



# OPPORTUNITIES

*in*

# *Radio*

By

JO RANSON and RICHARD PACK

VOCATIONAL GUIDANCE MANUALS

*Opportunities*  
*in*  
**RADIO**

*By*  
*Jo Ranson*  
*and*  
*Richard Pack*

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## PREFACE

THE world is full of many fascinating and fruitful types of professions. Which to choose? Which to enter into as a career—to devote years of one's life to?

This may seem like a great and serious problem. It is.

But a time comes when we must face this problem and make a choice—when we must decide what is to be our life's work. When that time comes, we must choose intelligently and realistically, weighing honestly our own capabilities, shortcomings, ambitions, and training against the advantages, disadvantages, and opportunities of a given type of work. We must look at what is at our disposal and then we must look at ourselves. We must listen to our own ambitions and desires, and we must seek guidance from the experienced.

Then we must choose. And having chosen, we must apply ourselves with all our energy, intelligence, and ambition to preparing ourselves for the hard journey along the road to our goal.

These criteria should be your yardstick in reading this manual. This is a factual analysis of the opportunities that exist in the wide field of radio—from announcing to engineering. You will be given facts and the benefit of hard-earned experience. It is for you to take these facts and to analyze them in the light of your own ambitions and resources.

If you have already decided to enter the field of radio, and are training yourself toward that end, this manual will be an invaluable guide for you. It will lay open for you the insides of the profession. It will show you what each rung of the ladder you are about to climb consists of.

If you have not decided what will be your life's work, but are interested in radio, this manual will also be of intestimable service to you. It will answer your questions and guide you in making your decision.

*PREFACE*

But whatever the case may be, when you turn the last page of this manual, you will have a factual insight into all branches of the radio profession.

Do not just read this manual. Study it. Use it as a reference book—as a treasury of practical information.

Its purpose is to guide. May it enlighten the road to success for you.

## ABOUT THE AUTHORS

### JO RANSON

Director of Publicity, WHN, New York; formerly Director of Publicity, WNEW and WAAF, New York; radio editor of Brooklyn *Daily Eagle*, 1930-1942; co-author of *Sodom by the Sea* (Doubleday, Doran, 1941); author of *Cops on the Air*, authoritative manual on police radio in the United States; Brooklyn correspondent of *Variety*; instructor in radio broadcasting, Long Island University, 1940-42, and College of the City of New York, 1943-; contributor to *Harper's Bazaar*, *American Mercury*, *Radio Guide*, *Variety*.

### RICHARD PACK

Director of Publicity, WOR, New York (on military leave to U. S. Army); member of WOR Program Planning Board and WOR Operating Board; formerly Director of Publicity and Continuity, WNYC, New York; contributor of radio articles to *Variety*, *Broadcasting*, the *New York Times*; guest lecturer on radio broadcasting at New York University and the College of the City of New York; radio script writer.

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## CHAPTER 1

### ANNOUNCING

OF the many persons who desire to enter radio, a great majority want to become radio announcers. There seems to be something particularly appealing about a radio announcer's job. He is the radio personality who is best known to the listening audience because of his daily contact with them. And since the early days of broadcasting, he has been among the ranks of the more popular personalities of radio.

If you desire to become an announcer, it is not difficult to determine whether you possess the proper requirements. But first you must be honest and realistic about your own abilities.

All you have to do to determine whether you have announcing potentialities is to arrange for an announcer's audition at your local radio station. When you are through, ask the man who listened to your audition to give you the facts, frankly and truthfully. Either you have the makings of an announcer or you have not. Unless you possess a pleasant, effective radio voice, one that comes across the air cleanly and appealingly, no amount of practice and study is going to make you an announcer. There is a certain minimum equipment you must have to start out with. You must have been endowed by nature with a fairly good radio voice. If you do not have that, forget your announcing ambitions.

Perhaps your friends tell you that you ought to be on the radio, and that you have an attractive voice. What your best friends will not be able to tell you is how your voice sounds on the air. What sounds wonderful in the parlor, may be just another ordinary set of vocal chords when the microphone gets through with it.

It is easy to be vain about your own voice. If, after your first audition, you get a thoroughly negative report, and you *still* feel that you are a potential Milton J. Cross or Ben Grauer or David

Ross, arrange for an audition at some other station. If tryout number two confirms the first verdict, you can be sure that announcing is not for you, for there is a reasonable amount of certainty in judging the talents of would-be announcers.

A good voice is the basic requirement, but for network announcing, that is usually not enough. Gerald Maulsby of CBS lists the attributes of a network announcer as these:

1. *An "honest" voice.* A voice which becomes to the listener that of a trusted friend. A voice that smiles, that is warm and pleasant to listen to, and that is welcome in any home in the country—having no trace of an obvious regional accent. A voice that has not become distorted by artificial theatrical speech training.
2. *A college degree*—usually in the arts and sciences—laying a cultural foundation upon which to build.
3. *An insatiable intellectual curiosity that keeps awake in him a drive for new knowledge.* An announcer handling an unfamiliar subject cannot fake intelligence.
4. *A keen interest in world affairs, their background, and developments.* An announcer must have the ability to analyze and interpret correctly varying world events. The high place of news broadcasting demands this.
5. *A sound basic understanding of the English language and the ability to use reference books and pronouncing dictionaries intelligently.* This obvious necessity is appallingly rare.
6. *More than a passing acquaintance with the phonetics of French, German, Spanish, and Italian.* The more ambitious announcer goes beyond these in his investigation of modern languages.
7. *A quick mind, a good vocabulary, and the ability to use them together.* These qualities are essential for effective ad-lib broadcasting and for a general resourcefulness.

8. *A natural adaptability.* No unforeseen situation or assignment should be strange. The announcer should possess complete poise and assurance so that no person or event can shake him.

"If in addition to all these attributes an announcer knows his sports, there is little more that can be demanded of him except the sincere application of his abilities," Maulsby says.

Patrick Kelly, NBC's Supervisor of Announcers, also believes that a pleasing voice is a prerequisite, but by no means the "open sesame" to an announcing job.

Says Kelly: "Our announcers must have personality, an easy and dignified approach, tact and mental alertness, and the ability to pronounce correctly the foreign names and titles that occur in the classics as well as in the news."

"We interview every applicant," Kelly adds. "If his enunciation is clear and his poise merits consideration, he is given a microphone test. Prepared continuity, selected at random from any used on a previous program, is handed to him. If he does justice to the text, both in correct pronunciation and in the manner in which he speaks, he is given a further test in extemporaneous work, such as describing the studio, a parade, or a sporting event. If he is employed on our announcing staff, he decides his own fate within the first month, for no matter how many rehearsals are held and how smoothly a program appears at the start, there is no knowing what might occur which will throw on the announcer the entire responsibility of completing the program successfully."

In any case, the chances of your being accepted as a network announcer without previous broadcasting experience are small. If the networks think you really have the makings of a good announcer, they may tell you to come back again after you have acquired sufficient practical experience at a small station. Or, if they like your voice a great deal, they may send you to one of their own out-of-town stations for a period of training, much like a big-league baseball club farms out its young talent to the minor leagues.

All in all, the best place to try breaking into announcing is at a small local station—one of your hometown stations, if possible. If you are applying for a position at a small station, and that station

has an announcing vacancy, you may get the job without previous radio experience, if your voice comes up to the standards of the station.

At a small station, you will first begin to develop as an announcer. You will acquire polish. You will learn ease and informality of delivery and how to ad-lib expertly. You will smooth out the rough edges of your diction and learn tricks of pace and timing. You will learn microphone setups for all kinds of programs. You will announce—and produce—musical shows, special events, interviews, news, sports. Furthermore, you will develop a certain radio sense that can only be acquired by working regularly at a radio station. In short, you will become a jack-of-all studio trades.

But what about the preliminaries to your first announcing job—when and if you get it?

### AUDITIONS

**W**HAT about your audition? How are you going to prepare for it? If you live in one of the major network production centers—New York, Chicago, Los Angeles, or in some other large city—you will not find it difficult to arrange an audition at one of the networks or at an affiliated network station.

Do not go into your audition “cold.” Spend a good deal of time preparing for your tryout. Read a good popularized history of music. Make sure that you are familiar with the names of the major classical composers; know how to pronounce their names and the titles of their principal compositions.

Get a good grammar which has a list of words commonly mispronounced. Study this list thoroughly.

Read aloud to yourself frequently. Read newspaper and magazine advertisements. Read news reports. Practice ad-libbing. You can devise little improvisations at home that will test and develop your talents for extemporaneous speech. For instance, look out of your window for a minute, and then try to describe graphically and without hesitation what you saw.

When the time of your audition actually arrives, try to be as relaxed as possible. Do not tighten up. Above all, when you get in

front of the microphone, do not try to "talk fancy" (as one veteran announcer puts it). Do not force it.

Do not be mannered, affected. Be NATURAL!

Let us now assume that you have passed your audition. You are now a radio announcer. What lies ahead?

First of all, forget about the so-called glamor of announcing. The average listener tends to think of announcing as the glamorous vocation of broadcasting. Radio announcing is not particularly glamorous. It is a fairly well-paid job—with few exceptions, little more. It is not arduous work, but for the most part it is interesting, although it can have its dull moments.

### REMUNERATION

AS a staff announcer on a small station, you will earn from \$30 to \$50 a week. A 50,000-watt network affiliate will start you at approximately \$65 a week. As staff announcer for one of the big four networks, you will earn a minimum of about \$70 a week. This will be augmented by commercial assignments, so that you may earn considerably more. At small stations, your income may be increased slightly by commercial assignments.

The big money? Here again the public has misconceptions. Announcers are not the highest-paid radio workers, by any means. Only a handful of top, free-lance announcers earn from \$500 to \$1,000 a week, and the number of announcers who earn \$100 a week or more is limited to the star announcers of major stations in the large cities.

As an announcer, you will belong to a union, AFRA—the American Federation of Radio Artists. This union has agreements with the major networks and with many independent stations. Your hours of work and your base salary will be determined according to the contract between AFRA and your employer. The contract varies, according to the size of the station and its income.

For instance, as an announcer on a 10,000-watt independent station in New York City your base pay will be \$48 a week, plus commercial fees. As a staff announcer for a major network, your starting salary, according to AFRA terms, would be in the vicinity

of \$55 a week. In either case, you would work eight hours a day, five days a week, and receive three weeks vacation with pay.

AFRA agreements also protect you in any free-lance commercial announcing you might do. Your fee for doing a recorded commercial, for example, would be \$16.50, plus \$6.60 for the first hour of rehearsal.

You will find a more detailed discussion of AFRA on page 72.

### ANNOUNCING AS A STEPPING STONE

FROM the ranks of announcers, have come many program directors and other executives of radio, as well as most of its producers and some writers. For the young man who wants to get ahead in radio, announcing is one of the best stepping stones.

Announcing is one of the best training grounds for the radio executive and the radio producer, because in the day-to-day work of putting programs on the air, an alert, intelligent announcer develops a thorough grounding in the essentials of radio. His work also brings him into contact with virtually all phases of the broadcasting business.

The small station is a particularly good, all-around training school. For at the small station, the announcer must be versatile and adaptable. He may have to write continuity, do publicity, or sell programs (sometimes all three), in addition to his actual broadcasting duties.

In fact, many small stations prefer to hire "combination men" as announcers—that is, announcers who can also double as engineer in the studio control room. It is not necessary to have an FCC (Federal Communications Commission) license, but many station owners prefer that combination men come so equipped.

Some announcers become specialists. The networks and major stations usually assign their news broadcasts to certain announcers who specialize in reading the news. Although a knowledge of news writing is usually not necessary for this kind of job, it is useful, since some stations also require their newscasters to edit their own news from the tickers and even rewrite news.

Newscasters are usually better paid than regular staff announcers. A newscaster at a large station averages about \$150 a week.

Other announcers, known as "record jockeys," specialize in conducting shows devoted to popular recordings—such as the "Make-Believe Ballroom" on WNEW, New York, which is conducted by Martin Block. Block is an outstanding example of an announcer who makes as much as \$100,000 a year, but he is the exception. A good "record jockey" earns in the vicinity of \$10,000 to \$25,000 yearly.

Sports and special-events reporting are other fields of specialization for qualified announcers. However, virtually all newscasters, sportscasters, special-events reporters, and other experts start as regular staff announcers.

### REQUIREMENTS FOR ANNOUNCER

*(National Broadcasting Company)*

**H**ERE are the official qualifications for announcers of the National Broadcasting Company:

#### 1. EDUCATION

An announcer is expected to have a college education in cultural subjects, speak at least one foreign language as well as he does English, and possess a general knowledge of music and dramatics.

#### 2. SCHOOLS

Courses in cultural subjects such as offered in preparation for a B.A. degree are good training. Numerous institutions for technical radio training and artistic presentation exist in most large cities. Though this company does not enumerate any of these schools, the *United States Office of Education, Department of the Interior, Washington, D. C., publishes a booklet "University and College Courses in Radio."*

#### 3. PERSONAL REQUISITES

Personal requisites of an announcer include the command of a good English vocabulary and a pleasing voice; confidence, initiative, and quick thinking to describe a program; the ability to give an impromptu talk if an emergency occurs; a good sense of news value and the ability to describe news, sports, and other special events.

#### 4. EXPERIENCE

This company demands that its men be experienced in the announcing field and suggests that applicants first serve at least two years as announcers to become acquainted with the different phases of broadcasting, before applying for a position on key stations in New York.

**5. DUTIES**

The duties of an announcer are to present material concerning the program being broadcast in a pleasing manner. He must also be able to write continuity, and to take complete charge of the program, acting as producer or dramatic director when necessary.

**6. ADVANCEMENT**

Advancement in this field is limited only by one's personal endeavors. Success depends upon the degree of talent of an announcer and the ability to extend one's personality to the unseen audience favorably and successfully. The same qualifications that make for success in any phase of work hold also for the announcer, as perseverance, resourcefulness, tact, and so on.

**7. FIELD**

The field for announcers is not overcrowded but there are always many applicants.

**WOR ANNOUNCERS' GUIDE**

**H**ERE is a real behind-the-scenes glimpse into the working of a major radio station. It is the official guide for all WOR announcers. Every member of the WOR announcing staff must know its contents thoroughly. Reading this will give you an excellent idea of the duties and responsibilities of a radio announcer.

Daniel Ehrenreich, WOR Production Director, prepared this guide.

**SUPERVISOR:**

The Production Supervisor on duty is in charge of the station, and is responsible for its operation. It is his decision which prevails.

**WORK SHEET:**

Daily, when reporting to work, consult the Supervisor on all changes which have been made in the work sheet. Make sure that your sheet corresponds with the corrected copy of the supervisor.

**"A" SHEET:**

The "A" sheet is the program log of the station, and must be filed for every program sustaining or commercial, and for every commercial station break to which you are assigned. The "A" sheet is used for the billing of sponsors and the payment of artists; its importance cannot be overstressed.

Commercial timings are only noted on (A) commercial programs originating at WOR and fed to the network, and on (B) participating programs (those which carry several sponsors) with the exception of "The Fitzgeralds," "McCann Pure Food Forum," "Bessie Beatty," "Martha Deane," and "Dr. Eddy's Food Forum."

The Space for "Remarks" is reserved for the notation of irregularities, discrepancies, and changes. Consult the Supervisor when noting remarks in order that

your report conforms with his; this isn't done to conceal the facts, but to ascertain the correct story.

#### "B" SHEET:

The "B" Sheet is the music log of any program which has had music on it. Only those tunes listed on the "B" sheet of a particular program can be played on that program.

All musical numbers played on a program must be checked on the "B" sheet, and those numbers not played must be crossed out.

Care must be exercised in completing the "B" sheets, for they serve in the payment of royalties.

#### COPY AND CONTINUITY:

All copy and continuity used on a program must be turned in. There is a box in the Announcer's Room specifically set aside for used copy and continuity.

All approved copy bears the stamped OK of the Continuity Acceptance Department, with the written signature of the editor and her OK. If she has any comments, she will note them on the stamp; you must follow through on her notes.

#### THE MUTUAL CUE:

The Mutual Cue ("This is the Mutual Broadcasting System") denotes the conclusion of the broadcast, and must be concluded 30 seconds before the scheduled start of the program which follows.

Should the Mutual Cue be given early, then the program which follows does not start correspondingly early, but starts at its scheduled time.

Should the Mutual Cue be given late, then the program which follows does not start at its scheduled time, but starts 30 seconds after the cue has been completed. WOR's local reads: "WOR, New York."

#### LOCALS:

At end of station break, the local is the last thing read, and serves as switching cue for Master Control.

On the hour, the local precedes the time announcement (to associate this announcement immediately with the time signal).

When a station break consists of two spot announcements, the local is inserted between the two spots.

During any station break (except on the hour), if time permits, conclude your reading 5 seconds before the scheduled start of the program which follows. This makes for better listening, and facilitates Master Control's switching.

#### TIME ANNOUNCEMENTS:

A time signal is aired on the hour every hour.

Treatment of time announcements is dependent upon whether they are commercial or sustaining.

Sustaining time announcements always precede the local, and are given when time permits.

## OPPORTUNITIES IN RADIO

Read the time as follows: "It is now-----, Eastern Standard Time."

On the quarter-hour and half-hour station breaks, use "quarter" and "half," not "fifteen" and "thirty"; use the prepositions "past" and "to," not "after" and "before." "A quarter past eight" and "A quarter to nine" are correct usages.

During station breaks (other than on the quarter and half hour) do not announce the time unless it's on a 5-minute mark. Use 6:05, 7:10, 5:20, 11:40, etc., but not 6:01, 8:13, 11:23, etc.

When announcing a 5-minute-mark time, read it as follows: "Six twenty-five," "Eight forty," "Five thirty-five," etc.

On those hours when a time signal is not sponsored, the time announcement will read: "WOR, New York; at the signal, the time will be-----o'clock, Eastern Standard Time."

### NEWS BULLETINS:

The Newsroom takes precedence over everyone and everything; the news editor's decisions prevail, but they function through the Supervisors. For your information, here are some routines:

News bulletins are never fed to the network.

When a studio is feeding a program to WOR and the network, it is necessary to set up a separate studio to feed a bulletin to WOR.

If a commercial program is to be interrupted, and a commercial announcement is being aired at that particular time, it is necessary to call this to the attention of the news editor. He may authorize the withholding of the bulletin until the conclusion of the commercial announcement.

Always precede the bulletin with: "Here is a bulletin from the WOR newsroom." At conclusion of bulletin, add, time permitting: "Stay tuned to WOR for further developments. The next scheduled news broadcast over this station will be at-----with-----." When interrupting a program, always make a "returning" announcement: "We now return you to (NAME OF PROGRAM)."

### TRANSCRIPTIONS:

All ET's must be introduced by a transcription credit.

Station break transcriptions (15 seconds, 30 seconds, and 1 minute) are to be introduced by "A transcription."

Transcribed programs (4 to 5 minutes and up) are to be introduced by: "The following program is transcribed"; and are signed off by: "The preceding program was transcribed."

All transcriptions which run less than 5 minutes do not have to have transcription credits at the sign-off.

Always have engineer check transcription to ascertain whether it carries transcription credits.

### DANCE REMOTES:

Because the audience prefers music to speech, the announcer must subordinate his talk to the dance music.

A minute prior to air-time inform the attending audience of the broadcast, of its airing by WOR and Mutual, and request their applause. The particular

location will determine the delivery of the talk; at the Waldorf-Astoria, it will be formal and concise; at the Hotel Dixie, say, it can be more relaxed and easy.

Never associate a tune with a play, musical show, movie, or recording. That constitutes a commercial.

Do not mention the time of day ("Good morning" or "Good evening"), inasmuch as morning in New York may be mid-afternoon on the West Coast.

Do not use any adjectives when identifying the remote; "The beautiful Green Room" or the spacious . . ." or "High on top of the . . ." are all forbidden.

Do not describe the menu or any specialty particular to that remote.

When feeding network, do not mention the method of transportation in order to reach that particular remote.

A band can play only the tunes listed on a carbon tissue which is in your copy, or which has been specially cleared by the Supervisor. You are not permitted to clear tunes. Should you encounter any difficulty in this matter with the bandleader, turn the issue immediately over to the Supervisor.

Do not pun or gag on song titles.

Do not attribute the sentiments of a lyric to the vocalist ("Mollie Moxie tells us she's 'High, Wide, and Handsome,'" etc.)

Do not address the listeners with "Ladies and Gentlemen."

Do not use the words "And now."

Do not introduce the concluding number with any implication that it is the final tune, i.e., do not use: "Finally the orchestra plays," or "In conclusion," or "Closing the program," etc.

All necessary time checks will be given you by the remote engineer. Make sure, prior to air-time, that he knows the checks you want. The cue for "This is Mutual" will be given you by the engineer; do not take this cue from your stopwatch.

On a 30-minute dance program, the location can only be mentioned three times: in the opening, middle, and closing identifications. The band can only be mentioned seven times.

On a 15-minute dance program, the location can only be mentioned twice: in the opening and closing identification. The band can be mentioned only four times.

Regardless of length of dance program, the announcer is permitted only one name credit which is usually given at the conclusion of the broadcast prior to the Mutual Cue.

Do not have any friends accompany you on your remotes.

#### **PROGRAMS GETTING OFF ON TIME:**

All programs emanating from WOR to the network must get off on time, otherwise they will be cut. Bear that in mind when producing shows.

If the program is being fed to WOR only, then it is up to the Supervisor to decide whether and how much it can run over; consult him.

Only certain special-event features are permitted to run over; again, consult the Supervisor.

When WOR is carrying a program from the network, the Supervisor will decide what to do in the event of its run-over. His decision, naturally, will only affect WOR inasmuch as control of the network rests with the originating station.

**PROGRAM FILLS:**

When a program runs short, ascertain whether you are feeding the network or only WOR.

To WOR only: Avoid musical fills; they betray the situation. Use program previews and especially prepared copy.

When using a musical fill, open it with an announcement plugging the next program which is scheduled to follow the musical fill.

To network: Use only musical fills.

**SPECIAL COURTESY ANNOUNCEMENTS:****In Case Wrong Program or Personality Is Announced:**

a—That was kind of a slip-up. What we're broadcasting now is . . .

b—A bit of inaccuracy there. Sorry. What we'll hear now is . . .

c—Sorry, that was a mistake. Hope you won't mind. The program you're going to hear is . . .

d—Beg your pardon. That's not quite what we had scheduled. Excuse it please. And please stay tuned for what we did have scheduled . . .

**In Case Program Has to Be Cut Because It's Running Over:**

a—Well, it's time up for this program, and we're sorry we'll have to leave it here. You've been listening to . . .

b—We regret we must leave this program now because of other commitments.

**In Case Wrong Musical Number Is Announced:**

a—What did we say that was? Well, as you know, it really was (Correct Title). Things like that happen sometimes—not often, though, and we hope it's not been too confusing.

b—The music was okay, but it wasn't (Title Announced). It was (Correct Title). Your pardon, maestro, and yours and yours.

c—To anyone who was about to call up and say we gave the wrong title, we certainly did. We're sorry. Of course that was (Correct Title).

**In Case of Bad Start:**

a—Do you mind if we start that over? Just a little slip-up, and here's how we hoped it would be.

b—Did that sound a little peculiar to you? Well, it did to us, too. Just a bobble—those things will happen—and we'd like to do that over for you.

**In Case of Bad Fluff in Reading:**

a—Well, I guess that didn't come out just the way we meant it to. Excuse it, please. What we were saying was . . .

b—Maybe that sounded a little mixed-up, and we hope you won't mind if we unmix it. Here's what we intended to say.

c—Very sorry. Didn't get that quite right. So here goes again.

d—Sorry. May I correct myself?

To sum up: radio announcing offers one of the best means of entry into the field of radio. Remember, though, that it is not easy to become an announcer. And do not fool yourself about your own voice. If you do not have the basic vocal equipment, no amount of wishful thinking or practice will ever make you an announcer.

But if you have the voice, and the ambition—go to it.

## CHAPTER 2

### ACTING

TO get a job as an actor in radio, you need more than just acting ability. You must have persistence and courage. Radio acting is one of the most difficult fields to enter. Despite frequently published reports to the contrary, the casting directors and the producers are not looking for new voices to fill the airplanes. The majority of directors in the large radio centers prefer to work with a small circle of established performers, experienced radio actors and actresses, whom they can depend upon to turn in competent performances on a moment's notice. Radio directors do not like to gamble on an "unknown quantity" when they cast a show.

All this, however, usually does not deter the young and ambitious novice from trying to crack the so-called radio-acting monopoly. If you are really determined to pry open the heavy door which leads to radio acting, you can do it—if you have real talent. But remember—it will not be easy.

There will be many rebuffs, disappointments, heartaches. Once the directors get to know you and like your work, the chances are that you will get calls; you will be cast in occasional dramatic shows. But do not think that you will be earning a great deal of money as a result of these calls. For a long time you may not earn as much, on a yearly average, as a good stenographer or salesclerk. Only a handful of radio actors earn more than several hundred dollars a week for emoting in front of the microphone. If you are fortunate, you may—after a few years of steady plugging—be able to average from \$2,500 to \$4,000 a year.

OPPORTUNITIES IN RADIO  
SOURCES FOR JOBS

THE professional actor seeking a berth in radio soon learns that there are certain paths he must take in order to get a job. "One is the advertising agency, or an outside package-program producer for an agency," Hobe Morrison says in a *Variety* article. "The other is radio itself. Nearly all jobs on commercial programs are obtained through advertising agencies or their production specialists, while the lesser-paying jobs on sustaining programs are gotten from the networks. But while the fees for sustaining shows are less than those for commercials, some of the sustainers are prestige shows of an experimental character, which afford excellent showcase and publicity possibilities. What is more, directors on sustaining and commercial shows are interchangeable; therefore, a job obtained on a sustainer may lead to other jobs on commercials for the same director. Thus, few established radio actors, regardless of their income, refuse jobs on sustaining programs."

As the *Variety* article points out, "It is generally difficult, if not impossible, for any but a well-known actor to contact an agency casting director or producer-director personally." Lesser-known individuals write notes asking for auditions. As a rule, the actors do not get replies to such communications. "When answered, they usually promise that the actor's name will be kept on file and that he will be notified when the next audition is held," Morrison states. "However, few auditions are held except for replacements for single parts—in which case one of the small circle of regular radio actors invariably gets the call. When and if an actor gets his toe in the door of commercial programs—if he manages to get even a one-time part on any show—his task of getting other jobs is still difficult. Just as in the theater and films, becoming an actor is not dependent so much on having acting talent, as in having the brass, the ingenuity, and the persistence to get a job. Many of the busiest radio actors got their start when commercial radio was just entering its present phase, before it was so strangled with official red tape and protective walls. But nearly all those who have become successful in the last five years have done so more on sheer persistence than talent."

## ACQUAINT YOURSELF WITH RADIO

EVERY artist must be familiar with the medium in which he intends to work. It is the same with broadcasting. Before you try to break into radio acting, familiarize yourself with the ABC's of broadcasting. Get to know something about the organizational setup of the radio business—things like the difference between network and independent-station operations, commercial as opposed to sustaining programs, the relation of advertising agencies to the networks, how radio shows are cast, and so on.

Earle McGill, one of the foremost directors in radio and author of *Radio Directing*, an excellent book on the subject, has said: "It is appalling how many actors—good, sensible actors who should know better—gravitate towards radio without the faintest inkling of the structure of the industry. From the number of people who daily come to the networks looking for jobs, one would think that *there* was the greatest source of employment. But, as a matter of fact, a far greater number of acting opportunities are offered daily by the advertising agencies than by the networks. . . ."

McGill says that it is the duty of the actor to study the market for his talents, to learn where the opportunities are, and to put himself in the way of them. He urges all actors to listen carefully to the radio, day and night, particularly to the daytime serials or "soap operas." The more the actor knows about the business of broadcasting, the better his audition is likely to be.

## READ TRADE PUBLICATIONS

ABOVE all, the actor should read all trade publications and know what is going on in the broadcasting industry. He should read *Variety* every week. He should examine *Billboard*, *Radio Daily*, and *Broadcasting* frequently. Many mimeographed tip-sheets are now on the market, such as *Radio Cues* and *Tele-Cues*, both of which give the actors last-minute news on what directors, independent stations, networks, and advertising agencies are doing or planning to do. These trade papers are invaluable to the conscientious performer. Without them, he is ignorant of the latest news, and, therefore, cannot be on hand when new shows are being cast.

## OPPORTUNITIES IN RADIO

### INDEPENDENT STATIONS

MANY actors who find they cannot crash the gates of advertising agencies and networks, turn to independent stations in the larger cities for a chance to display their wares. The "indies," as they are known in the trade, are not half so difficult to crack. At the independent stations, all aspirants are given a chance to audition. For example, at WHN, New York, auditions are held regularly, and anyone who thinks he or she has dramatic ability is listened to carefully by the staff directors. An amateur with talent has somewhat of a chance in this special field. Since the rates paid to actors on independent stations are less than on networks, it can be seen that the more successful professional actors prefer the chains, thus leaving the independent field comparatively unexplored.

### THE ACTOR'S AUDITION

TAKING an audition at an independent station is not difficult. All you have to do is to write to the casting director and you will hear from him within two weeks, notifying you when to appear. What kind of material should you bring to the audition? Bring about three minutes of material, consisting of about four or five, thirty- to forty-five-second bits, each showing a different characterization. Do not start off your audition by flattering the director who is watching you from the control room.

Owen Vinson, actor, writer, and director who has auditioned thousands of would-be performers, has prepared these ten commandments for the seeker of radio fame:

1. You should not consume more than three minutes with your audition material.
2. You should not attempt to be cute, nor clever, nor sensational, but should devote yourself to showing the director that you can act.
3. You should not proffer wisecracks concerning auditions. The director has heard them all before.

4. You should put your best foot forward, offering first your best material, lest the director cut you short.
  5. You should enact only those characters familiar to you, and not present strange ones.
  6. You should not offer the alibi of a cold for having done a poor audition.
  7. You should be brief in setting scenes and should refrain from offering gusty introductions.
  8. You should have your audition material all in order and not waste valuable time thumbing through books and papers to find your place.
  9. You should not assume that radio acting is something to be treated lightly, for it is a chore to be worked at diligently. You should approach it only with serious intent to do your best—or nothing at all.
  10. You should refrain from chewing gum during your audition.
- These are valuable suggestions—all of them. Read them over again before your audition.

One more bit of advice: before you start trying to get into radio acting, acquire as much stage-acting experience as possible—in the little theater groups, in college dramatic clubs, and, best of all, in stock companies and summer theaters. Get behind the footlights wherever you can, whenever you can.

## CHAPTER 3

### RADIO WRITING

TO the average listener, radio writers are the unknown men of the air waves. "Name" writers are numerous in journalism, the theater, the literary world, and even, to some degree, in motion pictures, but in radio by-lines are rare. Few writers receive air credit for the programs they write. Nevertheless, radio writers, despite their comparatively anonymous position, do have a very important place in this business of broadcasting.

Radio is a prodigious consumer of words. The majority of the millions of words that pour out of the more than eight hundred radio stations of the country every day are not "ad-lib." They are delivered from script. To prepare these scripts, the broadcasting industry employs hundreds of writers.

Most sustaining or noncommercial programs are written by staff writers working for a network or station. The networks maintain large script departments of from five to fifteen writers. Depending on its size and income, an individual station will usually employ from one to four writers. Network staff men average about \$85 a week, station writers from \$40 to \$75 a week.

The bulk of a staff writer's assignments fall into the category of continuity writing. This is a form of radio writing that does not involve dramatic dialogue. It would consist, for instance, of opening and closing announcements for "talk" programs, introductions for musical selections, interviews, and so on. In short, the continuity writer's job is to put words into the announcer's mouth.

However, from time to time, the staff writer—particularly at the networks and larger stations—may also be called upon to prepare dramatic scripts. In some cases, he will be assigned originals. In other cases, his job will be to dramatize for the air short stories or other published material.

A small station will usually not have a full-time continuity writer. One or more announcers will be assigned to handle writing chores in addition to their microphone work. Frequently, the publicity man of the station will double as continuity writer.

Commercial programs, however, are usually not the product of station or network staff writers. The sponsored shows are written by free-lance authors or by writers hired on a contract basis by the advertising agency representing the sponsor of the program. The financial returns for this type of program writing is considerably higher than for sustaining work. Depending on the nature of the show and its popularity, commercial broadcasts pay from \$100 to \$1,500 a script. Do not get the idea, though, that most commercial writers are in the four-figure brackets; they are not. The average script pays about \$100.

The two chief kinds of commercial-program writing are, of course, dramatic shows and comedy shows. Those few writers who do earn from \$500 to \$1,500 a script are usually comedy writers, the "gag men."

A large portion of the total dramatic output of radio is devoted to the daytime serial—the "soap opera." The average daytime-serial writer receives from \$150 to \$250 for a week's work; that is, from \$30 to \$50 a script for five fifteen-minute scripts a week. Half-hour weekly dramatic shows—most of them are mystery programs—pay their writers from \$125 to \$250 a script.

Another branch of the radio-writing business is commercial copy-writing. The "plugs," or commercial announcements, of a sponsored program are usually prepared by staff writers for the advertising agency producing the show. Writing radio commercials is a very specialized kind of writing, requiring a knowledge of sales appeal, merchandising, as well as writing techniques.

### WHICH KIND OF RADIO WRITING?

**I**T is extremely important to decide which kind of radio writing you would like to do before you set about trying to break into the field of radio writing.

Do you want to become a staff writer—a continuity writer for a station or network? Or do you want to concentrate on writing dramatic scripts?

If the latter is your ambition, then free-lancing is probably the road to take. It is a rough road. But when—and if—you are successful, you will make enough to live on by your writing. Until that day, however, you should have another vocation to earn your bread and butter. Your writing will have to be done after working hours.

Who will buy your scripts? Your market will not be large. There are, however, about a half-dozen network shows which regularly purchase scripts from free-lance writers. These are mostly half-hour dramatic programs which each week present a complete dramatic story. There are also several script syndicates and producers of recorded dramatic shows which purchase scripts from free lancers. These markets, however, are not static. They change and rotate as new shows are started and others disband.

On the other hand, suppose you have decided you want to get into radio writing by way of the staff route. Here, again, there is no simple formula for success. Even if you start at the bottom of the radio ladder, you will run into the inevitable challenge—do you have any experience? Even the smallest station will usually want some previous background of radio writing or equivalent experience in journalism or advertising. But how are you going to get that experience? Where do you start?

Assuming that you have no previous background in some other field of writing, you will have to start at the small, local station. And, chances are, you will have to start at some other kind of job. You might begin as an announcer, provided you have the qualifications for announcing. A few established radio writers have even started their careers as page boys at the networks.

But how do you learn to write for the air—other than by holding down a regular radio-writing job?

By studying at an accepted university which gives radio courses, or by going to a radio school, but best of all, by *writing and listening continually*.

If you have the creative ability and talent for writing, it is safe to assume that you can master the special art of writing for the air. There is nothing mysterious about the so-called "radio technique." Radio, being an exclusively aural medium, naturally differs somewhat in its forms and techniques from screen writing, fiction writing, stage writing, and journalism. However, writers from other fields can, in most cases, make the transition from other media to the craft of writing for the air. The basic principle of radio writing is simply this: keep in mind that you are writing only for the ear.

Your own radio receiving set can be your best teacher. Listen to the radio as often as possible. Listen to all types of programs. Study them carefully. Analyze them. Try to understand what makes them succeed or fail. Develop a critical sense of listening. Learn to discriminate between good and bad radio writing.

As you listen, keep in mind certain problems of radio writing—try, for instance, to determine for yourself how various script writers get their effects; how they translate their ideas into terms of plot, sound, and music; how they achieve pace; how they build plot structure. Listen carefully to the dialogue itself. Study the relationship of dialogue, plot, sound effects, musical backgrounds, and transitions.

Also, write as much as you can. The only way to develop a fluent, effective writing technique is to write continually.

Experiment. Write about anything that comes to mind or that you may observe in your daily living. Develop an observant eye and an absorptive ear.

Read your writing aloud. Find out whether it sounds like natural conversation, or whether it is stiff and unconvincing.

Place yourself in the listener's place and, as you write, try to "hear" your writing as it would come through the radio set.

In the words of an important and successful radio writer, Arch Oboler: "The long view of radio playwriting indicates inevitable changes of technique, and yet, come what may, be it frequency modulation, color television, bi-aural sound broadcasting, or three-dimensional radiovision, the fact remains that the basis of good dramatic writing will continue to be having a story to tell, and then telling it, in terms of technique, as simply as possible."

## DRAMATIC SCRIPT

HERE is a good example of a fifteen-minute dramatic script. Study it for its form, dialogue, sound effects, directions, story development, music, and effectiveness of presentation. It will give you an excellent insight into what constitutes good radio dramatic writing.

This script was presented over WNEW, New York. It is one in a series of programs entitled, "The Newspaper Game," saluting the members of the fourth estate in metropolitan New York. "The Newspaper Game" was written by Mort Green.

The biggest problem in presenting this script, "The Atom Bomb Story," was the difficulty involved in trying to dramatize one of the greatest news stories of all time, including the problem of developing a plausible sound effect for the atom-bomb explosion.

The story concerns William L. Laurence, veteran reporter of the *New York Times*, who was assigned to cover the greatest news story of modern times—the first test of the newly developed atom bomb.

Condensing the action, the "teaser" of the show opened with Laurence receiving the War Department assignment to write the releases on the atom bomb, and, after the opening format, Laurence took over as narrator and took the story back to 1939, when he first became aware of the atom bomb possibility. His research over the next few years was swiftly covered by means of a "montage," showing a natural progression in the development of the atom bomb by scientists all over the world.

For the bomb scene in New Mexico, Laurence, in his narration, mentions the explosion twenty miles away, and continues speaking for about thirty seconds more before the bomb sound is brought in. This made for tremendous dramatic impact, since it sounded as though he were talking against time. He could see the bomb go off, but yet not hear it, as would be true in such a situation. The bomb sound, once in, was sustained and built up under the dialogue continuously until the close of the scene.

The show closed on a high note with a voice ("echo chamber"

effect) reading excerpts from a War Department commendation of Laurence's work.

This is the script exactly as it was broadcast on October 10, 1945:

ANNCR: Dateline: New York . . . April, 1945 . . .

MUSIC: STING

SOUND: (DOOR OPEN AND CLOSE)

LAURENCE: You called me, Mr. James?

JAMES: Yeah. Sit down. Bill, you're getting a leave of absence. Starting May 7th, 1945, you stop working for the *New York Times* and start working for the War Department.

LAURENCE: What's the story?

JAMES: I'm not sure, exactly, but they want you to work on something they call the Manhattan Project. Know anything about it?

LAURENCE: (EXCITED) Do I? Why—that's the—the—

JAMES: (CHUCKLING, ALSO EXCITED) Sh—take it easy. It's top secret. The atom bomb project. Now, get this. You can't tell anyone where you're going. And there's no telling how long you'll be gone. We'll cover up here for you. Okay?

LAURENCE: Okay! Listen, I've been working on that myself for six years—for nothing. Count me in!

MUSIC: UP AND UNDER

ANNCR: THE NEWSPAPER GAME! WNEW goes to press with the fourth edition in a new series of programs known as THE NEWSPAPER GAME, presenting dramatizations of famous, true news assignments depicting the vivid, the ingenious machinery of the newspapermen in action. It is through the work of these newspapermen, who venture into the field of social, political, and economic problems, that many unhealthy aspects of our present day society are exposed to the people and reforms instituted. Tonight's script: The Atom Bomb Story! The Elements: U-235, the secret of atomic energy, and a top-notch scientific reporter. This is the Atom Bomb Story!

MUSIC: UP TO A FINISH

LAURENCE: (QUIET, UNASSUMING) I have just returned from an assignment on one of the greatest news stories of all time. My name is Laurence—William L. Laurence. I'm considered quite a veteran with the *New York Times*, where I have worked as a science reporter and writer for many years. But the most hectic months of my entire journalistic career were spent away from the *Times*, working on a secret assignment for the War Department, an assignment the public now knows as the Manhattan Project. It was the toughest assign-

## OPPORTUNITIES IN RADIO

ment I've ever covered, but it was the greatest experience any newspaper man ever could wish for. (PAUSE) This story really begins back in February of 1939. I was attending a meeting of an eminent group of scientists at Columbia University. They were discussing uranium fission as an industrial agent, and the more I listened, the more terrified I became. . . . After the meeting broke up (BEGIN FADE) I took one of the scientists aside. . . .

LAURENCE (FADE IN) . . . Doctor . . . Doctor . . .

DOCTOR: Yes, Mr. Laurence.

LAURENCE: Doctor, I must talk to you. While the meeting was going on, I felt more and more that Uranium has a terrible future.

DOCTOR: What?

LAURENCE: Well, the more I listened, the more frightening it became. Don't you see, Doctor, that Uranium could be the basis for the most terrifying war weapon the world has ever known?

DOCTOR: (SARCASTIC, BITING) May I infer, Mr. Laurence, that you suggest the use of uranium in some form of bomb?

LAURENCE: Exactly. You must admit, Doctor, that it is not beyond the realm of possibility for a belligerent power to concentrate on harnessing the secret of atomic energy—not for its amazing potential good to mankind but—in a form so destructive, that it will be a threat to the complete annihilation of civilization!

MUSIC: UP AND UNDER—OUT ON CUE

LAURENCE: This was February of 1939, and even though all of Europe was girdling for war, not many people here were aware of the danger—especially scientists engaged in purely academic theorizing. But I felt that it would be only a relatively short time before Europe—and maybe, the whole world—would be engulfed by war, and I believed then, that if the German could develop a weapon utilizing the secret of atomic energy, Hitler could win his war inside of a few weeks. It was a terrifying thought. I had a little conference with Mr. James, managing editor of the *Times*, my boss, and an encouraging confidante. . . .

MUSIC: UP AND UNDER

JAMES: All right, Bill. Let's hear it.

LAURENCE: Well, Mr. James, I've got a problem.

JAMES: Shoot.

LAURENCE: You know that I've been hot on the trail of atomic energy. Well, the other day in Germany, a group of scientists discovered a new material known as U-235. They've been getting some strange reactions with it.

JAMES: Such as?

LAURENCE: I'm positive they're planning to use it as a weapon. I think they're going to be able to, eventually. And if they do—

JAMES: (AFTER A SHORT PAUSE, REFLECTIVELY) Ummm. . . .

LAURENCE: I'd like your authorization right now to have carte blanche. I want to study every angle of this atomic energy affair, and try to awaken people here to its potentialities.

JAMES: Well, what are you waiting for? Get to work!

MUSIC: UP AND STING OUT

LIBRARIAN: (FADE IN) . . . Yes, Mr. Laurence, we have that new book on the atom that you asked about. We just about turned the library upside down locating it and holding it for you. . . . (FADE OUT) . . .

MUSIC: ACCENT

SCIENTIST: (FADE OUT) . . . My dear Laurence, U-235 and U-238 are isotopes—chemical twins—possessing the same chemical properties. Thus they cannot be separated by chemical means. . . . (FADE OUT) . . .

MUSIC: ACCENT

EINSTEIN: (SLIGHT ACCENT) (FADE IN) . . . The existence of atomic energy was advanced by me about forty years ago, purely theoretically, of course, as an outgrowth of my relativity theory. I never believed at the time, however, that any means ever could be found of tapping this potentially tremendous source of energy. . . . (FADE OUT) . . .

MUSIC: STING

REFUGEE: (HEAVY ACCENT) (FADE IN) . . . Ja, Laurence, I tell you with my own eyes have I seen it. Just before I got away. I tell you the verdamte Nazis have at least two hundred of the best German minds still remaining in Germany all concentrating night and day to discover the secret of atomic energy. . . . (FADE OUT) . . .

MUSIC: UP AND UNDER

LAURENCE: On May 1st, 1940, I shot off the first gun in my campaign on atomic energy—a page one story in the *New York Times*—seven columns worth—revealing that the Nazis were at work, and that U-235 was potentially the greatest source of power known on earth. On May 30th, I hit again in the *Times*, and again on September 7th with an article entitled "THE ATOM GIVES UP" in the *Saturday Evening Post*. People started thinking. . . . That was evident from the mail that began pouring in. And then—

MUSIC: STING

JAMES: I guess you've heard, Bill?

LAURENCE: Yes, Mr. James. No more stories about U-235. War Department orders. They've clamped a complete security blackout on everybody.

JAMES: Feel badly, after all the work you've put in on it?

LAURENCE: As a matter of fact, Mr. James, no. I'm more convinced than ever that something big is in the wind. And this isn't the only indication I've had, either.

JAMES: What do you mean?

LAURENCE: Well, I seem to be losing all my friends. Everybody I know in the scientific world has been avoiding me as though I had the plague—which I haven't.

JAMES: Well, what does that prove?

LAURENCE: Nothing—yet. But I'm sure that quite a few of them are working on some form of atomic energy for the government—and they've probably been pledged to secrecy. And I may be a friend—but I'm still a science reporter. Get it?

MUSIC: UP AND UNDER—OUT ON CUE

LAURENCE: And then—came the assignment. As far as I was concerned, it was the biggest story of the century, and I grabbed at it. But it was tough from the word go. . . . I worked in a little office in Oak Ridge, Tennessee, near the Tennessee Eastman Corporation's plant, eighteen miles northwest of Knoxville. . . . (BEGIN FADE) . . . I felt like a writer in Hollywood . . . completely secluded. . . .

SOUND: TYPEWRITERS UP AND UNDER—KEY TURNING IN LOCK ON DOOR, DOOR OPENS AND CLOSES.

LIEUT.: (KIDDING) Good day, Mr. Laurence.

LAURENCE: (KIDDING TOO) Good day, Lieut. Robinson.

LIEUT.: (LAUGH) How are you doing, Bill?

LAURENCE: Well Gus, I'm writing plenty of releases—if they ever get released.

LIEUT.: They will—eventually—I suppose.

LAURENCE: I hope so—because this is the toughest assignment I've ever been on—in every way.

LIEUT.: Yes, I guess it is tough.

LAURENCE: The hardest thing for me to do is acclimate myself.

LIEUT.: Why—anything wrong with your accommodations, Bill?

LAURENCE: No. That's not it. It's just the all-fired secrecy which gets me. Here I am with the biggest story of my life and I have to keep my big mouth shut. Here I am, working in a room under lock and key, without a telephone, and with a military policeman right outside my door to keep anyone from getting in—and . . . just incidentally . . . to keep me from getting out.

LIEUT.: Well, we just can't take a chance, Laurence. Security.

LAURENCE: Oh, I know, I know. Only thing is, it keeps making me think of the old convict I knew once. He used to say those bars they had on prison windows were there to keep him from falling out. (CHUCKLE) That's just about the way I feel.

LIEUT.: (CHUCKLE) Well, you're not a prisoner.

LAURENCE: I might just as well be. That's gripe number one. Gripe number two: The next time I visit one of these plants, may I please take a few more notes?

LIEUT.: Well, it's been suggested that you take as few notes as possible for . . .

LIEUT.: & LAURENCE: (TOGETHER) Security reasons. (LAUGHS)

LAURENCE: But Lt., that memorizing everything is quite a job. It takes me hours of work putting my thoughts together after I get back here. Which brings up another gripe. I don't mind that military colossus out there scooping up my releases from me before they're even dry. I don't mind—too much, that is—watching him burn all the trash paper, including carbons. Nor making certain that every scrap in the waste paper basket is torn into minute fragments. But when he makes me lock everything in a safe if I just have to leave the room for a few minutes to—to—well, that's the limit!

LIEUT.: (LAUGHING) I'm sorry—but it's really very funny!

LAURENCE: (CHUCKLE) I know, Lt.—but the whole business is a strange, new experience for me. It's against every precept of newspaper training I've ever had. Can you imagine a newspaperman trying to make himself as inconspicuous as possible?

MUSIC: UP AND UNDER—OUT ON CUE

LAURENCE: The work continued apace. There were no restrictions on what I wrote. After I finished writing the majority of the material in mid-July, I was ordered to New Mexico to witness the first experimental explosion of the new bomb. I was standing next to President James Bryant Conant of Harvard University when the bomb went off. (PAUSE) It was the most devastating thing any human being has ever witnessed. We were stationed at a spot twenty miles from the actual scene of the explosion, but when the bomb went off, it illuminated the sky for hundreds of miles around . . . (BEGIN FADE) . . . the blast was also heard for hundreds of miles. . . .

SOUND: TREMENDOUS SOUND BACKGROUND, SUSTAIN, DIA-LOGUE OVER

CONANT: Good Lord! Did you see that, Laurence?

LAURENCE: It's—it's fantastic!

CONANT: They won't believe it when the time comes when this can be told. It is more fantastic than Jules Verne.

LAURENCE: They'll believe it if it works!

MUSIC: UP AND OUT (HOLD SOUND)

LAURENCE: It worked . . . and they believed it . . . and I believed it, too. . . . (PAUSE) I missed out on the flight which dropped the first atom bomb on Japan. . . . I arrived there the day before the take-off, too late to be included in the flight. . . . As an American, I didn't care too much about that. . . . I asked the crew officer to keep a diary of the flight, so I could piece together a report for the War Department. . . . As a newspaperman, though, I was kind of sorry I missed out on the climax to my story . . . but my Nagasaki eye-witness more than made up for it. . . . It was one of the most widely played stories of the war. . . .

MUSIC: UP AND UNDER

LAURENCE: And so for four months, I, William L. Laurence was privileged to act as the eyes and ears of the world in a unique assignment which was one of the world's most important secrets. It was an honor and a privilege.

MUSIC: UP AND OUT

VOICE: (ECHO CHAMBER) The War Department salutes William L. Laurence of the New York *Times* as the only newsman to record the history of this nation's work on the atom bomb. In so doing, William L. Laurence made a vital contribution to the nation's efforts toward a swifter completion of the war!

MUSIC: UP AND OUT

ANNCR.: You have been listening to the fourth edition in a new series of programs known as THE NEWSPAPER GAME, featuring dramatizations of famous, true news assignments. Listen in again next week at this same time, when WNEW goes to press with the fifth in this new series. Next week's script: THE WILKES-BARRE STORY! Tonight's script: THE ATOM BOMB STORY! Our special thanks to Mr. William L. Laurence and the New York *Times*, for allowing us to use special material in connection with the dramatization of this story on the air; and to Mr. S. J. Monchak of *Editor and Publisher* magazine for material from a story by him about Mr. Laurence, in the September 22, 1945 issue of *Editor and Publisher* magazine.

THE NEWSPAPER GAME is written by Mort Green.

Principals in tonight's case were: Paul Conrad, Leonard Sherer, and Lou Sorin.

Music was by Kay Reed, and the program was directed by Milton Bernard Kaye.

## DRAMATIC SCRIPT BY ARCH OBOLER

ONE of the few writers of distinction developed by radio is Arch Oboler. Oboler not only has something to say; he knows how to say it in a way that makes most effective use of radio as a dramatic medium. He combines a talent for writing powerful, imaginative radio drama with an active, knowing sense of world values—social and political.

Here is one of Mr. Oboler's most unusual scripts, "This Living Book," which was presented on his recent series over the Mutual Broadcasting System.\*

ANNCR.: Mutual presents Arch Oboler's Plays, tonight starring Mr. Paul Muni! The Mutual Broadcasting System brings you the final broadcast of a special twenty-six week series of plays by radio playwright Arch Oboler, a series of dramas concerning the people of this expanding world in which we live. The play—"This Living Book," The leading player—the distinguished actor Mr. Paul Muni.

MUSIC: BEGINS. IT IS NEITHER SONOROUS NOR SOLEMN, BUT THE SINGING OF STRINGS. IT CONTINUES BEHIND:

NARRATOR: A poet of the people said this:

How many ages and generations have brooded and wept and agonized over this Book! What untellable joys and ecstasies, what support to martyrs at the stake, to what myriads has it been the shore and rock of safety—the refuge from driving tempest and wreck! Of its thousands there is not a verse, not a word, but is thick-studded with human emotion.

MUSIC: RISES, THEN ENDS

VOICE: In this time of the testing of human values, the Book is a part of the undercurrent of life, a stream of cultural treasure linking the past with the life-stream of each man of decency. Turn your thoughts, you who listen, away from yourself for these moments, and listen to the book—as it lives!

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*OPPORTUNITIES IN RADIO*

MUSIC: HITS—RISES, SWIRLS—THEN DOWN AND CONTINUING QUIETLY, ALMOST OMINOUSLY, BEHIND:

NARRATOR: In the beginning God created the heaven and earth. And the earth was without form, and void; and the darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters. And God said, "Let there be light; and there was light." And God saw the light, that it was good; and God divided the light from the darkness.

MUSIC: DIES AWAY ON A DESCENDING SCALE OF THE STRINGS, THE CELLOS PREDOMINATING

FATHER: (HE IS A SOMBER-VOICED MAN) What time is it, Fred?

FRIEND: Almost four-thirty. Sky's getting lighter.

FATHER: (TIGHTLY) Such a long time. . . .

FRIEND: That's how it is with some women. . . .

FATHER: Listen!

FRIEND: What—

FATHER: She isn't crying out any more!

FRIEND: That can be a good sign.

FATHER: (TIGHTLY) Yeah?

FRIEND: Now, Joe, doc's with her—

SOUND: CRY OF NEWBORN BABY, BACK

FRIEND: (HAPPILY) Joe!

FATHER: (IN WONDER) Yes!

DOCTOR: (CALLING, FAR BACK) Joe! It's a boy!

FRIEND: Attaboy, Joe! Didn't I tell you—(HE STOPS AT THE LOOK IN THE OTHER MAN'S FACE) Joe! Ain't you glad?

FATHER: (PUZZLED) I—I don't know. . . .

FRIEND: What's the matter with you?

FATHER: (QUICKLY, ALMOST IN DESPERATION) If I say it to you I won't say it to her—and it's better that way! I didn't want this kid, Fred—I didn't want it because every time I felt my empty sleeve, and then read the headlines, I said to myself, "No Kid! No! Let the world go to the Devil where it belongs! In 1920, war only over two years, and already they've forgotten all the fine words that sent me over there! Already they're grabbing, and conniving, and cheating!"

SOUND: BABY CRIES, BACK

FATHER: I—I'd better go to see her—and him.

FRIEND: (SLOWLY) Yea . . . Joe—Joe, listen. What you just said—well, think of this. When a baby's born—maybe—maybe it's like a new day.

MUSIC: HITS, THEN DOWN AND CONTINUING IN THE BACKGROUND

NARRATOR: And God saw that the wickedness of man was great in the earth, and that every imagination of the thoughts of his heart was only evil continually. And it repented the Lord that he had made man on the earth, and it grieved him at his heart.

And the Lord said, "I will destroy man whom I have created from the face of the earth; both man, and beast, and the creeping thing, and the fowls of the air; for it repenteth me that I have made them." But Noah found grace in the eyes of the Lord. Noah was a just man and Noah walked with God. And God said unto Noah, "The end of all flesh is come before me; for the earth is filled with violence through them; and, behold, I will destroy them with the earth. Make thee an ark!"

Thus did Noah; according to all that God commanded him, so did he. And the Lord said unto Noah, "Come thou and all thy house into the ark; for thee have I seen righteous before me in this generation."

MUSIC: RISES, THEN ENDS ON THE CLEAR CALL OF THE FRENCH HORNS

SOUND: OF BIRDS IN THE PARK—IN THE DISTANCE WE HEAR THE HAPPY LAUGHTER OF CHILDREN

JOHN: (HE IS A HAPPY NINE YEARS OF AGE) Lookit the wind blow the sails! It's the best boat in the world—isn't it, Pop?

FATHER: All right, son—come ahead—your mother's waiting lunch.

JOHN: (RESIGNED) Okay, pop. Pop—why haven't we got a big boat?

FATHER: Well, I guess it's because we haven't enough money.

JOHN: But everybody's got lots of money now!

FATHER: Really? Who told you that?

JOHN: Teacher.

FATHER: Yes, I suppose. Someday 1929 may be considered the golden year! Who knows?

JOHN: Why can't we have a boat, pop?

FATHER: Well, lend an ear! The *clean* one.

JOHN: (LAUGHS)

FATHER: Now suppose it was a bright sunny day like this, and everybody was laughing and having lots of fun, but you felt there was a storm coming up—a terrible storm! A storm that would blow away everything that wasn't strong and honest! And supposing you knew that the only way you could earn that boat was to be not quite honest—was to cheat a little here, and take a little there, and sneak a little, and lie a little. And knowing that the boat wasn't an honest boat, you'd know that the storm would blow it away, and you'd have nothing left but the thought that you hadn't been honest with yourself—and with the other people who share this world with you. Would you want the boat then, Johnny?

MUSIC: HITS HARD, THEN DOWN, WITH QUIET OMINOUS MOVEMENT BEHIND

NARRATOR: To whom shall I speak, and give warning, that they may hear?

Behold, the word of the Lord is unto them a reproach;

They have no delight in it.

Therefore I am full of the fury of the Lord;

I am weary with holding in:

I will pour it out upon the children abroad,

And upon the assembly of young men together:

For even the husband with the wife shall be taken,

The aged with him that is full of days.

And their houses shall be turned unto others,

With their fields and wives together:

"For I will stretch out my hand

Upon the inhabitants of the land," saith the Lord.

"For the least of them even unto the greatest of them

Every one is given to covetousness; every one dealeth falsely.

Saying 'Peace, peace'; when there is no peace."

MUSIC: AGAIN THE MUSIC RISES, ENDING ON THE QUIET CALL OF THE FRENCH HORNS

SOUND: MANY VOICES AT MASS MEETING. WE HEAR THE HOLLOW ECHO OF THE GAVEL AS THE CHAIRMAN CALLS FOR ATTENTION. THE SOUND OF THE GAVEL INCREASES QUICKLY IN LEVEL AS WE MOVE ONTO THE STAGE.

CHAIRMAN: (HE IS A POMPOUS LITTLE UNIVERSITY SENIOR)

If you please! Ladies and gentlemen, order, if you please.

SOUND: THE MURMUR OF THE AUDIENCE DIES AWAY

CHAIRMAN: (HE IS ON THE VERGE OF BEING BROADLY SARCASTIC) Would the gentleman in the audience who just spoke state his name?

JOHN: (FAR BACK—HE IS A YOUNG, EARNEST EIGHTEEN NOW)

John Eli Adams.

CHAIRMAN: John Eli Adams! Yes, we were quite sure it wasn't Quincy.

SOUND: QUIET TITTER FROM THE AUDIENCE. WE HEAR WHISPERING AS SOMEONE SAYS SOMETHING INTO THE CHAIRMAN'S EAR

CHAIRMAN: I have just been informed that you are a member of the sophomore class.

JOHN: (FAR BACK) That's right.

CHAIRMAN: May I ask: Hasn't Mr. Adams read the program of this meeting now in his hand?

JOHN: Yes, sir, I have read it! But it's neither fish, flesh, nor good sense!

SOUND: THE CROWD REACTS

CHAIRMAN: (BANGING HIS GAVEL) Please, please, gentlemen! Let's hear what Johnny Adams has to say. It may throw light upon certain opinions—fortunately very much in the minority on this campus!

JOHN: (FAR BACK) When I say that the reason for this meeting doesn't make much sense, I'm really asking a question! The question is, haven't any of the four or five hundred students here today had time to read the newspapers lately?

CHAIRMAN: (POUNING GAVEL) Enlighten us, Mr. Adams! Please enlighten us!

JOHN: This is called the "University Conference for Peace in Our Time," but I always thought that in order to have a peace conference, all the combatants had to be present! Where are they?

SOUND: AUDIENCE MURMURS

JOHN: (HIS VOICE FADES IN SLOWLY THROUGH THE FOLLOWING AS IF THE MICROPHONE WERE MOVING DOWN TOWARD HIM) How can you talk of peace in our time if the Beast isn't here! That's our only antagonist! Do I have to tell you about it? It's the Beast that calls itself blonde but has many colors and many faces, and one of them is cowardice, and the other one is the selfishness of the child-minded!

SOUND: AUDIENCE REACTS ANGRILY

CHAIRMAN: (FAR BACK) Well, well! We have with us John Elijah, the Sophomore Prophet!

JOHN: One has to be neither an upper classman nor a prophet to be able to tell what's ahead! For all of us! And particularly for you fellows! You're talking "no war" now, but what you're really saying is, "I'm 18 or 19 or 20, and I'm just beginning to live in this world, so no matter what the cost, don't damage this world in any way that'll cheat me of what I want!" But I tell you, gentlemen, the cost of peace in your time is too much for even you or me to pay! Sure I'm 18, and sure I want a chance at loving, and having, and being! But not at the cost of men and women hunted like animals! How dare we, the young, expect peace in our time, when there is no peace in the world?

MUSIC: HITS, THEN AFTER A FEW BARS CHANGES IN MOOD TO LOVE MUSIC, AND CONTINUES IN THE BACKGROUND BEHIND:

NARRATOR: Behold thou art fair, my love; behold, thou art fair;  
Thine eyes are as doves behind thy veil;  
Thy hair is as a flock of goats,

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That lie along the side of Mount Gilead.  
 Thy teeth are like a flock of ewes that are newly shorn,  
 Which are come up from the washing;  
 Whereof every one hath twins,  
 And none is bereaved among them.  
 Thy lips are like a thread of scarlet,  
 And thy mouth is comely:  
 Thy temples are like a piece of pomegranate  
 Behind thy veil.  
 Thy neck is like the tower of David builded for an armoury,  
 Whereon they hang a thousand bucklers,  
 All the shields of the mighty men.  
 Thy two breasts are like two fawns that are twins of a roe,  
 Which feed among the lilies.  
 Until the day be cool, and the shadows flee away,  
 I will get me to the mountain of Myrrh,  
 And to the hill of frankincense.  
 Thou art all fair, my love;  
 And there is no spot in thee,  
 Come with me from Lebanon, my bride.

MUSIC: RISES, THEN AGAIN THE CALL OF THE HORNS

SOUND: AUTOMOBILE MOVING ALONG BEHIND

JOHN: (HE IS TWENTY) Afraid?

VICKY: (SHE IS ABOUT NINETEEN) A little.

JOHN: Of me?

VICKY: No.

JOHN: What?

VICKY: How soon will we be there?

JOHN: Half an hour.

VICKY: Does he know we're coming?

JOHN: Yes. . . . Why are you afraid?

VICKY: I just . . . am. . . .

JOHN: Of me.

VICKY: No. . . .

JOHN: Tell me!

VICKY: All right . . . remember when you told them off?

JOHN: (BLANKLY) Told who off?

VICKY: It was two years ago—at school—that peace at any price meeting.

JOHN: What's that go to do with—

VICKY: I fell in love with you then.

JOHN: What—

VICKY: I loved you then because you were like one of the prophets of old! You said what you believed, and you said it not caring what happened to you!

JOHN: Hey, now wait a minute—

VICKY: No! I want you to hear this! In a little while we'll be together! All right! But how about after that?

JOHN: What kind of talk is that? Always!

VICKY: You want to—and I want to—but will they let us?

JOHN: What's this merry-go-round?

VICKY: Tonight's headlines—you showed them to me, yourself!

JOHN: Oh!

VICKY: Today Poland—What about us? (HE DOES NOT ANSWER)  
Tell me, John?

JOHN: (QUIETLY, SIMPLY) I love you very much. . . . I want to be with you. . . . About what you're asking—I haven't any answers. . . . No one has. . . . There might have been an answer a few years ago if somebody had done something about Fascism and Company then. . . . They didn't. . . . All we can do now is wait.

VICKY: But I want to know that you'll be with me!

JOHN: War or peace—either way there's no answer to that. All I know is you're alongside of me, and in a little while—

VICKY: (SUDDENLY) John! There's a train!

SOUND: CAR SLOWING UP

JOHN: Yes, I saw the signal.

VICKY: I wasn't sure. . . .

SOUND: WE HEAR THE TRAIN APPROACHING THE GRADE CROSSING, AND THE BELL OF THE WARNING SIGNAL.

JOHN: Looks like a fast train.

VICKY: Yes.

SOUND: WE HEAR THE LOCOMOTIVE PASS BY, AND THEN THE HEAVY RUMBLE OF CARS

VICKY: You might as well turn off the engine.

JOHN: Yes.

SOUND: THE AUTOMOBILE ENGINE CUTS OFF. NOW WE HEAR ONLY THE DISTANT RUMBLE OF THE FREIGHT CARS PASSING OVER THE CROSSING

JOHN: Vicky. . . .

VICKY: Yes? . . .

JOHN: All these miles, you know what I've been thinking?

VICKY: What?

JOHN: About love—

VICKY: Hm?

JOHN: —and loving. That used to mean a girl and a certain line which depended on who she was, and how I felt, and where we were. Then I met you, and it began to mean the way your eyes go wide and then sort of crinkle up when you laugh. The way your voice sounds when you mean something very much . . . the way it gets soft when you care for something very much. . . . The way you walk as if it was wonderful to be a woman. . . . And when I hold you, your lips go soft under mine, and your arms want—but your eyes are like a little girl's asking me not to hurt you. (HE LAUGHS SOFTLY, RATHER SHAMEFACEDLY) Vicky, you better change your mind. You're marrying the kind of man who makes love before breakfast.

VICKY: (SOFTLY, TENDERLY) I'll always remember you said these things to me . . . the day we were married.

MUSIC: BEGINS—FULL SINGING STRINGS WHICH RISE HAPPILY, THEN END. A NEW THEME BEGINS, A QUIET, OMINOUS ONE WHICH CONTINUES BEHIND.

NARRATOR: Righteous art Thou, O Lord, when I plead with Thee;

Yet let me talk with Thee of Thy judgments.

Wherefore doth the way of the wicked prosper?

Wherefore are all they happy that deal very treacherously?

Thou hast planted them, yea, they have taken root;

They grow, yea, they bring forth fruit;

Thou art near in their mouth,

And far from their reins.

But Thou, O Lord, knowest me:

Thou hast seen me, and tried mine heart toward Thee;

Pull them out like sheep for the slaughter,

And prepare them for the day of slaughter.

How long shall the land mourn,

And the herbs of every field wither,

For the wickedness of them that dwell therein?

MUSIC: RISES, THEN ENDS ON THE CALL OF THE FRENCH HORNS.

VICKY: Baby's sleeping. . . .

JOHN: Uh . . . huh. . . .

VICKY: Let's talk. I've been afraid to. Now I want to.

JOHN: Okay. Let's stop calling him snook—let's call him David. David Adams.

VICKY: About you, John.

JOHN: Do you really want me to?

VICKY: Yes.

JOHN: All right. . . . I wake up in the morning—I work—I eat—I sleep—once in a while I read—we go to the movies—love—everything's the same. And yet, it—it's as if it wasn't happening—I mean really—any—more! With every day it's less and less real! The only things real are the newspaper headlines, the news broadcasts, but not our lives, not here, not anywhere in America! I get this crazy thought—we're dead, and we're waiting for the Fascists to come over here and bury us!

SOUND: THE BABY BEGINS TO CRY

I'm sorry.

VICKY: No—I—I guess I was holding him too tight. (SOOTHINGLY TO THE BABY) I'm sorry, darling. Sleep, just sleep.

SOUND: BABY STOPS CRYING—GURGLES TIREDLY

JOHN: (DEFENSIVELY) You wanted me to talk.

VICKY: (QUIETLY) I wanted you to . . . John, of course I've known what's been wrong.

JOHN: (FLATLY) Have you?

VICKY: How quickly babies fall asleep. . . . For the last few years you've been thinking—and suffering—at every one of the unbelievable things that have been happening in the world. Because you've understood how everything the Germans have done has been part of a terrible plan!

JOHN: (BITTERLY) All right! So I'm smart! So what good has it done?

VICKY: No, you're asking, what good have you done? That's what's wrong with you, John! You've reached the end of just thinking and suffering inside of yourself for people!

JOHN: (QUIETLY, TENSELY) I think to myself, what if we never wake up? What if the fools win out here, and I never get a chance to fight? Vicky, that's killing me!

What if I never get the chance to fight?

VICKY: Take it now!

JOHN: Wh-at?

VICKY: Do what you want to—now.

JOHN: How can I?

VICKY: The baby—me?

JOHN: Yes.

VICKY: I married you for what you were—and what you're going to be. Maybe this is what you're going to be.

JOHN: You couldn't get along!

VICKY: I will.

JOHN: Vicky—

VICKY: Your lips. . . .

JOHN: (AFTER THEY KISS—HIS HEART IS IN HIS VOICE)  
Vicky. . . .

SOUND: EXCITED BANGING ON DOOR, BACK

VICKY: Who—

SOUND: BABY BEGINS TO CRY

JOHN: I'll go see.

SOUND: BANGING ON DOOR AGAIN, BACK

JOHN: All right! All right!

SOUND: BANGING FADES IN—JOHN APPROACHES DOOR—HE  
OPENS IT

JOHN: What—

NEIGHBOR: (EXCITEDLY—SO EXCITEDLY HE CAN HARDLY  
TALK) Mr. Adams! Mr. Adams! Is your radio on?

JOHN: No—What—

NEIGHBOR: I heard it! I think I just heard it. The Japs—they're  
bombing us, someplace! Does that mean we're in the war?

MUSIC: HITS—IT PLAYS FOR A SHORT TRANSITION—THEN  
FADES OUT—WE HEAR NOW THE HEAVY THROB OF MOTORS  
OF INVASION BARGE AS IT MOVES QUIETLY THRU THE  
WATER AS PART OF A HUGE INVASION FLEET ON THE FIRST  
ASSAULT ON THE MAINLAND OF EUROPE. THE SOUND CON-  
TINUES BEHIND THE ENTIRE SCENE

CHAPLAIN: How is it, John?

JOHN: All right, Chaplain.

CHAPLAIN: The men?

JOHN: A few sea-sick. They'll be all right, sir.

CHAPLAIN: Been waiting a long time for this. . . .

JOHN: Yes, sir. . . .

CHAPLAIN: The first invasion barge to get to the continent—that'll be  
all right, eh, Captain?

JOHN: Right, sir.

CHAPLAIN: You're married, aren't you, John?

JOHN: Yes, sir.

CHAPLAIN: Of course—you showed me a picture of your wife and child.  
. . . Strange—ever since we started over the channel all I can remem-  
ber is—something from The Book. . . . It's something I used to say  
to myself back in the days when I doubted whether America would  
ever wake up to the fight. "I have trodden the winepress alone;  
And of the people there was none with me:

For I will tread them in mine anger,  
 And trample them in my fury;  
 And their blood shall be sprinkled upon my garments,  
 And I will stain all my raiment  
 For the day of vengeance is in mine heart,  
 And the year of my redeemed is come.  
 And I looked, and there was none to help;—

SOUND: HE STOPS AND WE HEAR THE RUMBLE OF THE INVA-  
 SION BARGE MOTOR AND THE SOUND OF THE WAVES AS  
 THE BOAT MOVES ON

JOHN: "And I wondered that there was none to uphold;  
 Therefore mine own arm brought salvation to me;  
 And my fury, it upheld me."

CHAPLAIN: You said it, too, eh?

JOHN: Yes.

CHAPLAIN: And now the greatest crusade of men in history!

JOHN: (SIMPLY) I'd call it a prayer.

CHAPLAIN: I don't quite—

JOHN: This whole invasion, Chaplain! It is a prayer! A prayer and—  
 and a promise. A prayer to God to help us destroy the evil—and a  
 promise to God that once it is destroyed, we'll never let it happen  
 again. I saw a paper from home. There are people saying that the  
 peace is already lost—that what we win will be destroyed by selfish  
 groups of selfish men! I can't believe that! I won't believe it! I've  
 got faith, Chaplain—in people—in the living God that's in them.

VOICE: (BACK) One more minute, men!

SOUND: MURMUR OF MEN IN DARK

CHAPLAIN: (TIGHTLY) I've thought of this minute.

JOHN: I have, too. . . .

SOLDIER (FADEIN) Chaplain—sir . . . will you pray for us?

CHAPLAIN: Yes—yes, of course, soldier. No—John—you say it.

JOHN: (HESITANTLY) I—all right. . . .

Our Father which art in heaven  
 Hallowed be Thy name.  
 Thy kingdom come.  
 Thy will be done—

SOUND: THE BARRAGE SUDDENLY BEGINS; A TERRIBLE, EAR-  
 CRUSHING ROAR AS THE THOUSANDS OF GUNS OF THE  
 CONVOY BEGIN TO BLAST THE SHORES OF HITLER'S EURO-  
 PEAN FORTRESS

MUSIC: HITS FURIOUSLY, COVERING THE SOUND. WHEN THE MUSIC ENDS, THE CHOIR IS SINGING WITHOUT WORDS, BEHIND:

CHAPLAIN: Dear Mrs. John Adams: It is a long time since I last wrote you—a long distance between Normandy and today. Tonight I am writing you and the wives of some of the other men who were in my battalion, because tonight some of the boys for whom I was Chaplain are very close in my memory. I am in Nuremburg, Germany. The trials of the war criminals are about to begin, and there are so many things that I suddenly wanted to say to you who were closest to the boys who gave so much more than we who were left to live. Hundreds of reporters and newsreel photographers who are here will soon be sending back every detail of what some people term the "final vengeance." And then the sentences will be passed, and some of these evil ones will die, and again the words and the pictures will reach all corners of our nation and many, many millions, whose part in this war was small, and many more who have been in it and have sickened of it—will say, "Well, now it's really—ended," and close their minds as a book is closed when the last chapter is read.

I cannot believe that if John had lived, he would have considered it ended. For John wasn't fighting Nazis and Japs alone. All his life he had fought evil and so he would have come back to fight the evil yet among us, the evil in our own house. And oh, my dear, how much evil there is—the great evil that still hates because of color or creed—the great evil that has come through a war and still looks upon our nation as a personal exploitation. There are some who may say that now that America is on the threshold of great industrial prosperity, it would be best to let events take their natural course. Plan just a little, and muddle through. I don't believe John would have wanted that. As my friend, Dr. Harlow Shapley, said: before the war many of our people were hungry while others destroyed their surpluses; millions were unemployed; women were submerged by customs and lack of opportunity; our young men and women received little systematic training in health or in patriotism. They had small opportunity to travel; people had no thrifty desires to accumulate savings—indeed they had nothing much to save; we were economically and spiritually confused; research and physical sciences were listless; many diseases were badly controlled if at all; and worst of all, there was little zest for life and liberty, no driving principal or policy to make the citizens from all corners of our country proud to be citizens and brothers under a sun that might illuminate a hopeful future. And then came the most inhuman war in recorded history, and suddenly there was no unemployment; our people as a whole were well-fed and prosperous; the nation was healthier; science

leaped across the boundaries of the unknown; people willingly adopted healthful constructive collaboration, and unified determination, and a national spirit of worthy sacrifice. Tonight, as I think of John, I say that if only at war our nation can become great, then let us declare another war—and choose our enemies, this time, in our own nation—fight with individual and national vigor against the illiteracy and abysmal ignorance and insecurity which darkens whole sections of our country; fight with industrial and governmental cooperation, even as we did to solve the problem of the atomic bomb, to rid our nation quickly and completely of cancer and tuberculosis and the terrible diseases of the mind which cut short our lives and the lives of those we love.

Yes, a great never-ending excitement-filled crusade against the tyranny of the unknown, giving to each of our lives, in peace-time, a sense of cooperative excitement in living that we had in time of war. A crusade—yes—John would have wanted that! . . . I keep saying that John would have wanted that. That, of course, is a presumption. And yet I like to think of John living in death even as do the prophets of old who spoke what was in their hearts and minds in the temples and in the market places and on the mount. I like to think that. For John once said to me:

JOHN: (SOFTLY) I have faith, Chaplain—in people—in the living God that's in them.

CHAPLAIN: And they who have faith in the lowest live everlastingly with the Highest.

MUSIC: HITS, DOWN AND CONTINUING BEHIND:

NARRATOR: Lord, thou wilt ordain peace for us:

For thou also hast wrought all our works in us.

O Lord our God, other lords beside thee have had dominion over us  
But by thee only will we make mention of thy name.

Thou hast increased the nation, O Lord,

Thou hast increased the nation: thou art glorified;

Thou hadst removed it far unto all the ends of the earth.

Thy dead men shall live,

Together with my dead body shall they arise . . .

Awake and sing, ye that dwell in dust.

MUSIC: RISES TO CURTAIN.

ANNCR: Ladies and gentlemen, you have just heard Mr. Paul Muni in Arch Oboler's play "This Living Book." With Mr. Muni were Elliot Lewis and Barbara Eiler, and Lou Merrill. Included in the cast were Tommy Cook, Irvin Lee, Jack Edwards, Jr., Mary Lansing, Theodore Von Eltz, Bill Johnstone, and Bill Shaw. The original musical score was composed by Gordon Jenkins and conducted by Jack Meakin

*OPPORTUNITIES IN RADIO*

Thanks to Dr. Harlow Shapley, Director of the Harvard Observatory, for material used from his article, "A Design for Fighting," which appeared in the Atlantic Monthly. And now here is Arch Oboler with a few words to conclude this special series.

OBLER: Twenty-six weeks have gone quickly. They have been good weeks for me because they have reaffirmed my faith in a system of radio broadcasting that speaks in terms of the world we live in. My deepest gratitude for the opportunity of this half year of radio drama goes to the executives of the Mutual Broadcasting System, particularly to Mr. Wood and Mr. Carlin and to the officials of the Don Lee System. To the little-heralded but talented radio actors, to the musicians, the announcers, and the technicians behind the microphones, a bow. To you, who have listened and sometimes applauded goodbye and thank you.

MUSIC: DOWN AND CONTINUING BEHIND

ANNCR: And so concludes the final broadcast of the special twenty-six series of plays written, produced, and directed for the Mutual Broadcasting System by Arch Oboler.

MUSIC: TO FILL

ANNCR: THIS IS THE MUTUAL BROADCASTING SYSTEM.

## CHAPTER 4

### PRODUCTION

ONE of the most important men behind the scenes of broadcasting is the director—or, as he is sometimes called, the producer.

At the networks and large stations, every broadcast has a production man assigned to it, whether the program is musical, dramatic, or just a “talk.”

The director is responsible for seeing that the broadcast runs smoothly, is properly placed, and gets off the air on time. It is his job, too, to make certain that the microphones are so arranged as to ensure the most effective pickup of the broadcast. This is particularly important in a musical broadcast. Here, certain instruments must be placed closer to the microphones than others, different types of microphones must be used for achieving special effects, and different arrangements of microphones are used for special pickups.

On a program that uses several ingredients, the director must tie all the diversified elements of the show together, fashioning the parts into a unified, fast-moving entity. He gives the cues to actors, conductor, announcer, singers, and control-room engineer.

Dramatic programs, in particular, require expert direction. Even the best script can fail in performance if it does not have expert production. For a script in itself is not a broadcast; it is merely words on paper. The director must take the script and breathe life into it through the integration of actors, sound effects, and music.

First of all, he must cast his show with skill and taste. He must choose the right actor for each part. Then comes his biggest job—rehearsing the program. He must be able to evoke from each actor

the interpretation he has in mind for each role. He must work with the musical conductor for effective timing and blending of musical backgrounds and transitions. He must work with the sound-effects technicians to obtain the right sound effects at the right time.

On an important dramatic program, the director will function in close relationship with the writer, or writers, sometimes even before the script men have set typewriter to paper. In order to make the script more effective, the expert director, after seeing the first draft, may ask for certain revisions in plot structure and dialogue. During rehearsals—and sometimes even while the program is on the air—the director has the task of cutting the script, a difficult art. He must slash dialogue under pressure, quickly and expertly, and yet not sacrifice clarity of plot or character.

The networks maintain large staffs of directors. At the top are the executive producers, who have directors and production men working under them. The producers are responsible for the over-all production of several programs. They supervise the directors and writers and work with them at all times. The staff directors handle the important programs. The production men, or junior directors on most networks, are assigned to the less-important programs, such as talks, simple musical shows, and so on.

The big commercial shows are usually produced by staff directors of the sponsors' advertising agencies.

The more important stations also have staff directors, usually three or four men who, as on the networks, take charge of the important sustaining programs. Production assignments on the less-important noncommercial shows are usually the responsibility of announcers who double as announcer-production men.

Salaries for network producers run from \$85 to \$125 a week. Top directors on the networks receive about \$150 a week. Agency producers range from \$200 to \$500 a week, depending upon the program and its audience rating. Independent stations pay their directors from \$40 to \$100 a week. At the smaller stations, a capable announcer-producer may average \$50 a week.

In the big leagues of the broadcasting business, there are various kinds of production specialists. Certain men are specialists in pro-

ducing symphonic broadcasts; others dramatic shows. Some are expert at comedy programs. There are even producers whose specialty is turning out transcribed spot announcements.

However, the beginner cannot afford to start out as a specialist. In most cases, he will have to break in at a small station, where he will be responsible for the production of all kinds of programs.

The novice, therefore, must attempt to acquire a thorough grounding in all aspects of broadcasting. He should learn all about microphone arrangements, musical and vocal "balances," microphone technique for speakers and actors, basic studio acoustics, and so on. A good working knowledge of popular and classical musical forms and composers is desirable, so is the ability to read music at sight. The all-around production man must also know how to handle turntables for the broadcast of recordings and transcriptions. A knowledge of sound effects and means of producing them is also useful.

In a small station, a production man may not be called upon to produce any dramatic shows, but if he intends to get ahead in production, he will be wise to try his hand at putting some dramatics on the air.

Where does the production-minded radio novice get his start? "Usually at the small stations as an announcer, or in some other studio job," says Mitchell Grayson, Staff Director, American Broadcasting Company. Many directors have started as control-room engineers. Sitting behind a studio control panel day after day, monitoring all types of programs, gives an alert and sensitive engineer a wonderful insight into radio production and its problems. Announcing is also good training for a production job.

College dramatic clubs and little theaters are excellent training ground for the director. The more practical experience he can get in directing and acting for the stage, the better prepared he will be for radio production. He can make the necessary adaptations of technique from theater to radio later on when he gets into radio.

## CHAPTER 5

### PUBLICITY

**T**HE broadcasting industry, like the theater, motion pictures, and many other fields, has its press agents. They may call themselves publicity directors, or public-relations directors, but basically their job is one of press agency.

The four major networks—the National Broadcasting Company, the Columbia Broadcasting System, the American Broadcasting Company, and the Mutual Broadcasting System,—each maintain large publicity departments (from ten to forty persons) at their New York headquarters. They also have smaller publicity staffs at their Chicago and Hollywood offices. Large independent stations also have publicity departments of from one to five persons.

The network publicity departments are organized on the pattern of a newspaper city room, with the publicity director functioning as editor-in-chief, and his assistant as city editor. Under these two chief publicity executives, you will usually find a skilled, versatile staff of publicity writers. They are reporters, each of whom is assigned to cover certain programs and departments and to obtain and write news releases and feature stories for distribution to daily newspapers, press associations, magazines, and other media. A copydesk man edits their material, after which it is mimeographed and mailed out to the radio editors throughout the country.

Essentially, the function of the publicity department is to supply the press with information. The daily publicity releases, with their news items about forthcoming shows, anecdotes, and behind-the-scenes feature material, help the radio editor in writing his column. The publicity department is also responsible for sending accurate daily and weekly program listings to all radio editors.

Because they have such large staffs and so many newspapers and magazines to deal with, the network publicity departments must

have certain publicity specialists. Some members of the department devote their time almost exclusively to writing and reporting, while others "contact" editors; still others are assigned to concentrate their efforts on furnishing news and special "angles" to magazines and trade publications, such as *Variety*, *Tide*, *Radio Daily*, *Billboard*, and *Broadcasting*.

The networks also have staff photographers and darkrooms, so that programs can be covered extensively for picture material. One of the main jobs of the publicity department is to supply newspapers and magazines with lively, attractive photos of program personalities.

The publicity departments of the individual stations, with their one- or two-man press departments, operate in much the same manner, although on a smaller scale. Of course, they do not need such large staffs, since they are concerned with servicing only the newspapers of their own locality.

At many stations, the publicity director is also in charge of special events, since there is a close relation between the two forms of activity. A keen news sense is essential to a first-rate special-events director. A good special-event program will often result in excellent publicity breaks. That is why the two jobs—publicity and special events—are so often combined. At small stations, whatever minor publicity tasks may be necessary are usually assigned to an announcer or to a continuity writer as his secondary job.

The networks pay their publicity men from \$50 to \$100 a week. Publicity directors of major stations average about \$100 a week. There are also opportunities for radio-publicity specialists at many advertising agencies which maintain special publicity departments to publicize their clients' radio shows and in the offices of various free-lance publicity organizations.

In general, the advertising agencies pay better than the networks. With a few exceptions, however, free-lance publicity outfits do not pay well, and offer very little security or tenure of employment. The free-lance publicity organizations, however, do give newcomers with writing ability a chance to learn the business and thus provide stepping stones to better jobs.

What are the qualifications for a radio-publicity man?

Most radio-publicity men, as in other fields, have a journalistic background. Before entering radio, they have usually worked as reporters on newspapers. The ability to write acceptable newspaper copy and feature material is essential to a publicity man. Although there are some top-notch publicists who are not writers, they are in the minority. In addition to writing, a publicity man must also have a certain creative ability and be able to plan and execute promotion projects and publicity "stunts." At some of the larger independent stations, the publicity man frequently works with the station promotion man in effecting outside tie-ins.

Many young women have made their way in radio publicity by starting out as secretaries to radio-publicity directors. In this capacity, they have had the opportunity of seeing, first hand, how a publicity office functions, and thus of indirectly gaining a measure of experience. Then, by their own resourcefulness, proved ability, and initiative they have been able to induce the publicity director to allow them to take a small hand in doing some minor publicity tasks.

Many a publicity career has been launched in such an indirect manner.

Lester Gottlieb, Radio Publicity Director of Young and Rubicam, the advertising agency which produces many of the outstanding radio shows, has this to say about publicity men:

"The role of the radio-publicity man, except for some definite variations, is not unlike that of any other publicist, press agent, 'flack,' or any other convenient label you wish to pin on our unsung and sometimes mysterious craft. Basically, it is the publicist's job to gain attention for the big show. That big show can be a flea circus, the Follies, or a super-duper kilocycle carnival that sells soap.

"Just as the astute theater publicist or flea circus 'flack' watches with eagle eyes the box-office receipts (the only real measure of success or failure), so must the commercial-minded radio publicist ceaselessly check the listener tabulations of Messrs. Hooper and Crossley. For these heartless telephonic titans determine who is listening and to what. These pollsters' pulse-feeling decides not

only whether the radio program is worthy of renewal, but also whether the publicity man has helped let America know that there's a free show on the dial no one can afford to miss.

"Therefore, the radio-publicity man must dedicate all his efforts to helping improve the listener rating of his show. Magazines, newspapers, syndicates, tie-ups, stunts, window displays, gags, photos, and contests are but a few of the publicity pearls available to him. But if they do not help make a decimal point's difference in the show's rating, he can scrap his scrapbook.

"Certain for oblivion is the short-sighted press agent who confines his activities to the sorry limitations of the radio page in the daily press. To make his efforts work, he must bravely face the general antipathy against radio and concoct ingenious methods of getting his star or show mentioned in all sections of the newspaper or magazine. The Herculean task of getting sponsor credit is not essential. The radio press agent's job is to get the radio audience to listen. Once they tune in, his work is done. The syrupy-voiced announcer will take care of the sponsor . . . and the listener.

"Because radio shows are not backed up with heavy program advertising or adorned with glamorous ladies, two strong implements associated with cinema publicity, the press agent's role is all the more difficult. But most advertisers are realistic businessmen. They realize that radio publicity is without question the most economical investment. It is the best protection for any costly radio expenditure. More and more publicity men are being engaged for radio, and the brighter days of radio publicity are just beginning."

## CHAPTER 6

### SPECIAL EVENTS AND NEWS

**S**PECIAL events, sometimes labeled "special features," is indeed a special kind of radio programming.

A special event is a one-time broadcast—in other words, a program which is broadcast only once, as distinguished from the regular program series. The special event is usually the responsibility of the special-events director; the latter is the responsibility of the program director.

Although special events is the business of planning and producing what the radio trade calls "one-shots," this type of programming covers a wide range. To make a rough analogy to the newspapers, you might say that the special-events broadcast is the feature page of the radio station.

Special-events programs are usually newsy and stress human interest. The special-events director must follow the news closely, not only the news of the nation and of the world, but particularly the news of his home town or city. On the basis of important news events and news trends, he will build his programs.

Just as a newspaper feature writer must present the facts of his story in as lively and appealing a manner as possible, so must the special-events director translate his basic program theme into a format that will be entertaining and attention-getting. Perhaps more than any other radioman, he must be a showman. He must choose the most dramatic way of presenting his ideas. Sometimes, this involves "stunt" broadcasting.

The special-events director is always alert to "dates." Stations usually mark the occasion of Christmas, Independence Day, Armistice Day, and so on, with special programs. The task of the special-

events director here is not merely to present, let us say, a Christmas Day program but a special Christmas Day program with compelling audience appeal.

The larger special-events departments usually employ several men, and the salaries are good.

There is also a good field at good pay for news writers. There are opportunities for radio news writers not only at the radio stations, but at several of the newspaper press associations. The Associated Press operates Press Association, a special section of AP which is devoted exclusively to radio news. Press Association has a large staff of writers who rewrite dispatches especially for the air. United Press has a similar radio news service. Several of the nation's major newspapers, including the *New York Times* and the *New York Daily News*, maintain large staffs of special writers who prepare news broadcasts for the radio stations with which they have a broadcasting arrangement.

The radio news writer, in most cases, is not a reporter; his job involves little or no actual news gathering. He is a rewrite man. He has to rewrite news from the regular tickers but he has to do it accurately, vividly, and speedily. While many of the principles of regular news writing apply to writing news for broadcast, there are certain techniques which must be acquired. Radio news writing is, for instance, more colloquial and informal than straight news writing.

To those who plan to make their livelihood as radio newsmen, the future holds a challenge perhaps unsurpassed among the skilled occupations and professions. This is the opinion of Carl Warren, Broadcast Editor of the *New York Daily News*. Warren, a crack reporter, editor, and former journalism professor, is in charge of a large staff of radio news writers who prepare the five-minute news roundups heard around the clock every hour on the half-hour over WNEW, New York.

The business of preparing news for broadcast beckons to men who look not to the past, but to the present and future, Warren asserts. It wants youth, imagination, and enterprise. It is a part of

the fabric of modern living—a symbol of the changing world, as Warren puts it.

“You need not be a born journalist to become proficient, but there is no blinking the fact that there is no substitute for actual experience,” Warren states. “Besides basic skills, there must be acquired, first, the ability to judge news values and, second, the ability to write radio news.

“Newspaper training goes a long way toward preparing one for radio news work. But there is no reason why the beginner must first specialize in news for print. There is a difference between presenting news for the eye and news for the ear. While printed news calls for a visual technique, news for the loudspeaker requires an oral, or conversational, style of its own. This difference steadily widens as radio news methods are perfected.”

#### HOW TO START

WARREN'S advice to beginners is to start, if possible, in the newsroom of a small newspaper, radio station, or a branch press association. Competition is keener and opportunities to learn are fewer in the metropolitan centers, he points out. However, no prescribed technique exists for getting a job anywhere other than to apply for it, go after it, accept a modest salary, and prove yourself capable.

How far a radio newsman may travel upward depends upon his own ability and promise, Warren continues. He may become an executive editor or transfer into radio continuity or dramatic writing. Or, if his talent points to the microphone, he may enter the ranks of the commentator or newscaster.

“News, in its multiple phases, is a primary commodity of radio—a young and growing industry,” Warren says. “Further, radio links directly with electronics, the scientific marvel of the century. It is sufficient to mention FM, facsimile, and television to indicate what opportunities lie ahead for the radio newsman with a determination to win a position of security and honor in his community.”

## RADIO REPORTERS

AS FOR radio reporters, most of them (excepting the overseas correspondents) are products of radio itself. The special-events reporter is usually a staff announcer who has shown that he is particularly adept at ad-lib reporting, or that he has developed his talent along these lines.

Networks and some of the large stations have special departments to handle public-service broadcasts. In most stations, however, this type of program is usually the responsibility of the special-events department. The job, then, is not merely to put on a program for a certain community organization, but to build a program that will have enough audience appeal and get over a message of the moment.

News is usually linked with special events in most stations. The special-events director will supervise the news broadcasts of the station. Some stations prefer to put their news on the air "straight"; that is, their announcers will read it just as it comes off the tickers in the newsroom of the station. Other stations maintain staffs of from two to eight news editors. These men will rewrite the news, usually taking the reports of two or more news agencies as their base material. Some stations also use special local news. News commentators, of course, usually prepare their own material and are not staff employees of the station or network.

In his capacity as general supervisor of the news of the station, the special-events director (or special-events and news director) will usually decide how many news programs the station will broadcast, the length of news periods, the hiring of news announcers and commentators, and so on.

Some special-events directors frequently go on the air with their own programs. Special-events broadcasting is a special kind of reporting, and requires skills beyond that of regular announcing. The expert special-events reporter needs not only the regular reporter's usual skills of observation and verbalization, but also he must be able to translate these abilities into terms of radio. He need not have the polished voice of the regular announcer, but he must have a pleasing voice. And above all, he must be a good re-

porter. That means he must not only be able to observe an event and write about it effectively and quickly, but he must also, if the occasion demands, report the event ad-lib—without script. It is a neat trick, and if you can do it, the reward is handsome.

### NEWS SCRIPT

**R**ADIO news writing is a specialized field. One of the outstanding radio news-writing jobs is done by the Broadcast Desk of the New York *Daily News*. The "News Around the Clock" is broadcast over WNEW every hour on the half-hour. Here is an excellent example—the five-minute news broadcast as heard Saturday, Jan. 29, 1944, from 4:30 to 4:35 P.M.

ANNOUNCER: News Around the Clock! Here's the 4:30 edition, from the *Daily News*, New York's Picture Newspaper.

Every now and then a hero of the films becomes a hero in real life. There have been several of them in this war. One is Louis Hayward—movie actor and the husband of actress Ida Lupino. He went ashore with the heroic combat photographers who pictured the bloody battle of Tarawa and did a bang-up job. Another is Robert Montgomery—now Commander Montgomery in charge of a United States destroyer. And there's Captain Clark Gable—veteran of numerous flying raids over Germany.

And today another of America's screen idols is revealed as a hero of the air forces. Jimmy Stewart is the name—and it's familiar to millions of movie fans. But Jimmy starred in a new role today as command pilot of a bomber squadron. Jimmy went out in the record-breaking daylight raid over Frankfurt—in which some 800 or more of our aerial battlewagons took part—protected by hundreds of fighter planes.

Boyish Jimmy climbed out of his cockpit after the raid—and correspondents glimpsed on his shoulders brand new gold oak leaves—insignia of an air forces major.

Jimmy Stewart stood before his Liberator—named "Nine Yanks and a Jerk"—and praised the work of the squadron's protecting fighter planes. Jimmy said—"We ran into quite a heavy flak and saw a lot of German fighters, but they didn't hit our group. Our fighters were wonderful. Hundreds of them covered us and it was a beautiful sight to see a squadron of Lightnings ahead of the bombers as we made the bomb run."

Jimmy grinned through a 2-day growth of beard as he described the raid. He received his promotion from captain only yesterday. Major Stewart worked up to his rank after enlisting as a private—just plain G-I Joe.

The great American raid in which Major Stewart took part was a follow-up to one of the RAF's greatest night blows on Berlin. Swedish correspondents reported the Nazis ready to evacuate the city completely as disastrous fires raged.

And tonight—for it's night now in Berlin—the long-range transmitters at Berlin are off the air again—indicating that the German capital may be shaking under the thunderous blows of the RAF.

Direct air communication between Sweden and Germany has been broken off—with planes for Berlin directed to land about 75 miles north-east of the city. This may mean that the great Tempelhof airport has been put out of action.

And arriving in the midst of this tremendous air offensive, Major General Doolittle is now in England ready to take over command of the United States Air Force in Britain.

In Italy today the Allies are within 18 miles of Rome itself. They are within light artillery range of the town of Cisterna on the Appian Way.

And in Russia Premier Stalin this afternoon announced the capture of the rail junction of Novosokolniki, Nazi stronghold on the road to Latvia.

And here's late word on those Japanese war atrocities. Joseph E. Davies—former ambassador to Russia—recalled today that the Jap government and the Red Cross sponsored a meeting in Tokyo in 1940. And the purpose of the meeting was to provide protection for prisoners of war!

Davies said—quote—"The present atrocities perpetrated upon war prisoners by Japan take on new and additional light in view of these facts, and illustrate and intensify the deceitful and despicable treachery of Pearl Harbor"—end of quotation.

Turning to a pleasanter subject, it's said that marriages are made in Heaven—and here is one that ought to have wings. Aircraft Manufacturer Donald W. Douglas has just announced the engagement of his daughter, Barbara, to Lieutenant William Bruce Arnold. The lieutenant is the son of General Hap Arnold of the Army Air Force.

In a few hours the President's birthday celebrations will be raking in millions of dimes for the battle against infantile paralysis. Station WNEW will broadcast a birthday ball program from 5:35 tonight until 3 in the morning. However, News Around the Clock will be broadcast as usual, except at 11:30 P.M., when a special 1-hour program including a talk by President Roosevelt will be on the air.

Here are the Daily News Headlines:

Jimmy Stewart, now a major, led bombing squadron on Frankfurt raid.

Jimmy praises work of fighters that covered our bombers.

Berlin transmitter off air, indicating German capital may be target of R-A-F again.

Now the latest report from the United States Weather Bureau.

4 P.M. temperature 42 degrees. Tonight clear and colder than last night. Lowest 32 in city and 28 in the suburbs. Tomorrow clear with moderate temperature, occasional showers toward evening, followed by falling temperature.

ANNOUNCER (CLOSING): "News Around the Clock" is compiled by the *Daily News*, New York's Picture Newspaper. We present regular editions at half-past every hour. Bulletins go on the air at once. For all the news, all the time, stay tuned to this station.

## CHAPTER 7

### SALES

**T**IME salesmen for radio stations receive excellent pay.

In fact, salesmen working for radio stations frequently make considerably more money than publicity directors, program directors, and so on. A salesman with a beaming personality and a thorough knowledge of the medium can earn from \$10,000 to \$25,000 annually on a commission basis. Generally, salesmen selling time for independent stations are paid fifteen per cent commission on all time sold. Salesmen employed on networks usually receive weekly salaries.

The sales department is an excellent berth for a young man. In most metropolitan stations, the salesman has been recruited from other selling fields. Many radio salesmen come from advertising agencies, the newspaper and magazine fields, as well as from trade papers. All are familiar with radio, especially the program structure of the station for which they are working. They can, at a moment's notice, tell a possible client exactly what the ratings are for each program on the schedule. A good salesman also knows what is happening on a rival outlet. And he knows the listening habits of the citizens in his community.

A good salesman has a flair for showmanship. He is able to think up program ideas for clients and serve as the liaison between the client's advertising agency and the program department of his own station. An imaginative salesman never rests. He is out all the time trying to "sell" the merits of his station.

A salesman must possess tact. He is the individual to whom the sponsor always turns for an explanation when something goes wrong with the program. Complaints, big and little, must be handled with diplomatic aplomb by the salesman if he is to retain the

account. The salesman is a buffer between the man who pays for the program and the various departments of the radio station.

It is up to the salesman to explain to the sponsor, or to the representative of his advertising agency, why the commercial announcement was fluffed or missed entirely; why the orchestra missed a beat during the second number, and so on.

Finally, at the expiration of the contract, the salesman must be able to convince the sponsor why he should renew it immediately. If there are too many contract cancellations, the salesman soon loses his value to the vice-president in charge of sales.

### REQUIREMENTS OF A RADIO SALESMAN

**T**HE requirements of a radio salesman are basically those for a salesman in any other medium. He must have an engaging personality and he must have that knack of knowing how to sell. A young man who has been a successful salesman in another field, should have no difficulty in making the transition to radio.

R. C. "Pete" Maddux, Vice-President in Charge of Sales for WOR, New York, has this to say about the qualifications of a good radio salesman:

"The first thing WOR looks for in a salesman is a person with sufficient educational background to reflect the prestige of the station and its market. Secondly, the station looks for a person who has an inherent ability to get on with people. Thirdly, the station looks for a person who likes to sell and work at selling and who thinks in terms of selling twenty-four hours a day.

"Fourthly, we like a person who is essentially honest to the extent that he can properly work for both WOR, who pays his salary, and the client, who gives him his business, and also be able to establish the proper balance between the two.

"WOR does not believe it is necessary for a man to have had previous selling experience in radio, since it believes that a knowledge of advertising agencies and clients, and their needs, are the most important factors. In this respect, WOR prefers training its own men, insofar as operations, programming, and sales policies are concerned."

## CHAPTER 8

### SALES PROMOTION

FOR those who want to make a place in station promotion, there are a few fundamental precepts that must first be taken into consideration. In the average radio station, promotion is divided into two parts: *station promotion* and *sales promotion*. In the smaller outlets, the same man handles both assignments. In the larger stations, it is sometimes divided into two departments, but aligned under one head.

William McGrath, Sales Promotion Manager of WNEW, New York, declares that station promotion can be boiled down to one simple task—namely, to get the station call letters and its programs seen or heard by as many people as possible. This can be accomplished in many ways. First and most simple (but usually most expensive) is through direct advertising in trade and consumer papers and magazines, transportation displays, outdoor advertising, and through radio itself.

It is the promotion manager's job to lay out the ideas for such advertising, trying to devise attention-getting facts that will stand out in the company of competitors. Such advertisements can be "selling ads" that are written around success stories, station features, survey figures of the outstanding programs of the station, and so on. Other advertisements are "institutional" that tell in a dignified manner the policies and features of the station. Some stations plan campaigns which require the regular running of advertisements; others only place their story in print when they have something positive to say.

Car cards and outdoor displays are handled somewhat along the same manner. In many cases, the station has an advertising agency

that will lay out the art work and follow through on the preparation of the advertisement, buying the "space" in the advertising media—and following through until the finished product appears in print.

"Most stations cannot afford to buy all types of media to display their messages," McGrath states. "To supplement, tie-ins are made with other advertising outlets for an exchange of space. For example, the station may devise a radio program for the local bus company. The program can be used by the bus company to advertise any of its lines and the advantages and economies of using that form of transportation. In exchange for this advertising, the bus company will allow the radio station advertising space in its buses through which the station can call attention to its various program features. These types of tie-ins are possible with taxicab companies, railroads, and practically any outlet with whom a mutual advertising tie-in would be desirable. Sometimes, arrangements can be made with local motion-picture houses to run trailers of the station programs in exchange for a radio program advertising the features of the theater itself."

Generally, it is up to the ingenuity of the sales-promotion manager himself to devise the methods by which his station will receive as much public attention as possible.

In the matter of sales promotion, it is the job of the promotion manager to assist the salesmen for the station in all ways possible. This is done through the preparation of presentations that are used in selling the story of the station to a prospective advertiser. The sales argument is placed on paper in the most attractive manner, so that the prospective client will have the most favorable picture of the program he is considering buying. Facts and figures, sensibly presented and attractively displayed, are the most effective means of telling the client why he should buy the program and time on the station.

In this respect, the sales-promotion manager works closely with the research department to get the best picture on all the facts concerning the popularity of certain programs and their particular appeal for all types of audiences. These are all determining factors

depending on the particular product that is to be sold. In other words, you would not want to sell bobby socks on a program that had strictly a man's appeal.

Station promotion, then, according to McGrath, is getting the story of the station to as many people as possible through the various forms of visual and audible advertising media—by paid advertising and through tie-ins with associate media. Sales promotion is assisting the salesmen in all ways possible through written and spoken argument to sell the station and its programs.

"In all station promotion, there is one fundamental which should be followed at all times," McGrath adds. "Always base your story on the truth. People will appreciate the honesty of your message and the dignity with which you present it. The trade can always detect distorted or stretched truths for what they are worth."

The requirements for the position of sales-promotion manager are both a general knowledge of the fundamentals of advertising and the general qualities of salesmanship, and also, an ability to write convincingly and with good judgment. Knowledge of radio is not absolutely necessary, but it helps. Common sense, however, will carry you a long way in this job.

On small radio stations, promotion men average from \$50 to \$125 a week, while on the larger outlets, including the networks, they may earn from \$100 to \$250 or more, a week.

## CHAPTER 9

### RESEARCH

#### WHO'S listening?

Everyone in the broadcasting business wants the answer to this question. Broadcasting is essentially an intangible medium. You cannot see your audience. You cannot count it, head by head. Yet, radiomen must have some reasonably accurate indication of how many people are listening to a given program at a given time. The size of the audience of a program usually is a good gauge of the effectiveness of that program.

Using scientific measuring techniques, generally similar to those employed by the Gallup Poll, research organizations have been able to supply reasonably accurate answers to that persistent question—*who's listening?*

In fact, their techniques have been developed to such a high degree that they can also furnish the radio industry with a great deal of valuable data about listening trends, listeners' preferences in stations and programs, program values, commercial effectiveness of various radio shows, and so on. The research experts of broadcasting are engaged in a never-ending quest to find out more about the "who, when, why, and how many" of radio listening.

Audience research is a very specialized field of radio which has seen rapid growth in the last few years. The networks maintain sizable research departments of their own, or have a research staff as part of their sales-promotion department.

The key men in network and station research staffs usually have college training and practical experience in applied psychology, statistics, and marketing research. The assistants and clerical workers usually have the same general background in lesser degree. A

top researcher on an independent station might earn from \$5,000 to \$10,000 a year. A network research head might earn as high as \$25,000. A clerical worker in the research department of either an advertising agency or radio station earns in the vicinity of \$45 a week. Study directors earn anywhere from \$65 to \$300 a week.

The research staff works closely with the other departments of the station or network, particularly the sales, sales-promotion, and program departments. The facts and figures supplied by research are of great value to the salesmen and program builders of the station. The researchers, for instance, must furnish a continuing analysis of the strength of the station, in order that the best possible sales appeal can be made to prospective sponsors and advertising agencies.

From the researchers, the program director obtains information that gives him reliable measurements of the audiences that listen to the various programs on his daily schedule, as well as comparisons between the audience rating of his programs, hour by hour, and other programs broadcast at the same time over competing stations or networks. Research can also indicate weak spots in the program structure of a station, so that program executives can bolster the low points in their schedule.

The basic material with which staff researchers work are the "audience ratings" or continuing measurements of the listening audience. These are supplied on a subscription basis by the C. E. Hooper organization, the Crossley Cooperative Analysis of Broadcasting, the A. C. Nielsen Radio Index, and other organizations of a local nature, such as *The Pulse of New York*.

The research man also must know how to analyze effectively the market data which is available from many sources—population, number of radio homes per coverage area of station or network, number and types of business concerns of all kinds in a given area.

All kinds of special questions and problems will land on the desk of the research director, and he must plan the approach to use in a special survey or know how to find the source material which will give the answers. Typical problems are: To what sex and age groups does a given program appeal most? Is the distribu-

tion of a new cosmetic good enough to justify the cost of the advertising campaign planned? What time of day will be best suited for a program for teen-aged listeners? . . .

Many advertising agencies have radio-research departments or more general market-research personnel to study these same problems for their clients.

Since radio research is a specialized field, no one who has a general college background and a general interest in "getting into radio" can walk into a research job. A competent person might be able to work up from a clerical position or start as an interviewer for one of the many large research organizations. But the top opportunities, particularly from now on, will be open only to those who have sound professional training.

## CHAPTER 10

### ENGINEERING

**R**ADIO operators and technicians are the unsung heroes in broadcasting stations. Without their assistance, it would be almost impossible to put the shows on the air. Production staffs work in close harmony with studio engineers.

In order to become a radio operator and technician, you must have a technical background. If you are familiar with the arts, so much the better. But few engineers have studied drama and music. Generally, they have specialized in physics, chemistry, electronics and related subjects. Many radio engineers have engineering degrees, or have studied radio engineering at technical schools.\* Some have acquired a great deal of their knowledge as "hams"—amateur operators of one-man radio stations.

The average wage is about \$40 a week for a technician at small stations in this country. At metropolitan stations, however, the wages are higher, averaging from \$50 to \$90 a week. No one union covers the radio technicians. There are now four unions. They are the National Association of Broadcast Technicians, the American Communications Associations, the International Alliance of Theatrical Stage Employees, and the International Brotherhood of Electrical Workers, Radio Division.

#### QUALIFICATIONS OF AN ENGINEER

**T**HE duties of an engineer are many. He must keep the studio equipment in excellent condition and he must see to it that the program is transmitted properly. Engineers in studios are

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\* You may obtain a "Directory of College Radio Courses" by writing to the Federal Radio Education Committee, U. S. Office of Education, Washington 25, D. C.

called *control engineers*. It is not necessary to be licensed in order to hold down this job, but one must have a good technical background and must know broadcasting techniques.

To operate at the transmitter site of a radio station, it is necessary for the engineer to be licensed by the Federal Communications Commission. Examinations for these positions may be taken at the regional offices of the FCC. The examinations are highly technical and call for detailed knowledge of the handling of transmitters and a familiarity with the laws of broadcasting.

A good radio engineer must have these qualifications, according to the Radio Corporation of America:

1. Foresight, judgment, resourcefulness, industry, and cooperation.
2. Knowledge of radio engineering and associated branches of electrical engineering and detailed knowledge of the plant he supervises.
3. Knowledge of radio laws and regulations and possession of a radio-telegraph and/or a radio-telephone operator's license.

Master-control operators are responsible for checking level and program quality. They should also be familiar with telephone-line technique and audio-facility service and maintenance. Studio-control operators should know all there is to know about correct microphone placements and musical balance.

At the National Broadcasting Company, a small percentage of the engineering staff makes up the Technical Service Group, which concerns itself with architectural design and specifications for new studios; the Radio Facilities Group, which is charged with the functions of designing and constructing all radio-transmitting facilities of the company; the Audio Facilities Group, which is responsible for the installation and performance of all electrical equipment used in the studio portion of NBC broadcasting plants; and the Development Group, whose primary function is to handle engineering problems of an experimental nature relating to broadcasting. The majority of this engineering staff is composed of operating engineers who are divided into studio, maintenance, field, master-control, and air-conditioning engineers.

A broadcast engineer must have complete knowledge of all the equipment with which he works and the equally important knowledge of what to do with it in order to achieve the best results, according to Jack Poppele, Chief Engineer of WOR, New York.

An engineer must know and understand acoustics, electrical equipment, and sound effects, Poppele declares. The engineer is a vitally important part of any program, for all the work of the many others connected with a single broadcast could be ruined if he fails to blend sounds correctly, or to keep sound values in proportion.

"A college degree is not necessary for the engineer, but salesmanship is, and this more important value is often overlooked," Poppele asserts. "The engineer has to sell assurance, efficiency, and speed to all the station executives, producers, directors, agency personnel, and clients with whom he comes in contact."

The future for the broadcast engineer is unlimited, according to Poppele.

## CHAPTER 11

### OPPORTUNITIES IN RADIO AND ELECTRONICS

BRIGADIER GENERAL DAVID SARNOFF, President of the Radio Corporation of America, writing in *Opportunities in Radio and Electronics for Returning Servicemen*, observes that there is always something new to be discovered about radio and electronics. It is his belief that those ex-GI's who return to school or college for technical training before trying to break into radio, will be particularly fortunate.

"Practical experience gained in war, backed by a zest for study in civilian life, will prove a valuable background that will make it much easier to open doors of opportunity in business and industry," Gen. Sarnoff declares.

He observes that television appeals to many servicemen as "the big show of the future." "Directly and indirectly, it will employ many thousands of people, including technicians and artisans, businessmen and industrialists," he states. "It calls for producers, cameramen, directors, musicians, film experts, scenic designers, dramatists, actors, beauticians, stylists, engineers, advertisers, merchandisers, and many other skills."

"But television is not all there is to radio today, anymore than broadcasting was the limit of radio in 1920," Gen. Sarnoff continues. "There are endless opportunities for radio research and for exploring in space. The 'ether' is still quite a wilderness. It invites young men with new ideas to continue pioneering and to learn the secrets of nature hidden in the vastness of space and within the movements of the infinitesimal electron."

It is important that the applicant have a definite goal in radio, Gen. Sarnoff warns. If the young man has a direct aim coupled with a will to win, he is off to a good start.

Here are some of the job possibilities in the radio-electronic field that one may choose:

Acoustics	Magnetrons
Antennas	Marine Radio
Automatic Gun-fire Controls	Microphones
Aviation-Radio	Miniature Tubes
Cathode Ray Tubes	Nonreflecting Glass
Chemical and Physical Effects of Microwaves	Phonograph Recording
Circuits	Phosphorescent Materials
Electron Microscope	Photoemission
Electron Tubes	Point-to-Point Radio
Electronic Clocks	Pulse Signalling Power
Electronic Counters	Radar
Electronic Time Measurers	Radio Relays
Facsimile	Radio-Electronic Heat Detectors
Facsimile Duplicators	Radiophotos
Frequency Modulation (FM)	Railroad Radio
Fundamental Research	Sound Broadcasting
High-speed Scanners	Sound Recording
Industrial and Household Applica- tions of Radio-Frequency Heat	Super-High Frequency Oscillators
Lenses, Glass and Plastic	Supersonics
Loudspeakers	Television
	Television Optical Systems
	Wave Propagation
	Wired Radio

"These are avenues of opportunity listed on the signposts of progress, many of which have been erected by science during the war," Gen. Sarnoff points out. "No individual can cover the whole of this vast domain. Each field offers many opportunities in itself, not only from the standpoint of science, but of art and of industry as well. Radio calls for distributors, retailers, and repairmen—the opportunities in merchandising and servicing are unlimited.

"It is encouraging to realize that from each branch of radio-electronics new trails will be blazed. Therefore, it behooves the veteran to select that field which appeals most to him or her and to follow it with all the talent, initiative, eagerness, and hard work that he or she can apply, never letting anything sidetrack them from continued study in school and out of school. The most important factor to keep in mind is—STUDY!"

## CHAPTER 12

### AMERICAN FEDERATION OF RADIO ARTISTS

**I**N THE postwar period, radio will certainly be one of the major industries, both as regards size and influence, according to George Heller, Associate Secretary and Treasurer of the American Federation of Radio Artists, the union to which all radio actors, announcers, and vocalists belong. He observes that the war has given American radio an international role which will probably be continued in future years.

Young men and women of the most diverse abilities—actors, writers, idea-people—will find an infinite field for careers and important public service both in AM or FM radio, or in television, which now promises to develop in the next few decades as rapidly as radio has done in the period between the two World Wars, Heller states.

“The American Federation of Radio Artists is acknowledged by radio leaders as having been one of the factors in that development,” Heller declares. “Network and agency heads admit that by stabilizing wage scales and creating uniform working conditions for radio artists, AFRA incidentally served the best interests of the broadcasting companies through eliminating disastrous competition for talent. Artistically, AFRA has helped, too. When all broadcasters must pay uniform fees for talent in various categories, then competition is on the basis of the artist’s excellence and not on the basis of his willingness to undercut others in his field. Insofar as the artist is concerned, AFRA has given him the dignity and security which comes from being adequately paid and protected in his work.”

How do you go about getting into AFRA? You must first get yourself a radio job. Then you make application at the AFRA office. On the reverse side of the application blank you fill out, you will find the initiation fee and annual dues scale—a sliding scale, according to income.

If a prospective member is already a member of any of the other Four A's union (Associated Actors and Artists of America), he is then entitled to a reduction of one half on his initiation as well as on annual dues.

The Four A's consists of six major unions: Actors Equity Association, the American Guild of Musical Artists (AGMA), the American Guild of Variety Artists (AGVA), the Screen Actors Guild (SAG), the American Federation of Radio Artists (AFRA), Chorus Equity (CE), and several lesser groups of foreign-speaking actors in America. The Four A's is governed by an international board, composed of elected delegates from each of the member unions. They deal with matters of general policy but do not interfere with the running of their member unions.

Though most radio stations in the metropolitan areas have AFRA shop, this is not the same as closed shop. Any person who has talent enough to convince a director of his value may get a job, regardless of whether he is or is not already a union member. All AFRA insists on is that any person working in front of a microphone shall join AFRA.

AFRA has four types of memberships: active, associate, non-resident, and provisional. An active member is one who has appeared in at least thirty radio broadcasts in any capacity or in at least thirty radio broadcasts in any capacity or in at least ten broadcasts as a principal. An associate member is one who has not appeared in radio broadcasts a sufficient number of times to qualify for active membership. Nonresident members are persons who are neither citizens of the United States or Canada, nor resident or domiciled therein. Provisional members are persons applying for membership for a particular program or part, whose duties are supervisory in nature, or who are employees of sponsors or agencies, and who, therefore, have no vote or other membership rights.

The AFRA initiation fee is \$50 in any class. An artist whose approximate gross income from radio and transcriptions during the past year was up to \$2,000 pays annual dues of \$24; to \$5,000, the dues are \$36; to \$10,000, the dues are \$48; to \$20,000, the dues are \$60; to \$50,000, the dues are \$72. When an artist earns over \$50,000, he pays annual dues of \$100.

Lawrence Tibbett is currently President of AFRA and on its board of directors are such widely known entertainment personalities as Eddie Cantor, Ben Grauer, Jay Jostyn, Arnold Moss, Ted De Corsia, Ona Munson, Minerva Pious, Alan Reed, Kenneth Roberts, Anne Seymour, and a host of others who perform as actors, singers, announcers, speakers, and so on. Emily Holt is the national executive secretary of AFRA.

### AFRA SUSTAINING RATES

Here are the new sustaining rates of AFRA. Study them carefully. They will show you what you may expect as a nonsponsored radio artist.

A more complete discussion of the agreements that AFRA has made with radio managements may be obtained by writing to AFRA in New York City.

### NEW YORK AND NATIONAL NETWORK RATES

#### ACTORS

	15 minutes or less	16 to 30 minutes	31 to 60 minutes
<b>BASIC MINIMUM GUARANTEE*</b>	<b>\$23.10</b>	<b>\$27.50</b>	<b>\$33.00</b>
Program Fee .....	15.40	16.50	18.15
Rehearsal Rate 1st Hour .....	3.30	3.30	3.30
Hourly Rehearsal Rate after 1st Hour .....	2.20	2.20	2.20
Repeat Broadcast Fee .....	10.45	12.65	15.40

\* The basic minimum guarantee includes the program fee plus the rehearsal rate bringing the program up to the basic minimum guarantee; any additional rehearsal time must be paid for at the applicable rate.

SINGERS

*Soloists*

	15 minutes or less	16 to 30 minutes	31 to 60 minutes
<b>BASIC MINIMUM GUARANTEE</b>	<b>\$23.10</b>	<b>\$27.50</b>	<b>\$33.00</b>
Program Fee .....	19.80	24.20	28.05
Rehearsal Rate 1st Hour .....	3.30	3.30	3.30
Hourly Rehearsal Rate after 1st Hour.....	2.20	2.20	2.20
Coach Rehearsal Per Hour .....	—	—	—
Repeat Broadcast Fee .....	10.45	12.65	15.40

*Group Singers—2-4 Voices  
Per Person*

	15 minutes or less	16 to 30 minutes	31 to 60 minutes
<b>BASIC MINIMUM GUARANTEE</b>	<b>\$17.05</b>	<b>\$20.35</b>	<b>\$24.20</b>
Program Fee .....	12.65	14.85	18.70
Rehearsal Rate 1st Hour.....	3.30	3.30	3.30
Hourly Rehearsal Rate after 1st Hour.....	2.20	2.20	2.20
Coach Rehearsal Per Hour .....	—	—	—
Repeat Broadcast Fee .....	7.15	9.35	11.00

*Group Singers—5-8 Voices  
Per Person*

	15 minutes or less	16 to 30 minutes	31 to 60 minutes
<b>BASIC MINIMUM GUARANTEE</b>	<b>\$15.95</b>	<b>\$18.15</b>	<b>\$20.35</b>
Program Fee .....	10.45	11.55	12.65
Rehearsal Rate 1st Hour.....	3.30	3.30	3.30
Hourly Rehearsal Rate after 1st Hour.....	2.20	2.20	2.20
Coach Rehearsal Per Hour .....	1.10	1.10	1.10
Repeat Broadcast Fee .....	6.60	7.70	9.35

*Group Singers—9 or more Voices  
Per Person*

	15 minutes or less	16 to 30 minutes	31 to 60 minutes
<b>BASIC MINIMUM GUARANTEE</b>	<b>\$15.95</b>	<b>\$18.15</b>	<b>\$20.35</b>
Program Fee .....	9.35	10.45	11.55
Rehearsal Rate 1st Hour .....	3.30	3.30	3.30
Hourly Rehearsal Rate after 1st Hour .....	2.20	2.20	2.20
Coach Rehearsal Per Hour .....	1.10	1.10	1.10
Repeat Broadcast Fee .....	6.60	7.70	9.35

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Industrial Arts Index

Engineering Societies Library, 29 West 39 St., New York City

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Broadcast News

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Electrical Communication

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Electronics

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Room 711, Colorado Bldg.

Washington 5, D. C.

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Schenectady, N. Y.

National Broadcasting Co.

New York, N. Y.

Stromberg-Carlson Co.

Rochester, N. Y.

U. S. Office of Education

Washington, D. C.

Radio Craft Publications, Inc.

New York, N. Y.

Issue news letters, pamphlets, and so on, on FM.

Issue various pamphlets on FM.

Issue various pamphlets on FM.

"Facts About FM" (pamphlet) and others.

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- |  |            |
|--|------------|
| The Proceedings of the Institute of Radio Engineers    | Radio      |
| The Journal of the Society of Motion Picture Engineers | QST        |
| Communications Electronics                             | Radio News |
| FM and Television                                      | Televiiser |
|  | Television |
| Radio and Television Retailing                         |            |

## CIVIL SERVICE EXAMINATIONS

ONE of the most unusual American radio stations is WNYC, owned and operated by the City of New York. This municipal broadcasting outlet is the country's leading noncommercial station. Its employees, just as in other departments of the city, are chosen on the basis of competitive examinations given by the Municipal Civil Service Commission of the City of New York.

Here are selections from Civil Service tests for a Dramatic Director, a Publicity Director, and a Continuity Writer for WNYC. Test yourself on these questions. Although these examinations were prepared with the requirements of a noncommercial station in mind, we believe you will find them stimulating. They indicate the type of knowledge and skills expected of a radio director, a publicity director, and a writer. Bear in mind, however, that these are only a few of the *written* questions appearing on each examination. Each test also had an intensive oral part as well.

### RADIO DRAMATIC DIRECTOR

1. What are the chief functions of a municipal radio station?
2. List and explain succinctly five types of programs which might properly be presented by a radio station supported entirely by public funds.
3. Explain briefly but clearly the meaning of the following terms in radio production:

(a) echo	(f) facsimile broadcasting
(b) filter	(g) fluff
(c) canned music	(h) on the nose
(d) cushion	(i) sneak
(e) in the mud	(j) nemo.
4. Explain three different uses of music in a radio dramatic production, giving one illustration of each.
5. Describe the procedure you would follow in conducting auditions for a group of people from which you are to select members for a radio stock company. What types of actors would you choose? What material would you have them read?

6. Assume that you are directing an average half-hour radio dramatic show. Describe the steps in production from the time you receive the script until actual performance on the air.

7. Indicate the approximate time to be spent on each phase of production in the question above.

8. Explain the meaning of "fading" in relation to radio production. Describe the fundamental techniques of "fading" commonly used in radio dramatic shows, illustrating the use of each technique.

9. List and explain succinctly the chief problems to be considered by the producer in casting a radio dramatic program.

10. What is the relationship between the producer of a radio dramatic show and:

- (a) the script writer
- (b) the music director
- (c) the engineer
- (d) the sound-effects man
- (e) the person, organization, or department which sponsors or initiates the program.

11. Assume that a distinguished radio playwright of the calibre of Norman Corwin has given you permission to reproduce one of his plays over the municipal broadcasting system. Describe *fully* the steps that you would take in bringing such a program to the air. Discuss the problems you are likely to encounter, and the manner in which you would solve them.

### RADIO PUBLICITY DIRECTOR

1. A new program which you believe shows great promise is not followed by any of the signs of popularity you had expected. State briefly five different methods you would use in determining the cause.

2. A survey shows that a certain broadcast by WNYC does not have many listeners. Itemize three ways whereby its audience may be increased.

3. Compare in at least three different ways the advertising methods of a chain radio system with those of an independent station.

4. Discuss briefly the use of "sensationalism" in radio publicity.

5. You have just discovered that a publicity release you issued concerning one of the programs you consider most important, has been sadly mutilated and distorted by one of the newspapers. What procedure would you adopt in sending that newspaper another release on that same program?

6. In making a survey of various newspaper radio columnists, you find that your station is being relegated to a minor place. What steps would you take to rectify this situation?

7. Name five factors which, in your opinion, are essential for a good publicity release to civic organizations.

8. Are there any fundamental differences between radio publicity for children's programs and that for adult programs? Explain briefly.
9. A famous pugilist who has just gained a championship crown has been invited to broadcast the highlights in his career. What steps would you employ in preparing for the special interview in light of the fact that his education has been rather limited?
10. Explain in one sentence the meaning of each of the following:  
(Radio Terminology)—In the mud, Dead Spot, Schmalz it, Dubbing, Synchronous, Cliché, Stet, L.C. (proofreader's term).

### RADIO CONTINUITY WRITER

1. Creating fictitious details, write the opening and closing announcements to a pickup from Central Park where the Mayor is officially to open a newly completed recreation field. Supply for the announcer a maximum of two hundred words of additional facts he can use as filler if required. Facts may be invented, provided they are feasible.
2. Assume that you are to prepare a fifteen-minute news program for WNYC. Allowing for about fifteen to twenty news items of approximately one hundred words each in length, answer both (a) and (b) following:
- (a) How many news items from the following categories would you include on the program, and explain succinctly why.
- News from the nation's capitol
  - European news
  - New York State news
  - National news in general
  - Foreign, non-European news
  - New York City news
- (b) On the following types of news stories, explain briefly what standards would guide you in the work of editing for broadcast.
- A local strike situation
  - A special national minority celebration
  - A news feature on a supposedly current political campaign
3. Tell in a maximum of three hundred words what devices you would use to dramatize for a children's half-hour program one of the following stories. Give reasons supporting your method of treatment. Neither dialogue, nor actual script, is wanted.
- The Legend of Sleepy Hollow
  - Cinderella
  - The Happy Prince
  - The Little Match Girl
  - Puss-in-Boots
  - Beauty and the Beast.

## OPPORTUNITIES IN RADIO

4. The WNYC "Life and Works" program dramatizes incidents from the lives of America's great writers and touches upon their most significant works. Tell how you would write the opening comments and at least the first scene of a dramatization of an incident from the life of one of the following authors. Relate the incident to the writing of the work listed below, inventing the facts, if you wish. Introductory narrative material not in excess of 100 words may be used as it would appear in the finished script, but any dialogue plans, sound effects, character development, and so on, are to be suggested in synopsis form only and must NOT be worked out in script form.

<i>Author</i>	<i>Work</i>
Edgar A. Poe.....	The Gold Bug
Henry W. Longfellow.....	The Courtship of Miles Standish
O. Henry.....	The Gift of the Magi
Harriet B. Stowe.....	Uncle Tom's Cabin
Edith Wharton.....	Ethan Frome
Sherwood Anderson.....	Winesburg, Ohio

5. Write a five-minute fictitious but plausible continuity for a program, "Around New York Today," giving news on events of interest occurring today in the city.

### OR

6. Write three thirty-second spot announcements covering three different events occurring in New York City today under municipal direction. Events may be fictitious.

7. Prepare announcements not exceeding three minutes over all to open and close, and to introduce selections to be featured on, a musical program made up of *three* of the following, electrically transcribed:

- Enrico Caruso singing the "Prologue to Pagliacci"
- Lily Pons singing "Lo, Hear the Gentle Lark"
- Kirsten Flagstad and Lauritz Melchior singing "The Love Death"
- The March from "Aida"
- The Intermezzo from "Cavalleria Rusticana"

8. Write a five-minute script for a "Father Knickerbocker" type of program which intends to give briefly the historical background of some noteworthy site in New York City. Include a scene of at least two minutes in length with dialogue.

# JOB OPPORTUNITIES IN NBC\*

## INTRODUCTION

The aim of this outline is to be of assistance to returning servicemen and others who seek employment with the National Broadcasting Company.

To this end, NBC herein presents a representative list of the jobs required to carry on the day-to-day business affairs of its various operations. The broad duties of each job classification listed, plus the minimum qualifications in training and experience for holding it, are outlined. The places to apply, either in person or by mail are given.

The listing of a job does not necessarily imply that it is open; on the contrary, most of the classifications are filled most of the time, and every effort is made to fill openings by promoting personnel within the organization. This fact should not, however, prevent the applicant from inquiring about the availability of any job which he believes himself to be qualified to hold. There is always the possibility of an opening in one classification or another.

The types of jobs in NBC offer a variety of work. Though some of the jobs are unusual and peculiar to radio broadcasting, the usual phases of administrative business must also be accomplished. As indicated in this outline, the functions of radio network broadcasting fall into four main fields.

To derive the greatest benefit from this outline, the applicant should use it, first, to select that phase of the NBC activities in which he is most interested and second, to find the work for which he is best qualified. Whenever educational qualifications are stated in terms of formal academic study, equivalent working experience and self-training may be substituted.

The National Broadcasting Company . . . is engaged in the business of creating, producing, and broadcasting radio programs for local, national, and international audiences. It also operates a television broadcasting service and a radio-recording and transcription business. It supplies its sound broadcasting programs and others created and produced for advertising sponsors to its affiliated independent member stations, which number more than 150. NBC owns and operates six key radio broadcasting stations. They are WEAf, New York; WRC, Washington; WTAM, Cleveland; WMAQ, Chicago; KOA, Denver; and KPO, San Francisco. Head offices are in the RCA Building, 30 Rockefeller Plaza, New York.

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\* This outline appears here with the permission of the National Broadcasting Company.

## WHERE TO APPLY

APPLICANTS BY MAIL should write to: Personnel Department, National Broadcasting Company, 30 Rockefeller Plaza, New York 20, New York.

APPLICANTS IN PERSON should call at NBC offices at the following addresses:

New York; New York—30 Rockefeller Plaza  
 Washington, D. C.—14th Street & New York Avenue  
 Cleveland, Ohio—815 Superior Avenue, N. E.  
 Chicago, Illinois—Merchandise Mart  
 Denver, Colorado—1625 California Street  
 Hollywood, California—Sunset Boulevard & Vine Street  
 San Francisco, California—Taylor and O'Farrell Streets

## I. ENGINEERING

*FIELD*

Types of work, education requirements and/or experience.

*DEVELOPMENT*

Consists of experimental development of apparatus and systems required in the company's operations in the fields of sound broadcasting, television broadcasting, and recording; and the solution of special problems relating to operating techniques and plant design.

Prerequisites: B.S. Degree—Major in Electrical Communications or Physics. Graduate study preferred. Experience in operation, maintenance, and design of electronic equipment.

*TECHNICAL APPRENTICE*

Duties: Learns under the guidance of experienced engineers, the functions of Studio, Maintenance, Field, and Recording Engineers.

Prerequisites: High school plus at least six months of radio training, i.e., at RCA Institute or a similar institution, or compensating radio experience.

*STUDIO ENGINEER*

Duties: Arranges the microphones and the relative positions of the performers in the studio; blends the outputs of the individual microphones together by means of individual volume controls (mixers); maintains correct transmission level as indicated by the volume indicator; adjusts the acoustical treatment within the studio. May be required to perform maintenance and repairs, also duties of Recording Engineer and Field Engineer.

Prerequisite: High school.

Minimum Experience: Two or more years experience as a studio engineer.

**FIELD ENGINEER**

Duties: Installs, tests, and operates portable remote pickup equipment used on broadcasts originating at locations outside the studios. Operates shortwave transmitters and receivers.

Prerequisites: High school; must hold a 1st class telephone or telegraph license.

Minimum Experience: Usually filled by promotion from Studio Engineer group in Company; if hired from outside should have at least two years' studio experience plus some field experience.

**MAINTENANCE ENGINEER**

Duties: Services and repairs all technical broadcast equipment, including batteries, generators, amplifiers, relays, microphones, radio transmitters and receivers, recording equipment and reproducers, manual and automatic telephone equipment, and electric generating equipment of all kinds.

Prerequisite: High school.

Minimum Experience: Five years' experience in the maintenance of sound and radio equipment, telephone company switchboard wiring or radio servicing.

**RECORDING ENGINEER**

Duties: Operates sound-recording equipment in both studio plant and remote location. Performs duties similar to Studio Engineer for recorded programs.

Prerequisite: High school.

Minimum Experience: Six months' experience with a recording company.

**TRANSMITTER ENGINEER**

Duties: Controls the operation of and adjusts all the equipment associated with a radio transmitter. Maintains an operating log as required by Federal regulations. Makes emergency transmitter repairs.

Prerequisites: High school; must hold a 1st class telephone or telegraph license; one year's experience at a transmitter.

**TELEVISION TECHNICIAN**

Duties: Assists in the operation of sound and sight television equipment. Installs portable equipment for outside pickups.

Prerequisite: High-school graduate; one year or more of related experience.

**TELEVISION OPERATION**

Operates and maintains equipment used in the pickup and broadcasting of television programs in live-talent studios, from motion-picture film and from outside locations; includes the operation and maintenance of transmitters, relay facilities, and special photographic work.

Prerequisites: B.S. degree—Major in Engineering or equivalent course. Two years' experience in sound or television broadcast operation.

## II. PROGRAM

*FIELD*

Types of work, education requirements and/or experience.

*PRODUCTION*

Organizes and directs rehearsals and broadcast of musical, dramatic, and variety programs, and rehearsal and performance for recording of program auditions. Selects talent for shows.

Prerequisites: Five to ten years' experience as theatrical producer, orchestra conductor, or in related work. Broad cultural background essential.

*ANNOUNCING*

Announces news, commercial copy, introductions to musical programs, time signals, station identification, etc.; acts as master of ceremonies, comic, etc., when necessary.

Prerequisites: College education in cultural subjects; five years' experience as announcer at a network station.

*SCRIPT EDITING*

Reviews all scripts going on air for conformity to Government regulations and NBC policies; negotiates changes in commercial scripts with clients.

Prerequisites: Good cultural background, college education preferred.

*SCRIPT WRITING*

Writes scripts for dramatic and variety shows. Writes continuity for music and other types of shows.

Prerequisites: Three to five years' free-lance experience in radio script writing.

*SOUND EFFECTS*

Operates sound effects equipment during broadcasts for the purpose of simulating natural sounds. Also designs, constructs, and maintains such equipment.

Prerequisite: Two to five years' sound effects experience.

*MUSIC*

Supervises musical content of all programs with respect to policy, copyrights, and duplication. Assists in planning and presenting programs using music. Supplies music library service for all programs.

Prerequisite: Background in music. Varying degrees of training required for different positions.

*NEWS AND SPECIAL EVENTS*

Writes, rewrites, and/or edits all news programs. Reports events of special importance as they happen. Determines content and makeup of all news broadcasts.

Prerequisite: Five to ten years' experience in newspaper writing and editing.

**INTERNATIONAL BROADCASTING**

Writes, produces, and broadcasts foreign language programs to countries in South America and Europe.

Prerequisite: Ability to write and speak a foreign language fluently. Previous residence in a country where the language is spoken preferred.

**TELEVISION**

Plans, writes, and produces television programs.

Prerequisite: Specialized training and experience in one phase of television operation, i.e., script writer, producer, stage manager, scenic artist, film cutter, designer, etc.

**III. MARKETING AND PUBLIC RELATIONS**

**FIELD**

Types of work, education requirements and/or experience.

**SALES**

Solicits accounts through direct contacts with clients and agencies and services existing accounts for network programs, spot time, or recorded programs. Provides ideas, time availabilities, program descriptions and recordings, talent and time costs, market and coverage data, audience ratings, sales experience stories, and similar data.

Prerequisite: Good cultural education; five to ten years' sales experience in radio, advertising agencies, and related fields.

**ADVERTISING AND PROMOTION**

Designs, writes, and produces pamphlets, folders, leaflets, brochures, sales presentations, direct mail pieces, books and advertisements in trade journals, newspapers, and general magazines.

Prerequisites: A.B. degree or the equivalent in training and experience. Five to ten years' experience in advertising and promotion for radio, agencies, etc.

**MARKET RESEARCH**

Compiles statistics for surveys of radio listening and program popularity. Analyzes and interprets market data, network circulation and coverage, and other special studies.

Prerequisites: A.B. degree or the equivalent in training and experience. Major in Statistics preferred. Junior and senior status determined by amount of experience in statistical and survey work.

**PRESS AND PUBLICITY**

Provides information and publicity to the press on programs, personalities and company activities. Issues regularly the *Advance Program Service*, *Daily News Report*, *Newsfeatures*, *Religious News*, *Edu-*

*ational News, Music Round-up, and Trade News* for use of newspapers, trade journals, magazines, etc.

Prerequisites: A.B. degree or the equivalent in training and experience. Broad experience in promotion, editorial, and publicity fields.

#### **INFORMATION SERVICE**

Answers inquiries by telephone or by mail concerning matters of program policy, company operations, technical problems, educational and public service questions, and similar requests for factual information. Requires development of sources, original research, and correspondence in handling about 100,000 inquiries yearly.

Prerequisites: A.B. degree or equivalent in training and experience. Major in English preferred. Minimum of one year experience in editorial or related fields; specialized knowledge of cultural or technical subjects desirable.

#### **STATION RELATIONS**

Serves as liaison between affiliated stations and company. Arranges and coordinates all wire facilities needed to transmit programs to affiliated stations in the network from points of origination. Transmits network operation information via teletype; sends, receives, and delivers all company telegrams.

Prerequisites: Minimum of high school education. Junior or senior status determined by amount of experience in radio stations and traffic or teletype operations.

### **IV. BUSINESS MANAGEMENT**

#### **FIELD**

Types of work, education requirements and/or experience.

#### **ADMINISTRATIVE**

Supervises groups of employees; handles administrative details in executing management policies and procedures.

Prerequisites: A.B. degree or equivalent in training and experience. Major in Business Administration preferred. Usually filled by promotion; if hired from outside, junior or senior status determined by amount of business experience.

#### **ACCOUNTING**

Determines and audits accounts, distributes charges and credits. Prepares journal entries for financial transactions, e.g., taxes, insurance. Maintains expense, operating, earnings, payroll, and other statements.

Prerequisites: Minimum of high school education. Junior or senior status determined by amount of accounting training and experience.

#### **GUEST RELATIONS**

Serves as reception staff and as page staff to escort guests to and from broadcasts in the studios; conducts tours through studios and

television; handles printing and distributing of broadcast tickets; arranges stage details for studio broadcasts.

Prerequisites: Minimum of high school education. Broad cultural background desirable for trainee positions with promotional opportunities.

#### **PERSONNEL**

Recruits, interviews, and employs all staff personnel; provides various types of employee services; maintains all personnel records.

Prerequisite: A.B. degree or the equivalent in training and experience. Major in Personnel Administration preferred.

#### **OFFICE SERVICE**

Operates calculating, dictating, and duplicating machines; performs stenographic and secretarial duties involving shorthand and typing, maintaining files, records, charts, etc.; operates telephone switchboard; sorts and distributes mail; performs highly detailed clerical duties.

Prerequisites: High school, business school or college education. Junior or senior status determined by amount of training and experience.

#### **PURCHASING AND SUPPLY**

Negotiates contracts with vendors and buys all office supplies, materials, and equipment. Maintains supply room and fills requisitions for stock.

Prerequisites: Minimum of high school education. Junior or senior status determined by amount of business experience and specialized knowledge of purchasing.

#### **MAINTENANCE SERVICES**

Maintains, repairs, and constructs electrical equipment, wiring, and connections; constructs, rebuilds, and repairs office and studio furniture and studio sets; paints office and studio interiors and furniture.

Prerequisites: Qualified electrician, carpenter, or painter.

## GLOSSARY

Here are some of the more important words and phrases used in the broadcasting studios. Radio has developed a rich and colorful "slanguage" which engineers, production men, announcers, musicians, and so on, constantly use to express themselves microphonically. This glossary is reprinted with the permission of the Radio Division of the U. S. Office of Education, publishers of the "Radio Program Production Aids," and other important governmental documents dealing with the broadcasting industry.

### I. CONTINUITY

The radio programs you hear begin with an idea which is created by a—

#### **SCRIPT WRITER**

One who prepares the text or dialogue with the accompanying directions for sound effects, musical cues, and transitions for a radio production. He is sometimes called a—

#### **CONTINUITY WRITER**

Because in the period before dramatization became popular the chief activity of a radio writer was to keep the program continuously on the air with reading material to fill in the time between musical numbers.

#### **CREDIT WRITER**

One who writes the advertising material for a commercial program.

#### **SCRIPT**

Or "continuity" is the text of a program looking not unlike the pages of a play, since it lists the speakers or actors and the lines they speak, as well as suggestions to the director and cast. Script applies usually to radio plays whereas—

#### **CONTINUITY**

Usually applies to text prepared to be read by an announcer only, such as introductions of musical numbers, introductions of speakers, commercial announcements, etc.

#### **CREDIT**

Also known as "plug." This is the material designed to acquaint the listener with an advertiser's product. It may be given by the announcer or by actors.

#### **SHOW**

The entire program which is to be broadcast.

#### **SUSTAINING SHOW**

A program on which time is not purchased by a commercial company. Since broadcasting companies must maintain service throughout the time span agreed upon, that time which is not sold must be filled with "sustaining" programs.

**COMMERCIAL**

A program paid for by an advertiser. This includes payment for time on the air as well as for the talent and script.

**NETWORK SHOW**

A program released simultaneously over two or more stations which are connected by telephone wire.

**LOCAL**

A program released only through a single station.

**THEME**

The same music, sound, or talk which opens and identifies a program from day to day or week to week.

**TAG LINE**

The final speech of a scene or play exploding the joke, or the climax speech resolving the scene or play to its conclusion.

**GAG**

A joke or comedy situation. A gag-show is a program made up of a succession of jokes or alleged jokes.

**TIE-IN ANNOUNCEMENT**

A commercial announcement given by the local station announcer immediately after a prearranged cue given on the network. For example, the network program may conclude one minute early, whereupon the local announcers in the stations carrying the network program will then consume the remaining minute with a commercial announcement dealing with the product advertised on the network program and stating details, such as where this product may be purchased locally.

**TRANSITION**

Or moving from one scene to another. This may be done by an announcement describing the new scene to follow, by music, by a fading out of the microphone, or by a short period of silence.

**ACROSS THE BOARD**

A program scheduled five days a week at the same time.

**BRIDGE**

Sound effects or music used to link dramatic episodes.

## II. PRODUCTION

**PRODUCTION DIRECTOR**

This person is responsible for every detail of the program including the announcer, engineer, actors, musicians, and sound men. He builds and shapes the program by bringing all these factors into harmony. He may make corrections and any revision he deems desirable in the script whenever he feels such are necessary for an improved program. On his shoulders rests the complete responsibility for the quality of the program.

**CAST**

As a noun, the people who appear on the program not including musicians. As a verb, the process of selecting those who are to take the speaking parts.

**AUDITION**

A studio test of talent, or a show, or both prior to a broadcast to determine whether that talent, show or both should be broadcast.

**M. C.**

Master of Ceremonies.

**JUVENILE**

An actor whose voice carries an age quality of 17 to 24.

**INGENUA**

An actress whose voice carries an age quality of 16 to 24. She should have a sweet, sympathetic, youthful, vocal quality.

**LEAD**

An actor or actress whose voice carries an age quality of 25 to 35. The voice should be clear, definite, heavier in quality than the juvenile or ingenua and should have quality of authority.

**CHARACTER**

An actor or actress with an older voice, 35 to 60, who can do dialects or who has eccentricity of speech and characterization.

**CHARACTER JUVENILE**

(17 to 24) male voice in dialect or having peculiar vocal quality.

**CHARACTER INGENUA**

(16 to 24) female voice in dialect or having peculiar vocal quality.

**BIT**

A small part in the cast which usually consists of a few short speeches.

**PICK UP YOUR CUE**

A command by the production director to an actor to begin speaking his lines immediately after the last word of the preceding speaker's last sentence.

**CUE**

A signal, either verbal or by sign.

**AD-LIB**

Impromptu speaking.

**READ-Y**

A quality of unnaturalness by an actor or speaker giving the listener the feeling that he is reading rather than talking.

**SNEAK IT IN**

A command by the production director to the sound man or orchestra conductor to begin the sound effect or music very quietly and gradually increase the volume.

**FLUFF OR BEARD**

Any word or phrase accidentally mispronounced or in any way distorted, resulting in an imperfect reading.

**IN THE MUD**

A lifeless delivery with very uninteresting quality resulting from a speaker's or actor's improper pitch and lack of nuance. Also the sound heard when the voice is spoken into a closed microphone and picked up faintly on a live microphone at a distance.

**SCHMALZ IT**

A command by the production director to the orchestra conductor to have the music played in a sentimental style.

**ONE AND ONE**

One verse and one chorus of a musical number.

**CUT**

A deletion of material whether spoken or musical in order to fit the prescribed time. It is also a term used by the production director in the form of a command to the engineer to close all microphones so that nothing more can go out on the air.

**CLEAN IT UP**

A command by the production director to the orchestra conductor to rehearse a musical number until it is perfectly rendered, or to a dramatic cast to remove all hesitations or defects in the delivery of lines.

**PACE**

Or speed of delivery. A variation of pace is used to express a variation of thought.

**LIGHT AND SHADE**

Variations from calmness to tenseness, softness to shouting, which keep a production from dull sameness.

**ACCENT**

Or change of emphasis in a sentence or group of sentences. This is necessary for shade of meaning, relief from monotony, and for quality of speech.

**CLEARING MUSIC**

Determining whether the station has a license to perform the musical numbers proposed to be played or sung on the air.

**TIGHT**

A program which in rehearsal times a few seconds over the allotted time and should either be cut or played rapidly, provided the material permits the rapid treatment.

**DRESS**

A program rehearsed for the last time exactly as it is to be broadcast.

**STAND-BY**

A command by the production man to the cast to be ready to go on the air within a few seconds.

Also, a program whether dramatic, musical, or straight talk which is relied upon as an emergency, when the allotted time for a program already on the air has not been filled by that program.

**TAKE IT AWAY**

Cue to begin a program given by a production director to engineer who relays it via direct telephone wire to an engineer at the program's point of origin.

**DROOLING**

Padding a program with talk in order to fill the allotted time.

**DEAD SPOT**

Also known as "white space" or period of silence when a program is supposed to be on the air.

**CUSHION**

When a program runs shorter on the air than it did during rehearsal, identifying theme melody is used as a "cushion" to fill in the extra time. Sometimes an extra paragraph of credit is used instead of theme.

**ON THE NOSE**

A program which, while on the air, appears to be on time to the second.

**ON THE HEAD**

A program which concluded on the exact second.

**ACROSS-MIKE**

This term is applied when sound is directed across the face of the microphone.

**BACKGROUND**

Music or sound effects used behind or under dialogue or song.

**BITE IT OFF**

A direction to stop the music in a radio program.

**CROSS-FADE**

Where one set of sound, music or otherwise, is being faded out while simultaneously other sound is being faded in. A technique commonly used to make transitions between dramatic scenes.

**FUZZY**

A term usually applied to vocal sounds which are not clear.

**HOLD IT DOWN**

A command to the engineer at controls to reduce volume.

**MONITORING**

Means listening to a production for the purpose of studying it. Monitoring is very important in determining the proper levels for sound effects.

**BLANKOUT**

To reduce volume of the microphone and then turn it completely off.

**BLASTING**

A distortion of sound caused by overloading the microphone, speaker, or other transmitting equipment.

**BRING IT UP**

A direction to increase volume.

**LOG**

A record required by law of every minute during which a station broadcasts.

**DEFINITION**

Clarity of transmission. It is the characteristic of a good production which enables the listener to distinguish between actors in a drama or to identify various musical units in an orchestra.

**III. SOUND****SOUND MAN**

One who creates, either by recorded effects or by manual effects the sounds required by the script.

**PANCAKE TURNER**

One who operates a sound effect machine for the purpose of playing recorded music on the air.

**PLATTER**

Musical records played on a sound effect machine.

**ELECTRICAL TRANSCRIPTION**

Sound transferred to a 16-inch disk, which revolves at a speed of 33 1/3 revolutions per minute, made for broadcast purposes and having high fidelity.

**PHONOGRAPH RECORD**

Sound transferred to a shellac composition disk of 10 or 12 inches diameter which does not have as high fidelity as an electrical transcription and is manufactured chiefly for home use. It revolves at a speed of 78 revolutions per minute.

## IV. ENGINEERING

**CONTROL ROOM**

A small room usually enclosed in glass from which the engineer and production man control the program.

**V. I.**

Or "volume indicator." A delicate instrument containing a needle which indicates the volume of sound, enabling the engineer to determine whether the "level" is too high or too low.

**P. A.**

Public-address system consisting of a microphone, amplifier, and loud-speaker. Certain types of microphone require a preamplifier in addition to an amplifier.

**GAIN**

The increase in volume of sound obtained in the amplifier.

**RIDING GAIN**

Controlling the amount of increase of volume of sound. The engineer does this with the aid of a volume indicator.

**PEAKS**

High points in the variation of sound which are the natural result of change of pitch, accent, and explosions of certain consonants and vowel sounds causing the volume indicator to fluctuate in accordance with the volume of those respective sounds.

**GIMME A COUPLE OF PEAKS**

A request by the engineer via telephone line to an engineer at a remote point before the broadcast asking the remote engineer to speak into his microphone in order to determine whether the lines are clear. The phonetic yardstick used by the engineer in testing lines is "Woof" spoken explosively.

**LEVEL—OR VOICE LEVEL**

A test of a speaker's voice for tone and volume to determine proper distance from the microphone for best listening qualities.

**BALANCE**

Blending different kinds of sounds to achieve proper volume relationships such as musical background for a dramatic sequence. If the music is so loud that the dramatic dialogue is lost, a poor "balance" results. Also, the arrangement of musical groups to obtain a natural blending of tone.

**CUT A PLATTER**

Means to make a recording.

**DAMPEN THE STUDIO**

To increase absorption of sound by using such portable sound absorbance equipment as monks cloth screens, draperies, and rugs or by bringing more people into the studio.

**LIVEN THE STUDIO**

By taking sound absorbing materials out of the studio, pushing back curtains, exposing window and wall surfaces, and setting up sound reflecting screens.

**DEAD END**

The part of the radio studio which has the greatest sound absorption.

**LIVE END**

The part of the studio giving the greatest sound-reflecting qualities.

**DUBBING**

Refers to the process of transposing recorded material from one record onto a new record.

**REMOTE CONTROL**

Refers to the engineering aspect of controlling a program produced outside the regular studio and relayed by shortwave or wire to the studio.

**"NEMO"**

A term frequently used by radio engineers to designate any program broadcast by a radio station which does not originate in their local studios.

**KEY STATION**

The station where a network program is produced.

**HAM**

An amateur radio-transmitter operator.

**LEG**

A branch or link of stations in a network.

**A PIPED PROGRAM**

A program which has been transmitted over wires.

**PICKUP**

Acoustical value of program. Also location of microphones in relation to program elements. The origination point of a broadcast. Also a device containing an electro-mechanical member which vibrates when in contact with a moving phonograph record, a modulated electric current for the purpose of making the record audible from a loudspeaker. Primary apparatus used to convert sound to electrical energy.

**ECHO CHAMBER**

A small room with resounding walls, used to give a hollow effect to certain dramatic scenes. The studio output is run into the echo chamber on a loudspeaker and picked up again on another microphone thus giving the boomy echo effect. Latest developments are rendering the echo chamber obsolete. The echo effect is produced in modern studios by running the studio output through a mechanism which delays part of the sound, then feeds it back into the main line. The result is a distorted hollow effect.

**MIKE**

Short for microphone—an electrical device for translating sound vibrations into tiny electrical impulses which can then be transmitted over a wire or through space to a remote receiving station and there translated back into the original sound.

**CARBON MIKE**

Microphone which accomplishes the translation of sound into electrical impulses by the use of small carbon grains contained between two thin metal plates, called diaphragms, which are vibrated by the sound. It is no longer used for broadcast purposes in most studios because of its tendency to produce an annoying hiss.

**CONDENSER MIKE**

Microphone which accomplishes what the carbon mike does without the use of carbon granules by using the two diaphragms as the plates of what is known as an electrical condenser. The vibration of the plates caused by the sound correspondingly varies the electric current in the condenser and amplifier. This microphone is less sensitive than most other types and therefore requires a small amplifier within a few feet of the microphone itself and is usually built into the microphone casing or into the base of its mounting stand. There are many standard cases for this type of microphone and the various names sometimes given to it are usually descriptive of the case—the mike itself being fundamentally the same. A few examples are: camera mike, bullet mike, and desk condenser. These mikes are still used in some studios although they are gradually being replaced by the "velocity" or "ribbon" mikes.

**VELOCITY OR RIBBON MIKE**

Derives its name "ribbon" from the fact that it translates the sound into electrical impulses by means of a suspended metal ribbon which vibrates in accordance with the sound between the poles of a permanent magnet. This mike is so directional in its response that sounds coming from the sides of the microphone are only faintly heard over the loudspeaker, if at all. Actors can perform "fades" very easily on a ribbon mike by merely shifting their position from in front of the mike to the side.

**DYNAMIC MIKE**

Microphone which obtains its name from the dynamic loudspeaker, the principle of which is just the reverse of the dynamic microphone. Whereas the dynamic speaker transmits the impulses in moving coil of wire which is in a magnetic field to a diaphragm which in turn translates these impulses into corresponding sound vibrations understandable by the human ear, the dynamic mike receives the sound vibrations upon the diaphragm and translates these into electrical impulses in the moving coil. Although this microphone was being generally replaced by the velocity mike, it is now finding favor again in many studios in a new, improved form called the—

**BALL MIKE**

(or any other name by which it may be called, as, eight-ball, billiard, etc.). Which is essentially a dynamic microphone about the size and shape of a billiard ball. This microphone is nondirectional and sounds are therefore picked up with equal intensity from any angle, thus allowing a large cast to work around a single mike.

**BRUSH MIKE**

A very rugged type of microphone which looks like the frame of a metal hairbrush. Its small size and dependable ruggedness combined with high fidelity make it an excellent mike for portable and outdoor radio pickups or public-address systems.

## SIGN LANGUAGE OF RADIO STUDIOS

MESSAGE	SIGN
<i>Increase volume</i>	Move hands up, palms up.
<i>Decrease volume</i>	Move hands down, palms down.
<i>Begin your speech</i>	Direct point at actor.
<i>"Stretch it out"</i>	Draw hands apart slowly as in stretching a rubber band.
<i>Speed up</i>	Turn hand, with index finger extended, clockwise rapidly.
<i>Move away from "Mike"</i>	Move hand away from face.
<i>Move toward "Mike"</i>	Move hand toward face.
<i>Cut</i>	Draw index finger across throat, "cut-throat" motion.
<i>Avoid the provisional cut</i>	Tap head.
<i>Watch me for cue</i>	Point to eye.
<i>Give the network cue</i>	Show clenched fist to announcer.
<i>Fade-out</i>	Lower hands slowly, palms down. Turn clenched fist slowly.
<i>O. K.</i>	Form circle with thumb and forefinger. Other fingers extended.
<i>Is program running according to planned time schedule?</i>	Touch nose—quizzically (studio sign).
<i>The production is proceeding as planned.</i>	Touch nose.
<i>How is the balance?</i>	Touch ear with forefinger, balance with both hands, palms down (studio sign).
<i>Start the theme melody</i>	Form letter "T" with forefingers. (Music Director usually uses baton and fingers).
<i>Take the first ending and repeat the chorus.</i>	Hold one finger vertically.
<i>Take the second ending and conclude.</i>	Hold two fingers vertically.
<i>Repeat</i>	Same as above.
<i>Play entire arrangement</i>	Lower hands, palms vertically.
<i>Conclude with the chorus</i>	Clench fist during selection.
<i>Play the chord</i>	Clench fist during program.
<i>Play predetermined fanfare</i>	Salute.
<i>Start at the beginning of musical number.</i>	Point up.

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