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AND ITS
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- *What About Radio News?*
- *Future for FM Network*
- *The Woman's Angle*
- *Building Post-War Programs*
- *Tele-Words from the Sponsor*
- *What Price FM?*
- *Advertising's Post-War Job*
- *Global Radio to Come*

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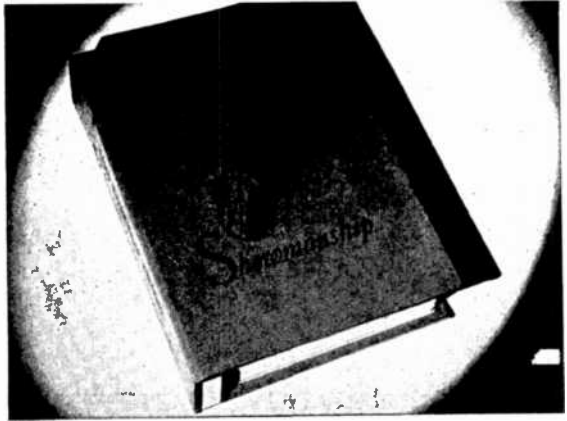
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Research will see business through period of crushing competition which will confront nation when hostilities cease, writes the B. F. Goodrich director of research.

Uncharted Markets Ahead!

by DR. HOWARD E. FRITZ, B. F. Goodrich Co.

From the broadest point of view, world progress toward higher living standards, in the absence of new frontiers, can only go forward by increased wealth through the discovery of new products.

We are all hurrying to put this war behind us, and we shall then fully utilize the dynamic force of this great power, American research.

Here are some of the things we may expect: aluminum, once a rare metal, in fantastic volume at low prices; magnesium at one-fifth the weight of steel from an inexhaustible source, the sea; 150 octane motor fuel; thousands of low cost, abundant raw materials from petroleum, unknown commercially before; a cloth-like material which needs no weaving, from mixtures of natural and synthetic fibers, by the use of paper-making technique; non-shatterable glass and glass fibers with tensile strength of 3,500,000 pounds per square inch, ten times that of mild steel; a chemical which provides a sort of invisible rain-coat for anything that is dipped in it; hundreds of rubbers and materials with rubber-like properties made from wheat, corn, garbage, soybeans, coal, petroleum, limestone, milk, sweet potatoes and salt; germ-killing chemicals, new anesthetics, synthetic vitamins and medicines prolonging and saving man's life under the new hazards and conditions.

These new things wrested from nature are the ones which will see us safely through the crushing competition with

which we will surely be confronted once hostilities cease.

The magnitude of our production for war, made possible through scientific research and development, will reach the staggering total of 80 billion dollars in 1944. To replace a sizable portion of this 80 billion dollar war business with peacetime pursuits, and do it in a hurry is our reconversion problem and responsibility.

Except for limited, new facilities which are available as a result of war necessity, it looks as though we will have to be satisfied with the pre-war models because it will take too long to tool up for new ones. Many new development must, therefore, be set aside temporarily.

Most of the purchasers will be reasonably content with models not wholly different from the pre-war, and factories can use old patterns, jigs, and dies in getting quick production. The urgent problem is quantity and not so much novelty. Once the old models are in production, and people are back to work, the psychological hunger to purchase will probably begin to taper off to where the supply is more nearly in the order of demand.

By wise calculation, and just prior to the time when the buying public's urge is being appeased, is the time to begin offering the new gadgets and things to keep the process going. At this point, the new marvels of science will begin to appear.

Advertising Tomorrow

by FRED ELDEAN, public relations consultant

Advertising faces its biggest job and its biggest opportunity, writes the former assistant director of public relations to the General Motors Corporation.

● After the war, advertising has a big job ahead of it. All of us are conscious of the necessity of jobs for millions in the post-war peacetime pursuits. Jobs do not come out of the air; they cannot be manufactured. No factory or industry has any mysterious power to give employment. Jobs are a result of a process. Ultimately, they depend upon the consumer. In this free country, we cannot force the consumer to buy anything. He has to be persuaded that it is in his interest to buy. We have to cater to the customer. We have a customer-controlled economy.

If we are to attain a level of national income of one-hundred billion or more a year, which is the goal to be reached if we are to have a high level of employment, we have to sell a lot of goods. We aren't going to get that income by waiting for customers to come in to buy what we have to sell. We are going to have the biggest selling job that this great selling nation has ever had. We are going to have to sell goods for a long time to come. And we know we can't sell all goods without advertising.

In the institutional advertising field, many concerns which never before the war had advertised their institutions now recognize the necessity of keeping their names before the public. These concerns, having learned the value of institutional advertising, are not likely to forget that value in the peace to come. There will be a carry-over of additional institutional advertisers, and this will supplement product advertising.

We do not know what changes in habits and preferences may result, from this

war. But a manufacturer will need to be on the alert to detect these changes. Advertising will be needed to re-introduce the returning soldiers to products and institutions.

During the last war, the men came out of the service with certain habits which they continued in civilian life. In the army, they had become accustomed to having two-piece suits of underwear. As a result, a pre-war manufacturer of single-suit underwear found out that he could never get back his old market; the veterans wanted the separate garments. The men in the service got used to collar-attached shirts. A collar manufacturer lost both sales volume and income trying to restore his market for collars.

Caution advertising to establish a balance between demands and goods available, will be in order at times. Many concerns established in the war will have products for peace. All of this will call for advertising.

Advertising has played an important part in the development of America as a strong nation, in that it was instrumental in the creation of a large volume demand for goods. Advertising has brought a vision to the American people of more and better things that make up a higher standard of living. Beyond the vision, the advertisements persuaded people to buy these products and services. It is no mere coincidence that the nation which has had the highest per capita advertising is the nation which has had the highest standard of living in the world. It is our belief that advertising will continue to play an important part in the progress of this nation.

Global Radio .

Instrument of Post-War Prosperity

by MILLER McCLINTOCK, p

ANYONE who has watched closely the development of radio communications during the present crisis is well aware that broadcasting in the post-war period will have a profound effect upon our business and social relationships with the rest of the world.

This fact offers an important challenge to members of American industry, and particularly to those of us in radio.

After the war, American business will of course be faced with the problem of its own rehabilitation. The solution will not be national, or even international, but will be actually global in scope. The worldwide aspect of our own readjustment stems from the indisputable truth that we will never have maximum prosperity in this country unless we have peace and prosperity in other nations as well.

Even before World War I, the interdependence of the peoples of the world had become abundantly apparent. But when this war is over, it is inconceivable that any country or any individual will not realize the economic and physical proximity of nations.

I say "when the war is over" because only then will we become fully cognizant of the two factors that are so surely going to make a neighborhood of all the lands of the earth. They are, of course, aviation and radio communications. In the past, surface geography was the dictator of trade and commerce and to a large extent, of international relations. But the relative positions of continents and countries are rapidly being redrawn by the airplane and the radio.

Since almost all the recent amazing strides in aviation and radio communi-

their color or condition, all the people of the earth have two ears, and their minds are not vastly different from ours. Because of this common receptivity, radio is the perfect vehicle for educating and broadening people over a period of years to the point where they will have a definite desire to improve their standards of living.

It is significant that broadcasting is the only advertising medium that could undertake such a world-encompassing job. For in radio the story is told by the human voice, which even the illiterate can understand. No one even needs to learn to read, to understand radio.

From the standpoint of furthering our own cultural and trade interests in the future peaceful world, it is imperative that we do more than develop the facilities for world radio. We must also arrive at certain definite concepts as to the policies which are to control it.

The United Nations are now following the very efficient example set by the Axis in propaganda broadcasting. The Allied governments are making a good job of it, in a good cause.

But in peacetime, such governmental types of broadcasting have very definite limitations. They are not conducive to building the kind of world we want.

It is the responsibility of men in broadcasting and in all other forms of industry to work together, towards a common objective. Our objective must go beyond the immediate interests of broadcasting, of trade, or of any other business consideration. Our job must be to justify our faith in free enterprise; to support with more than good will the Four Freedoms enunciated in the Atlantic Charter, to prove that the democratic principle is predicated upon fair and harmonious economic relations.

American business has always been the motivating force behind democracy in the United States. In the period of global expansion that lies ahead, we have the perfect opportunity to prove that American business can also be a vigorous force, in fact, *the dominant force*, in welding closer ties among nations, and in making possible a lasting peace.

What is radio going to do after the war? Radio is going to *DISTRIBUTE*, as it has never distributed before. To distribute what? To distribute the product it has always distributed: *IDEAS*. Ideas about goods and services, as usual. More sensible, more plausible ideas, because radio techniques have improved during the war. And radio will talk about more different products and better products too, for the number of improved goods and services which will slowly and steadily emerge from the war are incalculable.

Service . . . As Usual

by PAUL HOLLISTER, vice president,
Columbia Broadcasting System

BUT beyond the distribution of ideas about goods and services, radio can teach and clarify the basic idea of the *interdependence of the national economy*; the fact that without wages there won't be money to buy goods, without jobs there won't be wages, and without all-out buying there won't be receipts to pay wages or needs for goods-made. Making that simple economic-circle clear to all the people is a man-sized job. It is a task long overdue. The sooner industry and labor combine to teach that simple arithmetic on the air, with the conviction radio offers, the more certainly they insure their nation against post-war panic and its cancerous cleavage of classes.

Radio has found new techniques of simple, graphic, memorable, emotional *exposition* which transcend any previously known. Radio, if professional educators realize it, can put glass walls on their schools and colleges and universities and let the nation and the world in on their cloistered secrets. Radio already draws church audiences of large proportions; some day the men of God will real-

Post-War Woman the Facts of Life

by ELAINE NORDEN, Campbell-Mithun
Advertising Agency, Chicago, Ill.

DON'T read any farther unless you are interested in the *Facts of Life*, and unless your mothers are willing you should hear them. Amid all the speculation about post-war woman and what she will or won't do, there seems to be just one safe guide-post, the one that points to the *Basic Facts of Life*. Wars may come and wars may go, but woman remains essentially the same.

One of the most frequently asked questions about post-war woman is: "What will women in munitions plants and other war industries do after the war? Will they continue to work or will they go home?"

The opinion of most of the war-working women is that they will go home *gladly*. Last Autumn, women working in Detroit war plants were asked: "Do you want to stay in a factory after the war?" 39 per cent said "Yes." 60 per cent said "No." 1 per cent were undecided.

In these replies may be found the key to post-war planning by women now in war plants, and this key is forged from the *Facts of Life*, namely, that women, whether in slacks or dresses, are primarily interested in home, husbands and babies. Fundamentally given the opportunity to follow her natural inclination, the great world of womankind is still basically romantic, domestic and maternal. That is why, post-war woman will, it seems, be glad to go home.

All of which adds up to the fact that good old-fashioned married life bids fair to be immensely popular after the war, and advertisers who cater to it *now* and



then have opportunity wide open before them.

After the war, in that nebulous period familiarly referred to as post-war, may be too late to plan or conduct post-war advertising campaigns. Post-war woman is making her plans and decisions on many matters right now. A good example is the way thousands of women have been sending in fifty cents of their good money to the ANDERSEN CORPORATION, makers of ANDERSEN WINDOW frames, to get a scrap book in which to paste up their ideas for their post-war homes. The day they can get a building permit and building material these women will be *already* to go.

While we have post-war woman on the point of a pin under the microscope, there is perhaps one more *Basic Facts of Life* worth noting. And that is, although after the war, many women will require a complete re-conditioning job from spark plugs to transmission, and some women may even require a complete new paint job, the indications are that the post-war woman's basic chassis will remain the same.

Television's Post-War Market

by THOMAS F. JOYCE, RCA

TELEVISION broadcasting, obviously, cannot become a substantial, self-supporting, profitable advertising medium until television receivers are in hundreds of thousands, yes, millions of homes. There are many different views concerning the speed with which television will go forward after the war. The technical and economic problems of building stations in key cities, of interconnecting those stations by network facilities, and of making available audience-building television programs are problems that constitute a real challenge to the engineering, manufacturing, business management, entertainment, and advertising brains of the United States.

To make television a nation-wide broadcasting service will involve the investment of millions of dollars in studios and transmitters to be located in the key cities of the United States; and more millions of dollars for the building of network facilities and the production of suitable television advertising programs. Television cannot succeed without these services, but the answers to these problems would rapidly develop if the biggest problem of all were solved, namely, an acceptable low-cost radio television receiver.

In a recent survey conducted for RCA in 11 scattered cities, a majority of the men and women polled indicated they

● Television has power to make people want merchandise more than money, will thus create turn-over of goods and services says the manager of the Radio, Phonograph and Television Department of the RCA Victor Division, Radio Corporation of America.



would buy a good television receiver in the \$200 price range. Based on 1940 labor and material costs, and assuming no excise taxes, such a receiver, I believe, is possible.

Given a good low-cost television receiver that is within the buying range of the average American home, broadcasting facilities and program service will develop with a speed which will amaze even the most ardent friends of television.

For one, existing radio station owners are smart enough to know that if acceptable television receivers can be produced for the mass market, television audiences will build at a rapid rate. This means that the operators of a television station will not have to wait an indeterminate number of years before they have television audiences large enough to produce substantial advertising revenue with which to pay operating costs and show some profit.

For another, the application for television licenses by 100 or more prospective operators across the United States, which I believe the advent of an acceptable low-cost television receiver would bring forth, would have a salutary

of prosperity throughout the nation in the post-war period.

Only as people buy goods are people put to work turning out manufactured goods or growing farm products. Television, properly used, has the power to make people want merchandise more than they do money, thus creating the necessary turn-over of goods and services with which to create jobs.

It is important for the future prosperity of our people that large-scale television expansion start immediately after the war. A nation-wide television system should come into being before the first post-war blush of prosperity begins to fade away, which, based on previous experience, happens when the most urgent consumer needs have been taken care of and the wholesale and retail stocks have been built back to normal.

With a television system in existence at that time, American agriculture and industry will be in a position to present their products and services so effectively that a high level of purchasing will be maintained, thus contributing to the maintenance of a high level of employment.

Any substantial delay in starting television after the war will be a disservice to all of our people, and the price paid for this delay will be measured in terms of a reduced volume of turn-over of goods. Which in turn, means a reduced number of jobs.

Assuming that television is given the green light, and no obstacles are placed in the path of its commercial development, then we may expect the rapid expansion of television receiver sales in the first television market, that is, New York, Philadelphia, Albany-Schenectady, Chicago, and Los Angeles. Television transmitters already are in operation in these cities. This first television market has 25,907,600 people; 7,410,000 wired homes, and 28.46 per cent of the U. S. buying power.

Within 18 months after television receivers are available at a \$200 retail price, 741,000 homes will be equipped. Assuming the average viewing audience

(Continued on page 212)

Television Is Ready for the Advertiser

by ALLEN B. DU MONT

Televcasting will be available for smaller cities and for rural areas, writes the president of the Allen B. Du Mont Laboratories. He maintains that wherever a broadcasting station is now maintained, a televcasting station will ultimately be operating.

TELEVISION is ready for the advertiser. This marks the third round now coming up in television's commercial title bout.

The first round was devoted to engineering. Television progressed from the crude mechanical scanning technique, limited to simple animated silhouettes and close-ups of live actors which merely proved that images as well as sounds could be transmitted via radio, to the highly refined electronic technique capable of televcasting detailed, full-toned pictures that compare favorably with talking movies.

Then the second round featuring programming, starting with those animated silhouettes and close-ups of live performers and progressed to real stage settings and several performers, regular theatre movies, and to remote pick-ups of sporting events, shows and news events.

Now there is the third and final round to decide who is going to pay for the television show, with special emphasis on the sponsor. This is the critical round. Labelled "economics," it must decide whether television is really a commercial proposition rather than an

interesting demonstration, side-show or mere hobby. And since television follows in the footsteps of sound broadcasting, its commercial aspects are pretty well defined.

Television is preparing now for the post-war era. Prior to Pearl

Harbor it already was well on its way to early commercialization. Several televcasts were on the air with fair entertainment programs, while the television audience was growing steadily, thanks to the production and sale of teletests. In the New York area in particular, several thousand teletests were installed, for the most part in public places such as taverns, restaurants, hotels, clubs, and theatre lobbies. When the war forced the abandonment of teletest production, it seemed for a time as though television generally might come to a complete standstill.

However, through spare-time efforts, the husbanding of existing equipment, and even sheer grit, television has continued to make progress during these war years, and, in fact, is now set for its full-scale commercial debut the moment war restrictions are removed.

From the beginning the DU MONT organization has insisted and still does insist that television is by no means a formidable undertaking, limited only to individuals or organizations possessed of tremendous financial means. Our organ-

ization has demonstrated that the television mountain can be cut down to a molehill. A start can be made on a modest scale, and the advantages of telecasting can be brought to most areas throughout the country instead of being limited to leading metropolitan areas.

The studio of Station WABD has until now been a relatively small office space. Our lighting equipment consists of several rows of reflector-type incandescent lamps mounted on a pivoted ceiling rack and readily aimed over any section of the small studio, together with several spot lights for boosting the illumination or providing dramatic lighting effects. Despite such limited quarters and lighting means, we have produced ambitious programs. We have put on sizable orchestral groups, such as *Fred Waring and his Pennsylvanians*. Last Christmas we telecast Dickens' *Christmas Carol*, with several costumed players, convincing props and backgrounds, together with dramatic lighting effects and startling camera angles. We shall be working in a large studio shortly, but meanwhile, we have demonstrated what can be done with modest facilities.

In our studio we are using Du MONT cameras, permitting of smooth flow of action from one scene to the next, and the inclusion of interesting close-ups and detailed shots. The cameramen wear ear-phones and are constantly in touch with control room and studio director, receiving instructions on the placement and aiming of their cameras. The pick-up of each camera is recorded on a corresponding monitor screen in the control room, so that one camera or the other can be cut in and its image flashed over the air. As each camera is cut in by the control room, a red signal light flashes at that camera, so that performers know which camera to face and therefore play to the audience.

Our studio facilities include movie pick-up equipment, whereby regular films can be used for program material, either with the film sound or with elec-

trical transcription. Many of our programs blend in the live studio pick-up with the movie pick-up, supplemented by transcribed music.

As for personnel, here again we have made a molehill out of the television mountain. We have a minimum of technical personnel for the operation of the television transmitter, control room, studio cameras and microphones, and lights.

These are our reasons for saying that television can be simple. Telecasting service will be available not only in the leading metropolitan areas but also for smaller cities and rural areas, because wherever a broadcasting station is now maintained a telecasting station can and will ultimately be operating.

Television will not replace sound broadcasting but rather will *supplement* present broadcasting service, just as the pictorial or magazine section simply supplements the Sunday newspaper and provides that much more of a service to the readers. Sound broadcasting is certainly the primary entertainment. It can be enjoyed while the listener is doing other things. Television, on the other hand, requires concentrated attention. But television is *the complete entertainment* when the necessary concentrated attention can be granted.

Scheduled programs of high quality will not go unnoticed for very long. A telet set tuned in on such programs will soon sell a second and a third telet set, and so on and on. Broadcasters, except for the very early days when the only money in sight had to come out of set sales, have never bothered to see that radio sets were made and sold. That was another phase of the radio business, which they left to radio manufacturers. So with television. The telecasters will put on the programs. The programs will create the desire for telet sets. Those telet sets will be made and sold. And the growing number of telet sets will create the television audience in every area where telecasting service is available.

Television . . . Today and Tomorrow

by RAYMOND EVERETT NELSON,
Charles M. Storm Co., Inc.



● There is relatively little difference between the television of today and that of tomorrow. Television is here right now, today, and make no mistake about it. The basic fundamentals are already known; the groundwork has already been laid, and the foundation needs only a few decorative stones to be the solid structure necessary to support the greatest mass medium in the history of the world.

The television of tomorrow will be largely a refinement of the television of today. The comparatively crude stage facilities available, the inexperience inherent in a young enterprise, the inept techniques natural in a field where everyone is a television tyro are details, not basic differences. Television, although a new medium, a new branch of show business, if you will, is actually a combination of several others, with an incredible box office and circulation potential.

The fundamentals of *showmanship* and *good programming* do not change. It is simply in the details that the refinement of techniques makes itself felt. Jack Benny was a very funny comedian in his theatre days; he is a most amusing radio personality; he will be equally entertaining on television. A good comedian is a good comedian whether he is performing in a submarine, at an Army camp, on a radio program or before a

television camera. Likewise, a good drama is a good drama. The basic does not change, although the technique may.

So far as the techniques of programming go, I have had an opportunity to experiment during some 75 to 100 telecasts, most of them done by this agency. We do not find programming an insuperable task. On the contrary, we find that a certain amount of simplicity is both desirable and practical. We find that much of the radio technique must go by the boards. A crooner, for example, is miscast on television, because it is impossible to pick up his voice without getting the microphone into the picture, one of the cardinal sins.

● The same thing is true in the dramatic field. The 50-year-old woman who, through a caprice of nature still has a youthful quality in her voice, will have to start playing matrons, instead of the 18-year-old ingenues who have made her a good living for years. Likewise, an actor who cannot, as an actor should, memorize lines, and make use of his face and body to portray a role, will simply have to make way for actors who *can*.

● Let's take a quick look at how the advent of television will affect our present radio setup, both from the agency and the network standpoints. Television's previous history has already dupli-

cated the history of radio programming; that is to say, the stations and networks started out by controlling it, then speedily gave way to the agencies, and were never able to recapture important program control. When television first started (and I speak of New York city, since that is where my direct experience lies) programming was controlled by two networks with their own television outlets. As of today in the same area, the live programming is mostly done on an independent station, virtually all of it by agencies. Among them are COMPTON, RUTHRAUFF & RYAN, KENYON & ECKHARDT, NEWELL-EMMETT and ourselves. I might point out, too, that one agency at least has already employed the WILLIAM MORRIS AGENCY to build a package program, exactly duplicating what happened in radio. The networks, you see, have already lost television program control. I do not believe it is possible for them to get it back.

I might also mention that the motion picture companies are already entrenched in the television field. Those with large holdings include WARNER BROS., RKO, PARAMOUNT, and BALABAN and KATZ. Package producers have already come along, too. In other words, we have program control, at this point, in the hands of the agencies and, to a certain extent, of the package producers, with the radio networks running a very bad last; and with the added competition of the motion picture producers, who have already mastered a comparable technique.

● The businessmen of radio are in for an adaptation of thinking, and this needn't be terribly worrisome. For example, the treatment of commercials is simpler and much more dramatic. If you want to sell TINTEX, let's say, holding up a box of the product replaces about 90 of the 100 words of your usual commercial; and when a woman dyes a garment in front of the television camera, you have a commercial that no assortment of words could duplicate.

An interesting facet, incidentally, is the fact that it will be extremely difficult to limit the timing on commercial copy.

The Jack Benny program, for example, might perform against a backdrop displaying a package of PALL MALL CIGARETTES, with some brief message about the virtues thereof. This would be equivalent to a solid half-hour commercial. He might puff a cigarette while on the air, which would be along the same lines. It is going to be pretty difficult to limit that, and it's obvious that it takes less ingenuity in cases of this kind to work out a visual commercial than is now required to re-phrase the same commercial copy one thousand and one ways.

Here again it's quite evident, I believe, that the accent will be on *showmanship* rather than *radio experience*, and the local advertiser won't have nearly as much difficulty as you might think. So long as there is a sign-painter available in his vicinity and an average amount of local talent, he can do television programs. To help him, there will be films built by package producers with room for insertion of local commercials, very much as analogous transcribed services do it today. I don't believe the requirements will be too onerous.

There will be some increase in cost, of course, but there is such a variable in radio entertainment that I cannot consider this an insurmountable obstacle to television. The cost of half-hour shows ranges from a few dollars to \$25,000. In television, the low cost factor will be covered by film. A little ingenuity will cover the stage setting angle very nicely. On our shows, for example, our settings have all been created by the agency's Art Department, who do all of their television work as an extra-curricular activity and, since the settings themselves have to be comparatively small, a dash of ingenuity will replace a lot of money.

I should like to stress the fact that the likening of radio to television is to a vast extent somewhat of a mistake. Television is akin to radio only in that it is electronic and reaches a potential circulation of millions. From a technique standpoint, however, it is much closer to the motion picture and the stage.

Tele-Words from the Sponsor

by TED LONG, of Batten, Barton,
Durstine & Osborn, Inc., New York City



ALL in all, BATTEN, BARTON, DURSTINE & OSBORN, INC. produced some 26 television shows between July 23, 1943 and March 1 of this year. Every show had a commercial, and the sponsoring clients included ROYAL CROWN COLA, HAMILTON WATCH CO., VIMMS VITAMIN TABLETS, B. F. GOODRICH, BLACKSTONE CIGARS, WILDROOT CO., REMINGTON ARMS, EASY WASHING MACHINE CO., and G. E. MAZDA LAMPS.

One of our reasons for doing this work was to find out what television was all about, and to sound out its possibilities as an advertising medium. Another was to learn the fundamentals so as to be able to advise our clients intelligently. Too, we wanted actual experience in the production of the television show and its commercial.

We have found that there is a tremendous amount of *know how* involved in television. You cannot put on a television show by reading how it is done. The only way to learn is to put on a television show, or better yet, a lot of them.

I don't think we have learned all there is to know by any means, but we are working out techniques by which we will be able to advertise our clients' products when the day comes that we can buy television time for them.

From the advertiser's point of view, the commercial, of course is of primary importance, and with that in mind, we present here a number of examples of the television commercial.

(1) STATION BREAK ANNOUNCEMENTS

The brief announcement for the HAMILTON WATCH CO. illustrates how sight and sound can effectively dramatize what is in reality a time signal.

SIGHT	SOUND	TIME
Close-Up of Hamilton Man's Strap Watch Time is Nine-Thirty	Announcer's Voice The time is now nine-thirty. Brought to you by Hamilton—the Watch of Railroad Accuracy. (Pause) Hamilton's major effort is now going to the war program—therefore, there are few if any Hamilton watches available.	10 Sec.
Slide of Flying Fortress (5 Seconds)	Instead of making watches for civilians, Hamilton is now busy making precision watches and instruments for the war. One of these is the navigation watch which helps guide this Flying Fortress.	10 Sec.
Slide of Navigation Holding Master Navigation Watch (5 Seconds)	Here is a Hamilton Master Navigation Watch used by pilots and navigators on many American war planes. As you can see, it figures time in 24 hours instead of 12. Hamilton's long experience in building watches for railroad men and precision instruments for the government insures the greatest possible accuracy in every Hamilton watch.	10 Sec.
Slide "Hamilton—the Watch of Railroad Accuracy"	Sound effect of speeding train.	5 Sec.

(2) SPOT ANNOUNCEMENTS

This television commercial for the ROYAL CROWN COLA Co. indicates that

(3) PROGRAMMING

One interesting technique which television makes possible is the program which focuses on the advertiser's product without in any way making the commercial message too blatant. *Calling All Hunters* for the REMINGTON ARMS Co. is an example.

SIGHT	SOUND
<i>Slide:</i> Remington Arms Co. Presents "Calling All Hunters"	Music (½ Min.)
<i>Slide:</i> Featuring Mr. Oliver Rodman, Editor of Outdoors Magazine, Famous Sportsman, Hunter, and Game Authority ... and Mr. Gail Evans, Well-Known Expert on Guns ...	Music (½ Min.)
2nd Speaker (Camera 1)	... Now I know all of you hunters have heard the various rules of safety in gun handling. Yet, it's a good idea to remind you again. In a few days—if you haven't been out already—you're going to be out hunting. So just as a refresher, I'd like to show—with television illustrations, so to speak—some of the more basic safety rules of gun handling. . . .
Demonstrator with Gun (Camera 2)	... Here is a hunter loading his gun. He could have loaded it earlier—at home, in his car, or back at camp, but he has waited until he was actually ready to start hunting—until he came to a spot where there was a possibility of actually sighting game. . . . You'll notice too, that he carries only the proper gauge shells. Now a hunter may take several guns of various make and calibre with him on a hunting trip, but while shooting with a twelve gauge gun he carries 12-gauge shells only. He leaves all others in his car or back at camp. . . .
Demonstrator Walks Few Feet, Comes to Fence Snaps on Safety and Works Action of Gun Halfway Back, Lays Gun Down on Ground Before Climbing Over	... Whenever you come to a fence, put on the safety and open the action of your gun before climbing over. This may seem like a superprecaution, but it's not. Hunting accidents have been caused by fellows tripping or missing a step as they go over a fence with a loaded gun. It's safer and wiser to unload. . . . Another sound precaution is to never lean a loaded gun against a

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● Will there really be a nationwide television system similar to that of broadcasting? We believe there will. Television networks, international as well as domestic, will be made possible by automatic, unattended radio relay stations and other new developments. Without doubt, the automatic relay of television pictures and messages from city to city, from country to country gives promise of a radically new method of communication.

Radio relays are sufficiently developed so that television can depend upon them for distribution of its pictures from city to city. Automatic, unattended radio relay stations, located 20 to 50 miles apart, will link television stations into national chains, and the routes of these radio relays will extend to any part of the world.

These radio relay stations as the engi-

neers envisage them will look like a streamlined lighthouse with little bulging eye-like windows at the top facing to the four winds. Behind each of these windows is a highly directive centimeter wave antenna.

The radio relay system will be no one-way ethereal street. Multiple channels make it all the more promising in efficiency, flexibility and service. The relay towers will handle numerous circuits, for example, down and back from New York to Washington. Furthermore, the circuits can be multiplied to any reasonable extent, not only to carry one television program but several simultaneously, as well as FM sound broadcasts, telegraphic traffic and facsimile.

The main relay system will probably be like a great inter-city spine, becoming inter-state and eventually transcontinental. The ribs will spread to television sta-

Radio Relays for Television

*Automatic Stations Will
Link Farflung Networks*

by **RALPH R. BEAL**, research
director, RCA Laboratories

tions. Television programs originating from two stations in two different cities will be fed simultaneously into the relay system, and in this way, the relay system becomes a trunk line that can be tapped at will by the television stations in other parts of the country.

In addition to this main system, there are supplementary methods of operation. In the simplest form, the relay station might serve as a link in a chain of stations. For example, if one of these radio lighthouses were located atop the Orange Mountains in New Jersey, its eastern eye might intercept pictures from New York city and bounce them along to the stations in other directions within a 50-mile radius.

Standard television stations within that area would intercept the pictures and re-broadcast them to homes. Simultaneously, these standard stations, as well as the relay stations within the 50-

(Continued on page 212)

Get Set for Sight

Tele Studio Need Not Be
Elaborate Nor Costly

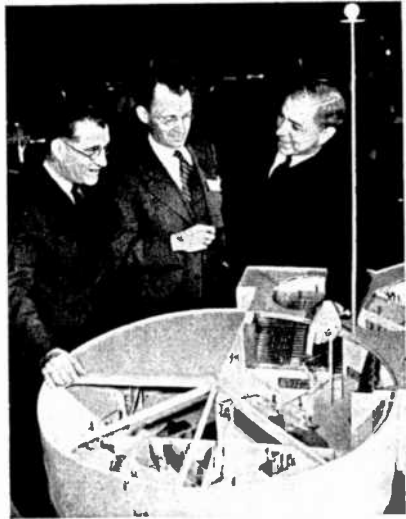
by J. D. McLEAN, of the
General Electric Co.

As we see it there will be two major applications for television after the war. The first, and perhaps the most important, is *broadcast* television which will add a new dimension to home entertainment, and will provide one of the most powerful mass advertising media ever developed. Secondly, there is *industrial* television in which pictures and sound will be carried by wires or by radio transmitters from one point to another for various private commercial uses. For example, industrial television might be used as a powerful merchandising medium by a department store. The fashion show taking place on the eighth floor might be wired to display projectors located on all other floors of the store and in the show windows enabling shoppers throughout the store to see the latest styles.

Theatre television may well be of the industrial variety. A live talent program originated at a central point could be wired to a number of theatres and then projected on the regular theatre screens. News and sporting events could be made available to the audiences of a large number of theatres by such a system.

These applications of industrial television are all very interesting, but I want to discuss here the probable growth of broadcast television.

The first step in the establishment of television on a widespread scale will involve the construction of master television broadcast stations in the larger



● J. K. Gannett, (right), vice president of the AUSTIN CO., explains this working model of a large television network broadcasting studio to Dr. Walter R. G. Baker, (left), GENERAL-ELECTRIC vice president. Interested spectator is Waldo G. Bowman, (center), editor of *Engineering News-Record*.

population centers throughout the country. These master stations would have extensive studio facilities, and staffs capable of originating complex programs such as musical comedies and Broadway plays. A studio designed by the AUSTIN COMPANY in cooperation with GENERAL ELECTRIC represents the advanced design and functional construction which the basically new techniques of television require. Television incorporates the best from radio, stage, and motion pictures, and this studio combines the functions of each of these media to provide a building ideally suited for the produc-

tion of television programs. A large stage area including a revolving stage 96 feet in diameter allows rapid change of scenes, and this turn-table stage, new to television, allows studio equipment to be used to the fullest extent, and makes duplication of apparatus unnecessary.

A large area around the revolving stage is used for the construction and storage of stage sets and properties. The large doors in the rear of the building permit advertisers to bring products as large as airplanes onto the stage. The audience seating areas are arranged with drop partitions so that one audience can witness a program while a second audience, invited for the succeeding program, may take its seats without interrupting the program being televised.

The antenna mounted atop the tower on the studio building carries the pictures and sound programs from the studio to the transmitter which is located high on a hill in the distance. From that point the program is broadcast by means of high-powered transmitters to the homes throughout the area.

Of course, it is not necessary to have a large and elaborate studio to present

lamp.

A portable microphone boom for studio use will allow the operator to stand on the floor, or sit before a small control panel, and move the microphone over a wide area, following the action as it progresses through the scenes.

Television is dynamic and the cameras must move rapidly and smoothly from one position to another during the program. A camera dollie has been designed specifically for this application. The operator has the camera directly in front of him in a normal position, and the camera has turret lenses which can be tilted and turned by moving this control wheel. The camera dollie itself is self-propelled and is controlled by the operator by means of foot pedals.

The heart of the television studio is the control room. Here the producer and his staff direct all operations in the studio and monitor the program as it is broadcast. A post-war monitoring console with monitors for each camera in the studio, and controls for maintenance of picture quality will be standard equipment. In the control room also are

(Continued on page 213)

ut FM?

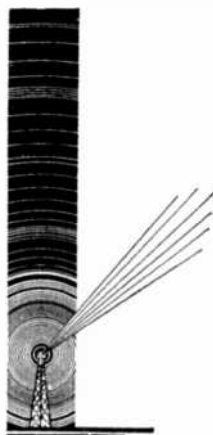
by JOHN SHEPARD, 3rd, president
of the American Network Inc.

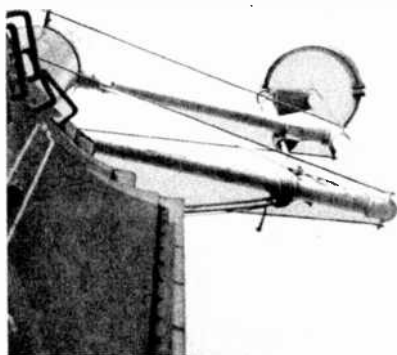
Essentially, there must be an earnest effort to satisfy the highest desires of listeners. Discrimination, good taste, and sound judgment are necessary.

As the first step in that process, we have engaged a recognized research agency to conduct an extensive listener survey. This will provide the necessary authoritative information by which we can gauge public interests. We hope to design an ideal program structure that will provide the listeners a balanced program but that will be sufficiently flexible to adjust to varied tastes. The kind of quality we are after can not be achieved, we know, with one exclusive type of radio program material. Surveys indicate that listeners want certain types of entertainment or information at certain hours. We shall try to plan a schedule that is in accord with their preferences and habits.

A popular, diversified, well-balanced program schedule that will provide top music, news, drama and variety shows is the basis for the kind of policy the AMERICAN NETWORK is trying to build. Coupled with this is the fact that FM will make history because of its clear, unhampered reception of amazing fidelity.

Of such things is personality made.





Broadcasters view FM

*What About Equipment Costs,
and Station Locations for FM?*

by **PAUL CHAMBERLAIN**,
electronics department,
General Electric Co.

THE trend to FM is already well established. In 1938 there was one experimental FM station. There were 7 in 1939, 11 in 1940, and in 1941, when commercial stations were first authorized, 18 commercial, 2 non-commercial, and 14 experimental stations were broadcasting. During 1942, 48 stations were in regular operation. Five more have been added since. When the war stopped FM expansion, a total of more than 100 individuals, many of them operators of AM stations, had applied for construction permits. The FM broadcasting stations operating today cover a territory having a population in excess of 50,000,000. More than 600,000 FM receivers are in the hands of the public at the present time.

The broadcasting picture as it is today, indicates approximately 900 AM stations and 53 FM stations are now operating regularly. We predict that on the basis of applications already on file, and on the basis of a recent GENERAL ELECTRIC survey, the broadcasting picture five years after the war in the United States will show a decrease in AM stations from approximately 900 to 750 and an increase in FM stations from 53 to 500.

The superior potentialities for sound broadcasting which FM possesses over AM all stem from two basic differences between the two systems.

We are all only too familiar with the crowded conditions that prevail in AM broadcasting, particularly on the higher frequencies; 912 stations occupy a total of only 106 channels. This might be compared to trying to operate 912 automobiles in a given length of time on a roadway that was capable of properly handling only 106. Under such conditions someone would be apt to get a bent fender or lose a hub cap.

Most broadcasters today are familiar with the fact that sky-waves exist at night but not in the daytime; that this dictates the classification of channels as cleared or shared; that shared channel

AM station to deliver clear reception at a given receiving point as it would for an FM station operating on the same frequency at the same place. In so far as the ability to overcome noise and interference is concerned, a 200-watt FM station is the equivalent of a 500 kilowatt AM station on the same channel.

. EQUIPMENT COSTS TO GIVE .
FM EDGE

FM transmitters before the war were priced at levels slightly higher than the corresponding AM transmitters for ratings up through 3 kilowatts. Above that rating, however, FM transmitters were priced lower than corresponding AM transmitters. To give you examples, the 1-kilowatt prices were \$9,200 for FM and \$8,100 for AM, and the 50-kilowatt prices were \$75,000 for FM and \$105,000 for AM. This can be explained by saying that the equipment necessary to produce the excellent performance characteristics of FM represented a higher percentage of the cost of low-power transmitters whereas for high power we realized a saving due to Class "C" operation of the R-F stages and the absence of high-power modulation equipment. Post-war developments may bring the prices of low-power FM transmitters more in line with AM transmitters.

Tube costs are lower for FM transmitters also because of Class "C" operation and the absence of high level modulator stages. Because the efficiency of amplifiers at 50 megacycles is not as high as in the conventional broadcast band, input power costs for FM transmitters before the war were about the same as high-efficiency AM transmitters of equivalent rating. We expect post-war developments to give FM a slight edge.

It is logical to locate the studio for operating convenience. It could well be placed in an office building in a downtown location in the average city. The transmitter, on the other hand, should preferably be placed where it will have maximum coverage; a hilltop, a mountain top nearby, or in some cases, it

(Continued on page 211)

Build Your Pos



**"Listen my children, and you can hear
Through the opium-laden atmosphere
The voices of soothsayers, prophets and seers
All fortune-telling the Post-War years . . .*

*You'll live on pills. You'll carry your bride
To a home made of phenol-formaldehyde,
With electronic beams to do the chores
Electric eyes to open the doors,
And radar (that newest of trouble detectors)
To warn of approaching bill-collectors.*

*And this, good friends—his prospect bright—
Is to happen suddenly, quite overnight.
Is it true, or false? Or a glorious hoax?
(It's just a lot of malarkey, folks.)"*

**That Wonderful, Wonderful Post-War World by
George D. Weaver, V. P., Fuller & Smith & Ross
(from an advertisement for Firth Carpet Com-
pany).*

TELEVISION, Radionics, Frequency Modulation, Electronics . . . what magical post-war horizons these words hold for everyone of us interested in radio advertising. What possibilities these thought-provoking ideas have for sales presentation, for bringing the buyer and seller closer together and for programming a radio station the way people ought to hear it. To say the least it's going to be a *wonderful world!*

BUT has the copy writer who has written these glowing magazine ads had any conception of what responsibility

will mean the lack of effectiveness from radio advertising.

Therefore, if a new program going on the air today hasn't an equal chance of obtaining an audience comparable with other similar programs, it means that radio or possibly even your program must find a way of improving itself.

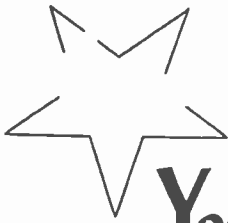
How to do it? There are several tested ways that we do it. *First*, newspaper ads can do a lot to tell people about your program, because listening after all is a habit that must be cultivated, and unless you get a listener at the time your program is on the air, your advertising message is lost. And when you come to consider the cost in relation to your time and talent, it is rather negligible. Of course, in these days of newspaper space rationing, you may find it hard to get newspaper space, but if you do not want too much, you can usually buy a little.

Second, you can improve your listening audience by changing the internal arrangement of your program. Sometimes you can put your commercial announcement in a different place, sometimes you can get better talent, but in any respect, with a constant attention to small details, you can usually help to make your programs more listenable.

And *third*, don't forget to use your imagination. This is what has made radio a great medium in the past, and it will also make it a tremendous power in the post-war era.

There are other radio problems that to my way of thinking could stand improvement such as noisy spot announcements and offensive commercial copy, but these I feel are still part of the growing pains of radio. These misjudgments of people's likes only time and conscientious dedication to the job ahead can improve.

Radio can only have a post-war perspective if it learns some lessons from wartime living. Establish solid programs, and the post-war period will take care of itself.



Pioneer Now for
Future Programs

Yesterday Meets Tomorrow

by EDGAR KOBAK, vice president, Blue Network, Inc.



WHEN an advertiser launches a campaign on the air or in print he generally looks for the answer to the questions, "What do people like?" and "What are the tested techniques to reach them?" This thinking drives him to following precedent and to studying surveys and research findings. As a result, there is altogether too little originality, and whatever new trails are carved out are usually within the limitations of an established pattern.

In contrast to this, we have the publishers and play producers who, without altogether casting adrift from precedent, are much more willing to experiment with new subjects, new forms of art. *The Good Earth*, for example, was turned down by 17 publishers before JOHN DAY got it out. And *Gone With the Wind* was published at a time when most publishers believed that the Civil War theme had been worn pretty nearly threadbare.

Radio programming combines the characteristics of advertising and showmanship. But many program producers are inclined to look on programming more as an advertising medium than as entertainment, and their thinking is more likely to be restricted by precedent, surveys and ratings than to be inspired by the desire to travel uncharted paths. They want to produce shows that will be popular, but "run-away best sellers" seem to prove that no one can foretell what the public will like; a new show in an established formula may well flop while a show in an entirely new formula can become unexpectedly popular.

All of which is by way of saying that in my opinion, programming for post-war radio will have to turn its back on precedent and do much more pioneering, particularly because the war has established new patterns of thinking on the part of people. It will have to invest time and money, effort and skill in acting and developing new avenues to the listener's ear, mind and heart.

Following this line of argument, I can see that the new programming will set out to accomplish these things:

- (a) to reach more people
- (b) to tie-in more with the changing psychology of people
- (c) to make radio an instrument of greater use to people
- (d) to provide new and fresher forms of entertainment.

TO REACH MORE PEOPLE

When you stop to think that from nine in the morning through to six in the evening there is not a single quarter-hour period in which more than 20 per cent of radio homes are listening to any program at all, you can see that broadcasting has quite a distance to cover. Not so long ago THE BLUE decided to find out why daytime listening was so low. Were people busy? Didn't the broadcasters give them programs to which they wanted to listen? What types of programs did they feel they had too much of, and of what types were there too few? The poll showed that there was general agreement on these points: too many serial programs but not enough musical shows; most people thought that

TO MAKE RADIO AN INSTRUMENT OF GREATER USE

I am not at all sure that radio has developed as rapidly as it might have in the general direction of being practical and useful (aside from being entertaining) to people.

By that I mean, I think radio has not been used enough as an instrument of adult education; education for living, for self-government, for democracy. I can see radio going in a little more heavily for education for democracy. Here is an example of what I mean.

Charles Beard recently published *The Republic*, a study of the American form of government. Normally a volume of that type has but limited circulation. However, the subject is so important that *Life Magazine* broke precedent and reprinted *The Republic* in serial form. This gave Beard's book a circulation possibly a hundred times more than it would otherwise have had. It is along these same lines that I think radio can do a programming job.

I don't think that radio has played an important enough part in the education of youth. I don't know of a program now on the air that compares with the *Music Appreciation Hour* which Dr. Damrosch conducted for years. The popularity of that program was so great that its influence for musical education can scarcely be estimated. What Damrosch did for music I think radio can do for many other subjects.

TO PROVIDE NEW AND FRESHER FORMS OF ENTERTAINMENT

Abbott and Costello are not indestructible. Neither is Fred Allen nor Archie of *Duffy's Tavern*. And I have a feeling that one of radio's responsibilities is to develop new comedians and entertainers. Look back on your list of big-name entertainers and you will realize that practically all of them were developed by the theatre, the screen, and vaudeville. I think that the day is over when radio can reach out into other entertainment fields for its stars. Radio has to develop its own writers, musicians, actors, comedians who will think radio in terms of the future.

What About News?

Local and Area News May Revamp Programmir

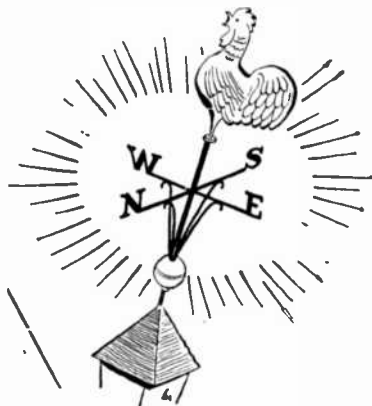
by **CHARTER HESLEP**, news editor,
Broadcasting Division, Office of
Censorship, Washington, D. C.

THERE are four newspapers in Washington, D. C. Their circulation totals 675,000. Nearly 100,000 is street sale. Yet, in the third week of February, it was almost impossible to get a paper within 15 minutes after newsstand delivery.

What caused the sellout? Was it the thrilling attack on the Mariannas? The recordbreaking air assaults on Festung Europa? Barkley's amazing Senate speech? No, it was none of these. No war or national news in months had brought such runs on the kiosks.

It was a dramatic District of Columbia murder, and a heart-rending child custody case churning through local and suburban courts. No Washington bigwigs were involved. Just people, most of them local citizens.

Perhaps these are poor examples to illustrate the pulling power of local news. Radio cannot scream sex into the living room. But they spotlight what may be the most important single factor in revamping news programming after the war. That factor is more emphasis on local and area news. It certainly is one ingredient of any formula for holding the millions of new radio listeners after the guns are silent and America's men and women return from front lines to Main Street.



For better or otherwise, these new listeners will not stay glued to their receivers when the war moves from battle fronts to conference rooms. Interviews with peacemakers and map makers and plans for relief and restoration will provide hot copy for the 27 news rounds that grind out every 22 hours on radio tickers of a great news agency.

Let's not kid ourselves that news and commentaries will continue to make up from 15 to 20 per cent of the broadcast. And that a hunk of news copy to be printed and aired at any old time will continue to be a program advertisers fight to sponsor. Newscasts and commentaries will have to be scheduled carefully as a metropolitan daily in its many editions. More thought should be given to the format and content of a news show in relation to the probable audience at the time of broadcast. Above all, news should be tailored for your own area.

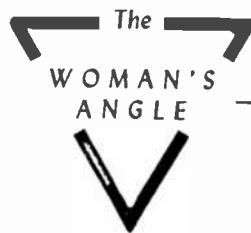
For the duration, the eagerness of the listener for the latest battle bulletin may compensate for this lazy news handling. But when the burden of holding that listener switches back to the broadcaster, it will be a different story on the local **CROSSLEYS** and **HOOPERS**. The station that makes definite plans to supplement network and wire news with competent localizing of all news, and a real effort to present the events of the day in its own area, should be the station that not renders the greatest service to its community, but also keeps its news sponsors.

Development on a national scale of competent, accurate, responsible and interesting local news coverage may have an even more important overall result than just ratings and profits. It may bring to radio that same loyalty from listeners that newspaper readers give to the press, a loyalty that is invaluable to journalism when encroachments on the freedom of the press from legislative or other quarters threaten its integrity. With your station and your business dependent on a Federal license, such listener support is sorely needed even today.

The war has made radio the most important medium for the dissemination of news. A survey article in *Editor & Publisher* stated that 95 per cent of the men in a typical Army camp "*depend on radio or don't bother about the news*" and that "*only one out of 20 or 5 per cent buys a current daily newspaper.*"

This means that radio has assumed (or had thrust upon it!) a public trust to fight as valiantly to protect freedom of speech (broadcast) as newspapers have struggled through two centuries to achieve and preserve freedom of press.

Ink and air now are inseparably linked as guardians of fundamental rights without which a free people will not long remain free. How radio handles this new responsibility now and in the post-war period will determine the real importance of the industry as a news medium in the future.



by SALLY WOODWARD

*Flanley and Woodward, New York City, Find
Women Have a New Appreciation of Value*

▶ SINCE the days of crystal sets, daytime radio shows have been keyed to women, because women influence 85 per cent of the buying for the home. Today they influence more than 90 per cent of the buying, and this high percentage will probably carry over into post-war years.

Now there are about 50 million adult women in the United States, and all of them at some time or other have a chance to listen to the radio. These women live in 48 states, on farms and in cities. They are homemakers, professional women, business women and employed women. They are rich and poor, literate and illiterate; all the various classifications one might make of all of the women in the world. But for 20 years or more, most of the advertisers who have tried to reach the women audience, have thought of all of these 50 million women in the little kitchen doing the washing or preparing the meals.

A few of the most alert sponsors have been thinking of women stepping into the garden, even into the factory to expedite the war. But the sponsor and the radio director who hopes to reach the women of today and the women of post-war days must broaden still further his concept of the feminine market.

Out of this war the woman of today has learned something about the industry of her nation. And industry has told its wartime story well, in a way that has created both understanding and respect.

In these days, no one can be certain of the exact conditions that will prevail when industry ceases its war production and plans for peace. Many leading industrialists have expressed many different opinions, but on one point they

agree. It is going to take time to convert factories to the production of civilian goods; it is going to take time to test some of the products before they are finally released for mass consumption. It is going to take *time* during which the civilian population is going to be eager for products it has been needing.

Industry must find the way to tell its conversion story as well as it tells its wartime story and thereby create a public opinion favorable to it. In molding public opinion you cannot "*underestimate the power of women.*"

▶ Industry in the days of conversion has an opportunity to create an understanding of the company and its policies that will lay the ground work for ready acceptance of its product. Industry must tell the story forthrightly and it must avoid encouraging prematurely the public fancies of a dream world. Thereby public confidence will be established in industry *today* as well as tomorrow. The appetite of the public for new products will be whetted, but the patience of the public will not be tried.

When the day finally comes that the new product is ready the advertising directors go to work. They will face the challenge of one of the most competitive markets the world has ever known. As the buyers in the market will be women who have learned how to buy more carefully under rationing, will have a new appreciation of values; women who have learned to expect factual information on labels and have become accustomed to service angles of advertising, stressed successfully by so many advertisers during these war years.

- WHAT STATIONS SHOULD
CONSIDER FM? -

Stations in the following classes should consider the installation of FM broadcasting equipment immediately after the war.

1. *Stations in the marginal income or loss group.*
2. *Low-power stations operating in the crowded AM channels from 1000 kc up.*

In almost every case, FM stations of the same carrier power will provide a much better signal in the primary service area. Also, in most cases, with the same power, the FM primary service area will exceed the AM primary service area.

3. *Stations sharing time, stations sharing channels, and stations limited to power that is insufficient for good night-time coverage.*

By changing to FM, almost all of these stations can become full-power stations with power adequate for both day and night coverage of their primary service areas.

4. *Stations that, for local reasons, have problems of poor reception in one or more communities which lie just inside their normal service area.*
5. *Stations without competition in their locality.*

Broadcasters operating without competition in their locality should give serious consideration to post-war FM broadcasting because the advent of FM opens the way for new and competing stations.

With the impetus that FM has today, it seems reasonable to believe that FM will eventually supplant all local, most regional, and some high-power AM stations. The present AM band would be cleared up, making more channels available for high-power and super-power AM stations. Such a transition would be generally beneficial as it would give the public FM reception plus better AM reception.

TELEVISION'S MARKET

(Continued from page 191)

per receiver (on the basis of 741,000 equipped homes) is six people (the present average is 10), the total advertising audience available will be 4,446,000 people.

Within three or four years after the commercial resumption of television, a network will connect the main cities on the Eastern Coast between Washington, D. C., and Boston, Massachusetts; and by the end of the fourth year, a 1,500 mile network circuit will connect the Middle West with the Atlantic Seaboard. This trunk line television network, with the secondary networks that would be offshoots from it, will serve the 19-state area bounded by Illinois and Wisconsin on the west and Virginia and Kentucky on the south. There are approximately 70,000,000 people in this area. It represents 62 per cent of the purchasing power of the country.

Within about five years, television transmitting stations will provide coverage for the 157 key cities of the United States. It is also reasonable to expect that by the end of the fifth year, the engineers of the industry will be able to develop a low cost automatic rebroadcasting television transmitter to provide coverage in the smaller markets.

It is not unreasonable to assume that within ten years after the full commercialization of television, television service will be available to 23,700,000 wired homes, or 80 per cent of the wired homes of the United States. This would represent an audience of about 112,000,000 people, and approximately 82 per cent of the total U. S. buying power.

Because television has the power to create consumer buying of goods and services beyond anything that we have known heretofore, we can count upon its helping bring about a high level of post-war prosperity in agricultural, industrial and the distributive industries, as well as personal and professional services.

VOICE COMMUNICATION



• • • when the war is over UNIVERSAL's microphones, as well as other UNIVERSAL electro-acoustical and electro-mechanical products will again be available in quantity for the consumer market.

• • • in the meantime, however, our repair department is functioning as usual and replacements are also available on priority.

• • • postwar microphones will embody the latest in style designs as well as the latest in engineering design, including many improvements made possible by research in war days manufacturing instruments for the Army and Navy.

• • • UNIVERSAL products will continue to be standard equipment for broadcast stations, remote control points, on-the-spot programs, recording and other similar uses.



UNIVERSAL MICROPHONE CO. LTD.
INGLEWOOD, CALIFORNIA

FOREIGN DIVISION, 301 CLAY STREET, SAN FRANCISCO 11, CALIFORNIA
CANADIAN DIVISION, 380 KING STREET W., TORONTO 3, ONTARIO, CANADA

TELE-WORDS

(Continued from page 197)

fence . . . especially if you are with another hunter.

Two Demonstrators, Each Carrying Guns

. . . Here are two fellows hunting together. Notice that when they load, they keep their gun muzzles pointed away from the other fellow. In fact, when hunting with others, that is the most important rule to follow—all times, keep the muzzle away from the other hunter. These men are ready to start out now. You'll notice the front man carries his gun pointing toward the ground. The man following him, however, carries his gun over his shoulder with the muzzle pointed to the rear.

(Cut to Two Demonstrators in Rowboat)

. . . In this case, our two hunters are out after ducks . . . and they are going to shoot from a blind. Good hunters keep their guns unloaded until they reach the blind. . . . When two fellows hunt from the same boat, they should decide and agree on what side each is going to shoot. Each should shoot at game on his side only, with no swinging over and firing across or in front of the others face or over his head. . . . Another rule followed by good hunters is to always put the safety on and partially open the action before laying down your gun. There's plenty of time to close it and snap off the safety while the ducks are coming in. Another thing, never reach for a gun, by the muzzle and pull it toward you.

Camera on Table Covered With Remington Guns and Ammunition

Announcer (Off Camera)
. . . Here is a display that would make any hunter's trigger finger itch. These are some of the peacetime products of the Remington Arms Co. You see here the Remington "Sportsman"—a three shot auto-loading shotgun . . . and here is the Remington "Sportmaster" a .22 calibre bolt-action repeater . . . a big favorite with small game hunters . . . and there is the Remington "Woodmaster" a high power autoloading rifle specially made for big game hunting. . . . Here, too, is some of Remington's peacetime ammunition. There is a box of the famous Nitro Express extra-long range shotgun shells. . . . Here, also are Remington Hi-Speed .22's with Kleenore priming . . . and powerful big-

game cartridges with Core-Lokt bullets. . . . There too, are several boxes of the famous Peters line of sporting ammunition. . . . In order that you'll still have the freedom to go hunting in peace with no one to say "verboten" . . . Remington is now making such products as these.

Cut to Camera Covering Display of Remington Wartime Products . . . Shells, Rifles, Etc.

. . . Here is a military rifle now being used by our Armed Forces. . . . Every working day, Remington produces enough of these rifles to equip an entire infantry regiment at full fighting strength. . . . And here is some of the military ammunition Remington now makes . . . doesn't look like the stuff you hunters use, does it? . . . Here are 30 calibre machine gun cartridges . . . 20 millimeter cannon shells . . . 45 calibre automatic pistol cartridges for Thompson machine guns and standard 30 calibre rifle and machine gun cartridges . . . and others. In every working day, Remington produces 30 million rounds of this type of ammunition . . . yes, thirty million in every working day . . . that is about 25,000 every minute.

Cut to Camera . . . Showing Fifty Mill. Bullets Moving on Rack Dissolve in Camera Showing Wrist Watch With Sweep Second Hand Moving

. . . To get an accurate picture of how much that is, look at this watch . . . every time the second hand moves from one figure to another, over two thousand rounds of ammunition have been produced. . . . You can count it off . . . two thousand . . . four thousand . . . six thousand . . . and by the time that watch counts out twenty four hours . . . thirty million more rounds will have been turned out.

Cut to Camera Showing Remington Wartime Products . . .

. . . The many thousands of workers at Remington are grateful that they are thus able to serve their country.

Cut to Camera Showing Remington Peacetime Products . . .

. . . And after the war is won, we will be glad to serve our sportsman friends again with the famous Remington line of sporting Firearms and Remington-Peters Ammunition.

Cut to Slide: Remington Du Pont

Music (1/2 Min.)

These, of course, are only three examples of the television commercial. Techniques are only now being developed, and while television will offer the advertiser a miniature show window in every home, it will require specialization, skill and research to make these show windows effective.

NEXT MONTH

E. GRANT SCHECK, of the SCHECK ADVERTISING AGENCY, INC., Newark, N. J., presents the amazing radio success story of the ASSOCIATION OF MANUFACTURERS OF CONFECTIONERY AND CHOCOLATE. It's *Candy Fights, Too*.

DERBY A. DENSON, of the SYLVANIA ELECTRIC PRODUCTS, INC., Salem, Mass., shows how *Sylvania Showtime* builds employee morale, and creates excellent public relations.

ETHEL N. KEANE, of the RAYMOND KEANE ADVERTISING AGENCY, Denver, Col., asks "What's ahead for radio and its advertisers?" *Future Unlimited* is the answer.

Plus Tested Programs and Promotions You Can Use in Your Own Business!

