WAR IN EUROPE

GERMANY'S SURRENDER



V-E Day was celebrated twice—prematurely May 7—officially May 8—but radio wasn't responsible for that delirious mix-up!

1945 HIROSHIMA — TARGET OF FIRST ATOMIC BOMB

HIROSHIMA — TARGET OF FIRST ATOMIC BOMB



President Truman announced new scientific wonder, the devastating atomic bomb which hastened Japan's surrender.

1945 ... ENDS WORLD WAR II

JAPAN'S SURRENDER



Hirohito was first Japanese emperor to broadcast when he announced his country's surrender to the Allied Forces.

WHEN RADIO DRAMA WAS YOUNG

MIKE-MADE THRILLS HAVE
ALWAYS RELIED ON CRUDE
BUT EFFECTIVE METHODS



HOW DID THEY SURVIVE IT ALL? These "Lights Out" victims of ten years ago are all active today, in radio or films. Prominent in the foreground are (left) Betty Winkler, still heroine of many daytime dramas, and (center) Harold Peary, "Great Gildersleeve."



SOUND EFFECTS WERE STRICTLY HOME-MADE when actors first started emitting over the ether—and everybody had to pitch in, to help with the wind-whistles, thunder-sheets or actual props" used in the plays. Today, technicians draw on entire libraries of accurate recordings, or create special effects with ingenious substitutes which sound more authentic over the air than true broadcasts of "the real thing."



"FIELD TRIPS" LIKE THIS were exciting broadcast events, when Ted Husing described the eclipse at North Conway, New Hampshire, in 1932—play-by-play and with all the vigor of his present sportscasts.

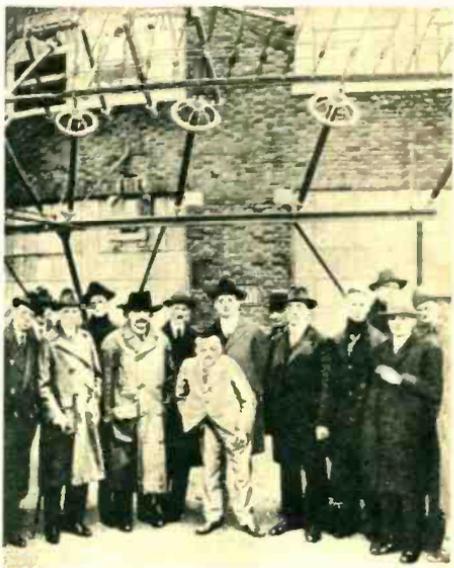


BACK IN THE EARLY '30'S, "First Nighter" dramas brought air stardom to young Don Ameche and Betty Lou Gerson, veteran screen idol Francis X. Bushman—all three still going strong on today's network.

DO YOU REMEMBER WHEN ... ?



BIG LITERARY "NAMES" were hard to lure to yesterday's weird-looking "mike"—but best-selling author Fannie Hurst bravely faced up to it, has continued to keep a lively interest in all later developments.



BROADCASTING WAS A BABY, when this early-1920 gathering at New Brunswick mastered such key figures as David Sarnoff (far left), Albert Einstein (flat-topped hat), and Dr. Steinmetz (in light suit).



FIFTEEN OR TWENTY YEARS AGO, virtually no one in America felt that he had started the day right until he'd done his "setting-up exercises," as dictated by his morning radio. One-two-three impetus toward health was provided by such popular programs as this one, featuring John Gambling (now in his 21st year on the air) at the mike, Vincent Storey at the piano, and some vigorous 1928 belles—at New York's WOR.



MUSIC EDUCATION BY AIR, direct to the nation's classrooms, was the early dream—and the great fulfillment—of the late Dr. Walter Damrosch (at right, with Martin Rice of General Electric, in 1925).



AT THE TURN OF THE '30's, Major Bowes' "Amateur Hour" electrified New York—and all America—by keeping scores of operators busy at the unprecedented job of counting votes as phoned in by listeners.



TODAY'S RADIO TOWERS were unknown, when Station KDKA tried to get height for its antenna by hoisting this balloon at Saxonburg, Pa. It eventually broke loose, and nearby farmers—spurred on by promise of a \$25 reward for bringing it down—literally shot it to pieces!



ON APRIL 19, 1932—57 years after the Battle of Lexington—Governor Joseph B. Ely of Massachusetts fired a Revolutionary musket for an actual "shot heard 'round the world." It took approximately one-eighth of a second for the sound to girdle the globe by short-wave.



TINY IRENE WICKER had been young listeners' beloved "Singing Lady" for some six years when this picture was taken at NBC in 1936.



CHILDREN'S BED-TIME PROGRAMS were once really intended to put the little tots to sleep—with nursery songs and fairy tales—but that, of course, was long before the rousing days of supermen and rocket guns. As early as 1922, Val McLaughlin was the lady "Sandman" for Station WJOC in Davenport, Iowa, and even wore these glorified sleeping garments for personal appearances before her drowsy juvenile audiences.



SKETCHES OF "RURAL" LIFE—cut to a strictly vaudeville pattern—have been radio favorites from the start, even in Manhattan. Station WOR's "Main Street" ran from 1925 to 1932, featured such prominent present-day personalities as Roger "Can You Top This?" Bower (dancing in overalls) and "Uncle Don" Carney (clapping his hands in the rear of store). Roger's mustache was false in those days—he has a real one now.



THE POWER OF RADIO was proved, not long before the present war, when young Orson Welles broadcast a fanciful playlet so convincingly that half America believed we had been invaded by men from Mars!



RADIO IN HOSPITALS isn't a "modern" idea, by any means. Earphone sets may have been crude in 1922, but the programs brought cheer to the bedridden, and forecast what a help broadcasting was to become.



"**LITTLE JACK LITTLE**" made his stature and cognomen pay double dividends as a trade name, had already built up a big reputation with his intimate style of jolly chatter and piano-playing in the 1920's.



A DECADE OR SO AGO, no musical day seemed complete without tuning in to NBC for the "Piano Moods" of Lee Sims, "wizard" of the keyboard, and Homy Bailey, blues-singing "personality girl" of the air.

TELEVISION

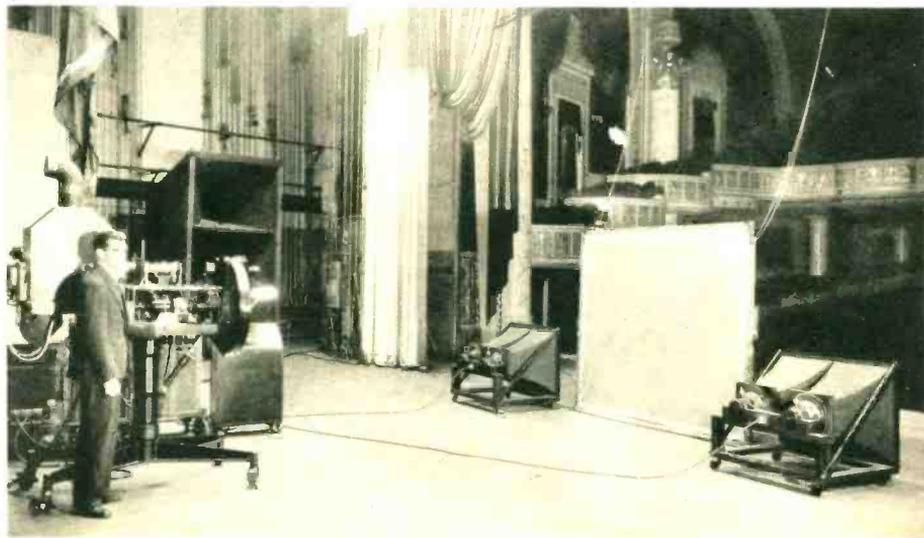
THE FIRST DEMONSTRATION OF "VIDEO" WAS IN 1930

ON THE warm spring evening of May 22, 1930, occurred an event in the annals of television that is comparable to Dr. Frank Conrad's first broadcast in Pittsburgh almost ten years before. From the stage of the Proctor's Theater in Schenectady, New York, television was demonstrated to a lay audience for the first time. Previously television pictures had been seen (experiments in this new, exciting medium had been carried on as far back as 1927), but this was the first pre-scheduled television program slanted toward a non-technical audience ever to be demonstrated.

From these first crude, blurred images, television has progressed until today it looms as a great post-war medium of entertainment and information. Technically there is still a great deal of work to be done before "video" is perfected—the edges of the television picture have a tendency to be blurred; the image can be received only within a limited radius (50 miles); the cost of equipment is still too prohibitive for mass consumption; a regulation-size picture for the home television set has not yet been determined—but at long last television has ceased to be a magic word and has become a reality.



AS EARLY AS 1927 experiments in television were taking place. Dr. Vladimir Zworykin, one of the first engineers to project a television image that was seen by technicians, seems to have had a very pleased audience.



FROM THE STAGE of Proctor's Theater in Schenectady, N. Y., television was demonstrated for the first time on May 22, 1930. Since that time the medium has grown rapidly until today there are about 7,000 receiving sets that are in use regularly throughout the nation.

EXQUISITE! LOVELY! ALLURING!

24K GOLDPLATED

MATCHED CAMEO RING *and* EARRING BIRTHSTONE SET

Here's the most amazing jewelry offer we have ever made! Everyone knows the exquisite, delicate, expensive looking beauty of a fine Cameo and the rich charm of 24K gold. Now, for the first time, you can own a beautiful matched set of these lovely simulated Cameos in your own birthstone color. These beautifully, designed, delicately colored, wonderfully wrought, simulated Cameos are mounted on the finest 24K gold-plated rings and earrings money can buy. What's more, they're guaranteed. Yes, fully guaranteed and warranted for 10 years against any form of tarnish or discoloration. Guaranteed not to lose any of their beautiful polish or luster or your money back.

SPECIALLY FITTED RING AND EARRING

This lovely set is so rich looking, so well made, that smart looking women everywhere are proudly wearing them. The goldplated ring glows with the fine burnished luster that only 24K gold can produce. Its special design makes it instantly adjustable in size to any finger, and once fitted it is set in a comfortable non-pinch fit SPECIALLY ADJUSTED TO YOUR FINGER. The delicately made screw-on-type goldplated earrings cling to your ears with the gentle stubborn tenacity of fine jewelry.

AN AMAZING OFFER

When you get your set show it to your friends, compare it with the finest jewelry in your local shops, admire it on yourself in your mirror. Then you will know why we say that this is the most amazing offer we have made, and you will agree that it is the greatest bargain you have ever purchased. You can see your set at our risk—get it at our expense—If you act now!

ALL 3 PIECES
1.98
Plus 40¢
Fed. Tax

GUARANTEE
If Not Completely Satisfied, Return Within 5 Days and Your Money will be Quickly Refunded.

SEND NO MONEY!

You need not risk a cent. Send no money just the coupon indicating your color choice. When the postman delivers your set pay him only \$1.98 plus postage and 20% Federal Tax. You can select your birthstone color, or any other color you prefer. If you want two different sets to wear with different outfits, you can have two for only \$3.50 plus 20% Federal Tax. The demand for this wonderful jewelry makes it impossible for us to guarantee a definite supply. You must act now—send the coupon today.

INVENCO CORP., P. O. BOX 281,
Church St. Annex, N. Y. C. 8

PICK YOUR BIRTHSTONE*

- JANUARY GARNET
- FEBRUARY AMETHYST
- MARCH AQUAMARINE
- APRIL WHITE SAPPHIRE
- MAY GREEN SPINEL
- JUNE ALEXANDRITE
- JULY RUBY
- AUGUST PERIDOT
- SEPTEMBER BLUE SAPPHIRE
- OCTOBER ROSE ZIRCON
- NOVEMBER YELLOW SAPPHIRE
- DECEMBER GREEN ZIRCON
- * SIMULATED.

MAIL THIS COUPON

INVENCO CORP., Dept. 69 N,
P. O. Box 281, Church Street Annex,
New York 8, New York.

Send me my Cameo Ring and Earring Set at once. Birth month or color.....

- Send C.O.D. I'll pay postman \$1.98 plus postage and 20% Federal Tax on delivery
- I am enclosing \$2.38, postage is free, tax included.
- Send two sets. I'll pay postman \$3.50 plus postage and 20% Federal Tax on arrival

NAME

ADDRESS

CITY & ZONE..... STATE.....



How many of these do you own?

If you look under your car, you'll probably find a couple of gadgets something like this one.

They're shock absorbers.

They take the sting out of sudden bumps and jolts. They make a rough road smoother.

And if you're wise, somewhere in your desk, or bureau drawer, or safe deposit box, you have a lot more shock absorbers. Paper ones. War Bonds.

If, in the days to come, bad luck strikes at you through illness, accident, or loss of job, your War Bonds can soften the blow.

If there are some financial rough spots in the road ahead, your War Bonds can help smooth them out for you.

Buy all the War Bonds you can. Hang on to them. Because it's such good sense, and because there's a bitter, bloody, deadly war still on.

BUY ALL THE BONDS YOU CAN ...
KEEP ALL THE BONDS YOU BUY

TUNE IN
NATIONAL RADIO MAGAZINE

This is an official U.S. Treasury advertisement—prepared under auspices of Treasury Department and War Advertising Council