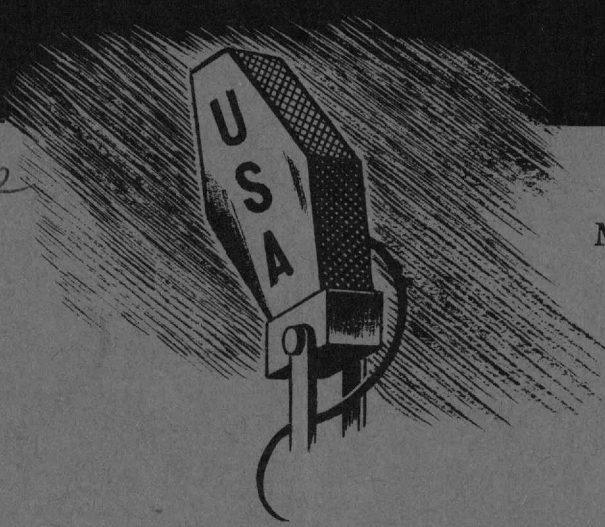


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WOMEN IN RADIO

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WOMEN'S BUREAU—Bulletin 222
United States Department of Labor

UNITED STATES DEPARTMENT OF LABOR

L. B. Schwellenbach, *Secretary*

WOMEN'S BUREAU, Frieda S. Miller, *Director*

Women in Radio ILLUSTRATED
BY BIOGRAPHICAL SKETCHES *May 1947*



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UNITED STATES DEPARTMENT OF LABOR
BUREAU OF LABOR STATISTICS
WOMEN IN RADIO

Women in Radio ILLUSTRATED
BY BIOGRAPHICAL SKETCHES



Published by the Board of Governors
of the Federal Reserve System
Washington, D. C.

LETTER OF TRANSMITTAL

UNITED STATES DEPARTMENT OF LABOR,
WOMEN'S BUREAU,
Washington, November 26, 1947.

SIR: I have the honor of transmitting a brief report on women in radio prepared by Frances W. Kerr of the Women's Bureau staff. The plan for the report was prepared after consultation with the Association of Women Broadcasters. The mimeograph edition in which the report was originally issued having been exhausted, it is now offered for printing to meet an unanticipated demand.

The report is not a technical assessment of the training required, or of the volume of demand for women and the extent of their opportunities in radio, but is rather illustrative of what, as indicated by their biographical sketches, some women have been able to achieve. The report will be of special interest to women preparing for jobs and careers, and it is expected that its greatest usefulness will be to the 150 colleges and to the high schools which conduct radio workshops, to the many other colleges and high schools which offer courses in radio arts and crafts, and to the various radio institutes and professional schools.

Respectfully submitted.

FRIEDA S. MILLER, *Director.*

Hon. L. B. SCHWELLENBACH,
Secretary of Labor.

LETTER FOR TRANSMITTAL

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Introduction

Radio is at the threshold of a new era. Wartime developments and techniques are revolutionizing broadcast and other services. Frequency modulation (FM) and television, so long hailed as being just around the corner or just over the horizon, are now actualities. This coming year will see the inauguration of hundreds of new stations in all parts of the country with fresh ideas in programming and consequent shifts in listening habits.

Broadcast radio is only 26 years old—young enough that many persons under 40 can remember when the family receiver was an oatmeal box wound with copper wire and when tuning in meant adjusting a cat whisker on a crystal detector. To most persons under 30, however, radio is a part of everyday life. There are an estimated 60,850,000 radio sets in use in the United States.¹

The shape of things to come is more clearly made evident when one realizes that in the 11 years between 1934 and October 1945 the Federal Communications Commission licensed 451 new amplitude modulation (AM) stations, while in the 12 months between October 1945 and October 1946 it authorized 448 such stations, only three short of equaling the total licensed during the preceding 11 years. Expansion of FM and television has tripled the number of wartime program stations. In the vicinity of the Nation's capital, for example, 31 stations are licensed or authorized (12 AM, 15 FM, and 4 television), and 6 applications (AM) are pending.²

Washington is a world news center and consequently has more radio stations than the average community, but the trend is Nation-wide. (The chairman of the FCC points out that a large portion of the recently licensed stations serve communities which heretofore have had no station.)

This increase in the number of radio stations means that the old established stations will have competition, and new competition will bring with it some change. It will bring men with new ideas, new ways of doing business, and new ways of programming. Already innovations are under way: a leading corporation is sponsoring a public service program of dramatized Bible stories on Sunday nights, without any commercial announcements; certain listeners are clamoring for a showdown between the forces of art and "corn," symphony and soap opera, public forums and free prizes; in the past year the American system of broadcasting and the choice of program material has been lambasted and defended as never before in its history.

What will these events mean to women who want a career in radio? Seeking light on this question, a Women's Bureau representative sought information from persons and organizations active in the broadcasting field between November 1946 and

¹As of January 1947, estimated by National Association of Broadcasters.

²As of September 1947.

February 1947. Information for the biographical data presented here was secured mainly through personal interview with the women named. Material was furnished also by the National Association of Broadcasters, the major networks, a few radio stations, and the Federal Communications Commission.

The great expansion in the broadcasting and television industries will mean increased employment opportunities for artists, writers, announcers, cameramen, technicians, lighting experts, engineers, and scenic and costume designers. This is encouraging to women who want to break into radio, but at the same time it should be remembered that while radio, like the movies, is one of the glamour industries, actually the glamour jobs make up only a small percentage of the whole—about 30 to 35 percent, one NBC executive estimates; another said this estimate is too high. For one Mary Margaret McBride there are thousands of women unknown to fame and fortune who nevertheless have a niche in radio.

Women comprised 28 percent of the total employees in the broadcasting industry in November 1946. During the war a few women went into control room work, hitherto considered a masculine stronghold, while others became announcers, directors, sales and publicity representatives, and executives. As the men returned from service, women faded out of these jobs except for a few who made an outstanding success and permanent place for themselves with the networks, radio stations, and advertising agencies. The public has turned a deaf ear to women announcers, except in certain sections of the South where "announcerettes" are well received. At the present time, except for musical and dramatic programs, women's main chances in broadcasting are on daytime programs for women and children.

Personnel directors say that too often girls apply for jobs "in radio" without having considered their own qualifications or the work available. Since only during the past few years has it been possible to get special training for a career in radio, it is impossible to generalize concerning the qualifications necessary to reach top places in this field.

The "success" stories—which it is the main purpose of this report to present, as case stories of an industry—are brief biographies of women well known on their own radio networks, some of them known nationally. They do not comprise an exclusive list of names. By no means are they the total count of all who could be named. In some instances another name might easily be substituted with a different "success" story from the one here given.

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WOMEN IN RADIO

Women in Broadcasting

COMMENTATOR

The program of the typical woman commentator consists of 15 to 30 minutes of news, world affairs, interviews with outstanding personalities, household hints. It is usually broadcast Monday through Friday. Nearly every large city has one or two women broadcasters who have built up a large following among housewives in the locality. They are, as a rule, intelligent, alert, well-read—often with a career in journalism, music, or business behind them; they have good speaking voices, and nearly all of them are 35 years old or older.

Voted the most popular woman on the air by the Women's National Radio Committee, *Mary Margaret McBride*, commentator, is often called the "First Lady of Radio." She recently celebrated her tenth anniversary on the air with a party in Madison Square Garden, New York, with 30,000 guests, including Mrs. Roosevelt and Fred Waring. She uses notes but no script for her daily 45-minute program over WNBC and has a genuine talent for putting her famous guests at ease before the microphone.

One of the secrets of her success is the surprise element of the broadcast. Guests are never announced in advance, but listeners know they may tune in on an ambassador, a five-star general, a member of European nobility, or the author of a best-seller. Sponsors vie for a place on her program, and listeners rush to buy the products she recommends, causing *Printers' Ink* to declare that her program is "perhaps the most outstanding example of reliance upon the word of a human being in the commercial field." She has been the subject of a profile in the *New Yorker* and of feature articles in the *Saturday Review of Literature* and in *Life Magazine*.

Miss McBride worked her way through the University of Missouri, completing the 4-year course in 2½ years. A wealthy great-aunt, who had founded William Woods College in Fulton, had offered to send her to college if she would prepare herself to be a teacher, but she had her heart set on a newspaper career. Her first job was reporting a Baptist convention, a duty she performed with such zeal, it is said, she was immediately offered a job on a national church publication. In less than a decade she had become one of the highest paid magazine writers in the United States and was traveling all over the world on assignments.

Then came the stock market crash, and articles that had brought \$2,000 and \$3,000 now brought \$500. Miss McBride had assumed responsibilities for her family and needed more income. When she heard WOR was holding auditions for a women's radio program, she tried out and got the job over more than 40 other contestants.

"I think I got it because I didn't even ask about the salary," she says. "I got \$25 a week for six half-hour broadcasts, the typist got \$20, and it wasn't until much later that I learned the manager of the program was being paid \$175 a week."

Her first radio role was that of a fictional character, Martha Deane, a homebody and a grandmother who sees the world through the eyes of her children and grandchildren. One day in the middle of a broadcast, Miss McBride became so fed up with Martha Deane, she dropped her script and after a momentous pause said, as nearly as she can remember, "I find it necessary to kill all my family. I'm not a grandmother. I don't have any children. I'm not even married. I'm not interested in telling you how to take spots out of Johnny's suit or how to mix all the left-overs in the ice box. I'm a reporter and I've just been to the flea circus. If you would like to hear about it, I'll tell you."

The station manager decided to let Miss McBride go ahead with her own program. It was the first daytime program to make big money for the station; heretofore women's programs had been dead timber. Before long everyone realized that Mary Margaret McBride, topflight journalist, was a full-fledged radio star. She set up standards, demanding the same freedom in radio that she had enjoyed as a writer. She would not let a sponsor put words in her mouth, she would choose her own products to advertise, and she would not make any statement that she did not know to be true. The plan is still working successfully after 13 years. Hundreds of persons have imitated her program. Her broadcasts are as different as the guests who participate.

Miss McBride is the only radio personality to receive the distinguished medal of the Missouri University School of Journalism (1937)—"for preserving the highest newspaper traditions in radio." In 1940 the Governor of Missouri proclaimed November 22 Mary Margaret McBride Day, and in 1943 the All American rose was named for her. The Movie-Radio Guide Magazine presented her with an "Oscar" for the year's best broadcasting (1946), and in September 1946 she was decorated by the King of Norway for her broadcasts in behalf of Norway during the war. Shortly after VE-day she was flown to England, France, and Germany in a Flying Fortress assigned by the Army. The Christian Herald appointed her "Disciple 1946," saying, "She has championed many a crusade, the latest one against prejudice: race and religious prejudice or any kind of prejudice."

She has written 11 books, the newest one being "Tune in for Elizabeth," one of the Dodd-Mead career series for girls, a story of a girl who goes to New York to break into radio.

Besse Howard of WCAU in Philadelphia is a commentator on international affairs. Since May 1944 she has had a daily broadcast under the title "World Panorama," which covers international news and gives historical and cultural background.

During the summer of 1946 Miss Howard spent three months in Europe as an accredited war correspondent. During the war she served in Palestine with the Amer-

ican Red Cross, having been transported there on a troop ship by way of the Pacific Ocean, and returning in 1943 by cargo convoy through the Mediterranean.

She worked for 10 years with the League of Nations Association in Pennsylvania and from 1931 to 1937 spent her summers in Geneva, Switzerland, as a member of the American Committee in Geneva, an affiliate of the Carnegie Endowment for International Peace. Miss Howard was in Europe until shortly before the war, arriving in the United States September 10, 1939.

She holds a master's degree from the University of Pennsylvania and has also studied at foreign universities. She has had no special training in radio or speaking techniques and believes that her first-hand impressions of people and places and her contacts with many kinds of people in many parts of the world are what have brought her to her present position.

Ann Holden is originator of the "Women's Magazine of the Air," a daily half-hour broadcast from KGO in San Francisco, heard by thousands on the west coast. Her program includes interviews with famous persons; homemaking ideas; book reviews; and visits, via the radio, to interesting spots on the west coast. (Ann Holden's real name is Mrs. Frances Minton.)

Ann Holden describes herself as an evaluator. From the mass of material that flows across her desk from Government agencies, social and welfare agencies, universities, relief societies, festivals, fairs, and press agents, she sifts what her audience will find stimulating. Besides providing entertainment, she emphasizes current events in both world and national affairs, keeping a balance in the program so that it will be interesting to the older and younger woman and to men as well as to women. She broadcasts without a script, using a work sheet, conducting the program as if she were a visitor in the home of a listener.

Miss Holden is sometimes called the Mary Margaret McBride of the west coast. She joined station KPO in San Francisco in 1922 as staff pianist, but occasionally she relieved the girl on the switchboard, typed scripts, played the pipe organ, wrote concert notes for KPO, and helped with the writing and casting of a women's show that included a domestic science authority, Ann Holden (a company name). One day "Ann Holden" dropped dead at the microphone and Frances Minton was offered the job. Mrs. Minton knew nothing then of home economics, but she enrolled in the nearby university's "home ec" courses, later becoming interested in psychology and taking every course offered by the university in that subject.

RADIO ACTRESS

The ambition of many a girl who has had the lead in high school or college plays or who has studied at a school of dramatics is to be a radio actress. (Radio actresses who receive the biggest fees, are of course, those who have already become famous on the stage or in the movies. Discussed here is the beginner who is trying to break into radio.) Soap opera offers the greatest opportunity for such work. Ten years ago most daytime serials came out of Chicago; today the locale has shifted to New York. The woman who wants to be a radio comedienne, however, should go to the west coast, since the majority of the big comedy and variety shows emanate from Hollywood.

Let *Anne Seymour*, one of the top radio actresses whose voice is familiar to millions as Mary Marlin, and who had the part of one of the Japanese women in the famous John Hersey "Hiroshima" broadcast, give her views of "radio actress."

Miss Seymour's advice to a girl starting out as a radio actress is to do high school, college, and community theatre plays, and to start in her local radio station. Miss Seymour considers work in a stock company of perhaps the most value in giving stage experience. If a girl is determined to go to New York to try her luck, says Miss Seymour, she must have the persistence to "hound advertising agencies and networks until she lands a job, and most important, must have enough money to carry her at least 6 months."

Radio acting has much to recommend it, she says; the hours are short, the pay is good, the contacts are stimulating, and there is always the chance that you will be discovered by Hollywood or Broadway. On the other hand, she considers radio acting a heart-breaking business, for the competition is so strong that a girl must be outstanding if she is to make enough money to live comfortably in New York in times like these. As to the actual money, she says actresses at present under contract for the leading role in a serial may make anywhere from \$175 to \$1,500 a week for five broadcasts; the aim is to get one guaranteed role and then to take on free lance shows.

She believes that one reason actors like to work in radio is that they can have homes; they do not have to live in hotels and go on the road; and those under contract receive a check every week. While this is a pleasant life, Miss Seymour feels it dulls ambition because the serial actress is anonymous. She herself voluntarily left what she calls "the luxurious rut of obscurity" of daytime serials, and during 1946 she free lanced, wrote and sold radio scripts, finished a stage play, *No More Plush*, and raised vegetables on her farm in Connecticut.

Television, she believes, will demand greater versatility of actors, and good radio performers, especially those who have had stage training, will readily adapt themselves to the technique. She states, however, that some radio executives expect daytime serials to go on as usual for a long time to come, for the housewife cannot do her work and watch a television screen at the same time. Another consideration at present is the cost of a daily television show.

Anne Seymour represents the seventh generation of her family to be on the stage. After completing school, Miss Seymour studied under Richard Boleslavsky and Maria Ouspenskaya, toured New England with the Jitney Players, and played in summer stock companies. She went to Broadway where she had various roles in successful stage plays, as well as in other plays she describes as "forgotten little failures on Broadway."

In 1932 she decided to look into radio and went to WLW in Cincinnati, where within a strenuous 3 months' period she played in more than 300 programs—"everything from fashion shows and tales of terror to *Lady Macbeth*." From 1933 to 1936 she co-starred with Don Ameche in *Grand Hotel*. In 1936 she was put under contract as Mary Marlin in *The Story of Mary Marlin*, one of the most popular soap operas on the air.

In addition, she did some free lance shows and directed four radio serials. In 1940 she went to the New York stage again, but when in 1941 the Mary Marlin program moved to New York, Miss Seymour took over her old role.

It was not until she was a grandmother that *Minetta Ellen* realized her life-long ambition of becoming an actress. For 15 years now she has been known to millions as Fanny Barbour in Carlton E. Morse's hardy perennial of the air-waves, *One Man's Family*.

Minetta Ellen's debut was postponed so long because in the 1880's her family, then in Ohio, vetoed a stage career but allowed her to take elocution lessons. She was married soon after she finished school, and was 57 when she appeared with the University of California Greek Theatre group. In 1932 she was recommended to Carlton E. Morse, author of *One Man's Family*, for the role of Fanny Barbour, and she has been mothering the Barbour clan, both on and off the air, ever since.

Financial Returns for Radio Actresses.—Radio actors at almost all of the more important radio stations in the country belong to trade unions, and the American Federation of Radio Artists, AFL, in January 1947 made an agreement with the four major networks under which wages, fees, and rates were increased 20 to 30 percent. Under the new scale, basic minimum payment for a 15-minute commercial national network show, originating in one of the "big four" cities (New York, Chicago, Los Angeles, San Francisco) is \$30.50 (\$21.75 for the 15-minute broadcast, plus \$8.75 per hour rehearsal time, 1 hour required). In some other cities the minimum network rates follow the same pattern, but in still other cities network rates may be as much as 20 percent less. The minimum rate of payment to actors under AFRA agreements for a 15-minute commercial broadcast over *one* local station, plus rehearsal, will generally range from approximately \$10 per broadcast to an amount equal to the national network rate, depending upon the city and station involved.

PRODUCER

Unique among women in radio is *Gertrude Berg*, who produces, writes, directs, and takes the leading role in her comedy show, *The Goldbergs*, one of the early and most enduring radio serials of family life. The Goldbergs—Molly, Jake, Rosie, Sammy, and Uncle David—made their debuts in 1929, and Mrs. Berg received \$75 a week for the show, paying the cast out of this sum. The serial was a quick success, and in 1931 a soap company sponsored it, paying \$2,000 a week. In 1944 Mrs. Berg's earnings were \$5,000 a week, and the Goldbergs had an audience estimated at 8,000,000.

Mrs. Berg studied writing and acting at Columbia University and started writing when as a bride she lived on a remote Louisiana sugar plantation. She is the mother of a grown son and daughter, who formerly served as the models for Rosie and Sammy.

With Vera Eikel, New York radio writer, Mrs. Berg recently formed a package production team. Their first offering was *Broadway Talks Back*, a weekly show featuring ad-lib discussions by the New York dramatic critics, who have as guests Broadway actors, playwrights, press agents, producers, directors, and first-nighters.

DIRECTOR

Preeminent as a director of children's radio programs is *Nila Mack*, of the Columbia Broadcasting System, whose Saturday morning program, *Let's Pretend*, first went on the air in 1930. Many of her protégés have gone on to professional careers on Broadway or in Hollywood.

Let's Pretend offers dramatizations of the old, well-loved fairy tales. Miss Mack chooses the cast, writes and directs the show. Recently three phonograph albums, featuring *Cinderella*, *Puss in Boots*, and *Jack and the Beanstalk*, have been recorded by the group.

Miss Mack has a stock company of 20 children, from youngsters just old enough to read (they must be able to read a radio script with ease) up to 16-year-olds. Fifteen of the group work every week. In the 17 years Miss Mack has had the program, she has sometimes auditioned as many as 1,000 children in a year. "If in a year I find 25 with ability, I'm lucky," she says. She prefers boys and girls who have never had a dramatic lesson, and they must be willing to start with small parts. Miss Mack not only casts children for all CBS shows, but is called on for child actors from all over New York. She says the demand for children to appear in radio is growing every year. Formerly, when the script called for an 8-year old, they used a woman with a falsetto voice; now they use an 8-year old child. Most of the children in her group appear on other radio programs and in stage plays and get their schooling in the Professional Children's School.

Miss Mack went on the stage at the age of 16 and eventually reached Broadway. She formerly appeared on the radio in Radio Guild productions, now featured as the Columbia Workshop.

RADIO STATION PROGRAM MANAGER

Eleanor N. Sanger is program director of WQXR, the New York Times radio station which specializes in musical and literary programs. Hers is an unusual job for a woman in radio, and WQXR holds a unique place among radio stations.

Since its inception 11 years ago, WQXR (purchased by The New York Times in 1944) has pursued a selective policy of broadcasting, featuring musical programs, from chamber music to operetta, but no jive or jazz. It broadcasts news, public forums, musical quizzes, programs on the home and on family relations, and programs about authors and books, but offers no dramatic programs, no audience participation shows, and never broadcasts singing commercials or accepts advertising "in bad taste." In addition to this, a different type of programming, WQXR has pioneered in high fidelity transmission. The station is further distinguished by the fact that 36,000 persons pay \$1 a year for its monthly program listings.

Mrs. Sanger, who was a teacher before her marriage, joined the staff when it consisted only of the founders, John V. L. Hogan and Elliott M. Sanger, her husband, and one engineer, one announcer, and one salesman. As the station grew in popularity, Mrs. Sanger's job developed. Since her first work, answering fan mail, she has had a voice in all major policy decisions, has handled programming, production, audience reaction, promotion, and sales.

EDUCATION AND PUBLIC SERVICE BROADCASTER

Broadcasts not commercially sponsored are known as public service or sustaining programs. The networks devote 15 to 20 percent of their total time to such broadcasts, which may be educational, religious, or of community-wide interest. Included are opera pick-ups; all talks except political; lectures; women's activities; and children's programs. The increasing number of radio stations, especially in the smaller communities, opens up a wide field for this type of program, in which the emphasis is on local history and community problems.

Elsie Dick, Director of Educational Programs for the Mutual Broadcasting Co., is in charge of 31 percent of the total programming on the network.

Miss Dick produces six weekly religious shows and clears copy on six others. She arranges special series of public service programs on subjects like *The Influence of Radio, Movies and Comics on Children*. Other projects have included programs on *The World Tomorrow* and *What We Can Do About It*; *I Was A Convict*; *Children and Prejudice*; and *Divorce, Its Cause and Prevention*.

She is one of the two women members of the Federal Radio Education Committee (FREC) headed by Dr. John W. Studebaker, U. S. Commissioner of Education. (The other woman member is Judith C. Waller.)

Before entering radio, Miss Dick was associate editor of *House Beautiful*, and had worked at Station WOR and with the radio department of the Federal Theater.

Grace M. Johnsen, Assistant Director of Public Service for the American Broadcasting Co., began as a secretary in a small industrial firm and worked up to office manager and treasurer of the company. Later she became secretary to the manager of the Public Service Department of the National Broadcasting Co. From this post she was named supervisor of educational broadcasts, and at the time of the split of the Red and Blue Networks, joined the Blue Network as Director of Women's, Children's, and Religious Programs. This title was later changed to Assistant Public Service Director, when her duties expanded to include educational programming also.

In this job, Miss Johnsen seeks the cooperation of women's, parents', and teachers', educational, and social organizations in planning and presenting new programs for women and children. She speaks before women's clubs, university and college gatherings, and conventions, and carries on extensive research to find story lines and plot construction which will bring wholesome, informational, character-building entertainment to children.

As Director of the "Talks" Department of the Columbia Broadcasting System, *Helen J. Sioussat* has exclusive supervision of all political talks given on sustaining time in non-election years. In election years, following nomination of candidates by the major political parties, time is sold to the political parties, and Miss Sioussat reads the scripts, attends all broadcasts originating in or near New York, and approves all opening and closing announcements.

For a year she also conducted a weekly half-hour round-table discussion, known as *Table Talks* with Helen Sioussat, on television.

Originally from Baltimore, Miss Sioussat attended Goucher College.

Judith C. Waller is public service director of NBC's Central Division, with offices in Chicago. She is the only woman with such a job in this network, and she is also co-director of the Summer Radio Institute of Northwestern University. She has helped many other universities establish similar institutes for the teaching of radio and training of teachers and is one of the two women members of the Federal Radio Education Committee, which consists of 15 persons from the radio industry and the Federal Communications Commission under the chairmanship of John W. Studebaker, U. S. Commissioner of Education.

Miss Waller was in on the ground floor of broadcasting. In 1922 she became manager of the Chicago Daily News radio station WGU, later WMAQ. From the first she emphasized cultural broadcasts. She is also credited with a number of radio innovations. She was the first to present Amos and Andy to the radio public, was first to broadcast the Chicago Symphony Orchestra and to air a play-by-play account of a baseball series from a home park. She broadcast the Coolidge inauguration in 1925 and the Democratic and Republican National Conventions in 1924. The program for which she is best known is the University of Chicago Round Table, inaugurated more than 15 years ago and still one of the most popular discussion programs.

When WMAQ was sold to the National Broadcasting Co. in 1931, Miss Waller became the network's Central Division educational director. She has been responsible for many important programs in this field, including Doctors at Home, in cooperation with the American Medical Association, and The Baxters, in cooperation with the National Council of Parents and Teachers. In 1942 she worked out the plans for the NBC-Northwestern University Summer Radio Institute and has taught on its faculty each year.

In 1946 Miss Waller wrote *Radio—The Fifth Estate* (published by Houghton-Mifflin Co.), which gives a comprehensive picture of the entire radio field.

Hazel Kenyon Markel, educational and community service director of station WTOP in Washington, D. C., is an outstanding broadcaster in the field of public service. She is responsible for Washington broadcasts for the Columbia School of the Air, for the Columbia Church of the Air, and for two programs which she writes and broadcasts: D. C. Date Line, composed of local news, interviews, and dramatic presentations, and In My Opinion—Home Edition, a forum in cooperation with the Washington Federation of Churches. Topics discussed on this forum include family relations and divorce. In addition to her broadcasts, Mrs. Markel conducts radio workshops in local schools and colleges.

In October 1946 Mrs. Markel was given a citation by the School Broadcast Conference for "being an outstanding educational director and for stimulating the use of radio in the Washington public schools." She is chairman of the Radio Education Committee for the Association of Women Broadcasters, a group which gives advisory service to colleges offering radio courses and institutes, and which acts as liaison for persons in educational work.

Mrs. Markel is a graduate of the University of Washington in Seattle, is a member of Phi Beta Kappa, and has done graduate work at the University of California, at Columbia University, and at the Sorbonne. She has been director of

radio in the Portland, Oreg., public schools; instructor of radio at the University of Oregon; manager of station KBPS, Portland; and education and public service director of station KIRO, Seattle.

In 1942 she went to Washington, D. C., as a lieutenant in the WAVES, acting as public relations officer in the radio section. Later, as lieutenant commander, she had charge, for the Navy, of all women's radio programs, including three radio network shows, a transcribed series, *Something for the Girls*, recruiting shows for the WAVES, and transcriptions by the movie stars in Hollywood. She joined WTOP when she was released from the Navy.

COMMUNITY AND SOCIAL AGENCY RADIO DIRECTOR

Social agencies like the YWCA, the Girl Scouts, and Community Chest organizations are often given free time by the networks and radio stations for public service broadcasts. Knowing they must compete with expensive commercial talent, they usually employ experienced radio writers for their programs. The woman who plans for all this is often one of the organization's staff officials. One such official is *Mrs. Inez B. Kimball*, radio and public relations director of the National Girl Scouts in New York.

Mrs. Kimball hires the talent for the Girl Scout network broadcasts, supervises the script writers, and arranges for radio time on the networks. In addition, she plans the radio programs for the Girl Scout organization throughout the country and prepares radio "kits" which include a complete radio campaign. These kits are sent to the local Girl Scout radio chairman in each community (usually a volunteer, although some cities have a full- or part-time paid radio director), and this person makes the contact with the local radio stations and puts the show on the air. Mrs. Kimball has arranged for "plugs" for the Girl Scouts on some of the famous comedy programs and, using Hollywood actresses, has supervised a series of career broadcasts for girls.

Mrs. Kimball believes that volunteer work on an organization's radio committee is an entering wedge for a woman who wants to get into radio. She is a graduate of the University of Oklahoma, has attended the New York University Radio Workshop course, has done publicity and public relations work in the Middle West, and has managed an artists' bureau in Minnesota.

A pioneer project in a community radio plan was set up and produced in 1945 in Winston-Salem, N. C., by *Charlotte Demorest*. The project, under auspices of the Community Chest and Council was made possible by a grant from the Junior League and the cooperation of three local stations. Supported by the chest and the community, it is serving all nonprofit organizations and is interracial in membership and in programming, maintaining an active Radio Workshop for all citizens (upon payment of their time and interest in community problems). The Radio Council acts as a clearing house for community requests for radio time and is now under the leadership of a local resident, chosen and coached by Miss Demorest.

Miss Demorest then went as a teacher of radio to a school for girls in the New York City area. At the same time she became the secretary for radio of the Federation of Protestant Welfare Agencies which has 214 affiliate social and health agencies.

She counsels individual agencies on getting their messages on the air. Her department also offers a 10-weeks' course in radio for board members and executives of social agencies.

She had a radio program, *Apartments on Parade*, for 3 years over WQXR in New York and in 1943 she wrote and produced *Miss Jones of 22d Street* on WMCA, a series of dramatizations of case work. She has lectured on radio at various universities and has written articles on radio broadcasting for several magazines.

WOMEN'S ACTIVITIES' PROGRAM CONDUCTOR

The typical woman broadcaster has a 15- or 30-minute daytime program which has one or more commercial sponsors.

Ruth Crane, Director of Women's Activities at WMAL, has one of the popular women's programs in the Nation's capital. "I think the 'Women's Activities' job is the most interesting and rewarding job in radio for a woman. It has prestige, is exciting, pays well, and is noncompetitive with men's jobs on the station." She adds, though, that the work is very hard, and hours are long. Her 11:30 to noon program covers fashions, food, fads, and famous personalities. From 1929 to 1943 she was with WJR in Detroit. At various times in her radio career she has—in addition to conducting women's programs—sold time, written publicity, handled traffic and public relations work. Before starting in radio work, Miss Crane had taught typewriting and shorthand, written fashion and advertising copy, and done some selling. She believes she was hired in her first radio job because, one, she knew shorthand and typewriting; two, she could write advertising copy for the air; three, she was willing to "fill in" wherever needed and make herself generally useful for \$30 a week.

Alma Kitchell, past president of the Association of Women Directors of the National Association of Broadcasters, conducts a daily program called *Woman's Exchange*, over WJZ in New York City. She has been a radio commentator for 8 years, and prior to that time was a concert and radio singer. Her voice has been heard on more than 7,500 broadcasts. She has been called the most outstanding of all fashion commentators. Numerous awards and citations have been given her for her work in behalf of philanthropic and war activities.

The *Happy Home of Caroline Ellis* originates at KMBC, Kansas City, Mo., and is heard five times a week on a quarter-hour program of news, philosophy, comment, and an occasional interview with a guest. She originated the *Joanne Taylor* program of Kansas City and later was *Mary Ward*, a Chicago program heard on 14 mid-western stations. She next originated *Caroline's Golden Store*, a dramatic program on which she was writer, saleswoman, and star all in one. Before entering radio she was a newspaper woman in Denver and Kansas City, and was educational director of a department store.

The *Darragh Aldrich Show* on WCCO in Minneapolis includes interviews with famous persons who visit the Twin Cities, music, friendly talks, household hints, and information about national and community projects that enlist public support.

Mrs. Darragh Aldrich first became known as a novelist. Her book, *Enchanted Hearts*, was made into a Broadway play and was filmed by Cecil B. DeMille. She is a graduate of the University of Minnesota, taught school 3 years, and then was a reporter on the Minneapolis Tribune.

UNITED NATIONS RADIO OFFICER

As time goes on, the field of international broadcasting will undoubtedly lure more women. At present the United Nations Secretariat offers a very limited number of radio jobs for women, some of these reserved for foreign women to broadcast to their native lands.

Josephine S. Hennings, senior script officer in the public information department, holds the top women's radio job in the UN. She has had 14 years experience in radio, newspaper, and public relations work. Mrs. Hennings joined the United Nations Radio Division in October 1946. During the recent General Assembly meetings she wrote and assisted in broadcasting all the English programs beamed to Europe and to the Far East. These contained a daily news summary and information about the United Nations. She is now engaged in broadcasting a series of interviews with well-known people of the world who represent various fields of endeavor.

Mrs. Hennings was born in St. Louis and attended Washington University in that city. She was among the first women news commentators, broadcasting over KMOX, St. Louis. She was foreign correspondent for Transradio Press Service, Columbia Broadcasting System, and the St. Louis Globe Democrat in Puerto Rico (1941), and was also with KGU in Honolulu (1942). In 1945 she joined the Office of Inter-American Affairs and was responsible for spot news stories and hourly newscasts shortwaved to other American republics. Later she was transferred to the State Department and still later to the Civil Affairs Division of the War Department in charge of the feature desk that supplied occupied areas with newspaper and magazine material.

SPORTS COMMENTATOR

Jill Jackson of New Orleans is one of the few women in the country to win a place as a sports commentator. She writes her own material and is heard on a daily sports program over WSMB—a twice-weekly Hollywood Column of the Air for WWL—and on a 15-minute Saturday show for children. She has an interesting background as sportswoman and actress. She was New Orleans' junior tennis champion at the age of 13, graduated from Tulane University with a degree in psychology, wrote a column for a New Orleans paper for 2 years, and was New Orleans' woman golf champion in 1940. A spinal injury precipitated her radio career; when she had to give up all active sports, a local sponsor hired her as a sports commentator. Miss Jackson has had 5 years experience in the New Orleans Le Petit Theater de Vieux Carre (she speaks French and Cajun, as well as German and Irish dialects). Besides her regular broadcasts, she handles the New Orleans annual golf championships, the annual tarpon rodeo of Louisiana, and Mardi Gras street festivals. She has also appeared as an actress in numerous local dramatic shows and has broadcast from movie sets in the Louisiana bayous.

In 1946 Jill Jackson won the Billboard award for outstanding public service in sports shows on WSMP. She is the only woman member of Esquire Magazine's advisory board on sports, is the only woman to receive a popularity rating in Radio Daily's annual pool of sports programs, and is the only woman ever to appear on the coast-to-coast sports program conducted on New Year's Eve. She is a member of the Associated Press Sportscasters Club.

MUSICIAN

Women pianists have had a place in radio since the beginning; many of the leading women in radio today started as staff pianists in local stations and gradually assumed other responsibilities. Except as members of orchestras, however, radio jobs for women musicians are not very plentiful.

One Nation-wide network has on its weekly program an orchestra comprising a small number of talented young women—the Phil Spitalny *All-Girl Orchestra and Chorus*, famous on the air waves as the Hour of Charm. The group at present consists of 50 young women between the ages of 18 and 25 years who come from almost every State in the union. Each girl must be able to sing and to play one instrument. Besides their weekly radio program on Sunday afternoon, the group makes six concert tours a year, makes phonograph recordings, and has made two movies. It is reported that each girl earns between \$7,500 and \$12,000 a year from these sources.

The orchestra includes 6 trumpets, 5 saxophones, 8 violins, 2 pianos, 2 flutes, 2 trombones, 1 harp, 1 guitar, 1 tuba, 1 string bass, 2 cellos, and 8 soloists. The best-known member of the all-girl orchestra is Evelyn of the Magic Violin, around whom the orchestra was built 12 years ago. Her career began at the age of 13 when she won the gold medal of the New York Music Week Association. Then came a scholarship to Damrosch Institute, followed by a 5-year fellowship at the Juilliard School of Music. She also was a scholarship winner of the New York Philharmonic Orchestra, won the National Arts Club Award, and appeared in Town Hall and Carnegie Hall concerts. She makes all of her own violin arrangements and many of the hymn arrangements for the Hour of Charm.

RETAIL ADVERTISER •

A commercial program written and broadcast by a woman is that of *Joanne Taylor* (a company name) of Kansas City, Mo. It has been on the air "same time, same station," and same format since 1933. Joanne Taylor is the personal shopper for a Kansas City department store.

The daily program consists of 15 minutes of dialogue and discussion about the store's merchandise and service. One or two assistants and a stock boy usually participate in the program. Joanne Taylor writes her own script, but the merchandise to be advertised on the air is chosen by the store's buyers. Twice a year she visits New York and brings her listeners first-hand information about the fashion openings.

Mrs. Ora Howard, the present "Joanne Taylor," is the fourth woman to broadcast the program in its 14 years on the air. Mrs. Howard started 8 years ago as a saleswoman in the drapery department of the store and understudied for the radio role for 3 years. She studied dramatics and radio technique in Kansas City. Mrs. Howard is president of the Women's Chamber of Commerce of Kansas City.

National Association of Broadcasters' Representative

A dynamic figure in the field of radio is *Dorothy Lewis*, of the National Association of Broadcasters' Coordinator of Listener Activity and organizer of the Association of Women Broadcasters. Her executive talents have been the means of bringing radio listeners and broadcasters into closer working relationship. She travels from coast to coast, meeting with radio officials and civic listener groups, correlating their activities and extending the areas of public service.

In 1942, realizing the tremendous influence exerted by women broadcasters who were all working independently of each other, she organized the Association of Women Broadcasters. From a group of 35 women it has expanded to a membership of more than 1,000 and is increasing monthly as new stations take to the air. This association of women broadcasters has endeavored to make itself a public service force in the life of the country by helping to sell Government savings bonds, to conserve food, to promote support for the United Nations, and in other vital ways. Assuming editorial leadership in fields it considers important, the association has adopted a theme for each year. In 1944 the theme was *The American Home*; in 1945, *Women in the United Nations*; in 1946, *Women's Responsibility in the Communicative Arts*; and in 1947, *The Woman Broadcaster Looks Ahead*. Mrs. Lewis feels that having cooperated on a national basis, women broadcasters can next turn their attention to the international picture.

Mrs. Lewis has had more than 20 years' experience in radio, as manager of a broadcasting station in Westchester County; as producer of children's, women's, and musical radio shows; as an advertising executive; and as owner of her own import-export business. Her first assignment with the National Association of Broadcasters was to make a survey of children's programs, and she wrote several books on this subject.

Women in Network Staff Positions

NETWORK EXECUTIVE

From frontier life in the wilderness of Saskatchewan to the skyscrapers of Radio City and a job as a national network executive is the record of *Margaret Cuthbert*, supervisor of programs for women and children at NBC.

Miss Cuthbert supervises and coordinates three weekly programs: *Story to Order* (a children's program), *Consumer Time*, and the *World's Great Novels*. She charts a schedule of subject-matter, guest artists, or commentators; reads scripts; and acts as go-between for NBC and individuals or groups interested in radio programs. She has been given many awards for her outstanding radio work. To young women who aspire to a career in radio, she says: "Qualifications for a radio career include flexibility—the ability to look forward rather than backward. Radio is an art as well as a business. It therefore encompasses the stage, the screen, the lecture platform, the concert hall and the newsroom. Radio reflects the passing scene and those who work in it should learn to hold the mirror at an angle which reflects what is happening." Miss Cuthbert advises a girl in addition to learning all she can about the particular

phase of radio she is interested in—whether music, acting, writing, or production—to know typing and shorthand, filing, bookkeeping, or some other down-to-earth job that keeps an office running smoothly.

Margaret Cuthbert, a Canadian by birth, had additional education in the United States, taking a fine arts course at an eastern University. She worked at the British Embassy in Washington during World War I and started her radio career in 1925 at WEAJ where she "read and wrote scripts, swept out studios, and ran like mad to find piano players who could fill in when a program died." When WEAJ became the key station of the National Broadcasting Co. network, she became director of women's activities. The next promotion gave her her present job.

Frances Farmer Wilder is consultant on daytime programs for the Columbia Broadcasting System, interpreting research material on daytime programs and evaluating listener response. She works closely with advertising agencies, clients, and the CBS Program Department. She frequently speaks before civic, educational, social welfare, and business groups, and consults with them on daytime programs. Before coming to CBS in New York, Mrs. Wilder was for 6 years Director of Education for the Columbia Pacific Network. One of the outstanding programs which she originated while there was *These Are Americans*, a series dedicated to bettering relationships of Mexican-Americans with their neighbors on our west coast. Mrs. Wilder holds a degree from the University of California and has done graduate work in sociology at Columbia University. She spent 5 years in China and followed this with a trans-Siberian journey to Russia and Europe.

EMPLOYMENT MANAGER

A top staff position is held by a woman at the National Broadcasting Co., *Helen M. Korday*, who is employment manager. Miss Korday stresses the fact that outside the program field, which is only 30 to 40 percent of the whole business of broadcasting, radio is just like any other business. It requires secretaries, bookkeepers, messengers, accountants, clerks, duplication operators, cashiers, and so forth. She admits, however, that there is a glamour attached to such jobs in Radio City, even though the work may be prosaic.

Miss Korday prepared herself to be a science teacher and specialized in mathematics, chemistry, physics, and psychology. While in college she had a variety of summer and night jobs, including one as waitress and, later, one as chemistry tutor; when she finished, her first job was as a stenographer for a chain store. She became a junior personnel assistant and liked this field so much that she decided to make personnel work her career. After a job as secretary to the vice president and sales manager of a chemical plant, she went to NBC as secretary to the assistant personnel manager. Later she became women's placement supervisor and then was promoted to employment manager (her present position) for the entire company.

Her work consists of developing sources for recruiting new applicants; selection and follow-up of references of applicants; maintaining files of available applicants; maintaining job specifications; interviewing and testing applicants for employment; termination interviewing; training for interviewing staff; recommendations for training of employees; handling of all vocational inquiries and correspondence.

Miss Korday believes that one of the best ways for young women to get ahead in radio is to start as a secretary. A college education plus secretarial training gives a girl a decided advantage, and she is still further ahead if she knows what she wants to do in radio. Secretaries to men in specialized jobs, she says, must be well educated, have an extensive and sometimes technical vocabulary, and be well above the average in personal qualifications.

Roughly, the positions open at NBC for both men and women may be divided into four classifications, says Miss Korday. They are:

1. *Business management*, which includes the financial, legal, personnel, and general service operations. While the business may be broadcasting, she points out, the network still has to pay and collect bills, make budgets, paint and move furniture, hire and fire people, and handle the multitudinous details associated with any large company.

2. *The technical field*, which includes research and development, as well as all engineering operations involved in handling, installing, and repairing equipment used to put a broadcast on the air.

3. *The sales field*, which involves selling time on the air, as well as maintenance of contractual and good will relations among the hundred and more affiliated stations throughout the country.

4. *The creative field*, which covers all those aspects of the business which require announcers, producers, play readers; script, promotion, publicity, and press writers; and their assistants.

Very few women, says Miss Korday, are found in the technical and engineering field. Only two women are sales representatives at NBC, and they both started as secretaries in the company. Big opportunities exist for women in the creative field, but these are usually as free lance workers and not as members of the NBC staff. All singers and actresses are free lance, and they are not hired by the business office but by a special artists' bureau.

NETWORK LIBRARIAN

The major radio networks have extensive libraries which offer employment to a few women librarians. In addition, radio stations in the larger cities have musical libraries, but usually these are in charge of a man who doubles as announcer (or disc jockey) and librarian.

Agnes Law, chief librarian with Columbia Broadcasting System, has grown up with her job. She is one of the three original members of the CBS staff and has been with the network since 1927. Like so many women who entered radio in its early days, she was employed as a musician (she has a degree in music from Syracuse University), and her duties were to prepare the musical programs for a male quartet, two women soloists, a symphony orchestra, and a band. The network employed 18 persons and broadcast over 16 stations for 10 hours a week.

When CBS bought station WABC, Miss Law helped with the expansion and organization of the program department, supervised the typists and stenographers, prepared all continuity, and later trained girls in writing the continuity. She kept program files, developed the program information division, and handled copyrights

on musical numbers. Now each one of these operations requires a complete department and a number of employees.

The present CBS library was established in 1941 to serve the network staff, its clients, advertisers, and the public. It is a general reference library and includes 8,000 volumes in addition to periodicals, Government bulletins, and material on radio and television. The reading room is used by newspaper, magazine, and free lance writers, by advertising agency representatives, and by teachers and students of radio.

The present library staff at CBS consists of 11 persons, including two graduate librarians, Miss Thelma Edic, formerly of the New York Public Library who has a degree in library science from Western Reserve University in Cleveland, and Miss Martha Rupprecht, in charge of program research. Miss Law herself studied library science at Columbia University night school. She is a member of the National Association of Women Broadcasters.

DIRECTOR MAGAZINE DIVISION, PRESS INFORMATION

As director of the magazine division of press information at CBS, *Dorothy Leffler* is in charge of placing feature stories about CBS radio talent, shows, and CBS personnel with magazines. Her job is to keep the network and its stars before the public. In addition, she arranges interviews with leading radio personalities and assists free lance writers and magazine staff writers with information. Miss Leffler has been with CBS four years and previously was director and assistant to the editor of the New York office of Bobbs-Merrill publishing house. She is a graduate of Cornell University.

CONTINUITY ACCEPTANCE EDITOR

Least known to the general public of radio's techniques, and certainly least publicized, is "editing for radio." No other technique in radio is so vociferously denounced, yet these radio "censors," or continuity acceptance editors, as they prefer to be called, are employed by the networks to guard "the public interest, convenience, and necessity," as required by the Federal Communications Act.

Dorothy Ann Kemble is the director of continuity acceptance for the Mutual Broadcasting System. The following material is adapted from a talk she made in October 1946 at Ohio University:

Few persons outside radio realize that every program, every commercial, every chain break or time signal, every recording, and every spot announcement broadcast over the air must first go through a screening process in the network's continuity acceptance department. During an average month at one of the larger networks, the continuity department may clear as many as 2,000 scripts and announcements and more than 300 recordings for network or local station broadcast. In addition, Literary Rights must clear titles on scripts and all ideas submitted, in order to protect the network and their clients from plagiarism suits; the music libraries and music editors must clear every musical selection played on the network, including theme songs.

The first continuity acceptance departments were established by NBC and CBS in 1934 and 1935, but in 1927 a group of eminent Americans had formulated the network broadcast policies that are still followed today. This group included Elihu Root; Charles Evans Hughes; Walter Damrosch; William Green; Francis D. Farrell, president of Kansas State College; A. E. Alderman, president of the University of Virginia; Dwight Morrow; Charles MacFarland, executive secretary of the Federal Council of Churches; Owen D. Young; and

one woman, Mrs. John Sherman, then president of the General Federation of Women's Clubs.

Miss Kemble has had special courses, at several universities, in psychology, advertising, and creative writing. She joined NBC in 1938 to do research and to review commercials. Later she reviewed all radio programs, and in 1942, when the Blue Network (now American) was separated from NBC, she was asked to supervise the Continuity Acceptance and Literary Rights Clearances Department for the Blue. In July 1945 she resigned from ABC and went to Mutual to organize a similar department.

PUBLIC RELATIONS REPRESENTATIVE

According to NBC, *Irene Kuhn* holds one of the few key positions that has been apportioned to women in the networks. She is Assistant Director of Information for the National Broadcasting Co.

The Information Department handles NBC's personal relations with the public. It maintains a correspondence division to answer incoming mail (around 3,000 letters a month at present). It also drafts all policy statements for the company as a whole; prepares and revises the NBC Program Policies and Working Manual which is distributed to advertising agencies, sponsors, and NBC employees; prepares NBC's Annual Review; and publishes the monthly NBC Digest of important material broadcast over the network.

Mrs. Kuhn is a veteran newspaper woman and commentator. In 1924 she went to the Far East where she did both newspaper and radio work. In World War II she was in this work again in the Far East. Besides her newspaper work on various papers in this country, she has held assignments in Europe, the Middle East, and the Pacific. She has written for the movies. In 1938 she published an autobiography.

After a visit to South America, where she did a series of broadcasts from Rio de Janeiro, Mrs. Kuhn wrote, produced, and broadcast her own program, *Irene Kuhn's Feature Page*, over a New York radio station. She joined NBC in 1940 as special writer and assistant to the vice president in charge of press. In this position she introduced the idea of the *Good Neighbor* series of broadcasts and created a Nationwide promotion plan for *Down Mexico Way* and *Pan American Holiday* which NBC sponsored for a year with official support of the United States Government. She assumed her present duties as assistant director of information with NBC in 1943.

Women in Advertising Agencies

"The real glamour jobs in radio," said one network executive, "are with the advertising agencies." Certainly some of the most lucrative are. Since very few sponsors deal directly with the networks or radio stations, the advertising agency is the liaison between the advertiser and the local station or network. The agency may buy a complete "package show," or it may buy an idea from a writer; in any case, the agency advises its clients as to the best type of radio show for its product, contacts the various station representatives as to availabilities, and buys the time for the program.

The majority of women advertising agency executives today started as stenographers.

TIME BUYER

For example, *Linnea J. Nelson*, one of the leading time buyers in New York, started with a well-known advertising agency in 1927 as a temporary typist. (A time buyer is just what the title implies: he or she buys time with the radio stations in behalf of a client.) Miss Nelson progressed to stenographer in the media department, then gathered information, rates, and statistics about radio, and because of this experience was made assistant time buyer when the radio department was formed. Later she became time buyer. Hers is a job in which millions of dollars are involved.

SPOT TIME BUYER

The head spot time buyer with this same agency is *Elenore Scanlan*. She started with the firm 10 years ago as secretary to the director of the radio department and was for 3½ years in the time buying department. Her sister, Gertrude Scanlan, is local radio manager of the agency.

PRODUCER

One leading New York advertising agency employs a number of women in key positions. *Gladys Franklin*, 5 years with the firm, is a radio producer who started her business career 15 years ago as a secretary. As producer she casts the show, has the final word about scripts and casting, and works closely with the director. The producer is in touch with the client, knows his desires, and slants the show according to his wishes. Miss Franklin has produced the Billie Burke show, the U. S. Steel Hour of Mystery, and is responsible for many recorded shows and spot announcements, including Chiquita Banana, the famous ditty that advises everyone not to put bananas in the refrigerator.

CASTING DIRECTOR

Josephine Lyons is casting director for this same advertising agency. She interviews and auditions actors for radio shows and keeps a file for ready reference, sending memos to producers and directors. Miss Lyons has herself been a radio actress, appearing in *Our Gal Sunday*, *Portia Faces Life*, and *Gang Busters*. She also writes for radio.

TALENT BUYER

The talent buyer for this agency, *Kay Winn*, supervises all talent and literary contracts, negotiates for the right to literary properties, and makes the necessary arrangements with writers. She describes her job as "general administration behind the scenes." Miss Winn works closely with the agency's legal counsel. She has been with the agency 18 years, having joined the staff as librarian in the research division; subsequently she was a copywriter and radio continuity writer. Her present job "just evolved," she says. Her advice to the girl who wants to do similar work is to find a job with a local radio station and later to go to a network or advertising agency.

DIRECTOR OF RESEARCH

The director of radio research in this agency is *Theodora D. Anderson*. In 1940 she joined an organization that makes radio audience measurements, and when she left 5 years later to take her present job, she was production manager and publisher of network ratings' reports. Her department in the agency analyzes the progress of radio operations and is constantly on the alert for new and better methods of doing such work. This may involve anything from examining time on the air, pre-testing radio programs, testing copy for radio commercials, allocating radio station costs to a specific client's sales territories, or educating clients and account executives in interpretation of the findings. In addition, the research department helps new advertisers or those who are using radio for the first time.

Mrs. Anderson is a Wellesley graduate and was an exchange student at the Sorbonne. Before entering the research field she had a variety of experience, from that of real estate broker to making synopses of novels for motion pictures for M-G-M and Samuel Goldwyn.

DIRECTOR OF RADIO PUBLIC RELATIONS

Numerous advertising agencies throughout the country have women in executive positions. *Elizabeth Reeves* is director of radio public relations with a Midwest advertising agency, has been in radio twenty years, coming to it first as a writer, and then for ten years was script editor for daytime programs for her agency.

Writing For Radio

Radio writing is one field in which women may be said to be on a basis of equality with men. In writing, women meet with less competition than in acting, and with less prejudice than in production.

The girl or woman with writing talent may start as a staff writer on a small local station or with an advertising agency, or she may begin as a free lance. Often the smaller stations require employees to double in more than one job, such as script writer and announcer, dramatic actor and announcer, musician and music librarian, or office worker and technician.

In addition to continuity writers, some radio stations, advertising agencies, and private employers have writers who do nothing but write radio advertising or "commercials." These may be institutional-type announcements used on a musical or dramatic program, or "spot announcements."

The large broadcasting stations and the networks prefer to hire writers who have obtained their training in the smaller stations. Women are usually welcome in this field, and during the war when woman employment was highest, half of CBS's staff writers and one-third of NBC's were women.

According to the director of children's radio programs of CBS, writing scripts for children is the most difficult of all. "Children's radio programs must offer genuine entertainment, adventure, excitement, and wholesomeness without being namby-pamby. Radio material must be in the form of dramatizations. The story-telling method is passé." Remuneration, she believes, is as good as for adult programs. Her

advice to those who have an outstanding children's program is to take it directly to the network.

FREE LANCE WRITER

Free lance writing has much to recommend it, since it can be pursued at home while the writer keeps an eye on the pie in the oven or Junior in his play pen. On the other hand, women who have worked in an office often miss the stimulating contacts of a job when they try to work at home. Once the writer has finished her script, she can market it to an advertising agency, a "package agency" (which sells complete radio shows), or directly to a radio station or network.

Proof that it is possible for the novice to sell an original idea is a newspaper story about *Lucia Snyder*, 23-year-old Wellesley graduate who went to Hollywood and within a few weeks, without an agent or a promised sponsor, had sold a show to station KFWB. She found it was planning a series of five public service broadcasts about science, world fellowship, and the United Nations. Four were lined up but the station was still searching for the fifth. Miss Snyder presented a sample script, and her show, *Let Freedom Ring*, was scheduled. Her only previous experience was a few weeks on the *Breakfast in Hollywood* show, in order to gain familiarity with radio techniques, and as editor of a commercial aviation newspaper.

A young woman who has made a name for herself in New York as a free lance writer is *Priscilla Kent*, author of scripts for *The Parker Family*, *Those Websters*, and *Cavalcade of America*. During the war Miss Kent wrote a recruiting show for women, *Now is the Time*. This kept her hopping by plane from airfield to Army camp, to Navy base, accompanied by a woman's orchestra and a woman director.

After graduating from college where she had prepared herself to be a music critic, Miss Kent went to work for a publicity and public relations agency for which she did a wide variety of writing from a series of historical advertisements about Salem, Mass., for a textile mill, to ghost articles for *Lily Pons*.

When she learned from her sister, who was a radio actress, that radio scripts were well paid for, she immediately set to work. Her first radio play brought \$100, then she sold several scripts to *Aunt Jenny's Real Life Stories*. She thereupon gave up her publicity job, expecting to make her fortune writing for the radio. However, the markets closed almost immediately and she went back to a regular pay check, this time as a staff writer at NBC. Soon she was doing her own comedy program for that network. When she got a contract to write *Those Websters*, she began free lancing once more. She gave up the *Websters* when the program moved to Hollywood, for she has a husband in New York. She now does dramatic programs on request for a leading New York advertising agency and works at home.

SOAP OPERA WRITER

The writing field in which women have probably made the biggest financial success is "soap opera," the 15-minute daily serials usually sponsored by soap manu-

facturers. Since the daytime radio audience is predominantly feminine, women writers who can command the attention of women listeners will readily find sponsors for their material.

Among the leading soap opera writers is *Anne Hummert*. She and her husband, Frank Hummert, "manufacture 15 serials in a sort of soap-opera factory," according to *Fortune Magazine* (the Hummerts only sketch the plots which are filled in by a staff of dialog writers); *Irna Phillips* of Chicago, reputedly one of the highest paid in soap opera; and *Elaine Carrington*, author of *When a Girl Marries*, *Pepper Young's Family*, and *Rosemary*, who is the highest paid of all serial writers (she was a successful magazine story writer before she began writing for radio).

Writers of average serials make anywhere from \$125 to \$500 a week for five 15-minute episodes. Beginning writers who submit scripts for sale to agencies or stations are advised to offer several complete 15-minute episodes with a synopsis for 13 or 26 weeks.

COMEDY WRITER

Goodman Ace, supervisor of comedy and variety programs for CBS, and for 15 years a headliner in big-time radio as author and actor, with his wife, *Jane Ace*, in *Easy Aces*, has this to say about the opportunity for women who want to write comedy programs: "It seems to be a radio custom that a man should give the finger to the engineer in the control room, but a really funny script doesn't care whether it is written by a man or a woman. A comedy writer is always in demand, and if the comedy we hear today is the best the men can do, maybe we'd better let the women try their hands at it."

MAGAZINE WRITER

There are a small number of jobs open to women who write about radio for national magazines, both in New York and Hollywood, although the top jobs seem to be held by men. "Variety," the leading magazine in the entertainment field, has *Dorothy Holloway* as its Washington, D. C., radio correspondent. Miss Holloway covers the FCC, Capitol Hill, the National Association of Broadcasters, and local radio stations, and writes radio reviews. She also is responsible for a weekly radio forum on a Washington, D. C. station.

Mary Zurhorst on the editorial staff of "Broadcasting," a magazine, published in Washington, D. C., covers a regular news beat that includes the War, Navy, and Labor Departments and the Veterans Administration; she does special features and biographical sketches on outstanding personalities in radio, edits copy from out-of-town bureaus, and reads proof. She received an AB degree from the University of Maryland (1940), where she majored in English and French and was editor of the humor magazine. Her writing experience includes 6 months as a reporter for a Maryland weekly paper, a year and a half as saleswoman and advertising copywriter for a Washington department store, and 2 years in the Press Intelligence division of the Office of War Information. She has been with "Broadcasting" since August 1943.

RADIO COLUMNIST

The only woman radio columnist on a New York daily paper is *Harriet Van Horne* of the New York World-Telegram. (However throughout the country in the past few years, several dozen women columnists in radio have been reported.) Miss Van Horne writes five columns a week, on any subject pertaining to radio that she may choose. She works at home, listens to the radio from 4 to 12 hours a day, and visits the office once a week. The qualifications she considers most important for a job as radio columnist are ability to write, good critical judgment, and a sense of humor.

"Writing my kind of radio column is one of the softer newspaper jobs," she says. "You aren't required to report to the city desk every day, there is none of the mad dashing around town, meeting planes and trains, tagging celebrities, phoning stories to the rewrite desk in the last frantic moments before deadline. As long as the radio copy is in on time nobody questions. If you want to turn in three columns in advance and take three days off, it's your own business." Of course, she admits, the job lacks excitement, the thing that leads many girls to try their luck with the Fourth Estate.

"When I first started to write a radio column," she says, "the field was entirely new to me. I knew nothing of show business and had never met a press agent. I didn't attempt to criticize for 2 years. Up to that time I confined myself to a routine of news and interviews. It was a 'hoof and mouth' job, to use a city-room phrase. You went places and asked questions, then you wrote your story. After a time, anyone with a modicum of intelligence forms the basis for criticism. I think no one should attempt criticism of any sort—books, movies, theater or radio—unless he has served a strict apprenticeship on routine assignments."

As for qualifications, she thinks a college education in the liberal arts is absolutely essential. "If you are to be a writer, there is no substitute for a well-stocked mind. Every subject you study is important. You never know when you may have to interview a diplomat, a geologist, a contortionist, or a mountain climber who speaks only French."

Miss Van Horne considers experience on a small town newspaper the best school of journalism a young person can have. She herself started when she was 16, working without pay on a suburban paper; then she was campus correspondent for a local paper while she was in college and editor-in-chief of her college paper.

Radio Audience Measurement

What the public listens to on the radio is checked by means of telephone calls to private homes—a feminine voice inquiring if the radio is turned on, and asking for the name of the station, program, and sponsor. This check, which is called "random telephone home coincidental interviewing," is done chiefly by one firm which makes approximately nine million telephone calls a year to find out what the public listens to on the radio. Its ratings are watched carefully by radio performers, sponsors, and management.

A field staff of 1,800 women in 33 cities (served locally by the four major networks) does the telephoning; in 42 additional cities interviewing is conducted for the publication of city reports. A woman also heads the research staff of this company.

The women who make the calls are mostly housewives, a majority of whom were formerly telephone operators. Accuracy, dependability, a pleasant voice, and a courteous manner are demanded of women who do this work. They work at home on 2½-hour shifts from 8 throughout the day and evening, alternating between daytime and nighttime checking.

Radio Monitoring

Monitoring radio commercials is the main business of a concern commissioned by various national radio advertisers to check their commercials over local stations throughout the United States. The advertisers want to know whether the commercials went over the air as scheduled, how they were handled, and exactly the time they came on the air. They also like to know whether similar products were advertised consecutively, such as two brands of cough syrups.

The firm has established the policy of employing as radio reporters persons who are physically handicapped but mentally alert. Preferably those who are chosen are bedridden or confined to wheel chairs. It makes no difference whether they are men or women, except that housewives who have other tasks that may interfere with the accurate reporting necessary to the job are not employed. The firm has monitors in more than 125 cities and towns. The work and earnings fluctuate, ranging from \$5 a month to as much as \$80 a month to a few monitors.

Teaching Radio

An expanding field for women is that of teachers of radio in high schools and colleges. Many secondary schools, finishing schools, colleges, and universities now offer courses in radio technique, script writing, acting, and other phases of radio broadcasting. New York University, in cooperation with Columbia Broadcasting System, pioneered in offering a radio workshop course a dozen years ago, and since that time scores of others have offered training to teachers and to persons who want to prepare for a career in radio.

There is every reason to believe that this field will offer greater possibilities to women as radio comes of age and audiences become more discriminating in their listening, and as writers and producers dare to try innovations in programming.

" . . . One great field for women in radio is . . . teaching radio techniques to college students," says the director of radio public relations in a Midwest advertising agency. "We will never have more literate programs if radio is not fed at the source by educational forces. . . . One of the lags in radio cultural standards has been that the people who have had something interesting and significant to say have not been trained in the techniques of saying it for radio. There is need then for better coordination between the cultural forces which could feed radio and the agency and network people who prepare the programs. This is preeminently a woman's field so far as daytime radio is concerned, and my own experience convinces me it is greatly understaffed."

In addition to courses in radio in the schools of the country, there are many commercial radio schools that employ women as teachers of broadcasting techniques. One of these schools in the East was founded by a woman, developed by women's capital, and is managed by an all-woman board of directors.

COLLEGE COURSES IN RADIO

Indicative of the extent to which college courses in radio have developed is the publication by the Federal Radio Education Committee of a Directory of College Radio Courses for the guidance of students in locating the training they want. No attempt is made to evaluate the courses, but the following subjects are offered by the 331 institutions listed:

| | | |
|---------------------------|---------------------|--------------------------------------|
| History of Radio | Station Management | FM Programming |
| Radio Acting | Radio Advertising | Television |
| Radio Speech | Continuity Writing | Television Engineering |
| Radio Announcing | Radio Law | Radio Engineering |
| Program Production | Public Service | Sound Engineering |
| Program Directing | Radio and Society | Electronics |
| Script Writing (Dramatic) | Radio Appreciation | Transmitter Operation |
| Radio News Writing | Radio in Education | Ultra High Frequency Tech- niques |
| Radio Music | Program Utilization | |

Radio workshops are offered by 150 colleges and several give special courses in religious broadcasting. Colleges are listed alphabetically and also according to States.³

DEPARTMENT OF RADIO EDUCATION — DETROIT PUBLIC SCHOOLS

Detroit, like Cleveland, Chicago, and various other cities, treats radio as a definite division of instruction in the schools, giving it equal status with music, art, and science. *Kathleen Lardie* is supervisor of the Department of Radio Education in the Detroit public schools. Her position would have been undreamed of 25 years ago. She is responsible for a series of daily programs in which all grades have an opportunity to participate. She confers with teachers of radio courses in high schools, supervises classes in script writing and news announcing, and interviews students who consult her about careers in radio.

The Detroit high school radio workshop courses include writing, acting, use of public address systems, making transcriptions, experience in directing, sound effects, and actually putting a show on the air. In addition, there is a course in "radio appreciation," in which students listen to programs on local stations, analyze them, and then issue a bulletin of "good listening in this area." The entire radio course is integrated with other school subjects—script-writing gives practice in English composition and rhetoric; announcing requires training in speech, correct pronunciation of geographical and foreign names; directing requires a knowledge of the technical phases of radio and cooperation with station engineers. Mrs. Lardie says some students find employment in the local radio stations when they finish the high school course.

³A free copy of this Directory can be obtained from the Federal Radio Education Committee, U. S. Office of Education, Washington 25, D. C.

Mrs. Lardie holds a master of arts degree in speech and English, has had experience as a play director, and attended the New York University Radio Workshop course in 1937. She is also national president of Association for Education by Radio.

Educational Radio

Educational radio is still far from realizing its full possibilities. Dr. James Rowland Angell, public service counselor of NBC, says: "Radio is part theater, part concert hall, part newspaper, part pulpit, part school, part forum—no other single medium serves so many and so divergent purposes; none exercises potentially so tremendous an influence upon the thought and feeling of millions of people."

FEDERAL RADIO EDUCATION COMMITTEE

A vital but little known Government service free to schools, radio stations, and civic organizations throughout the country is offered by the Federal Radio Education Committee (FREC). *Gertrude G. Broderick*, Radio Education Specialist in the U. S. Office of Education, is the executive secretary of the FREC.

The FREC was formed by the Federal Communications Commission to promote many of the present-day accepted uses of radio by schools. The committee has had the assistance of Princeton, Columbia, and Ohio State universities in an extensive research program, financed by the Carnegie Foundation, the General Education Board, the Rockefeller Foundation, and the National Association of Broadcasters.

In 1936 a Script Exchange was established on an experimental basis by FREC and after 5 years, during which time the service was hailed by teachers and broadcasters, the U. S. Office of Education received its first appropriation from Congress for radio service to schools. At present there are in the exchange more than 1,200 dramatic scripts suitable for all age levels. These scripts may actually be used on the air, as simulated broadcasts in speech classes, or as supplementary material in teaching history, science, or literature, or in programs commemorating special events. They cover the following subjects:

| | |
|--------------------------------|-----------------|
| Geography and travel | National Parks |
| History | Natural science |
| Holidays and special occasions | Safety |
| Latin America | World peace |
| Music and the arts | |

The exchange also includes a collection of some 300 transcriptions. Both scripts and transcriptions may be borrowed by any school in the country, regardless of size or location. Requests for catalogs listing available scripts and for recorded programs should be addressed to the Radio Division, U. S. Office of Education, Washington 25, D. C. An exhaustive Radio Bibliography, listing books, articles, plays, teachers' manuals, technical publications, and periodicals concerned with radio and television, may also be obtained from the same office.

Mrs. Broderick is editor of the Service Bulletin of the FREC, a 4-page monthly publication that serves as a clearing house for ideas in the field of education by radio; that presents results of research, experiments, and fact-finding surveys; and that pro-

vides a means by which broadcasters and educators may keep informed of activities of mutual interest.

Mrs. Broderick was a speech major at the University of Minnesota, taught school for a year, and for 3 years was assistant to the director of the summer session at the University of Minnesota where she planned the campus lecture programs and selected guest speakers. She was also active in amateur dramatics. Her radio career started in 1935 when she was appointed by Dr. John W. Studebaker, U. S. Commissioner of Education, to be secretary of the FREC. She helped coordinate and edit the published findings of research projects initiated by the U. S. Office of Education and helped plan and produce experimental programs for the Office. Mrs. Broderick became assistant to the director of the Script and Transcription Exchange in 1939 and took over his duties when he entered military service in 1943. She is national secretary of the Association for Education by Radio (AER), a member of the Association of Women Broadcasters, and chairman of the listening committee on Peabody Awards for the District of Columbia.

ASSOCIATION FOR EDUCATION BY RADIO

The Association for Education by Radio is an organization of 1,800 teachers, broadcasters, and civic leaders who are interested in teaching classes by means of radio. The AER was formed 5 years ago. It holds national and regional conferences to promote the idea that radio is an art in itself to be used to unite peoples and to promote understanding, and it publishes a monthly journal. Its "aim is not to dictate what shall be on the air, but to find the good in radio and spread the news; to show how radio may be correlated with school work, and how it may be used to fortify and enrich the lives of both children and adults."

Mrs. Kathleen Lardie, supervisor of the Department of Radio Education in the Detroit public schools is national president of AER.

The AER has undertaken a series of 26 programs between Canada and the United States. In this project people in 13 different regions of the United States will write and produce 15-minute transcriptions telling of their history and how they live; Canadians will make a similar series; and these transcriptions will be exchanged between the two countries. The transcriptions will be made by local groups, not radio actors; thus, voices, language, and pronunciations will be authentic. The AER hopes that eventually such a transcription exchange can be arranged on a world-wide basis.

What About Television?

As long ago as 1930 a complete program was telecast from WGY, the General Electric studio in Schenectady, and received in a theater on the opposite side of the city, but television did not make its formal debut until April 20, 1939, at the opening ceremonies of the New York World's Fair. Before the public had a chance to try the new medium, however, the war came, and production of receivers was stopped. Even so, some 10,000 sets had been sold before Pearl Harbor, and a limited schedule of programs was presented during the war. Technically, television has made great

strides since 1941, and future hurdles will be concerned with economics and programming rather than with technical aspects.

Late in 1946 the manufacturers began to attract the attention of the public with advertisements of television home receivers priced from around \$200 to \$2,500. The more expensive sets are featured as "the complete home entertainment instrument, combining superb large-screen television pictures with high-fidelity FM, standard radio, short wave, automatic record player, and record cabinet." J. David Cathcart, advertising manager of the Radio Corporation of America, says that by the end of 1947 approximately 500,000 television receivers are expected to be in the hands of the public.

While many decisions are yet to be made, particularly about the financing of televised shows (whether entirely by advertisers, as in radio, or partly by users' fees or some other method), leaders in the field believe the industry is now ready for a great era of program development. The major problem is the perfection of new techniques in programming, for the intimacy of the home and the size of the screen demand a different presentation of entertainment. In television advertising, it is generally expected, the emotional appeals of radio will be replaced by a demonstration of the product in use.

Television will borrow from the stage, the movies, and radio before it works out its own form and becomes a new force in the life of the people, but leaders believe it will not replace the movies any more than the movies have replaced the legitimate theater, or the radio has replaced the phonograph. "Television must get away from inviting comparison with other mediums," emphasizes Lawrence Lowman, vice-president of CBS television. One observer of television progress believes it will be the greatest customer of the movies, once a variety of currently unresolved relationships have been adjusted. It would seem that having the sets, the costumes, the actors, and the camera technique, the movies have an inside track in television. Several motion picture companies have already made heavy investments in the industry. It is regarded as possible that there will be public presentation of television shows, and in preparation for this some new movie houses being built include provision for television reception.

On the subject of women's jobs in television Mr. Cathcart of RCA says: "Sex seems to make little difference in the calibre of station art and production executives—all in all, the percentage of women in television seems likely to remain higher than that in radio." Allan Kalmus, television public relations representative at NBC, and others in positions of authority share the same viewpoint. In the first place, more people will be required to produce a finished television show than are required for a radio performance. Eventually, say the men who guide television today, women will find places as producers, actresses, stage designers, artists, costume designers, and wardrobe mistresses; they will specialize in research or make-up or will become editors, writers, lighting experts, and script girls. (As in the movies, the script girl will be responsible for all the props used on the set.)

An entirely new profession, indigenous to television, is that of video-effects man (or woman), corresponding to sound-effects man in radio. The work will consist of construction of small-scale models to reproduce scenes outside the small area of a studio. This field, says J. L. Hornung, offers untold possibilities and will require a

person with a "25 percent knowledge of mechanics, model construction, paints and lacquers, optics, and 75 percent ingenuity and imagination."

Women may expect to do contact work, selling (of television shows), and publicity, and, since women do most of the retail buying, undoubtedly they will have stellar roles in merchandising goods via the television screen. In fact, leading department stores in New York, Philadelphia, Chicago, and Washington were using television to sell merchandise in the spring of 1947. The New York Dress Institute had a bimonthly program in Schenectady to test the best method of showing fashions by television. Some television stations employ women announcers.

There should be a field for women in home economics, giving television demonstrations of cooking, table setting, sewing, and a variety of home-making tasks. The girl who succeeds in this field must be versatile, for in addition to a degree in home economics she must be attractive, and have a good speaking voice and a knowledge of radio and stage techniques.

It is believed that many special events will be telecast by mobile equipment, filmed, and rebroadcast later. This procedure will require personnel to make sound recordings, develop films, choose background music, and take charge of film libraries. One can foresee women in many of these positions, as well as in the routine clerical and stenographic jobs. It must be emphasized that no such diversity of jobs exists at present or will exist in the near future. Most women in television now are Jills of several trades.

While there is recognition of women as competitors for the positions mentioned above, tacit agreement and even a few contract agreements provide that certain technical jobs in television shall definitely exclude women. In truth, few women at present have suitable technical training to prepare them for such work. The television cameraman, for instance, must have a basic knowledge of radio theory and optics; he needs to know when tubes become more sensitive and when contrast filters are necessary; and he must be able to make optical or electrical repairs to the camera. Installation and maintenance men must understand wave propagation and the use of cathode ray oscilloscope and square wave generator in testing. Most cameramen today are former radio engineers with training in communications or physics.

The young woman who is determined to have a career in the technical field of television (and undoubtedly some of them will) should realize that a first-class engineering education is a prerequisite.

In spite of many favorable conditions, it is unlikely that there will be any big-paying jobs in television just yet. As one executive explained: "It is a tough field to crack at the moment, for many of the big names are willing to work for very little to gain experience and be in on the ground floor. There are also many young unknowns equally eager to have a chance at the creative work this method offers. A year from now, however, there may be a wealth of jobs open and a great need for talent and material." Clarence G. Alexander, business manager of the program department of NBC Television, does not insist on experienced applicants; he would rather hire people with good background and train them for television. Like other executives he regards television as an entirely new medium requiring different techniques.

TELEVISION DIRECTOR

A woman already in a responsible job in television is *Frances Buss*, director of the CBS television show *Party Line*, and co-director of the mystery, *Sorry, Wrong Number*. She started as a receptionist at WCBS-TV in 1942 and progressed to map maker for the news department, stand-in, writer, femcee (a feminine emcee), and assistant director before becoming a full-fledged director two years ago. As director she is responsible for all the elements of the finished program: script, casting, propping, set designing, lighting, costuming, music, announcements, and getting good pictures of the program. (All television shows are photographed.)

She says a television director must not only know how to organize and coordinate all of these elements to achieve a smooth performance on the air but must work within set time periods, as in radio; must be able to direct actors, as in the theater; and must have a pictorial sense and a feeling of continuity and flow in pictures, as in the movies. The director must plan her program on paper with the eventual pictorial result in mind and go into rehearsal knowing in advance most if not all of her camera moves. This requires a thorough knowledge of all studio facilities, including, in addition to positions and movements of actors, cameras, lighting, and scenery.

Miss Buss advises girls who want to enter this field to study in a theater or radio workshop at college, to join an amateur theatrical group which offers opportunities for directing, acting, propping, holding the script, stage managing, shifting scenery, designing costumes, and writing, to read the many good textbooks on radio, theater, and motion pictures, and, finally, to get a job in any capacity in a television studio.

Miss Buss was born in St. Louis; there she attended Washington University and business college. She went to New York in 1935 to take dramatic training with Frances Robinson-Duff, got a job as a daytime radio serial actress and worked as a show model, between calls on theatrical agents and producers. She got the leading role in a play that flopped dismally, and she returned to St. Louis. In 1940 she tried Broadway again but with no more success and was ready "to chuck it all for St. Louis," she says, when she got a temporary job at CBS Television as a substitute receptionist. In 1942 CBS closed this studio for the duration of the war, and she joined a New York commercial film company as assistant cameraman, then cutter, and finally production manager. This experience enabled her to become an assistant television director when CBS reopened its studio in May 1944.

TELEVISION WRITER

Another woman who is making a name for herself in an entirely different field of television is *Mary Gannon*, managing editor of *Television*, the industry's monthly trade magazine, published in New York. Miss Gannon has a wide grasp of the problems confronting editors, advertisers, and engineers and is the author of many technical articles in the magazine. She was an English major in college, however, not an engineer, and her previous experience includes 4 years with Fairchild Publications, as assistant director of the retail selling division, and a year and a half as assistant editor on *Retailing Home Furnishings*. She prefers television to other writing because "it is not static."

The Federal Communications Commission

The Federal Communications Commission is the Federal agency charged with regulating and licensing interstate and foreign communication by electrical energy (including broadcast and other radio services, telephone, telegraph, and cable) in the United States, Alaska, Hawaii, and Puerto Rico. The seven commissioners are appointed by the President and confirmed by the Senate. Their terms are for seven years.

Duties of the Commission include: (1) Licensing radio stations and operators; (2) seeing that service is in the public interest; (3) policing the ether to assure that stations abide by treaties and regulations; and (4) assigning frequencies and call letters. Call letters are assigned under an international agreement, which divides the alphabet among the different countries. The United States is allocated three initial call letters: *N*, which is assigned to the Navy and Coast Guard; *K* for stations west of the Mississippi; and *W* for those east of the Mississippi. *A* is now used by the United States, mostly Government stations.

Up to September 1947 approximately 120,000 authorizations had been issued by the FCC for various types of radio stations, and in addition 340,000 commercial operators and 80,000 amateurs held permits to operate radio stations, radio telegraph, or radio telephone. This is practically double the number before the war. There is no charge for a license, and none is issued to an alien. During the fiscal year 1947 the FCC received 112,000 applications relating to radio services alone.

Proof of the tremendous expansion of the broadcast industry will be found in the following figures: The FCC reports that in September 1947 there were nearly 1,400 commercial AM stations in operation in the United States, Alaska, Hawaii, and Puerto Rico; the construction of nearly 500 new AM stations was authorized; and 700 applications were pending. At the same time there were nearly 300 FM stations on the air, more than 650 others authorized, and more than 100 applications pending. In Television there were about 70 stations licensed or authorized and a dozen applications pending. There were nearly 50 licensed or authorized noncommercial educational stations, and half a dozen applications pending. In addition, there were 28 international stations which beamed broadcasts to foreign countries. In the non-broadcast field, about 45,000 radio stations were operating in 40 categories of public or business service, including aviation, marine, police, fire, railroad, utility, etc.

Of the 1,400 employees in the FCC, about 900 are in Washington, the remainder in other parts of the country. Slightly more than 500 of the employees in the organization are women, 25 to 35 of whom hold professional or executive positions paying from \$3,500 to \$8,000 a year. The majority of women's jobs, however, are clerical or stenographic. Five of the confidential assistants to the commissioners are women, and their salaries are around \$5,000; their work is executive and administrative. Two women are hearing examiners, and there is one woman radio engineer.