

Preponderance of Straight War Programs Felt To Hurt Effect of Air Propaganda

NEW YORK, Aug. 15.—Many radio executives and editors, principally thruout the Midwest and South, feel that, tho the government's war broadcasts are accomplishing a good deal in educating average listeners to the dangers and difficulties ahead, the various agencies participating in the airwaves campaign could make their morale-building still more effective. They feel that the programs should either be more sagaciously allocated or the propaganda made more subtle. In effect, they claim, this would tend to curb overlapping and repetition of war angles, which limits their value because it keeps people away from their radios.

In a recent Gotham visit four Midwestern and Southern editors brought up the subject of growing listener discontent as revealed in letters from readers, most of it coming from people who are habitual 6 to 11 p.m. dial manipulators, who claim that, because of the preponderance of war shows they are turning to other mediums for desired escapist entertainment. The scribes feel that the situation could be remedied by scheduling fewer but stronger message-bearing extravaganzas or else by angling the messages to obtain a more subtle approach.

"Radio is the most potent educational and propaganda instrument today," one of the Chicago fourth-estates pointed out, "and there is no doubt that it is playing a major part in our fight to beat the Axis. But it could be of still greater benefit if those in charge of the programs would realize that when people come home they want to relax and be entertained. Instead they now find a heavy schedule of news periods, which consist of about 90 per cent war tidings, plus other large shows which devote themselves almost exclusively to direct handling of war angles. Those in charge don't seem to realize that there is a point of diminishing return, beyond which effectiveness drops off."

A survey of the networks reveals that about 32 per cent of the total air time during choice evening hours is given over to government outlets.

CBS, for instance, spends a total of 9 hours and 50 minutes of the time between 6 and 11 p.m. each week on this

type of fare, reaching a 28.09 percentage. Broken up by days and hours: Monday, 1 hour and 5 minutes; Tuesday, 1 hour and 5 minutes; Wednesday, the same; Thursday, an hour and 35 minutes; Friday drops back to the beginning of the week limit; Saturday, 1 hour and 35 minutes again, while Sunday labors under the heaviest load, 2 hours and 20 minutes. On the two best listening days, Monday and Friday, war effort shots constitute 21.66 per cent of available time.

The Blue Network gives 35 per cent of its grade A time to the cause. Government messages consume 5 hours and 35 minutes, and news airings receive 6 hours and 30 minutes. On Sunday, considered the best night on the Blue, there are four 15-minute news programs, while only three quarter-hours are given to escapist entertainment.

A total of 27 evening hours, 5 of them accumulated thru use of brief announcements of 30 and 60-second length, are NBC's contribution to the Treasury Department and other government agencies.

According to figures of the Co-operative Analysis of Broadcasters, July compared with the preceding month, discloses an 18 per cent loss in nighttime listening, while daytime listening nose-dived 6 per cent. During June, CAB ratings for night shows came to 8.1, while July showed 6.6. For early-hour diversions, CAB recorded a 5.2 total for June and 4.8 in July.

The Hooper survey marks a national daytime decline of 5 per cent, as against 13 per cent for evening time.

While this summer's ratings represent only a 2 per cent loss compared with last year, it is significant because of gas and tire rationing restrictions which tend to keep people at home and consequently make for a greater number of tuner-inners. Thruout the Midwest and South, where rationing is not in effect, newspapermen maintain decline percentages are even higher.

Newsmen also suggested remedying current conflicts between major governmental shows, pointing out as an example Mutual's *This Is Our Enemy* and Columbia's *They Live Forever*, opposite each other 10:30 Sunday nights.

FCC Seeks Info To Bolster Case Against Petrillo, AFM

WASHINGTON, Aug. 15.—In an effort to bolster the Department of Justice's case against James C. Petrillo and the American Federation of Musicians, the Federal Communications Commission today mailed out questionnaires to all radio stations in the United States, approximately 800 of them, asking information on types of music used, amount spent on it, income from various types of recorded programs, use of Negro musicians and other related data. Answers to the questionnaires must be made out under oath, and stations are required to return them to the FCC within five days.

In trade circles move is figured as an effort to bolster information already obtained by the FCC from the nets. It is also felt likely that in some cases—many perhaps—the returns will act as something of a boomerang, bolstering union's arguments that payment for musicians fails to measure up to amount of dough taken in by stations on musical programs.

Accompanying the questionnaire the FCC sent out a letter to allay fears of stations faced with what looked like a terrific task in making out answers to the 23 questions. The letter points out that the FCC has received numerous squawks in connection with the Interlochen incident, Petrillo's ban on transcriptions, the AFM's bans on remotes and also on the failure to hire more Negro musicians after requests from the government that more Negro air talent be used. Last point concerns a favorite brain child of Archibald MacLeish and is figured run in on the D of J-inspired questionnaire because

stations have shunted the blame for not hiring more Negroes on to the shoulders of the AFM. Angle is that in certain cities white AFM locals have exclusive contracts with the stations, thus ruling out Negro tootlers. These, however, are isolated instances.

Questionnaire asks stations to break their music down into various categories—the number of hours commercial, both local and network, and the number of sustaining hours, local and network. In addition, these categories must be broken into three segments—amount of time in which music composes the entire program, in which music is used as an integral part of the program, and in which music is used merely as an incidental bridge for other entertainment. Stations are also asked to give the amount of time consumed by phonograph records and electrical transcriptions.

For all of these breakdowns the FCC asks stations to work on the basis of their logs for the week of April 6-11, figured as a typical week.

Questionnaires also ask amount of time spent on live musical talent and number of E. T. spot announcements used.

Question that will probably give many stations gray hairs is the one asking the weekly revenue from programs using electrical transcription and disks and also the amount of money spent by the station during 1941 for E. T.'s, records, library services, etc. Stations in this connection also have to tell the amount of money spent weekly on musicians, breaking it down

(See FCC Seeks Info on page 27)

Radio Talent

New York

By JERRY LESSER

NEVER has this column seen such remarkable improvement in any program as it has in NBC's *Lands of the Free*, recently taken over by DAN SUTTER, NBC production man, who was himself a successful actor in radio. Last week's episode had one of the best all-round casts. . . . Big things must be in the offing at J. WALTER THOMPSON, as MAURICE HOLLAND is back in town from the Coast. . . . BEA WAIN at the Earle Theater, Washington, D. C., week of August 14, and the State Theater, Hartford, Conn., August 28-30. . . . GLENN MILLER received a letter from a fan which read: "Please send me a bibliography of yourself and an itinerary if you have one." . . . JAY JOSTYN got a real local-boy-makes-good reception when he visited his home town, Milwaukee, last week. . . . DAVE ELMAN is being pestered by a New Yorker who claims his hobby is drawing mustaches on subway posters. . . . MARK WARNOW'S arrangements on the new *March of Time* series are evoking plenty of raves. . . . Hats off to DINAH SHORE, who entertains at out-of-the-way camps instead of just visiting those camps in the vicinity of Hollywood.

WQXR has set a deal with Time, Inc., publisher of *Time*, *Life* and *Fortune*, whereby experiments in radio programming and broadcasting will begin. . . . DICK JURGENS and ork set a new all-time record for remotes when they were heard last week-end 12 times from the Meadowbrook, Cedar Grove, N. J. . . . The CBS *Stage Door Canteen* program has "walk-ons" like any legit Broadway play where scenes are set by the players. . . . PETER DONALD and JO JANIS are an item for *Cupid*. . . . The *Grand Old Opry* program emanating from Nashville, Tenn., has the largest weekly studio audience of any program. . . . XAVIER CUGAT has a new tune called *Night Must Fall*. . . . Broadway producer MARTIN L. JONES didn't last very long as a production man at NBC. . . . SIDNEY FOSTER, who appeared last season with most of the leading symphony orchestras, will guest-star as pianist with the *Keyboard Concerts* hour over CBS. . . . The KORN KOBBLERS have had their transcriptions selected by the Marlin Firearms Company for shipment overseas to the armed forces thru the Special Service Division of the army. . . . SKIPPY HOMER set for the CBS *Aunt Jenny* show.

Chicago

By SAM HONIGBERG

RONALD DAWSON, of *Romance of Helen Trent*, *Author's Playhouse*, etc.; ED ABBOTT, CBS producer; PAT MURPHY, of *Painted Dreams*, and GENE CONNOR, WGN writer, left for Enid, Okla., to join Uncle Sam's air forces. Initial duties will call for production of shows at the camp. . . . BOB JELLISON, in the meantime, replaced PAT MURPHY on *Painted Dreams*. . . . Here are some of the latest radio thespians to don fighting uniforms: WALTER PATTERSON, TOM CASEY, ROTH MENDEL, STAN ESPEDAL, JOE ANTHONY and the NOVELTY ACOES (HAROLD MAUS, CLARENCE DOOLEY and ALAN RINEHART). . . . RAY JONES, AFRA's executive secretary here, left for Mexico City to join his wife. He'll vacation for a month. . . . RUSS BROWN, WBBM baritone, doubling on a civilian defense job. . . . GRACE SCHUSTER, actress, is assisting LAVINIA SCHWARTZ at WBBM in recruiting name guests for station's *Victory Matinee*. . . . HOOSIER HOT SHOTS will complete nine years on the Alka-Seltzer program in October. The boys are filling fair and theater dates now between broadcasts. . . . WBBM has four staff femme warblers on its pay roll: VERA LANE, NEVA PATTERSON, GALE ROBBINS and FRAN ALLISON.

GARRY MOORE, WENR comic, has one ambition: he wants to take a mike into a subway station and do a "street on the man" broadcast. . . . PETER PIPER, vocal coach, now a sergeant in the army and in charge of a Sixth Corps Area hospital unit. . . . JOE EMERSON, of *Hymns of All Churches*, operates a 600-acre catter farm near Waynesville, N. C. Among radio thespians, he is the operator of the biggest farm. Other farm owners on radio row include ALICE HILL, CLARENCE HARTZELL, HERMAN LARSON, FORT PEARSON, BETTY LOU GERSON, MARILYN LARIMORE and FRANK DANE. . . . PAUL WHITEMAN, following his current run at the Oriental, goes to his farm near Stockton, N. J., for a few weeks' vacation before returning to the BURNS AND ALLEN show October 6. . . . MARILOU NEUMAYER, of *Captain Midnight*, is working in a two-reeler depicting the life of an army nurse, titled *Registered Nurse*. . . . JOHN HARRINGTON started a new weekday series of news broadcasts over WBBM from the station's sidewalk news booth. . . . JOHN HOLBROOK, WGN news commentator, vacationing in the North Woods.

Hollywood

By SAM ABBOTT

HAL SAWYER, KNX-CBS staff announcer, who handled the *Second Mrs. Burton* serial for more than 18 months, has left Hollywood to accept a post with Elmer Davis's Office of War Information, stationed in San Francisco. . . . GEORGE FISHER, Hollywood radio reporter, has been assigned to write a magazine article on Steve Crane, the Los Angeles broker who recently married Lana Turner. . . . IRENE RICH is back from Chicago, where she signed a contract for her appearances on *Dear John*. . . . DONALD RANDOLPH, who recently completed a tour with Maurice Evans in *Macbeth*, recently appeared in *The Whistler*. . . . CONNIE HAINES, Blue Network singer, recently appeared at the Swing Shift Dance at Casino Gardens, Ocean Park, Calif. Dances, Friday and Saturday nights, run from 1 to 5 a.m. . . . KNOX MANNING signed for a dramatic narration, *Hero of the Week*, over the California Blue Network, sponsored by Austin Studios. . . . GALE GORDON, of Fibber McGee show, is nursing an injured finger. . . . FRANCES SCULLY'S *Your Blind Date* has moved to Sunday night. Dancing following the broadcast has been discontinued. . . . NATHAN SCOTT, formerly a member of the music rights department in Holly-

wood's Radio City and more recently leader of the band on *Your Blind Date*, now has his own featured program, *Nathan Scott and His Muste*, over the Blue. . . . MEREDITH WILLSON'S tune, *Gangway*, is being used by the USO to push the sale of War Bonds. . . . MERCEDES McCAMBRIDGE, Arch Oboler's choice as radio's most versatile actress, recently left for New York.

ADVERTISERS

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Advertising Arts Agency, Slavic Jewelry Company, Los Angeles, has signed for 52 programs, *Paging John Doe*, over KFI, two-a-week, from August 20 to February 12. . . . Virginia Long has been transferred to San Francisco from Hollywood. She will serve as secretary to Bob Dwan. . . . Kerr Glass Company, of Los Angeles, is sponsoring a five-minute spot, Monday thru Fridays, on *Breakfast at Sardi's* on Blue for three weeks. Beginning August 31, company sponsors the same five-minute spot Monday, Wednesday and Friday for four weeks. . . . Gil Doud, former sound man at KHJ, has gone to an aircraft factory as a welder. He has been replaced at KHJ by Bill Parmless, former head of the script department.