

Radio and Television

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Radio and Television

❁ AN INTRODUCTION ❁

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PREFACE

AS RADIO has achieved a permanent place in the American social scene, courses in broadcasting have found their way into the curricula of more and more of our colleges and universities. Many of these courses have sprung into being in answer to student demands; others have resulted from the acquisition by educational institutions of broadcasting licenses and studio equipment; still others have been organized by faculty members who have perceived the value of training in broadcasting and the social significance of the entire radio enterprise.

Faced with the dual problem of training students in radio skills and supplying them with a body of knowledge about the field, many teachers have found it difficult to organize effective courses. Their perplexities have been aggravated by the lack of a comprehensive textbook. It is our hope that this volume, prepared out of our experience in teaching college radio courses, research in radio, and professional broadcasting will present the materials essential to a first course in broadcasting.

For courses concerned primarily with the social aspects of radio and television, Part I, supplemented by such chapters from Parts II and III as time will allow, may suffice. For courses concentrated on training in fundamental broadcasting skills, Part II, which introduces the student to studio practices and techniques, may be used alone, or together with chapters chosen from Parts I and III. Thus the text may cover two semesters of study, in the order preferred by an individual instructor. Or the whole book may be utilized in a single semester by concurrent assignments in Parts I and II; e.g., in the same week students may be asked to read Chapters 1 and 14. In our own courses at Queens College and the University of Michigan we have preferred to link content and skills in this manner.

Knowing how hard it often is to obtain good exercise material for classroom use, we have provided ample broadcast copy for the various skills discussed in Part II, so that the text may be used as a working handbook. We have obtained clearance for the use of these selections in the classroom, *but we are obliged to caution all readers that these scripts are fully protected by copyright and common law and may not be broadcast without permission in writing from the individual authors.*

The decision to include television in a beginning book on broadcasting stemmed from the conviction that the present decade will see the spread of this vital new communication medium throughout the country. We have

arrived at the stage when teachers and students are obliged to know something about television in order to claim even limited competence in the broadcasting field. Where institutions lack the equipment necessary for direct instruction in television, this text should do much to prepare students for what they will see when they have occasion and opportunity to enter a television studio. We have separated the television and radio sections as much as possible to satisfy those instructors who prefer not to teach the former at the present time. Those who do wish to combine instruction in the two media will find a reasonably adequate treatment of both in this book.

Although in conception and execution this volume has been a joint project throughout, we have found it expedient to divide our primary responsibilities for authorship according to our respective special interests and backgrounds, as follows: Part I plus the chapters on Round Tables and Forums, News and Commentary, Standards of Criticism, and parts of Television Applications—Chester; all the other chapters—Garrison. Both of us were greatly assisted by our editor, Professor A. T. Weaver of the University of Wisconsin, to whom we wish to acknowledge our indebtedness.

We voice our thanks to the following for their contributions to this book: Mel Allen, E. Joyce Atchison, Walter (Red) Barber, Mortimer Becker, Donald Buka, William Kendall Clarke, Geoff Davis, Martha DeLano, Paul Dudeck, Fred Buckner, Marty Glickman, Lou Hazam, Mary Margaret McBride, Jan Miner, Dick Osgood, Fred Remley, S. J. Rich, Howard Sacher, Vance Simonds, and Edward Stasheff. Our appreciation is due also to the numerous individuals, stations, networks, advertising agencies, publishers and manufacturers who have permitted us to reproduce their materials, charts and photographs.

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Part I

RADIO AND TELEVISION
IN SOCIETY

Social Aspects of Broadcasting

IT HAS been said that of all the peoples in the world, Americans stand most in fear of a moment of silence. Through the medium of broadcasting, we have been conditioned to a steady stream of words and music during our waking day; radio provides a background for our study, conversation, cooking, eating, traveling, and even our thinking. Only in sleep or enforced isolation do we find surcease from this torrent of sound.

Most of us accept broadcasting as part of our daily lives without thought as to its effect upon us or the society in which we live. We tend to forget that radio and television are very recent additions to our civilization. Broadcasting actually is the culmination of a long history of progress in the science of communication. If we map the course of human advancement, we find that the simplest touchstones of progress are those inspired moments marked by the acquisition of knowledge and skills in the means of conveying persons or ideas from one point to another in a given period of time. The primitive beginnings of speech, the discovery of the art of writing, the invention of the printing press, the telephone, and the telegraph, and, most recently, radio and television are the most convenient landmarks of our progress. They signify the gradual change from simple face-to-face communication to our present mass communication techniques which make it possible for one man to convey his ideas instantaneously and simultaneously to millions of his fellow men.

So useful have these new media of communication been that our whole society has become geared to them and our daily lives shaped by the messages they bear. Broadcasting has been irrevocably woven into the fabric of twentieth-century life, being at one and the same time the means by which our society functions and a reflection of the values and tensions of our contemporary world.

Yet only thirty years ago, hardly more than a moment in the span of

human history, broadcasting was little understood as a science and even less as an art. It was of no concern to the public, and was bereft of any social impact whatever. The change that has come over our society in these thirty years can be described as nothing less than revolutionary. To the responsible citizen of today, it becomes significant to ask what is the full story of broadcasting's impact on our way of life and what social problems derive from its influence over us?

This chapter will try to answer these questions by presenting a general outline of the social aspects of radio and television. In doing so, it seems wise to discuss the following points: (1) the nature of broadcasting; (2) its dimensions in American society; (3) the ways in which broadcasting achieves its social impact; and (4) the problems that stem from its pervasive and penetrating influence.

• BROADCASTING DEFINED •

For the sake of convenience in this discussion, we may define broadcasting as the transmission through space, by means of radio frequencies, of signals capable of being received either aurally or visually or both aurally and visually by the general public.

There are several types of broadcasting: Standard or AM (amplitude modulation) broadcasting, to which all of us are accustomed; FM (frequency modulation) broadcasting, which has become common since World War II; television, which involves the transmission of moving pictures and sound; facsimile, which involves the transmission of still pictures and writing, with or without sound, to be received on photographic paper; and numerous other types of broadcasting, including short-wave transmissions overseas, police radio, Army and Navy radio, microwave relays, and highly specialized forms of broadcasting such as radar. When we use the term "broadcasting" in this volume, it should be understood to include only AM and FM radio, and television.

Judged by the amount of time, money, and energy spent by the broadcast industry and the American people in transmitting and receiving programs, it is clear that broadcasting can now be identified with American life itself.

• TRANSMISSION OF BROADCASTING •

The number of stations and people engaged in the transmission of radio and television programs is powerful evidence of the important role broadcasting plays in our society. In 1950, there were in operation over two thousand AM radio stations, seven hundred FM stations, and ninety-five television stations. The next few years will unquestionably see an expansion in the number of television stations—some say to as many as three thou-

sand. Most of these stations transmit programs from sun-up to sunset, and many continue until midnight and beyond. The broadcasting industry contributes more than \$250,000,000 to the total national income, and employs some fifty thousand persons for the job of beaming programs to listeners. The annual gross business of the broadcast industry from the sale of time now approaches half a billion dollars and the volume is increasing steadily. In terms of sheer size of investment, the broadcast industry does not compare with large manufacturing enterprises, like the automobile industry, but the goods in which the broadcast industry deals—the communication of ideas—makes it a business of first-rank importance to our society.

• RECEPTION OF BROADCASTING •

Distribution of Radio and Television Sets. According to a 1949 study made by the Broadcast Measurement Bureau, 39,281,230 families in the United States—94.2 per cent of all families—had at least one radio in working order. These thirty-nine million families owned 62,000,000 home radios and more than 10,000,000 car radios, and had access to an estimated 5,000,000 radios in public places. When we add the 1,800,000 portable sets that have been sold, we arrive at a grand total of close to 80,000,000 radios in use in the United States. Although there are certain isolated rural areas where the ownership drops to 75 per cent, we may say, for all practical purposes, that just about every American can be reached by radio. It is far more common, in fact, for an American family to have a radio than an automobile, a telephone, or even a bathtub. In comparison with other countries, only Sweden and Denmark have a greater density of families with radios than the United States. By 1951, 12,000,000 television sets had been installed across the country.

Investment in Receiving Sets. Counting the average annual investment involved in buying a radio or television set and the upkeep costs, American listeners spend close to \$700,000,000 a year to receive broadcast programs. The total cost of listening, including expenses for tube replacements, repairs, servicing, and electric current, means an average of almost \$12 per year per receiver. Annual service fees for television sets run as high as \$50 or more. As Wayne Coy, chairman of the Federal Communications Commission, has pointed out, listeners have invested “more than four times as much as the broadcasters have invested in all their equipment and they continue to spend half again as much per year for new sets, tubes and repairs as the five hundred million dollars the advertisers spend on the sponsorship of programs.”

Listening Behavior. What use do Americans make of all these sets and what return do they obtain on their investment? The answer is simple: they listen. According to a study made in 1949, they listen on the average of 5 hours and 2 minutes each day. That does not mean, of course, that they do

nothing but listen during this stretch of time; it merely means that they have their sets turned on for 5 hours a day and, therefore, are exposed to broadcast messages for more than one-fourth of the usual waking day. People spend more time in listening than in any other single activity except working on a job and sleeping. In homes equipped with both radio and television, preliminary studies have shown that the total hours of listening and viewing are greater than in homes which have only radios. One survey showed that in such homes, people listened to their radios for 2 hours and 45 minutes, and looked at their television sets for 3 hours and 59 minutes, making a total of 6 hours and 41 minutes a day the broadcast sets were turned on. It is not surprising, then, that a recent public opinion survey showed that radio listening is the favorite leisure activity of most people or that *Fortune* magazine has observed that "Listening to the radio is the great common denominator of the American people."

Public Attitudes Toward Broadcasting. This amount of radio listening suggests that most Americans are fairly well satisfied with the programs they hear over the radio. Corroboration of this evidence is provided by two public-opinion surveys conducted by the National Opinion Research Center.¹ Both surveys found that in a comparative appraisal of radio, churches, newspapers, schools, and local government, only the churches rival radio in winning most approval from the public for work well done. Although a substantial and important minority of listeners are critical of various aspects of radio programming, it is clear that about two-thirds of the American public is generally pleased with the programs it receives. The same surveys have also shown that the more educated a person is, the more likely he is to be critical of radio programs. Nevertheless, it is apparent that popular approval of radio has been won, thus securing a firm pillar upon which the entire radio industry can stand. Out of this very approval and acceptance comes the tremendous social force that the broadcast medium represents.

Broadcasting and Community Life. In contrast to the movie industry which is centered in Hollywood, broadcast stations are located in communities throughout the nation. Listeners often have the choice of hearing programs produced within their own communities, as well as network programs originating in New York or Hollywood. The hundreds of small local stations make it quite possible for radio stations to reflect community life and problems in their program offerings, and thus develop a "grass-roots" radio system which should be a welcome addition to a democratic society relying upon active citizen participation in public affairs on all levels.

¹ Paul F. Lazarsfeld and Harry Field, *The People Look at Radio* (Chapel Hill, 1946). Paul F. Lazarsfeld and Patricia L. Kendall, *Radio Listening in America* (New York, 1948).

• BROADCASTING AS A SOCIAL FORCE •

With a loyal audience as broad in scope as the American community itself, broadcasting, by giving new force to the spoken and dramatized word, has become an uncommonly powerful medium to do good or evil in society. Although its program offerings may reflect the desires and values of our society, radio's persistent command of our attention tends also to make it an important creator of our values, desires, and tensions. Radio achieves its greatest impact on the public as a source of information, persuasion, and entertainment. For public speakers broadcasting has magnified the potential audience enormously and personalized the communicative bond. A single speaker or actor and a great audience, spread over vast areas, divided into family units, yet intimately affected by the vibrant sound of the human voice, is the essence of the broadcast situation. Franklin D. Roosevelt's broadcasting to an audience of sixty-two million people was a phenomenon made possible only by radio—one individual bringing to bear, in a moment of time, the full force of his vocal persuasiveness upon a nation at large. But the range of broadcasting extends beyond that of speech alone. It combines the press, the platform, and the theater, and delivers them all in a single schedule to an eager audience comfortably situated at home.

• BROADCASTING AS A SOURCE OF
INFORMATION •

In no way has broadcasting established itself more firmly with the American public than as a medium for transmitting important and reliable information. In news summaries, special events, educational offerings, and commercial and public service announcements broadcasting provides the listening public with informational matter.

News. News broadcasts are the public's favorite type of radio program. During World War II, radio's ability to broadcast news bulletins within a few moments after the actual events had occurred gave it a decided advantage over newspapers which had to contend with the delays of typesetting. In the minds of most people radio surged ahead of the press as the main and most trusted source of news. The end of the war saw a slight decline in this dependence on radio for news, but the common programming pattern of news summaries every hour suggests that radio still functions as an important supplier of news to the public.

Public-Service Announcements. Broadcasting has demonstrated that it is able to communicate important public announcements to large audiences swiftly and effectively. These announcements include health information, government reports, and officially-sponsored appeals. Even more notable than its day-to-day broadcasting of public announcements is radio's service to the nation in times of emergency or public distress. During floods and

hurricanes, when all other means of communication have failed, radio has been able to assume the responsibility for getting information through to guide rescue workers and restore communities to normal conditions.

Special Events. Broadcasting has been most exciting when it has placed its microphones and television cameras at the scene of an occurring event, such as a Presidential inauguration, making the listening public an eye and/or ear witness to the unfolding of history. Unplanned broadcasts, such as those describing the violent explosion of the zeppelin *Hindenburg* and the wartime scuttling of the battleship *Graf Spee*, have made broadcasting a source of thrilling information to a people now separated from no point on earth by more than the fraction of a second it takes the radio signal to reach a home antenna.

Public Education. Broadcasts prepared for reception in schoolrooms have converted radio into a school of the air in many cities and states. In the primary grades especially, radio has been markedly effective in beaming lesson material to the classroom where teachers and pupils may benefit by the greater facilities and skill at the command of the radio instructor. Educational broadcasts prepared for home listening and aimed at children or adults or both, have also become quite common. Programs like "Town Meeting of the Air" and the "University of Chicago Round Table" have done more than ventilate controversy; they have educated listeners to the ideal of free speech and the democratic approach to decision making. The documentary program, too, has focused attention constructively on social problems.

Commercial Information. In its broadcasts of agricultural and consumer information, and market and weather reports, radio plays a vital role in the commerce of the nation. Indeed, so great is the dependence of the American farmer on the commercial information he receives from the radio, that many farmers would be hard put to carry on their work if deprived of agricultural broadcasts.

• BROADCASTING AS A SOURCE OF ENTERTAINMENT •

Although informational broadcasts constitute radio's major contribution to the enlightenment of the public, it is radio's countless entertainment offerings that attract listeners to radio sets for so many hours each day. Radio has taken up the concert hall and hotel dance floor, the theater and vaudeville stage, the parlor game and carnival, and brought them into the living room. That several thousand radio stations, broadcasting entertainment programs fifteen hours a day, should turn out a high percentage of mediocre offerings in the process is not too surprising. In comedy, variety, drama, music, audience participation, and other entertainment shows, radio has learned how to satisfy the tastes of the millions of listeners whose favor it

covets. Entertainment programs that fail to attract sizeable audiences lose their place on the air. Relying mainly on the stage, movies, vaudeville, and night clubs for its talent, broadcasting has acted more as a showcase than a creator of new formats and new personalities. There are, of course, conspicuous exceptions to this observation, notably in the case of certain radio actors, but radio's over-all record suggests that its function has been to display established talent rather than to take the leadership in creating new stars.

• BROADCASTING AS A SOURCE OF PERSUASION •

Of all the facts that make radio a powerful social institution, probably the most imposing is the opening of private homes to the purveyors of information and misinformation, opinions, and prejudices. Radio has made it possible for the molders of opinion to speak to the most suggestible people—the great masses distributed in family units—and to make their appeals directly, personally, and persistently.

Experiments have demonstrated that a fifteen-minute radio talk can and does influence our attitudes significantly. Professor John Dietrich, of the University of Wisconsin, set up controlled experiments to determine what effect, if any, a radio commentary has on the attitude of listeners. He devised attitude scales to find out how certain college students felt about the Soviet Union. After taking the attitude tests, the students listened to a transcribed commentary by an unidentified but accomplished speaker. Then the students' attitudes were measured once more. Dietrich learned that "a fifteen-minute radio speech, designed to influence attitudes, does influence attitudes significantly," and that, two weeks after the talk, the shifts in attitude were still statistically significant. He also discovered that those listeners who expressed a greater interest in the program were influenced more deeply than others.² It is well to remember that radio audiences, by virtue of the fact that they are listening voluntarily, have already expressed an interest in the speaker.

What can happen when a skillful speaker makes use of the persuasive powers of radio is suggested by a famous Sunday broadcast in 1938 when Father Charles E. Coughlin, in opposing the Executive Reorganization Bill, appealed to his listeners by saying, "The immediacy of the danger insists that before tomorrow noon your telegram is in the hands of your senator." By the next day, 100,000 telegrams had piled up on Congressional desks in Washington, and thousands were still pouring in when the time came for a vote. Even this demonstration was considerably less impressive than Coughlin's feat in 1935 when he denounced the World Court in a radio talk and 200,000 telegrams tied up the wires of Western Union.

² John Dietrich, "The Relative Effectiveness of Two Modes of Radio Delivery in Influencing Attitudes," *Speech Monographs*, XIII, No. 1 (1946).

In two broadcasts in 1949 dealing with a controversial labor law, commentator Fulton Lewis, Jr., asked his listeners to check off "yes" or "no" answers to 19 numbered questions which he read over the air, and to mail their check lists to Senators and Congressmen whom Lewis supplied with cross-reference question keys. A sampling of the mail of only thirty-two legislators showed that Lewis' appeals had caused 124,000 cards and letters to descend upon Washington, in one of the biggest mail pulls in Congressional history.³

Broadcast persuasion takes various forms, including the sale of products as well as of ideas and attitudes. Let us examine the various ways in which broadcasting conveys persuasive appeals.

Economic. The use of radio and television as advertising media is something of which only a completely insensitive listener could be unaware. In 1949, advertisers spent approximately \$528,000,000 for radio time, talent, and programs designed to persuade listeners to buy certain goods or patronize certain establishments. Indeed, radio's peculiar power to motivate listeners to purchasing action through the emotional urging of a persuasive voice, finances our whole broadcasting system and conditions all program offerings. Not only does radio serve as an effective medium for marketing inexpensive consumer goods, but it can also induce listeners to invest in very costly products. A Long Island housing corporation, seeking to dispose of several hundred new homes costing \$8,000 each, put on a whirlwind five-day campaign over a single New York station in 1949. To the pleasant surprise of both the company and the station, lines of prospective buyers were milling outside the corporation's offices the following day, and all the houses were sold.

Political. Broadcasting is used for political persuasion (1) in election campaigning, (2) in building up political causes and personalities, and (3) as an instrument of war and violence.

No one more appreciates the value of radio as a means of reaching the voter than does the politician. Experienced political candidates plan their radio campaigns with great care. The direct broadcast appeals to the voters by Presidents Roosevelt and Truman are generally given much of the credit for their overcoming a hostile press in winning re-election. Political parties now assign progressively larger portions of their campaign budgets to buy radio and television time. In turn, the broadcast speeches, plus the radio and television coverage of political conventions and campaign news, seem to induce a greater turnout at the ballot box. The increase in the number of voters in the last seven Presidential elections parallels the increase in the number of families that have acquired radios, and outstrips the general population increase during that period. This suggests that the relationship between radio and voting is somewhat more than coincidental.

³ *Broadcasting-Telecasting*, March 28, 1949, p. 45.

Outside of formal campaign periods, radio and television are used to foster political causes and personalities. Congressmen use radio to "tell the folks back home" how matters stand in Washington. Government administrators broadcast reports to the public, and parties out of power just as frequently seek air time to reply, when controversial matters are at stake. Labor and management spokesmen make regular use of the air to win support for particular legislative programs. Round-table debate and discussion programs continue the political approach. Most politicians know that a supposedly nonpolitical appearance at a microphone can be just as effective in winning friends, if not more so, than a straight political appearance. Also to be considered are the radio commentators who have acquired great political influence and in many cases can point to substantial contributions to the public welfare which their position has allowed them to make. Suggestible listeners seem to be easily held in sway by commentators commanding the prestige of the microphone. No amount of scholarly investigation demonstrating incompetence or shortcomings in qualifications seems able to budge the grasp of a few irresponsible commentators over their hordes of faithful followers.

Psychological and political warfare, which was first used systematically in World War II, has shown that broadcasting can be used effectively as an instrument of war and violence. The broadcast of a steady stream of distortions and outright lies, in the hands of skillful propagandists like Hitler's minister, Joseph Goebbels, can be made to enslave the minds and corrupt the morals of whole populations. The antidote of truth can be applied only through competing broadcast transmitters. That is why control of the radio stations is among the primary objectives of an invading army. The Nazis forbade Germans to listen to foreign broadcasts, hoping to feed a controlled diet of misinformation to the German population, without having to face corrections beamed in from abroad. Germany's "strategy of terror" by radio, in its prewar campaigns against Czechoslovakia and Poland laid the foundation for the acceptance of radio as a weapon of war.

Social. In the social sphere, too, broadcasting has demonstrated its influence over us. This influence has taken the form of (1) inducing mass social action along lines of generosity, (2) inducing or quelling panic, (3) creating social unity, (4) changing our living and buying habits, (5) establishing social values and accentuating social trends, (6) conferring social status on selected groups, and (7) inducing popular passivity rather than active participation in social affairs.

There are several dramatic examples of radio's ability to induce mass social activity along lines of generosity. During the war, a network quiz show asked listeners to send a penny to a Staten Island mother to buy War Bonds for her young son in the Marines. Two hundred clerks were needed to shake out the 300,157 pennies that came from every state in

letters that filled 112 sacks of mail. The announcement that prompted this almost fantastic outpouring of popular generosity took only twenty seconds of radio time! ⁴

Another outstanding example of radio's influence on mass behavior is the marathon wartime broadcasts of Kate Smith in her War Bond drives. On February 1, 1944, in a round-the-clock appeal on almost every program of the CBS network, Kate Smith begged, cajoled, and demanded that her listeners buy War Bonds. By the end of her all-day drive, she had brought in a total of \$105,392,700 in War Bond purchases, marking the greatest single radio bond-selling exploit during the war, an outstanding feat from every point of view. ⁵

Throughout the war and since, broadcast persuasion has, on a day-to-day basis, unspectacularly but persistently, induced listeners to contribute to charitable undertakings, officially sponsored projects, and innumerable noteworthy social causes. A recent survey made for the American Cancer Society showed that radio was the most effective means the cancer drive had for reaching the American public to obtain contributions and convey important information. In his second annual round-the-clock television marathon in 1950, comedian Milton Berle persuaded viewers to donate more than \$1,500,000 to the Damon Runyon Memorial Fund, a truly phenomenal demonstration of persuasive power.

Broadcasting also has a peculiar power to induce panic in insecure and suggestible listeners. This has been demonstrated, at the nervous expense of the public, in three fateful dramatizations of H. G. Wells' fantasy, *The War of the Worlds*. On Halloween week-end of 1938, which happened to fall in the period of the unsettling Munich war crisis, Orson Welles produced an adaptation of the fantasy which had hordes of Martians invading New Jersey. The program, done in a semi-news style, created a panic on the East Coast, despite frequent announcements during and after the program that the story was fictional. The panic did not subside until the next morning. Several persons were reported to have died of heart attacks and many people prayed in the streets or fled into the country to seek refuge; hardier individuals seized arms and prepared to fight for their lives. ⁶

In 1944, an adaptation of the same script was broadcast over a radio station in Chile with the scene of imaginary destruction laid near Santiago. Simulated news flashes had the city's civic center destroyed, the armed forces defeated, and the roads crowded with refugees. For the week before the broadcast, frequent announcements both in the press and on the air had been made, warning the public that the program was to be all in

⁴ Charles N. Winslow, "Sympathetic Pennies: A Radio Case Study," *Journal of Abnormal and Social Psychology*, XXXIX (April, 1944), 174-179.

⁵ See Robert K. Merton, *Mass Persuasion* (New York, 1946), for a penetrating analysis of another of Kate Smith's marathon campaigns.

⁶ Hadley Cantril, *The Invasion from Mars* (Princeton, 1940); John Houseman, "The Men from Mars," *Harper's*, CXLVIII (December, 1948), 74-82.

fun. Less than an hour after the broadcast began, thousands of people were panic-stricken and hundreds were having hysterical fits.

In 1949, the country of Ecuador experienced an even more fatal reign of terror induced by another broadcast adaptation of the same story. This time the Martians were heading for Quito. When the people learned it was all a hoax, an enraged mob, hurling gasoline and flaming balls of paper, burned down the radio station, killed at least six persons, and injured fifteen others. Army troops and tanks had to be called out before order could be restored.

Just as radio can induce panic through scare broadcasts, so it can quell panic stemming from other sources, although the episodes described above suggest its limitations in preventing panic with warnings and assurances. During earthquakes, floods, and wartime aerial bombings, however, firm and confident voices carried by radio have calmed, reassured, and directed populaces into controlled and reasoned behavior.

Because it can command and direct attention to a single event or mood, broadcasting can make the nation a thinking and feeling unit at one time. When the Japanese attacked Pearl Harbor on Sunday afternoon, December 7, 1941, it was radio, working almost alone, which brought the entire country to an immediate fever pitch of patriotism. On June 6, 1944, D-Day for the European invasion by Allied troops, radio alerted the American people and enabled them to experience emotionally that fateful day in history. The death of President Roosevelt was marked by several days of special programming which showed that radio could both reflect and induce national sentiment.

Broadcasting also influences our daily living and buying habits. Radio listeners are perceptibly and imperceptibly affected by the programs they hear day in and day out. While broadcast stations try to adjust their schedules to popular living habits, the public in turn often adjusts its habits to the broadcast schedule. Farmers with radios in their homes stay up later at night than farmers without radios. Popular newscasters often halt dinner-table conversation. Topflight radio and television programs will cause people to make a practice of staying home on certain nights. Refashioning of the living room and a wider circle of visiting friends has been the early experience of many television owners. And, of course, the advertising we hear over the air influences our buying habits.

As radio has won the acceptance of the American people, it has tended to establish or support certain social values and to accentuate various social trends. The ownership of a radio has become a social necessity and its absence a mark of extreme poverty or eccentricity. The acquisition of a television set has assumed the social desirability of a telephone or a car. Radio and television programs, both in their direct advertising messages and in the implicit suggestions and appeals of dramatic shows, tend to convey to the listener the social values played up in the continuity and

scripts. Together with the press and the movies, broadcasting in this way defines "success" for us, and gives us many of our materialistic values.

Radio also has accentuated the standardizing and simplifying of the English language, which continues a social trend first noted in the last century. The comic books, magazine digests, and radio emphasize brief and completely simple communication to the exclusion of more complex styles of expression and argument. It is now very difficult to get an audience to follow a line of argument for more than fifteen minutes, whereas in former years, it was not unusual for a skillful speaker to hold an audience rapt for hours, as he wound his way through a long argument. Since many issues of great social importance do not lend themselves to brief presentation without the danger of oversimplification and distortion of basic issues and meanings, some sociologists look askance upon this social influence of broadcasting.

Radio and television also have a great influence on society by conferring status on issues, persons, organizations, and movements to which broadcast time is made available. A broadcast discussion of an issue makes that issue more important in the public mind, as does the radio appearance of a relatively unimportant individual boost that person's prestige in the eyes of the community. As Professors Lazarsfeld and Merton have pointed out, "The mass media bestow prestige and enhance the authority of individuals and groups by *legitimizing their status*." Radio audiences seem to subscribe to the circular belief: "If you really matter, you will be at the focus of mass attention and, if you *are* at the focus of mass attention, then surely you must really matter."⁷

It has been observed by a number of critics that the flood of entertainment programs offered by the broadcast industry has tended to make the public a nation of spectators rather than participants. It is much simpler to watch a televised football game than to go to the stadium itself. A person may be highly informed by radio about the problems of the day, but he may develop the attitude that no special effort is required of him to do anything toward solving those problems. These are some of the significant social influences of broadcasting.

Cultural. It is generally admitted that radio and television have had an observable effect on popular tastes. But whether the type of entertainment most radio stations broadcast most of the time has tended to lower esthetic and intellectual tastes or whether such a level of taste appeal is inevitable in dealing with a mass audience, is subject to much dispute. We know that in the popularizing of a song, radio tends to form our tastes for us. A popular song becomes a success by being dinned into our ears through constant repetition. Special studies have shown that the sales of sheet

⁷ Paul F. Lazarsfeld and Robert K. Merton, "Mass Communication, Popular Taste, and Organized Social Action," in Lyman Bryson (ed.), *The Communication of Ideas* (New York, 1948), pp. 101-102.

music regularly follow the peak of performance of the song on the air. As a result of this intense repetition, even successful songs are short-lived, which no doubt is considered a blessing by some people. In broadcasting classical music, radio undoubtedly has stimulated greater interest in buying records for home listening. But Lazarsfeld and Merton maintain that it is not at all certain that the new interests radio may have awakened in classical music is anything more than superficial. People whose interest in classical music is aroused by broadcast programs and who are denied systematic instruction in music appreciation, often come to think of classical music exclusively in terms of melodic composers like Tschaikevsky or Rimsky-Korsakov.⁸ Even if this is true, it marks an elevation of tastes for people who might otherwise never rise above swing and popular dance music in their musical interests and appreciation.

Although the tastes of some sectors of the population have undoubtedly been raised, it is argued that "the average level of esthetic standards and tastes of audiences has been depressed."⁹ In the days of Mozart and Beethoven, a small elite with refined tastes constituted virtually the entire audience; today they constitute only a minute fraction of the whole audience, which now includes almost the entire population. Whether this depression of esthetic standards has had an undesirable effect on the production of art and the advancement of culture is certainly worthy of classroom discussion.

• PROBLEMS POSED BY BROADCASTING •

Now that we have set forth the pervasive influence of broadcasting on our society, it is proper to raise two fundamental questions: (1) How and by whom should radio and television be controlled? (2) To what uses should radio and television be put? Let us look at these questions in somewhat greater detail.

Political. Numerous political problems derive from the great influence broadcasting has in the political field. Among the leading problems are the following: How can broadcasting, which is an instrument for public enlightenment and political control, be used most effectively to serve the democratic cause? What relationship with government will most satisfactorily preserve freedom of speech and insure the airing of public controversy? Where shall we draw the line between freedom and license over the radio? What, if anything, can or should we do about popular charlatans who appeal to base emotions of hate, envy, and fear?

Economic. The economic problems are no less numerous. Who pays for what we hear? How is what we hear affected by the party who pays for it? To what extent, if any, does radio's support by advertisers and its tie-up

⁸ *Ibid.*, p. 111.

⁹ *Ibid.*, p. 110.

with the advertising business influence what we hear? If only a handful of big advertisers bought most of the valuable radio time, and their accounts were managed by only a handful of large advertising agencies, would such a concentration of control have undesirable effects on broadcasting and be unhealthy for the country? Who will pay for boxing, football, and baseball if everybody watches the games on television?

Social and Cultural. How desirable for the elevation of public tastes is the standardization which broadcasting induces? How can we please both mass and minority tastes? How can we reconcile conflicting interests in the social and cultural spheres? How can we make most effective use of radio's educational powers without losing the audience? How can we encourage more discriminating listening and thereby induce better programming?

• SUMMARY •

These questions, with their ramifications, constitute the problems which the remaining chapters in Part I of this book discuss. It should be clear by now that we are dealing with a mass communication industry which has won wide public acceptance. Since it deals with the communication of ideas, it assumes vital social significance. Before we can intelligently appraise its operations, we must find out how our system of broadcasting originated and finally reached its present shape. Historical forces grow out of social needs and desires; the structure and operational scheme of any social institution will reflect the real pressures with which it had to contend throughout its period of growth. We shall review the programming of American radio and television because the final test of any broadcast operation depends upon what comes out of the loudspeaker or on the television screen. Since the social effects of broadcasting vary directly with the system of ownership and control, we shall turn to that question and describe our present broadcasting structure and the tangled problems of public policy it poses. From there we shall turn to a review of comparative broadcast systems and consider radio in a world framework. This will provide us with a large view which we may then use to evaluate and judge all programming operations.

In our treatment of radio and television, we shall be proceeding throughout with the philosophy so ably expressed to the Third Annual Radio Conference in 1924 by Herbert Hoover, then Secretary of Commerce. Referring to the emergence of radio, Mr. Hoover said:

We may well be proud of this wonderful development, but in our self congratulation let us not forget that the value of this great system does not lie primarily in its extent or even in its efficiency. Its worth depends on the use that is made of it. It is not the ability to transmit, but the character of what is transmitted that really counts. Our telephone and telegraph systems are valu-

able only in so far as the messages sent from them contribute to the business and social intercourse of our people.

For the first time in history we have available to us the ability to communicate simultaneously with millions of our fellow men, to furnish entertainment, instruction, widening vision of national problems, and national events. An obligation rests upon us to see that it is devoted to real service and to develop the material that is transmitted into that which is really worth while. For it is only by this that the mission of this latest blessing of science to humanity may be rightfully fulfilled.

Questions for Discussion

1. What are the various types of broadcasting?
2. What evidence is there to support the statement that "broadcasting can now be identified with American life itself"?
3. How much of an investment of time and money do the American people make in radio and television?
4. In what ways does radio achieve its greatest impact on the public?
5. How do radio and television serve as sources of information?
6. What are the various ways in which broadcasting conveys persuasive appeals?
7. How is broadcasting used for political purposes?
8. In what ways does broadcasting influence social attitudes and actions?
9. How can we explain the panics induced by the *War of the Worlds* broadcasts in view of the many broadcast warnings and assurances that the scripts were fictional?
10. How does broadcasting influence our daily living and buying habits?
11. Is broadcasting making us a nation of spectators rather than participants? If so, is this a healthy development?
12. Has broadcasting tended to depress the artistic standards of our society?
13. How can broadcasting be used most effectively to serve the democratic cause?
14. Who will pay for boxing, football, and baseball if everybody watches the games on television?
15. Is the philosophy expressed by Herbert Hoover in 1924 a sound one for evaluating radio and television?

The Growth of American Radio

THE GROWTH of American radio is a dramatic chapter in the history of communications and the shaping of modern American life. The rise of broadcasting is the story of a struggle for control of inventions worth a king's ransom. It is a story of failure on the part of scientists and industrial leaders to recognize what we now accept as obvious: that radio's usefulness as a public broadcast medium is its virtue. It is a story of fumbling to find a sound means of financing a privately operated radio system; a story of governmental intervention in radio, at the request of both industry and the public, to replace chaos and piracy with order and stability; a story of great achievement by a mass communications medium that advanced in twenty years from fledgling status to an important role in American social life.

• SCIENTIFIC ORIGINS AND DEVELOPMENT •

Although the invention of radio was a natural consequence of scientific advances made in the fields of electricity and magnetism, the path of radio's advance was uneven. The idea of broadcasting without wires of any sort, making use of some unseen waves in the ether, did not come easily to the mind of man. Early inventors found it difficult to obtain financial support for their experiments. They ran into opposition from scientists and editors who could prove, on paper, the impossibility of effective radio broadcasting. The final scientific achievement of radio and television cannot be attributed to any single man or nation. It was made possible by the research of scientists in many nations: the United States, Italy, Denmark, Canada, Great Britain, and others. The early period of scientific development is clouded with controversy. Rival scientists worked independently to produce similar solutions to the same technical prob-

lems. It would be risky indeed for the historian to try to unravel the morass of conflicting claims which the patent courts could not clear up to the satisfaction of competing litigants.

In 1864, the British scientist James C. Maxwell laid down the theory of electromagnetism and predicted the existence of the electric waves that are now used in radio. Twenty years later, Thomas Edison worked out a system of communication between railway stations and moving trains without using connecting wires. In 1887, Heinrich Hertz, a German, showed that rapid variations in electric current could be projected into space in the form of radio waves similar to light waves. Hertz thus founded the theory upon which modern radio is based.

By 1894, the investigations of Guglielmo Marconi, a twenty-year-old Italian, led him to the conclusion that Hertzian waves could be used for telegraphing without wires. The next year he secured a patent for wireless telegraphy in Great Britain. In 1901, Marconi's achievement was told to the American people in a front page story in the *New York Times* headlined, "WIRELESS SPANS THE OCEAN." Marconi, working in Newfoundland, had picked up the Morse letter "s" transmitted by wireless telegraphy from England.

Marconi's discoveries stimulated the work of other scientists and the next few years saw the refinement of wireless transmission. The main technical hurdle remaining in the way of wireless voice broadcasting seemed to be the discovery of a means of high-frequency alternating transmission. Three prominent scientists worked independently on this problem. The result was the invention of the vacuum tube in 1904 by the Britisher John Ambrose Fleming, and its refinement by the Canadian Reginald Fessenden and the American Dr. Lee De Forest. The animosity that developed between Fessenden and De Forest makes it difficult to draw an accurate picture of the sequence of scientific events. Both men took out numerous patents on their inventions. De Forest, using his audion tube, projected speech by radio on December 31, 1906, five days after Fessenden accomplished the same thing with his heterodyne system. In 1908, De Forest broadcast recorded music from the top of the Eiffel Tower in Paris and was heard five hundred miles away.

• THE STRUGGLE FOR CONTROL •

Marconi was among the first to realize that the future of radio as a point-to-point broadcasting medium depended upon finding commercial applications for it and protecting patent rights. In 1897, the British Marconi Company was formed to acquire title to all of Marconi's patents. A subsidiary of the British company, known as American Marconi, was incorporated in the United States in 1899 and soon came to control almost all of our commercial wireless communications, then limited to ship-to-

shore transmissions and special point-to-point broadcasts. That such application of radio was to have commercial usefulness was made abundantly clear in 1910 when Congress passed a law requiring most passenger ships to have radio equipment and operators. This law amply justified itself when, two years later, the *Titanic*, on her maiden voyage, struck an iceberg and sank, but, owing to the prompt wireless call for aid, more than seven hundred passengers were saved.

Although American Marconi dominated the field, a number of American-controlled companies undertook research in radio in order to cut in on the broadcasting business. They won several important radio patents and began to manufacture radio apparatus. Among these companies were General Electric, Westinghouse, and the Western Electric Company, the manufacturing subsidiary of the American Telephone and Telegraph Company. But the further development of radio got snagged in a confused patent situation which brought almost all manufacturing to a halt. Each manufacturer needed patents controlled by his competitors; each refused to license one another or to exchange patents; therefore, if each company continued with its operations, it became vulnerable to patent infringement suits.

This tangle was still unresolved when the Government took over all wireless stations in World War I and asked all the companies to pool their inventions in the hope of devising practical radio-telephone transmitters needed by the Army and Navy. In return, the Government assured the companies legal protection against patent suits.

When the war came to an end and wireless stations were returned to their owners, the confused patent situation once again prevented any extensive radio manufacturing. The situation was further complicated by a conflict of interests between the United States and Britain which, through the American Marconi Company, still controlled a substantial part of the wireless industry here. In early 1919, British Marconi undertook negotiations with General Electric for the exclusive rights to the Alexanderson alternator, a device considered of critical importance in long-distance radio transmission. The negotiations were virtually concluded when Rear Admiral W. H. G. Bullard, Director of Naval Communications for the U. S. Navy, appealed to General Electric not to sell the alternator to British Marconi because the British would then hold a practical monopoly on world-wide communications for an indefinite period.

Negotiations were dropped, and General Electric found itself without an outlet for the invention in which it had made a very heavy investment. Under Admiral Bullard's guidance, General Electric evolved a plan by which a new company, controlled entirely by American capital and holding major radio patents, would be organized. The new company, formed in 1919, was the Radio Corporation of America. RCA bought all the patents and assets of American Marconi and entered into cross-licensing agree-

ments with General Electric, Westinghouse, and Western Electric, and thus took a commanding position in the American radio field.

These agreements gave General Electric and Westinghouse the exclusive right to manufacture radio receiving sets and RCA the sole right to sell the sets. A. T. & T. was granted the exclusive right to make, lease, and sell broadcast transmitters, a monopoly of which the telephone company made much use in the next few years. In return these companies were assigned substantial stock holdings in RCA which they did not dispose of for some time. During its first two years of existence, RCA was concerned with ship-to-shore communications, transoceanic point-to-point radio service, and selling radio parts to amateurs for the construction of crystal receivers.

• THE DAWN OF MODERN RADIO BROADCASTING •

The early development of radio, therefore, centered around the perfection of point-to-point broadcasting as a substitute for transmission by cable or telephone lines. The main commercial criticism of radio was its lack of secrecy, making it unsuitable for private service since unauthorized persons could overhear a broadcast conversation. How, then, it was asked, could this invention be turned into a money-making proposition? Efforts were directed toward developing radio as a confidential means of radio-telephony, with controls against eavesdroppers.

Just who it was who first realized the now obvious fact that radio's lack of secrecy is its great commercial strength is not definitely known, but in this failure of many people associated with the rise of radio to realize its best public applications, we have a clear demonstration of how important it is for ideas of social utilization to keep abreast of discoveries in the scientific world. Of all the people connected with radio at this stage, Lee De Forest seems outstanding in his grasp of the possible use of radio as a *public* broadcast medium. He is reported to have said as early as 1909, "I look forward to the day when by the means of radio, opera may be brought into every home. Some day the news, and even advertising, will be sent out to the public on the wireless telephone."

De Forest's notion was not widely entertained, however, and by 1920, there were still only a few individuals who shared his grasp of radio's real future. At the University of Wisconsin, an experimental station (later called WHA) was operated by the University's physics department to broadcast weather and market reports. William E. Scripps, of the *Detroit News*, also appreciated the real virtues of broadcasting and started his experimental station, now WWJ, in August, 1920. In Pittsburgh, H. P. Davis, a Westinghouse vice-president, and Dr. Frank Conrad, a research engineer, opened the first commercially licensed radio station, KDKA, in No-

vember 1920, broadcasting the returns of the Harding-Cox Presidential election as its first program.

• THE FIRST FLUSH OF BROADCASTING •

The new idea of radio as a public broadcast medium caught the imagination of the American people and spread like wildfire. From three stations in 1920, the number rose to over five hundred in 1923, and the sales of radio receivers rose from \$2,000,000 to \$136,000,000 in the same three-year period.

Many of these stations were owned and operated by concerns primarily interested in manufacturing and selling radio apparatus. These companies engaged in broadcasting for an obvious reason: unless there were stations to send out programs, the business of selling radio receivers would face collapse. The profit in radio had to be made on the sale of the radio set while the broadcast program had to be supplied to the listener without charge. Westinghouse, RCA, and General Electric all opened up radio stations. Retail department stores then got interested in radio as a means of winning good will: Bamberger, Wanamaker, Gimbels and the Shepard Stores set up stations. Newspapers, encouraged by the success of the *Detroit News* station, began broadcasting as a means of publicizing their papers. Colleges and universities plunged into broadcasting to provide experimental facilities for physics departments and to investigate the possibilities of educational radio. Numerous individuals afflicted with the radio fever rushed to open their own stations with whatever money they could scrape together. They used tiny five-watt transmitters which could be housed in small cabinets resembling ordinary receivers. Unofficial estimates of the number of these two-by-four stations ran as high as fourteen hundred in 1924.

Still no way had been found to raise the necessary money to pay for the operating expenses of the stations. Some people, like David Sarnoff, then general manager of RCA and now chairman of its board of directors, believed that the manufacturers and distributors of radio receivers and parts should contribute to the cost of running broadcasting stations as a service to the buyers of sets and in order to stimulate sales. Others felt that radio stations should be operated by the Government, or supported by endowment funds contributed by public-spirited citizens. Not yet born was the idea of selling radio time for advertising messages which is the foundation stone of modern commercial broadcasting.

But in the first flush of broadcasting, the financial problem had not yet assumed urgent proportions. Radio required very little by way of programming to attract an audience still thrilled by the very novelty of wireless communication. The main desire of many listeners was to be able to pick up on their battery-operated crystal headphone receivers the call

letters of distant stations. Programs at first were really excuses for many stations to go on the air so that they might fulfill their true mission of announcing their call letters. Phonograph records were played and replayed to fill in the time between station identifications.

The broadcast quality of the primitive transmitting and receiving equipment of the early twenties was indeed poor, judged by present standards, but it was quite satisfactory to the audience of that day. One excited woman wrote to H. V. Kaltenborn, then beginning his commentary career, "You came in last night just as clear as if you were talking over the telephone."

In these circumstances, broadcasters found themselves for the first two or three years under no great pressure to offer top-notch performers. Instead they relied on the phonograph and on the seemingly endless supply of free talent that came to the studio. Even the staff personnel of many stations could be had at virtually no cost. Good, bad, and indifferent musical artists were coaxed to the microphone with the promise of publicity. This was the period of the "great plague of mediocre sopranos badly transmitted and worse received."¹ After a time, however, performers became reluctant to give their services in exchange for publicity only and a more sophisticated public began to demand higher grade offerings. Entertainers, announcers, and engineers had cooled off from the early thrills and wanted to be paid for their work. But stations earned nothing. Where was the money to come from? One station was operating on an annual budget of \$100,000 without tangible earnings of any kind. Westinghouse, having been amply repaid with publicity for its initial expenses, was seriously wondering whether there was a way out.

• RADIO GOES COMMERCIAL •

The solution eventually adopted came about through WEAf (now WNBC), the high-powered A. T. & T. station in New York City. The telephone company had set up WEAf to be operated as a "toll" station, available for hire to those wishing to reach the public by radio. The first sponsored program occurred on August 28, 1922, when WEAf broadcast a ten minute talk delivered under the auspices of the Queensboro Corporation, a Long Island realty company.²

The telephone company established a stringent broadcast policy which permitted only a conservative courtesy announcement to identify the sponsor. A. T. & T. ruled out the broadcast of direct advertising messages as being in poor taste for a communications medium that entered the privacy

¹ Alfred N. Goldsmith and Austin C. Lescarbourea, *This Thing Called Broadcasting* (New York, 1930), p. 146.

² Federal Communications Commission, *Report on Chain Broadcasting*, Commission Order No. 37, Docket No. 5060 (Washington, May 1941), pp. 5-6.

of the home with no forewarning as to the nature of the messages that would follow. Advertising was limited, therefore, to the simple statement of the sponsor's name, the intention being to maintain the dignity of radio and to prevent it from taking on the character of "huckstering."

The telephone company's attitude also reflected a fairly widespread belief, voiced by some newspapers which were apparently indulging in wishful thinking, that the radio medium was incapable of selling products through direct commercial announcements. The emphasis throughout this early period was on the use of radio by commercial companies solely to create public good will. This policy was emphatically approved by the then Secretary of Commerce, Herbert Hoover, who said in 1922, "It is inconceivable that we should allow so great a possibility for service, for news, for entertainment, for education, and for vital commercial purposes to be drowned in advertising chatter." The First Annual Radio Conference held that year recommended "that direct advertising in radio broadcast service be absolutely prohibited and that indirect advertising be limited to the announcements of the call letters of the station and of the name of the concern responsible for the matter broadcasted."

Two years later, in 1924, Hoover was even more determined in his opposition to direct radio advertising, but he was uncertain as to a sound means of financing broadcast operations. He said:

I believe that the quickest way to kill broadcasting would be to use it for direct advertising. . . . If a speech by the President is to be used as the meat in a sandwich of two patent medicine advertisements there will be no radio left. To what extent it may be employed for what we now call indirect advertising I do not know, and only experience with the reactions of the listeners can tell. The listeners will finally decide in any event. Nor do I believe there is any practical method of payment from the listeners.

The Third Annual Radio Conference responded to Hoover's speech with a resolution deprecating "the use of radio broadcasting for direct sales effort and any form of special pleading for the broadcaster or his products."

From 1922 to 1924, even limited good-will type commercial broadcasting was restricted almost entirely to WEAf. The telephone company claimed the sole right to sell radio time, and because of its control over patents, transmission lines, and radio equipment, it was able to enforce its will on other stations and to prevent them from carrying advertising. It was not until April 18, 1924, when A. T. & T. allowed independent stations to engage in sponsored broadcasting, that widespread advertising support for radio developed, and the system we know today began to take shape.

Advertising on the air soon increased markedly, and the distinction between direct and indirect commercial appeals began to wear thin under the pressure of station managers anxious to recoup their investments and turn

a profit. Moreover, advertisers and advertising agencies learned that radio campaigns were very effective ways of marketing commercial products and they turned over to radio stations a larger percentage of their advertising budgets. Whereas, in 1922, WEAf's total advertising income for the whole year was about \$5,000, in 1930 the same station (which had been sold by the telephone company to RCA) was charging \$750 for just one hour of evening radio time.³ With this advertising money, it became possible to hire high-priced entertainers to put on top-notch comedy, variety, and musical programs. Radio became "show business." Stars like Rudy Vallee expanded the dance-band formula by introducing radio "personalities" in 1929, the same year that "Amos 'n' Andy" and "The Goldbergs" began their long radio tenure.⁴ The continual improvement in the technical end of broadcasting persuaded renowned musical artists who had previously refused to risk their reputations on crude microphones and faulty amplifiers to break down and accept radio as a legitimate medium for their art. Opera singers like John McCormack and Lucrezia Bori led the musical flock to radio in 1926 and by the next year, most of the big name musical artists in the country appeared on program logs.

The brighter radio programs made possible by radio advertising were undoubtedly welcomed with eager ears by the listening audience, but opposition to the pressures which aimed to turn broadcasting into a carry-all for various commercial appeals was still being voiced in responsible industrial and listener circles. The 1929 Code of the National Association of Broadcasters, for example, reflected the sensitiveness of about one hundred and fifty stations to their responsibility for maintaining the dignity of radio. The Code provided that after 6:00 P.M. commercial programs only of the "good-will type" were to be broadcast, and between the hours of 7:00 and 11:00 P.M., no commercial announcements of any sort were to be aired.

But the barriers were down. The rules against direct advertising were at first relaxed and then they gradually disappeared altogether. One of Oscar Wilde's characters says, "The only thing I cannot resist is temptation." To have expected broadcasters to foreclose fortune-making on grounds of personal scruple or under the feather pressure of a gentleman's agreement was perhaps a foolish expectation of radio's early critics. Having established itself as the sole support of radio, advertising progressively took command of the entire broadcast operation. Programs began to stress more "popular" appeal in order to reach the type of audience desired by various advertisers. The standards for writing and presenting commercial messages on the air were to be guided almost entirely by considerations of effective selling. The earlier reservations placed upon the use of radio as an advertising medium because of the special way it gains access to our homes were no longer to be heard in broadcasting circles. The new trend

³ Goldsmith and Lescarboua, *op. cit.*, pp. 279-281.

⁴ Llewellyn White, *The American Radio* (Chicago, 1947), p. 61.

was to reach its climax twenty years later when, in 1943, one station broadcast 2,215 commercial announcements in one week, or an average of 16.7 announcements every hour.⁵

• FORMATION OF NATIONAL RADIO NETWORKS •

If advertising was to become one foundation stone of American broadcasting, the national radio network was soon to become the other. The linking of two or more stations by land lines to carry the same program simultaneously was an essential aspect of the science, business, and art of radio. Single stations could not afford to produce elaborate shows to be transmitted to the audience in only one community; listeners in various parts of the country wanted to hear the best New York shows; advertisers with regionally or nationally marketed products wanted to launch their promotional campaigns simultaneously throughout the country. All of these desires combined to form the basis for the establishment of the national radio networks.

The A. T. & T. Network. Network broadcasting was inaugurated on January 4, 1923 when A. T. & T. broadcast a program simultaneously over WEAF and WNAC, a Boston station. Later that year, the telephone company set up a station in Washington, D. C. which it frequently linked with WEAF for network broadcasting, forming the nucleus of a network that rapidly expanded in the following years. By the fall of 1924, A. T. & T. was able to furnish a coast-to-coast network of twenty-three stations to carry a speech by President Coolidge. By 1925, its regular network of twenty-six stations extended as far west as Kansas City and its eastern coverage was fairly intense.

The National Broadcasting Company. Meanwhile, RCA was making a start in network broadcasting. This was done despite the opposition of A. T. & T. which refused to furnish its telephone lines for use by competing networks and would not permit RCA to sell broadcast time to advertisers. RCA was compelled, therefore, to use inferior telegraph wires for "networking" and to make no charge for the use of radio time. Because of these obstacles, the RCA network did not grow as rapidly as did A. T. & T.'s. In March, 1925, when the telephone company network broadcast the Presidential inauguration over a transcontinental network of twenty-two stations, the RCA network carried it over only four eastern stations.

This situation abruptly changed in 1926, when A. T. & T. decided to withdraw entirely from the radio broadcasting business, sold WEAF to RCA for \$1,000,000, and transferred most of its radio properties to the so-called "Radio Group," made up of RCA, Westinghouse, and General Electric. These transactions cleared the way for the sale of radio time by

⁵ Federal Communications Commission, *Public Service Responsibility of Broadcast Licensees* (Washington, 1946), p. 44.

the "Radio Group," and A. T. & T. agreed to make its telephone lines available to RCA.

On September 9, 1926, RCA formed the National Broadcasting Company as a subsidiary corporation to take over its network broadcasting business and the station properties it had arranged to buy from A. T. & T. NBC thus had control of the only two networks (the Red and the Blue) in the country at that time. NBC continued to hold the dominant position in chain broadcasting for almost twenty years until, following a government order, it was forced to sell its second, or Blue network, in 1943.

The Columbia Broadcasting System. The network we now know as the Columbia Broadcasting System came into being on January 27, 1927 under the name of United Independent Broadcasters, Inc. United's purpose was to contract time for a network of sixteen radio stations, to sell time to advertisers, and to furnish programs for broadcasting. Before United actually got under way, the Columbia Phonograph Co. became interested in the venture through the Columbia Phonograph Broadcasting System, which was organized in April, 1927 to function as the sales agency of United. United contracted to pay each of its sixteen stations \$500 per week for ten hours of radio time. It soon developed, however, that the sales agency could not sell enough time to sponsors to carry United under this arrangement, and the new network stood near the brink of collapse only a few months after its birth.

The Columbia Phonograph Co. withdrew from the project, and all of the capital stock of the sales company was thereupon acquired by United, which took over the name of the Columbia Broadcasting System after dissolving the sales agency. William S. Paley and his family purchased a majority of CBS stock, the network began to thrive, and Paley assumed a role of leadership in broadcasting which, as chairman of the board of CBS, he continues to hold to this day.

The Mutual Broadcasting System. The Mutual Broadcasting System, organized along radically different lines from NBC or CBS, did not come into being until 1934 when four stations, WGN, Chicago, WLW, Cincinnati, WXYZ, Detroit and WOR, New York, agreed to work jointly to get advertising business for themselves. The network drummed up sales to advertisers and made arrangements with A. T. & T. for land-line connections between the four stations. Ultimate control of the new network, through ownership of its capital stock, lay with the *Chicago Tribune* and R. H. Macy & Co., but has since come to include the Don Lee and Yankee networks among its major stockholders. Until 1936 only four stations regularly carried Mutual programs, but Mutual has grown enormously since then and now has contract affiliations with more than five hundred different stations.⁶

⁶ Much of this discussion is taken from Federal Communications Commission, *Report on Chain Broadcasting*, pp. 9-28 *passim*.

The American Broadcasting Company. The American Broadcasting Company came into being under its present name in 1945, after purchasing the Blue Network from RCA two years before. As a separate entity, ABC has taken a stronger position in network competition than that previously held by Blue.

• PUBLIC POLICY TOWARD RADIO •

To make matters more difficult during broadcasting's first decade, the federal government was very slow to make its position clear in its radio laws. Under international agreements, governments had assumed the responsibility to use certain radio frequencies and to provide protection for frequencies used by other countries. But radio's rapid growth quickly out-dated the means by which these agreements were to be observed.

Early Radio Policy. Federal regulation of radio began with the Wireless Ship Act of 1910 which forbade any sizeable passenger ship to leave this country unless it was equipped with radio communication apparatus and a skilled radio operator. It was not until 1912, however, when the United States ratified the first international radio treaty, that the need for general regulation of radio became urgent. In order to carry out our treaty obligations, Congress enacted the Radio Act of 1912. This statute forbade any person to operate a radio station without a license from the Secretary of Commerce.

Enforcement of the Radio Act of 1912 presented no serious problems until radio's value as a public broadcast medium was realized and there was a rush to get on the air. The Act of 1912 had not set aside any particular frequencies for privately operated broadcast stations, so the Secretary of Commerce selected two frequencies, 750 kc. and 833 kc. and licensed all stations to operate on one or the other of these channels. The number of stations increased so rapidly, however, that the situation became extremely confused as radio signals overlapped and stations interfered with each other. On the recommendation of the National Radio Conference, which met annually from 1922 through 1925, Secretary of Commerce Hoover established a policy of assigning a specific frequency to each station.

But the increase in the number of frequencies made available was still not enough to take care of all the new stations that wanted to go on the air. The Secretary of Commerce tried to find room for all of them by limiting the power and hours of operation of some stations, so that several stations might use the same frequency. But the number of stations multiplied so rapidly that by 1925, there were almost 600 in the country and 175 applications on file for new stations. Every frequency in the standard broadcast band was by then already occupied by at least one station, and many by several. The new stations could be accommodated only by ex-

tending the standard broadcast band, at the expense of the other types of radio services, or by imposing still greater limitations upon time and power. The 1925 National Radio Conference opposed both of these methods and called upon Congress to remedy the situation through legislation.

Until Congress passed a new radio law, the Secretary of Commerce was powerless to deal with this trying situation. He could not simply refuse to issue any more broadcast licenses on the grounds that existing stations would be interfered with, because a court ruling denied him this authority. And, in April 1926, an Illinois federal district court further tied his hands by holding that he had no power to impose any restrictions whatsoever as to frequency, power, or hours of station operations. A station's use of a frequency not assigned to it was ruled *not* a violation of the 1912 Radio Act, so there was nothing Hoover could do under then existing laws to prevent one station from jumping its frequency to that of its neighbor. This court decision was followed in July 1926 by an opinion of the Attorney-General that the Secretary had no power to issue regulations preventing interference between broadcast stations. Completely frustrated, Secretary of Commerce Hoover issued a public statement abandoning all his efforts to regulate radio and urging that the stations undertake, through gentlemen's agreements, to regulate themselves.

The Period of Chaos. But Hoover's plea went unheeded. From July 1926 to February 1927, when Congress enacted new radio legislation, almost two hundred new stations went on the air. "These new stations used any frequencies they desired, regardless of the interference thereby caused to others. Existing stations changed to other frequencies and increased their power and hours of operation at will. The result was confusion and chaos. With everybody on the air, nobody could be heard."⁷ The situation became so intolerable that the President in his message of December 7, 1926, appealed to Congress to enact a comprehensive radio law. This time Congress took heed and legislation was enacted.

The Radio Act of 1927. The plight into which radio fell prior to 1927 can be attributed to a basic fact about radio as a means of communication—the radio spectrum simply is not large enough to accommodate every person who may want to set up a broadcasting station. Regulation of radio by government was, therefore, as necessary to the development of radio "as traffic control was to the development of the automobile," according to the Supreme Court.⁸ The Radio Act of 1927 proclaimed that the airwaves belonged to the people of the United States and were to be used by individuals only with the authority of short-term licenses granted by the government when the "public interest, convenience, or necessity" would

⁷ *National Broadcasting Company v. United States*, 319 United States Reports at 212 (1943). This account is based largely on the historical review of public policy included in the majority opinion of the Supreme Court in this case.

⁸ *Ibid.*, at 213.

be served thereby. A temporary Federal Radio Commission was created to administer the law.

The new law automatically revoked the license of every radio station then operating, and allowed sixty days for applications for new licenses to be filed with the Federal Radio Commission. The Commission was given the authority to assign any power, frequency, or time limitations to the stations whose applications it approved. Meanwhile, temporary licenses were issued to most broadcasters so that they might continue in operation while the Commission worked out the jig-saw puzzle of fitting together all the broadcasters into the standard broadcast band, without interference between stations. The Commission required first of all that each station equip itself with frequency control devices to prevent it from wobbling off its assigned frequency. After making extensive investigations, the Commission then issued regular licenses good for six months to all but about one-hundred-fifty odd stations for which it felt there was no room on the air.

Advertising abuses also engaged the attention of the new Commission which stated as its policy that "Advertising must be accepted for the present as the sole means of support of broadcasting, and regulation must be relied upon to prevent the abuse and overuse of the privilege."⁹ The Commission decided not to renew the license of one station in 1928 because a large part of its program service was "distinctly commercial in character, consisting of advertisers' announcements and of direct advertising, including the quoting of prices."¹⁰

Despite the Commission's moves to control advertising and the efforts of responsible broadcasting leaders to eliminate abuses, public reaction against overcommercialization of the air was apparently so great that, in 1932, the United States Senate passed a formal resolution calling for a survey to be made of plans that "might be adopted to reduce, to limit, to control, and perhaps, to eliminate the use of radio facilities for commercial advertising purposes." The resolution also called for study of the question of "Whether it would be practicable and satisfactory to permit only the announcement of sponsorship of programs by persons or corporations" and asked for "What information there is available on the feasibility of Government ownership and operation of broadcasting facilities."¹¹

In 1934, after reviewing seven years of federal radio regulation, Congress was ready to write a permanent law embodying the "public interest, convenience, or necessity" approach which had been tried and found successful. The Communications Act of 1934 created the Federal Communi-

⁹ *In re Great Lakes Broadcasting Co.*, Federal Radio Commission, Docket No. 4900.

¹⁰ Quoted in Federal Communications Commission, *Public Service Responsibility of Broadcast Licensees*, p. 41.

¹¹ U. S. Senate Resolution 129 (January 12, 1932).

cations Commission with substantially the same powers and responsibilities as the earlier Radio Commission, except that it was given jurisdiction of wire communications too. The 1934 statute, with certain amendments, remains on the books as the governing law of modern broadcasting.

Thus, through the intervention of the federal government, anarchy of the airwaves became a thing of the past and order was established. Responsible broadcasters could feel confident that their assigned frequencies would be protected from radio pirates and listeners were able to turn on their radio sets without being greeted by a melee of sounds from overlapping stations. Having bridged this critical period of its growth with the aid of the federal government, radio was now prepared to step forward with its programming, to demonstrate the full artistic, communicative, and business capacities of the broadcast medium.

• THE DEVELOPMENT OF RADIO PROGRAMMING •

The period radio now entered saw the development and refinement of program types and the rise to stardom of entertainers who, in many cases, had won earlier recognition on the stage or in vaudeville. Jack Benny, Eddie Cantor, Fred Allen, Ed Wynn, Bing Crosby, Burns and Allen, Jimmy Durante, Edgar Bergen, Phil Baker, Bob Hope, and Fibber McGee and Molly won their places on the air in the thirties and set a pattern for comedy and variety that has been maintained to this day and seems to be carrying over to television.

In the programming of classical music, this period saw the start of Dr. Walter Damrosch's "Music Appreciation Hour," which held a loyal audience of children and adults for a decade of Saturday mornings; the Sunday afternoon concerts of the New York Philharmonic Symphony Orchestra, and the Saturday afternoon broadcasts from the stage of the Metropolitan Opera House. The "Horn and Hardart Children's Amateur Hour," "Uncle Don," "Let's Pretend," and other children's programs became regular features. These were the years, too, of the amateur hour programs, which were made famous at first by Major Bowes and brought to the air a copious supply of one-man bands.

Powerful personalities who won their followings through the effective use of the broadcast word also stand out in this period. They ranged from Franklin D. Roosevelt, whose fireside chats, delivered in a personal and intimate manner, captured the imagination and loyalty of most Americans, to men like the famous Dr. Brinkley, the patent medicine man who advertised his goat-gland pills over the air to distraught men anxious to regain their lost youth. In between came firebrands like Louisiana's Huey Long and Father Charles E. Coughlin, the Detroit priest who became a storm center when he tried to build up a political movement through his radio broadcasts.

There were, too, the famous individual broadcasts which created momentary sensations. The broadcast reports of the trial and execution of Bruno Hauptmann, kidnaper of the Lindbergh baby, brought fame and fortune to Gabriel Heatter and Boake Carter. Actress Mae West won a permanent niche for herself in the annals of radio when, in reading a seemingly innocent script about Adam and Eve on an Edgar Bergen comedy show in 1937, she introduced an unexpectedly suggestive innuendo that, though it titillated some listeners, caused a flood of protests from offended listeners to swamp the network and the Federal Communications Commission. Miss West has since confined her talents mainly to other entertainment media.

In the broadcast of drama, radio at first found itself unable to surmount the limitations of a communications medium in which the audience could hear words, sound effects, and music, but could see nothing. Early dramatic broadcasts picked up Broadway stage plays by putting microphones over the actors' heads or in the footlights. These efforts to transplant stage plays to the air without any adaptation to the limitations of the radio medium resulted in something little short of the grotesque. The effect on the listener was simply that of sitting in the theater blindfolded. Broadcasters soon realized that if radio drama was to win an audience, original material would have to be written and stage plays would have to be adapted especially for broadcast performance.

The first strictly dramatic program of the type now common was "First Nighter," launched in 1930. It was soon followed by the "Lux Radio Theater."¹² From this point it was only a step to the dramatization of mystery and adventure stories: "The Shadow," "The Lone Ranger," and "Bulldog Drummond." Lewis Titterton, of NBC, and Max Wylie, of CBS, by their encouragement to new writers and their persuasiveness in winning established writers over to radio, were responsible in large measure for the flowering of radio dramatic writing. An NBC broadcast of "Skyscraper," by Lawrence Holcomb, pioneered the "stream of consciousness" technique to take the radio audience into the mind of a character. The Columbia Workshop perfected trick devices like echo chambers and filters to change vocal quality and perspective. Sound effects were used to intensify mood and to carry action. In 1937, Archibald MacLeish wrote "The Fall of the City," the first verse drama written especially for radio. Writer-producers Norman Corwin, Arch Oboler, and Orson Welles won national fame for a succession of highly imaginative productions. Poet Stephen Vincent Benét contributed several original scripts that demonstrated the immense artistic possibilities of the radio medium and stimulated other writers like Norman Rosten, Morton Wishengrad, and Millard Lampell.

¹² White, *op. cit.*, p. 63.

These years also encompassed the period of "stunt broadcasting," when radio called the attention of the world to its great feats of wireless communication. Of especial fascination were the broadcasts from great heights and great depths or from widely separated points. Programs might be picked up from a glider in the air or from a bathysphere hundreds of feet under Bermuda waters. NBC broadcast two-way conversations between an aerial balloon flying high over the East Coast and an airplane off the Pacific coast, between London and the balloon, and a four-way conversation between Chicago, New York, Washington, and the balloon. Like a child playing with a new toy, networks used their new short-wave equipment to broadcast a singer from New York accompanied by an orchestra in Buenos Aires or to pick up a piano concert from a dirigible in mid-Atlantic.

Such freakish broadcasts admittedly made small contribution to radio art, but they unquestionably prepared broadcasters for the more imposing tasks of covering important public events in different parts of the world. The hook-up of nineteen widely separated broadcasting centers around the world in 1931 for a program dedicated to Marconi marked a great step forward in the science of broadcasting. Between 1933 and 1935, there were numerous broadcasts from Admiral Byrd's Antarctic Expedition. In 1934, a sensational on-the-spot description of the burning of the vessel *Morro Castle* off the New Jersey coast, was brought to the public by radio. The dramatic farewell address of King Edward VIII who abdicated his throne for "the woman I love," and the impressive coronation of King George VI in 1937 were covered in the most elaborate overseas broadcast arrangements to that date.

The thirties also saw the rise of news broadcasting. Radio's capacities as a news medium were barely appreciated by the pioneer broadcasters of the twenties who did little more than read newspaper headlines and the front pages of late editions over the air. Several newspapermen, like H. V. Kaltenborn of the *Brooklyn Eagle*, broadcast weekly news talks, but nothing like present-day news summaries was regularly scheduled in the twenties. In 1932, the Associated Press furnished Presidential election bulletins to the networks and the following year saw the new policy of interrupting broadcast programs with news flashes. But the advancement of radio as an effective news medium was temporarily brought to a halt by the pressure of powerful newspaper interests who feared the rivalry of broadcast news and therefore hoped to restrict radio's ability to compete with the press in the field of news dissemination.

There ensued, from 1933 to 1935, the "press-radio war," during which time radio news bulletins were limited by agreement to thirty words and a time schedule that prohibited the airing of news while it was hot off the wires. The agreement finally broke down, and radio was free once again

to broadcast news supplied by news agencies.¹³ Networks built up their own news staffs and sent correspondents to the important capitals and news centers of the world. Kaltenborn broadcast over CBS the actual sounds of battle in the Spanish Civil War and NBC's Max Jordan broadcast an eye-witness account of Hitler's march into Austria and his reception in Vienna. During the Munich crisis in 1938, when for seemingly endless hours the nation turned to its radios to keep pace with the rapidly unfolding political events, the networks took leadership in supplying continual news bulletins and round-ups of informed opinion in Europe. The voices of the chief actors in the international political scene, Hitler, Chamberlain, and Mussolini, were brought to American listeners with commentaries by network news analysts. Radio gave the mounting war crisis in 1939 sustained and comprehensive news coverage, establishing itself in the public mind as the primary source of news.¹⁴

From the outbreak of World War II until American entry in the conflict, it was a well-organized, technically proficient, and confident radio system that brought to the American people the great speeches of Winston Churchill, news of the fall of France, the attack on the Soviet Union, and the flash reports of the Japanese attack on Pearl Harbor. American radio, which but twenty years before had been a mere novelty, had won for itself, through its rapid growth and demonstrated value, the recognition and respect of its listeners and an important role in American life.

• SUMMARY •

In the short span of twenty years, American radio grew from a fledgling enterprise to a great mass communications medium. Radio's amazing growth involved a struggle for control of important patents and early failures to realize the true nature of the broadcast medium. The decision to finance broadcasting by the sale of time to advertisers, the formation of national networks, and the intervention of the federal government to establish order after radio had fallen into helpless chaos when left to itself, were each important landmarks in the advancement of radio. The winning of public acceptance through the development of radio programming brings our chronicle of American radio up to the point of American entry in World War II, when radio faced a great challenge to make a significant contribution to the attainment of victory.

¹³ Giraud Chester, "The Press-Radio War: 1933-1935," *Public Opinion Quarterly*, XIII (Summer, 1949), 252-264.

¹⁴ See Elmer Davis, "Broadcasting the Outbreak of War," *Harper's*, CLXXIX (November, 1939), 579-588.

Questions for Discussion

- 1: What were the main scientific discoveries and inventions that made radio broadcasting possible?
2. What is the difference between point-to-point radio and broadcasting to the public, and what effect did this distinction have on the development of radio?
3. What role did British Marconi play in the advancement of radio?
4. Why was the Radio Corporation of America formed?
5. When did modern radio broadcasting get underway in the United States?
6. How was radio financed in the early twenties?
- 7: What were the attitudes of industrial, government, and civic leaders in the early twenties toward the use of radio for advertising purposes?
8. What influence did A. T. & T. and station WEAJ have on the course of broadcasting?
9. What was the character of radio programming in its early years?
10. How were the national networks formed?
- 11: What events led to the Radio Act of 1927, and what changes in public policy toward radio were reflected in this law as compared to the Act of 1912?
- 12: What concern did Congress and the Federal Radio Commission have with broadcast advertising?
13. How does present-day radio programming compare with programming in the thirties?
14. How were radio dramas first produced and who were instrumental in developing the radio script as a creative art form?
- 15: What was the Press-Radio War?

Recent Developments in Radio and Television

DURING the four years of our participation in World War II, standard (AM) radio did yeoman service and all broadcasting thrived. But in the relatively short time since the end of the war, broadcasting in the United States has witnessed many significant changes. FM radio has emerged as an auxiliary broadcasting medium and television has come into its own. As we begin the second half of the twentieth century, there is strong belief that AM radio has seen its peak of achievement, that FM radio will find a permanent niche for itself in public acceptance, and that television, which has had a swift and startling impact on the public imagination, will be the dominant means of broadcasting within the next decade.

• THE CHANGING FORTUNES OF AM RADIO •

Even as the American military forces mobilized their strength to avenge the Japanese attack on Pearl Harbor, the radio industry made all its resources available to the federal government for war service. In contrast with World War I, however, when the government took over the operation of all wireless stations, World War II saw the basic radio organization left intact. The government merely enlisted the co-operation of the industry to publicize important morale and public-service announcements. Planned scheduling of war information messages, bond purchase appeals, and conservation campaigns were coupled with the systematic use of radio for instruction in civilian defense and responsibilities. All show business pitched in wholeheartedly and the "win-the-war" theme permeated radio's offerings. The Office of War Information co-ordinated the government's wartime propaganda and information services. For the entertainment and information of soldiers and sailors overseas, the Army and Navy set up the Armed Forces Radio Service, with a network of stations in the Pacific

and European war theaters. Entertainment programs at home were broadcast as usual, with the stars and formats of the thirties maintaining their popularity in the forties. Indeed, few new talents came to the fore; the war took its toll of the lives and energies of many young artists. Perhaps the most notable change in programming was the increase in news and one-man commentaries. News and war analysts, of varying degrees of competence, won large followings. The scheduling of news every hour became common; use began to be made of tape recorders to transcribe actual events for airing at subsequent hours. Radio documentaries, casting the factual matter of the war into dramatic and semidramatic programs, were hailed as powerful new art forms.

In the field of special events, radio again scored its greatest triumphs, demonstrating anew its power to bring actual events into our homes and to make the world conflagration meaningful in terms of individual persons. From the broadcast of President Roosevelt's war message to Congress, to the eye-witness description of the signing of the surrender documents aboard the battleship *U.S.S. Missouri* in Tokyo Bay, there was a succession of outstanding programs. On December 15, 1941, all four networks combined their facilities to carry Norman Corwin's "We Hold These Truths" to an estimated sixty million people, the largest audience ever attracted by a dramatic program. On D-Day in 1944, radio reporters were heard from invasion barges in the English Channel and on the Normandy beaches as the greatest military operation in history got under way. George Hicks' running narration from an amphibious ship under aerial attack provided a broadcast that few who heard it will ever forget.

But the war was more than a great programming challenge to American radio. It also brought to the radio industry a period of unprecedented economic prosperity. The nine hundred odd stations then in existence enjoyed a lush advertising market protected from new competition by the government's refusal to license new stations, for the duration. Although the shortage of consumers' goods created a sellers' market, many large manufacturing companies, mindful of the experience of World War I when some companies discontinued advertising and lost out in the public mind, continued their promotional work on a lavish scale. The wartime newsprint shortage which cut down advertising space in newspapers also served to drive more advertising money into radio. Institutional, or name advertising was stimulated by the high wartime income taxes which gave many corporations the alternative of spending large sums on advertising or turning the money over to the government in taxes.

The upshot of all this was that AM radio flourished. Consider the following figures: From 1938 to 1948, the advertising volume of the four networks more than doubled. From 1937 to 1944, broadcast profits of all networks and stations rose from \$23,000,000 to \$90,000,000. In 1939 the radio industry earned a return of 37 per cent on the original cost of its

tangible broadcast property and a return of 67 per cent on the depreciated cost. In 1944 the comparable rates of return were 108 per cent and 222 per cent.¹

With income figures of such proportions, radio could not escape being viewed primarily as a money-making business rather than as a public-service enterprise. Entrepreneurs anxious to break into radio's magic circle could do so only by purchasing established stations. Radio property therefore acquired a high scarcity value and some stations changed hands at fantastic prices. Many realized from four to ten times the value of their assets. "In one instance the sales price was more than thirty times the original cost. In another, a station sold for 1,534 times its net income."²

Of significance in all these income and sales figures was what the radio industry was doing with its enlarged revenues. A survey by the Federal Communications Commission showed that whereas, in 1938 out of every \$1.00 of income the industry spent \$0.80 in operating the stations, in 1944 it spent only \$0.67. The Commission concluded that the tremendous increase in profits during the war "was not due solely to the increase in advertising revenues but is also attributable in considerable part to the fact that the industry has progressively retained a larger and larger proportion of each revenue dollar as profit and has spent a smaller and smaller proportion for serving the public."³

To the listener these statistics became meaningful in the multiplicity of direct advertising messages coming over the air as well as in the deteriorating quality of many of those messages. Physiological commercials, appealing to listeners to "take an internal bath," or misused patriotic appeals for deodorants and "sluggish bile" marred radio's otherwise fine wartime record.

It was perhaps to be expected that such advertising excesses would draw criticism. Lewis Gannett, a well-known book critic, summed up this type of reaction when he returned to this country and wrote:

The aspect of home-front life which most disgusted me on return was the radio. . . . The first evening that I sat by the radio at home, I heard one long parade of headaches, coughs, aching muscles, stained teeth, "unpleasant full feeling," and gastric hyperacidity. . . . Our radio evenings are a sick parade of sickness and if they haven't yet made us a sick nation, I wonder why.⁴

A different reaction, however, was voiced by General Dwight D. Eisenhower who, upon returning to the United States after leading the Allied troops to victory and after living among sullen and hostile people speaking European tongues, expressed his joy at being home again, saying, "You

¹ Federal Communications Commission, *Public Service Responsibility of Broadcast Licensees* (Washington, 1946), pp. 48-49.

² Charles Siepmann, *Radio's Second Chance* (Boston, 1946), p. 165.

³ Federal Communications Commission, *op. cit.*, p. 48.

⁴ *New York Herald-Tribune*, February 28, 1945.

don't know what it means to hear language that clinks sweetly in our ears, to hear commercials on the radio and all in all it means America to us."

Criticism mounted after the war and numerous books and magazine articles expressed dissatisfaction with radio's performance. The Commission on Freedom of the Press castigated the broadcast industry for failing to assume the full responsibilities of a free press, and the Federal Communications Commission released a report entitled *Public Service Responsibility of Broadcast Licensees (The Blue Book)*, which pointed out the abuses of many stations and set forth the principles of public-service performance which the government intended to exact from all stations. The industry itself was somewhat taken aback by this torrent of criticism and made some confession of sin. William S. Paley, chairman of the board of CBS, in a speech before the National Association of Broadcasters, admitted radio had been guilty of some malpractices and called on his fellow broadcasters to draw up an effective code to bring an end to such abuses.

But regulation of radio by gentlemen's agreements had by now become very difficult. When the lid was taken off new radio construction at the end of the war, the attraction of the industry's wartime profits brought in a horde of new broadcasters. The number of AM stations grew like Topsy. Refined directional antennas which prevented station interference made it possible for more than five hundred new stations to go on the air in 1946. In 1947 another four hundred were established. With so many new stations fighting for survival in a competitive advertising market, AM radio suddenly found itself mired in economic quicksands. Besides having to cut the advertising dollar so many ways to support all the new AM stations, the challenge of FM radio and television, which came on the scene after the war, had to be faced. Furthermore, the profits of AM stations which were owned jointly with FM and television outlets had to be used to subsidize the newer media. AM stations owned independently did not face this problem, but they had graver fears for their future well-being, when television will provide even more forceful competition for the advertising dollar.

The future of AM radio was by no means clear by 1950, but significant events indicated that it had passed its peak of achievement and earning power. Starting a new AM station now involved a serious financial risk. One metropolitan station that sold for \$250,000 in 1944 was resold for only \$150,000 five years later. Another station dropped in sales value from a wartime \$1,500,000 to \$512,000 in 1949. New stations were finding it hard to turn a profit. In competition with television, AM radio was beginning to lose its command over the audience. By normal business standards, however, established AM stations were still holding up very well in 1950 and most were earning handsome profits. Revenues from the sale of time in 1949 had reached approximately \$430,000,000, an increase of 3 per cent over 1948 returns. By mid-century, AM radio con-

tinued unquestionably to be the dominant broadcast medium in the United States, but its greatest glory lay behind it, not ahead.

• FREQUENCY MODULATION (FM) RADIO •

Although FM radio did not come to public attention until the end of the war, it had been known to the radio industry since its invention in 1934 by Major E. H. Armstrong of Columbia University. Using a much higher band of frequencies than AM radio (from 88 to 108 megacycles), FM has many advantages over standard radio. It is ordinarily free from static, fading, and interference noises. All stations within reception range come in with equal strength. Sound is transmitted with much greater fidelity than over AM radio. Because its coverage is usually limited to the line of sight from the top of the transmitter, FM has a coverage that is better suited for community and metropolitan centers than for rural areas. This limitation in coverage makes it possible for many FM stations, separated geographically, to share the same frequency.

FM held high hopes to broadcast aspirants, critics, and educators because the construction and operating costs of an FM station were much less than the costs of an AM station. Schools and community organizations, as well as commercial entrepreneurs, might now consider entering the broadcasting business. Moreover, low-powered FM stations might hope to compete with high-powered stations on the basis of program quality only, since all signals in listening range would be heard equally well. In AM radio, low-powered stations were at a great disadvantage because many listeners made their dial choices primarily on the basis of signal strength, seeking the station they could hear with the least interference regardless of program quality.

The Federal Communications Commission authorized commercial operation of FM radio in 1941, but the war held back further development until 1945 when the Commission shifted FM to its present frequency band and gave it the go-ahead. So high were hopes for FM that Charles Denny, then chairman of the Commission, predicted in 1946 that FM would replace AM radio in two or three years. By 1947, nearly one thousand FM stations had been licensed, or more than the total number of AM stations before the war.

But FM ran into a number of major stumbling blocks. First, it could not be heard on AM radio receivers without special converters, and AM programs could not be received on FM sets. This meant that FM's audience would be small until the public invested in new type radio sets. In 1947, the first inexpensive FM attachment for AM sets came on the market and this problem was partially solved. Second, there was the problem of FM programming and advertising support. FM would not be able to attract large audiences until it offered distinctive programs; it

could not get advertising to finance such programs unless it already had the audience. Some broadcasters skirted this dilemma by duplicating their AM programs over their FM outlets, but independent FM broadcasters, without AM stations to lean on, objected that such practices would hold back the development of FM, making it a step-child of AM. Networks and stations that had great investments in AM often looked on their FM licenses as a form of insurance and made little attempt to promote FM vigorously. Third, the absence of automatic tuning controls and the poor quality of cheap FM sets disappointed many listeners who could not find better tone quality in FM over AM. Fourth, FM ran into heavy competition from the well-established AM field, now twice its prewar size, and from television, which hit the market almost simultaneously with FM radio.

In 1948, three hundred new FM stations were constructed, but 125 applicants, in an unprecedented demonstration of pessimism in broadcasting, turned back their construction permits to the Federal Communications Commission. In 1949, the trend picked up steam, with licenses of even established stations being turned back. Whereas in 1948 the Federal Communications Commission was besieged with 17 competing applications for five remaining FM channels in the New York City area, in 1949 the license of one of the successful applicants practically went begging on the open market. In that year, only three of 114 FM-only stations did not suffer losses. By 1950, FM radio, representing the efforts of the more stalwart and imaginative licensees, seemed to have found a small niche for itself in American broadcasting which gave some promise of being permanent.

• THE RISE OF TELEVISION •

Television had its coming-out party at the New York World's Fair in 1939 and soon became the talk of the town. Television covered the opening of the fair and featured as its star attraction an address by President Roosevelt. Despite the significance of the event, only a few hundred receivers were able to tune it in. The communications industry had not yet gone into production of TV receivers, and most of those in existence were homemade or special instruments developed for field testing.

Television actually has a longer history than its sudden presentation to the American people in 1939 suggests. Its origins can be traced back to 1884 when the German scientist Paul Nipkow invented the scanning disc which made television possible, and to 1923, when Dr. V. K. Zworykin patented the iconoscope, the first television camera. Experimentation continued throughout the thirties, with RCA, CBS, and the DuMont laboratories working unceasingly on the refinement of television for commercial uses.

Shortly after the 1939 World's Fair, television's progress was inter-

rupted by a series of governmental orders and then by World War II. In 1940, the Federal Communications Commission ordered a halt in the expansion of TV pending completion of an investigation to determine the best technical standards for TV transmission. In 1941, six months before we went to war, the Commission authorized full commercial television on the black-and-white, 525-line basis now in use, in contrast to the 441 lines previously used. The few TV stations then in existence began televising programs two to three hours a day, but there were only 4,700 television sets in the entire New York area, so sponsors were hard to find. When war came, the production of television sets stopped completely, and telecasting settled down to a skeleton schedule for the duration, with only six stations on the air.

Television ran into still another obstacle when controversies developed over which band it should be assigned in the radio spectrum and whether transmission should be in color as opposed to black-and-white. In March, 1947, the Federal Communications Commission finally ruled out color television for the immediate future and authorized black-and-white television over thirteen channels between 54 and 216 megacycles. (Channel One was subsequently assigned by the Commission to fixed and mobile services instead of television.)

The effect of the Commission's action was swift. Within a year, the number of applications for TV stations jumped from less than 75 to more than 300. Almost a million television sets were sold in 1948, and several hundred advertisers were already buying time over television stations in sixteen different cities. The American public had welcomed television with open arms.

The rush to get into television was now so great that the twelve channels were no longer adequate. With more than 300 applications in its pending file, the Commission imposed a freeze on the issuance of all new television licenses pending a complete review of the situation. After two years of extensive hearings and investigations, the Commission finally announced new policies on two vital developments in television history. Late in 1950 the Commission formally authorized the commercial use of the CBS system of color television. The Commission's ruling was upheld by the Supreme Court over RCA's objections, but the future of color television was still not clear in 1951 because of the difficulties stemming from the mechanical features of the CBS system which rendered obsolete the millions of television receivers already in the public's hands.

Early in 1951 the Commission announced its intention to license new television stations in the ultra-high frequency band (475 to 890 megacycles) which would allow for as many as 3,000 stations distributed throughout the country. (The Commission proposed to set aside 10 per cent of the new channels for noncommercial TV stations.) With hordes of applicants

standing by for word from the Commission that applications for licenses will be accepted, it is clear that the development of television as a national broadcast medium is almost at hand.

Two important items should be included in this discussion of the rise of television: (1) The unusual economic difficulties associated with television; and (2) The formation of television networks.

Television operation has proved to be a much more expensive operation than radio broadcasting. Investments in new TV stations have ranged from \$380,000 to \$1,000,000 or more, with annual operating costs in some cases equalling the investment. Whereas in radio, the ratio of behind-the-scenes technicians to the performer on the air was three to one, in television it was seventeen to one. Production costs on an hour dramatic or comedy-variety program ran up to \$11,000, half-hour programs to \$6,000. A simple half-hour forum or panel discussion cost \$2,500 to produce and a quarter-hour musical offering, \$950.⁵ With television's limited audience, TV stations could not base their time charges to advertisers on full production costs because that would make television advertising prohibitive even to manufacturers like Procter & Gamble, General Foods, Texaco, and Philco which were anxious to get a foothold in the new broadcasting medium. Instead of passing the full costs on to the advertiser, stations absorbed some of the costs themselves. Estimates showed that some TV stations were losing as much as \$1,000 a day, but hopes for a rosy financial future remained high.⁶

Networking in television, as in radio, is necessary in order to spread heavy production costs over many stations, and to make national audiences available to advertisers. Networking in television, however, was complicated by the need for special A. T. & T. coaxial cables to link stations together. These cables took many months to install and were very expensive to rent. Other means of networking, such as private radio relay systems and "stratovision," using airplanes to relay programs between stations, have been considered.⁷

Four networks—NBC, CBS, ABC, DuMont—have been developed in television and a fifth, Mutual, is planned. Although DuMont had no previous radio affiliations, it was an early entrant in the television field. All networks resorted to the use of "kinescopings" or film recordings in order to supply programs to their affiliates beyond the reach of existing coaxial cables, or in order to avoid cable costs. In what order of program leadership the five networks will eventually align themselves, only time will tell, but early indications suggest that NBC and CBS will set the pace in television as they have in radio.

⁵ *New York Times*, September 4, 1949, Section 10, p. 7.

⁶ By 1951 many TV stations were making handsome profits that fully justified the licensees' hopes.

⁷ In September, 1951, A. T. & T. inaugurated a microwave relay to California and thus made coast-to-coast television networking a reality.

• SUMMARY •

Since the United States entered World War II, broadcasting has undergone an exciting phase in its development. AM radio reached a pinnacle of financial success and service to the nation. FM radio made its entry on the broadcasting scene and gave promise of winning for itself a small but permanent place in aural broadcasting. After a shaky start, television moved in big strides across the nation. The future course of broadcasting can not be clearly delineated from the vantage point of 1950, but educated guessers foresee the future dominance of television and the decline of radio to a secondary position.

Questions for Discussion

1. How did World War II affect AM radio?
2. What were the main causes for the criticisms of radio that were made directly after the war?
3. How is FM superior to AM as a means of broadcasting?
4. What were the main stumbling blocks in the development of FM?
5. What have been the main developments in television since 1939?
6. What are some of the unusual economic difficulties associated with television?
7. What course can we reasonably expect radio and television to take in the next ten years?

Programming: Entertainment

PROGRAMMING is the end product of all broadcasting. A comprehensive review of the programming of American radio and television is a worthwhile project for the student of broadcasting because it leads to keener discrimination in program evaluation and provides some insight into the philosophy and functioning of the broadcasting industry itself.

We have divided our discussion of programming into two chapters for the purpose of convenience. The separation of “entertainment” from “public-service and information” programs is not, however, without some intrinsic value, for both program types are fundamentally different. Entertainment programs aim primarily to please listeners. Pleased listeners make good targets for advertising messages. “Public-service and information” programs aim to impart information and ideas of a more or less serious nature; they may, however, try to enlist the interest of the audience by using the techniques of entertainment. A daytime dramatic serial clearly aims only to entertain; documentaries, newscasts, and talks aim to impart ideas and information and consequently they are classified “public-service and information” programs.

• THE OVER-ALL VIEW •

A prime characteristic of American broadcasting is the element of *continuous programming*. It is an established pattern for a station to broadcast programs without interruption, except for announcements, from the time it goes on the air in the morning until it signs off at night. Many stations broadcast as much as nineteen hours a day, seven days a week. By convention, induced mainly by the needs of network broadcasting, the hours of the broadcast day are divided into quarter-hour segments. A single station may broadcast fifty or more different programs in a fifteen-hour day: thirty-five quarter-hour shows, thirteen half-hour, one forty-five minute, and one hour show. Only a limited imagination is needed to ap-

preciate the enormity of program operations in the United States where more than two thousand stations take to the air each day. It is obviously impractical to monitor all programs. Were it not that conventional and persistent programming patterns can be easily discerned, it would be impossible to discuss programming of American broadcasting as a whole. By using sampling and survey techniques, however, we can arrive at some useful generalizations.

A study of the program logs of eighty-five typical commercial radio stations made by the Research Department of the National Association of Broadcasters in November, 1946, produced the following conclusions about American radio programming:

1. Musical programs take up almost half of all broadcast time. There are, in addition, many programs in which music plays an important supplementary role. Most musical programs consist of popular and dance music. The others are about evenly divided between classical and semiclassical music on the one hand and old familiar, hill-billy, and western music on the other.
2. Dramatic programs, taking up 16 per cent of broadcast time, occupy second place in radio programming. Daytime serials constitute 6 per cent of all radio time.
3. News and commentary programs take up about one-eighth of all radio time.
4. The total time devoted to commercial messages and announcements amounts to about 14 per cent of all radio time.
5. Stations show a heavy dependence on networks for both sponsored and unsponsored programs. Networks supply nearly half of the sponsored programs carried by stations throughout the country and more than half of the programs for the unsponsored time of these stations.¹

The table on page 47 listing the percentage of air time given to different program types indicates that radio is predominantly a straight entertainment medium and only subordinately a source of public-service and information.

Let us turn now to the various types of entertainment programs. There are basically six different types:

- | | |
|-----------------------|---------------------------------------|
| 1. Dramatic Programs | 4. Sports |
| 2. Comedy and Variety | 5. Audience Participation: Quiz Shows |
| 3. Personality Shows | 6. Music |

• DRAMATIC PROGRAMS •

Radio dramatic programs may be classified in two types: (1) Unit drama, and (2) Serial drama.

Unit Drama. Unit dramas are radio plays which are more or less complete within themselves. "Prestige shows" that utilize the talents of well-established writers and producers are examples of outstanding unit dramas.

¹ Kenneth Baker, "An Analysis of Radio's Programming," in Paul F. Lazarsfeld and Frank Stanton, *Communications Research: 1948-1949* (New York: Harper and Brothers, 1949), pp. 71-72.

TYPES OF PROGRAMS MAKING UP THE BROADCAST SCHEDULE ²

(Total Time on the Air of all Stations—100%)

<i>Type</i>	<i>%</i>	<i>Total %</i>
Music Programs		41
Old Familiar and Western	7	
Popular and Dance	26	
Classical and Semiclassical	8	
Dramatic Programs		16
Daytime Serials	6	
Mystery Drama	3	
Comedy Drama	2	
Other Drama	5	
News and Commentators		13
Comedy and Variety		7
Quiz and Audience Participation		6
Religion and Religious Music		6
Sports and Sports Commentators		4
Talks		3
Farm Programs		2
Forums and Panels		1
Homemaking Programs		1
Miscellaneous, unclassified		2
		----- 102 ^a

^a This column adds to slightly more than 100 per cent because a few programs were classified in more than one category.

The scripts by Archibald MacLeish, Maxwell Anderson, Alfred Kreymborg, Arch Oboler, Norman Corwin, and Stephen Vincent Benét, written in the late thirties and early forties, were among radio's greatest unit dramas. Nothing like the creative output of that period is being produced by the radio theater of today.

1. There are dramatic series which involve scripts standing relatively independently of each other. "Lux Radio Theater," broadcasting adaptations of movies, "Theater Guild of the Air," broadcasting adaptations of stage plays, "Cavalcade of America," and "Radio City Playhouse" are examples of this type.

2. There are unit dramas forming part of a general series broadcast one or more times a week, which utilize some of the same characters but different stories each time. Prominent examples are "Mr. District Attorney," "Big Town," "The Lone Ranger," and "Dr. Christian." Mystery dramas using amateur sleuths as central characters are "Adventures of the Thin Man," "Sam Spade," and "Mr. and Mrs. North." "Jack Armstrong," "Dick Tracy," and "The Adventures of Tom Mix" are children's dramatic programs of this type.

² *Ibid.*, p. 58.

3. There are unit dramas, forming part of a general series, which utilize a different story and a different cast of characters each time, but maintain the same general framework or deal with the same general problem. "Suspense," "Inner Sanctum," "Grand Central Station," and "The Greatest Story Ever Told" illustrate this type.

Unit dramatic scripts may be adaptations of short stories, novels, movies, or stage plays, or they may be original creations.

Serial Dramas. "A soap opera," writes James Thurber of *The New Yorker*, "is a kind of sandwich, whose recipe is simple enough, although it took years to compound. Between thick slices of advertising, spread twelve minutes of dialogue, add predicament, villainy, and female suffering in equal measure, throw in a dash of nobility, sprinkle with tears, season with organ music, cover with a rich announcer sauce, and serve five times a week."³

Most radio dramatic offerings are serial dramas. Although they unquestionably have many devoted and loyal fans they have done much to bring all radio drama into critical disfavor. Daytime serials are usually sponsored by soap manufacturers who find them relatively inexpensive vehicles for carrying advertising messages to millions of housewives and invalids.

Roughly speaking, there are two kinds of serials. In one, the dramas revolve around the central and secondary characters as they go about their domestic or professional duties. It is not uncommon for a leading character to be standing trial for some heinous crime which he or she did not commit or to be suffering from amnesia. "Portia Faces Life," "Life Can Be Beautiful," "Right to Happiness," and "Backstage Wife" are serials of this type. In the other type, the central and secondary characters spend most of their time helping other characters solve urgent personal problems. The mystery of a pearl necklace stolen from a friend may take several weeks of melodramatic episodes before a solution is found. "Stella Dallas," "Front Page Farrell," and "Just Plain Bill," are examples of this type.

The daytime serial has caused considerable controversy in the field of entertainment programming. Some writers resent having to turn out the kind of story women listeners demand, according to Mona Kent, writer of "Portia Faces Life."⁴ Criticism of the daytime serials stems from several causes: (1) The large number of such programs carried by networks and stations. CBS broadcasts eleven and NBC carries fourteen in a row each weekday afternoon. (2) The slow pace at which serials move. A single broadcast may have only eight minutes of actual dramatic dialogue, the rest of the program consisting of introductions, closings, and commercials. (3) The nature of the dramas themselves, with their concentration

³ James Thurber, "Onward and Upward with the Arts," *The New Yorker*, XXIV (May 15, 1948), 34-8 ff.

⁴ *New York Herald Tribune*, August 29, 1949, p. 12.

on neurotic women, helpless husbands, and acts of violence.⁵ Studies have shown that fans of soap operas identify their personal hopes and frustrations with those of central characters in the dramas.⁶ The main argument made on behalf of the daytime serials is the unquestioned approval given them by several million loyal listeners who derive satisfaction and escape from the tedium of household chores by following the dramatic episodes they hear on the air. For some women listeners, however, the soap opera seems a crude intrusion on their privacy and substantially reduces the number of hours they say they would otherwise listen to the radio.⁷

• COMEDY AND VARIETY •

"Radio humor," says Fred Allen, "has become a serious mass-produced enterprise—demanding eighteen hours a day of perpetrators—writers and actors both—with naught but empty aspirin bottles, and shaky hands." Comedy programs are radio's most popular and most expensive entertainment offerings. They are broadcast during the best evening hours, they draw the largest audiences, and they command the largest talent fees. But radio comedy is a back-breaking business. Unlike vaudeville or the legitimate theater where the same comedy routine may be used for an entire season, the radio comedian finds it necessary to produce new material for each program. He has to hire a staff of writers to help him turn out scripts. Most of the prominent radio comedians won their spurs in other entertainment media and established themselves in radio in the thirties. Few new comedians, with the exception of performers like Henry Morgan and Robert Q. Lewis, have been able to break into network radio on a sponsored basis.

There are two types of comedy programs: (1) comedy-variety, and (2) story-line or situation comedy.

Comedy-Variety. The usual comedy-variety show includes one or more name comedians, a vocalist, a dance band, and guest stars. The format includes monologues, gags, repartee, and brief satirical sketches. Most of the successful variety comedians like Jack Benny, Fred Allen, Eddie Cantor, Bob Hope, Edgar Bergen, Red Skelton, and Joan Davis have developed standard formats for their programs. Using a group of amusing characters, they construct each weekly program according to a set formula.

Story-Line Comedy. Story-line or situation comedy programs are made up of one or more comedy stars and a band to provide musical introduc-

⁵ "Create noble female protagonists who suffer endlessly but win great moral victories. . . . Avoid strength, initiative, masculinity in good male characters." From "The Secret Life of a Soap Opera," in *Sponsor*, III (April 11, 1949), 27-29.

⁶ W. L. Warner and W. E. Henry, "The Radio Day Time Serial: A Symbolic Analysis," *Genetic Psychology Monographs*, XXXVII (February, 1948), 3-71.

⁷ Paul F. Lazarsfeld and Frank Stanton. *op. cit.*, pp. 92-93.

tions and background. The format involves characters in simple plot situations, emphasizing the humorous aspects of the stars and their stooges. Some stories are tight, others fairly loose. "Amos 'n' Andy," "Ozzie and Harriet," "Fibber McGee and Molly," "Baby Snooks," "The Aldrich Family," "Blondie," and "My Friend Irma" are examples of story-line comedy.

Comedy programs like "Can You Top This?" and "It Pays to be Ignorant," using the wise-cracking abilities of several comedians, cannot be classified under either variety or story-line comedy. These programs are few in number. Depending so much on the nimble wits of the stars, they might well be considered a third type of comedy program.

• PERSONALITY SHOWS •

In personality shows, the primary attention of the audience is on the performer who talks during most of the show and whose personality provides a unifying element for the program. The featured performer may or may not be a comedian, but the show in any event is not built on the basis of straight comedy. Arthur Godfrey, Kate Smith, Don McNeill, and Ted Malone, are examples of personality artists. The breakfast chatter programs featuring "Tex and Jinx" and "Dorothy and Dick" fall in this category.

• SPORTS •

Sports broadcasts are enjoyed by millions of Americans who enjoy competitive athletics. Sports programs are of two kinds: (1) Play-by-play descriptions of actual sporting events, and (2) Reports and commentaries on sports.

Play-By-Play Descriptions. Huge audiences are attracted to play-by-play sports broadcasts. During the sports seasons, some stations base their entire programming on sports coverage: football games are carried regularly during the college football season while major league baseball dominates the airwaves during the spring, summer, and early fall. Basketball games are broadcast over both radio and television during the winter season. So great is popular interest in basketball that many local and community stations are now covering high school contests. Horse races, tennis matches, hockey, and boat races are also given on-the-scene coverage by radio and television stations.

Reports About Sports. Sportscasts include the latest sporting results, commentaries on the standings of teams, prospects for the future, and interviews with sporting celebrities. Such programs are standard broadcast fare in the early evening hours over many radio stations. Many sports specialists have acquired prominence in broadcasting by virtue of their personalities, knowledge of sports, and unusual manner of presentation.

Among the better known radio sportscasters are Bill Stern, Ted Husing, Red Barber, Mel Allen, and Harry Wismer.

• QUIZ AND AUDIENCE-PARTICIPATION SHOWS •

Parlor games and quizzes that utilize the talents of experts or studio audiences have in recent years become very popular radio features. Quiz programs actually go back to the early days of radio when, for example, H. V. Kaltenborn broadcast a current events quiz for New York City high school children. It was not until 1935, however, when "Information Please!" enlisted the talents of Clifton Fadiman, John Kieran, and Franklin P. Adams in a highly literate and entertaining half-hour, that the quiz program really came into its own as a radio format. "Information Please!" showed that a witty and well-produced informational program could be highly successful radio entertainment for millions of listeners. Its success induced a succession of imitations and adaptations.

There are basically two types of quizzes: (1) those that use a panel of experts or talesmen, such as "Quiz Kids," "Who Said That?" and "Juvenile Jury," and (2) those that use members of the studio or listening audience to answer questions. To increase interest and excitement in quiz programs, small cash prizes were given to winners at first. "Take It or Leave It" built up the "sixty-four dollar question" until it acquired a special dictionary meaning. Programs like "Dr. I. Q.," "Professor Quiz," "Truth or Consequences," "Twenty Questions," and "People are Funny" won large audiences by variations on parlor games. The prizes were incidental to the main point of the game—the fun of participating mentally in the search for the right answer and hearing the embarrassment of the eager contestants.

It was not long, however, before programs were developed which abandoned the "game" aspect, and concentrated on the prizes. "Pot O' Gold" left the air in 1941 following a ruling by the Federal Communications Commission that the program, by issuing prizes solely on the basis of chance, constituted a lottery and therefore was unlawful. After World War II, the temptation to attract large audiences by stressing the listener's chance to win vast sums of money through a stroke of luck was once again too great for some program planners to resist. Various formats were devised; listeners were telephoned during programs to identify mysterious voices, tunes, and sounds. Networks used give-aways to compete with top-flight comedy and variety shows. Fred Allen, on the air at the same time as "Stop the Music," complained that he was being forced to compete with Santa Claus. Advertisers liked give-away programs because they obtained a great deal of publicity at little cost by providing one of the many prizes for the jackpot. A Brooklyn housewife who correctly identified a "phantom voice" was awarded \$18,000 in prizes which included the fol-

lowing: a new car, \$1,000 worth of perfume, a refrigerator, an electric range, an automatic laundry, enough fruit trees for an orchard, two bedroom suites, a home workshop, a \$1,000 diamond ring, a \$1,000 wrist-watch, 7,500 cans of fruit, soups and meats, a home freezer with a three-year supply of frozen foods, a television receiver, a whole dressed steer, a radio, a motion picture sound camera and projector, \$1,000 worth of 16 mm. film, a six-piece sterling tea service, a radio-phonograph, a heating system, and a caracul fur coat.

Individual stations soon developed local telephone quizzes, with mystery tunes of their own and prizes provided by local merchants.

By 1949, the give-away programs had taken on the character of a bonanza. One CBS program offered a jackpot of \$50,000 to the lucky winner. NBC launched a mammoth quiz called "Hollywood Calling" to compete with the Jack Benny show. ABC had "Stop the Music," "Strike It Rich," and "Add a Line." Mutual, with its "Queen for a Day," managed to give away more prizes than any of the other networks. All four networks distributed a total of \$4,297,557 worth of prizes in one year, according to a survey made by *Billboard*. The total, representing disbursements on fifty-four network programs was a "conservative estimate based on real rather than quoted values."

Faced with the prospect of having radio turned into a vast gambling arena, and aware of the section of the Criminal Code forbidding the broadcast of lotteries, the Federal Communications Commission moved to ban give-aways in 1949. Legal action by the networks induced the Commission to suspend immediate enforcement of its order and thus gave the listening public a continued opportunity to win money on the air. Following the Commission's action and some bad newspaper publicity, however, program ratings for the give-aways dropped sharply and many of the programs lost their sponsors. It was clear that contest shows had passed their peak of popularity.

• MUSIC PROGRAMS •

Music programs constitute the bulk of all radio programming. It is difficult to visualize what radio stations would do without music to fill in most of their broadcast hours.

Music for radio comes from two sources: (1) recorded and transcribed music, and (2) live music.

Recorded and Transcribed Music. Recorded music for radio is the same type of recording sold for home use. Stations obtain recorded songs and dance music by their own purchases or as gifts from distributors who are anxious to have the records played on the air for promotional purposes.

Transcriptions are recordings prepared especially for broadcasting. They

are sixteen inches in diameter and revolve at thirty-three and a third revolutions per minute. Stations rent transcription libraries which provide all kinds of music except complete symphonic scores. The latest songs are issued monthly. Each transcription disc may contain as many as five different selections on each side. Stations use both records and transcriptions to build their music programs.

Live Music. Live broadcast music may be performed by musicians in a radio studio or by musicians in a concert hall or hotel dining room whose selections are picked up by microphones placed on the stage. NBC and CBS also maintain their own symphony orchestras for broadcast concerts and for use on various music programs. Some fifty or so members of the NBC Symphony, supplemented at times by artists hired especially for the occasion, may comprise the "Bell Telephone Orchestra" or the "Voice of Firestone Orchestra." There are also independent orchestras such as Michel Piastro's "Symphonette" and the "First Piano Quartet" which contract with stations or networks for radio performance. Large independent stations may hire musical groups of ten or fifteen musicians to supply all their live musical needs including background music for dramatic programs and radio concerts. Smaller stations may hire a group of three or four "musicians" to play western, hill-billy, and farm music in the early morning and noon hours. Famous concert stars appear as guest performers on network broadcasts, but independent stations seldom hire expensive artists for broadcasts. Popular singers and instrumentalists usually find their way into the broadcast world by being piped in from hotel dance floors or by getting a role in a musical variety broadcast.

Types of Music Programs.

POPULAR AND NOVELTY MUSIC. These programs, using transcribed and recorded services, are programmed all day long and have proved extremely effective as vehicles for commercial announcements. Martin Block, whose "Make Believe Ballroom" set the pattern for the ubiquitous "disc jockey," plays records of popular dance bands for several hours a day. Individual stations have disc jockeys in the morning, afternoon, and sometimes late evening hours. Programs may be titled "Musical Clock," "The Music Box," or "The Bandstand," but they are all practically the same: a succession of musical tunes preceded, interrupted, and followed by the announcer's comments and by commercial announcements. Remote pick-ups of hotel dance bands in the late evening are common in network programming and are also used by large metropolitan stations.

WESTERN, HILL-BILLY, AND OLD FAMILIAR. These programs are very popular in stations broadcasting in rural areas. They are commonly programmed in early morning and noon hours when farmers may be expected to be listening. A single "artist" with a ukelele, or a small combination of three or four men, may hold down fifteen-minute or half-

hour programs. The quality of performance, if not distinguished, is at least spirited; frequent commercial announcements are interspersed throughout the programs. The "Grand Ole Opry" and "National Barn Dance" are network programs of this type which have won large national followings. Stations may also program western and old familiar music by building programs from the transcription services. While these programs arouse little local spirit, they are usually more professional in quality.

SEMICLASSICAL. Programs entitled "Musical Memories," "Evening Serenade," or "Morning Musicales" are usually semiclassical music programs broadcast from records and transcriptions. They may play art songs, ballads, or tunes from musical comedy hits. The transcription services turn out many simple arrangements of classical tunes that emphasize melody and reduce harmonic variations. Network programs like the "Voice of Firestone," "Contented Hour," and "Pet Milk" concentrate on live semiclassical music.

CLASSICAL. Classical music programs appeal to small but loyal audiences. In large cities like New York and Chicago, recorded classical music programs attract substantial listening audiences. WQXR, New York, which programs little but classical music, claims an audience of over 600,000. Outside the metropolitan areas, however, classical music receives only very limited time on the air. Under the stimulus of RCA Victor and Columbia Records which supply records and scripts without charge for "Music You Want" and "Masterworks of Music" programs, many stations add a half-hour of classical music to their daily schedules. The networks have carried concerts by the New York Philharmonic Symphony, the NBC Symphony, Boston Symphony, Philadelphia Orchestra, and the Metropolitan Opera Company. NBC carries various civic symphonies on its network in a program called "Orchestras of the Nation."

• TELEVISION ENTERTAINMENT PROGRAMMING •

Television programming has not yet completely taken on the *continuous* character of radio programming. Many TV stations do not sign on until the late afternoon, but they do televise programs "back-to-back" once they are on the air. A survey of television programming on New York City stations in 1949 showed that about 20 per cent of the schedules were devoted to films, 15 per cent to comedy-variety shows, 15 per cent to children's programs, 10 per cent each to music and sports, and smaller percentages to live drama and public-service programs.

Television productions cover virtually every facet of the entertainment world—vaudeville, musical comedy, the dance, drama, opera, film, quiz, and audience participation shows. The best television shows require actors, comedians, and musical artists who are experienced in giving sustained and spontaneous "live" performances. Experience in studio productions has

convinced many producers that although television may draw on the techniques of stage, screen, and radio, it must use those techniques differently and eventually it must follow its own course artistically.

Comedy-variety programs dominate television entertainment. Vaudeville, sketches, rapid-fire ad libbing, and assorted tricks give television variety a note of spontaneity. Jugglers, dancers, and acrobats who have no place in radio have found spots for themselves on many TV variety shows. Such variety programs require a dynamic personality to hold the acts together and to set the pace. Milton Berle, star of the "Texaco Star Theater," has been the most successful of the early television personalities. Some performers have expressed concern about the limitations imposed by the small TV screen. Fred Allen feels that it prevents subtle touches of expression from getting across to the audience. "How can you show a glint in somebody's eye?" he asks. "The eye itself is as big as a fly speck! A beautiful girl on television has as much sex appeal as a clothespin. The only way you can register mild disapproval on that screen is to hit somebody over the head with a broom."⁸

Straight vaudeville, consisting of a succession of acts, is also used in television programming, but with erratic results. Musical reviews have become more popular. The "Admiral Broadway Revue" uses skits, professional Broadway performers, fresh costumes and scenery, and dancing.

Television drama, after some poor initial efforts, has developed techniques capitalizing on the intimacy and immediacy of the television medium. Ignoring the conventional walls of the theater, television dramas now take the viewer directly "on stage." The "Philco Playhouse," "Ford Television Theater," and "Kraft TV Theater" have featured TV adaptations of stage hits. Experimental dramas have been televised on "Studio One." Some radio dramatic serials, such as "The Goldbergs" and "One Man's Family" have been converted into television series.

Children's programs, making use of puppeteers, have won large TV audiences. "Howdy Doody," "Kukla, Fran, and Ollie," "Adventures of Lucky Pup," and "Mr. I. Magination" were early television hits. Popular music programs featuring one or two singers in an informal manner have also caught on fairly well, but classical music programs are still largely experimental.

Televised sports, on the other hand, have been very successful. Boxing, basketball, and football are sports that take well to the television camera. Hockey is usually too fast to follow comfortably on the small screen and baseball requires such a wide area of play that it sometimes suffers from the camera's limited scope. But televised play-by-play sports programs give promise of turning the whole nation, as Wayne Coy has phrased it, into "one vast knothole gang."

⁸ Joe McCarthy, "What Do You Think of Television, Mr. Allen?", *Life*, XXVII (July 4, 1949), 70-71.

• SUMMARY •

A prime characteristic of American broadcasting is the element of continuous programming. Stations and networks turn out programs in such quantities, at such a rapid and incessant pace, that it is not surprising many of them lack sparkle and originality. Entertainment programs are fairly well standardized throughout the country. The leading types are comedy, music, drama, sports, personality shows, and audience-participation shows. In the field of drama, radio was producing more creative forms ten years ago than it is today. The dominant pattern in entertainment programming is to duplicate formats that have already established themselves as successful. This is evidenced in the multiplicity of give-aways, breakfast interviews, and disc-jockey programs and the long tenure of a few established comedians. Niles Trammell, chairman of the board of NBC, gave voice to widespread critical belief when he told an assemblage of NBC executives in 1949 that radio "cannot be satisfied with the same performers, and the same programs. . . . It must be alert and aggressive in bringing about the changes which are necessary to hold audiences and attract new listeners in competition with other forms of entertainment."

Questions for Discussion

1. What are the main characteristics of American radio programming?
2. What are the various types of dramatic programs presently heard on the air?
3. Why have serial dramas become a source of critical discussion?
4. What are the various types of radio comedy and variety shows?
5. What are the most successful sports programs in your listening area and how may they be classified?
6. How do you explain the popular appeal of contest and give-away programs?
7. What role do music programs play in broadcast schedules? Where do stations get the music?
8. How does television programming compare with radio programming?

Programming: Public Service and Information

PUBLIC-SERVICE and informational programs demonstrate the use of broadcasting to serve the interests of a free society. A democracy functions wisely and well only when people are enlightened to the obligations of self-government. The task of enlightenment can no longer be reserved to the schools, the churches, and the family. The mass communication media, with their manifest power to transmit information and ideas to millions, share part of this responsibility; indeed, in their applications for licenses, broadcasters undertake to show how they will serve the "public interest, convenience, or necessity." The public, furthermore, has made it clear that it prefers certain informational programs to entertainment programs. There is a common desire to be immediately and accurately informed by radio and television on matters of transcendent importance. News of spectacular natural disasters, of deaths of public figures, of political events of national and international significance, and important Presidential speeches draw listening audiences far larger than those of entertainment programs. Judged both by the law of radio and by public demand, the function of broadcasting is to inform as well as to entertain.

Public-service and information programs include the following: (1) Special events; (2) News and Commentary; (3) Talks and Interviews; (4) Forums and Discussions; (5) Documentaries; (6) Religious programs; (7) Women's programs; (8) Farm programs; (9) Children's programs; (10) School broadcasts; and (11) Public-service announcements.

• SPECIAL EVENTS •

Special-events programs involve the broadcast of important public ceremonies and events. On a national scale, foremost among these are election returns, Presidential inaugurations and addresses, political con-

ventions, special addresses to Congress, ceremonies attendant on the signing of treaties, dedications of cornerstones, and launchings of charitable campaigns. Every Presidential address is considered a special event. On a local scale, special events include commencement exercises, parades, election returns, local celebration and dedication ceremonies, and important public dinners. The broadcast of New Year's Eve celebrations from Times Square and the Easter Day parade on New York's Fifth Avenue are annual network special-events programs.

Special events also include unscheduled broadcasts following major disasters. Some of radio's most memorable moments have been broadcasts of this type, such as the descriptions of the Hindenburg explosion and the Pennsylvania floods in the thirties. If a hurricane or flood has caused great damage and poses real problems of protecting human life and property, radio stations may turn over their entire schedules to special-events coverage of the disaster, broadcasting information on the extent of destruction and directing relief parties.

• NEWS AND COMMENTARY •

News. News broadcasts are now among the most commonly featured programs of American radio. Although the public has always shown great interest in receiving the latest news by radio, it was not until the late thirties that radio came into its own as a medium for news dissemination. Bulletins and flashes reporting the European crises "broke" at all hours of the day. Many stations scheduled news summaries every hour. Radio began to conceive of itself as a news servicing agency to which the public could turn at any hour to get the latest news reports. When it was discovered that news programs won large audiences, advertisers were eager to sponsor them and stations were only too happy to put their news rooms on an income-producing basis. Early fears that sponsoring news would open the door for news slanting to fit the advertiser's interests were quickly swept aside, each station assuming the obligation for presenting the news fairly and objectively.

Network headquarters maintain large newsrooms where staffs of editors compile and prepare summaries from the reports of The Associated Press, United Press, and International News Service. Cabled or radio reports from network correspondents overseas or in various cities in this country supplement the wire service material. Network news round-ups may pick up three or four correspondents located at various points around the globe who come in on split-second timing to broadcast two- or three-minute individual reports. Networks also send out reporters with tape recorders to transcribe testimony at important Congressional hearings for inclusion in evening newscasts.

Large stations also maintain sizable news staffs. They try to cover local

news by tie-ups with newspapers, by checking local papers carefully for local news items, or by hiring their own leg-men to dig up news stories. Small stations which cannot afford elaborate news staffs depend entirely on the tickers of the wire service agencies for summaries. Associated Press and United Press have radio bureaus which edit copy for radio and then transmit the scripts over teletype systems to subscribing stations. Headline, five- and fifteen-minute summaries come off the news tickers complete with blank spaces for the insertion of commercial announcements. It is not at all uncommon for announcers in small stations to rip the teletype copy from the machines and to read the news over the air without any editing of their own whatsoever. Larger stations may hire editors to write newscasts to be read by staff announcers. In these scripts some effort is made to tailor national news to local interests.

Commentary. Programs of news commentary purport to assist listeners in understanding the meaning of the news. Commentators report news stories, analyze and occasionally dramatize their background, express editorial opinion, and prophesy the course of events. Some try to influence the political beliefs and actions of their listeners by using the techniques of persuasion. Estimates have put the number of commentators as high as six hundred, but many are only "self-styled" analysts, for they do little more than read straight news and occasionally raise vocal innuendos. The commentators unquestionably have large and loyal followings over whom they exercise considerable influence. Indeed, it is not an exaggeration to say that, by virtue of their preferred positions in the channels of mass communications, radio commentators address larger audiences on a regular day-to-day basis than any other molders of public opinion. Many commentators can point to very substantial contributions to the public welfare which their position has allowed them to make. The Commission on Freedom of the Press has noted with dissatisfaction, however, that some commentators, in their desire to attract maximum audiences, have supplied the public with "keyhole gossip, rumor, character assassination, and lies."¹ Case studies have shown that some of the most popular and influential commentators are often lacking in the very qualities of accuracy and sound judgment for which their audiences admire them. A system of reply time for people who have been unfairly attacked by commentators does not seem to have worked effectively.

The commentators with large national audiences are Walter Winchell, Drew Pearson, H. V. Kaltenborn, Fulton Lewis, Jr., Edward R. Murrow, Gabriel Heatter, Richard Harkness, and Elmer Davis. In such a group of individuals, one must expect to find varying approaches and degrees of competence.

¹ Commission on Freedom of the Press, *A Free and Responsible Press* (Chicago, 1947), p. 57.

• TALKS AND INTERVIEWS •

Talks. Talk programs occupy only 3 per cent of the broadcast schedule, but if we count the short talks on music, religion, sports, homemaking, and fashions that are included in other programs, the percentages of talks on the air would be much greater. Talks may be broadcast as one-time affairs or they may be carried in series. The straight talk is often the only way a serious subject worthy of listener attention can be handled. Fifteen minutes is the usual length of radio talks on cultural subjects such as book reviews, nature, and travel talks. Political talks of quarter- and half-hour length are heard frequently during election campaigns. They may be broadcast from a quiet studio or from a public banquet hall. Franklin D. Roosevelt did much to emphasize the importance of the radio talk. In 1948, an election year, CBS brought 225 speakers to its microphones, with President Truman speaking 16 times.

Interviews. Interviews may be features of larger programs or they may constitute separate series of their own. In recent years, interviews have taken over portions of women's, variety, and special-events programs. The interview technique has been used to capture the personality of a guest, to elicit information from an expert to whom the audience might not listen for a full fifteen-minute talk, and to sample public opinion. Series like CBS's "You and ——" (e.g., "You and Government" and "You and Music") have used interviews of experts to broadcast valuable information in an interesting manner. "Capitol Cloakroom" and "Meet Your Congress" have used interviews for political subjects. "Child's World" features interviews by Helen Parkhurst with children engaged in a variety of pursuits. Interviews are also heard on homemakers, sports, and farm programs and are often worked into news casts.

• FORUMS AND DISCUSSIONS •

"A function of free speech under our system of government," the Supreme Court has said, "is to invite dispute." Radio and television stations schedule forums, discussions and debates, and invite competent speakers to discuss or argue questions of public import. Only about one per cent of all broadcast time is devoted to such programs and many of these discussions are broadcast at awkward listening hours. However, in comparison with many newspapers which seldom carry a full statement of opinion contrary to editorial policy, radio has encouraged the direct confrontation of conflicting opinions in debate programs, and, in so doing, it has admirably served the public welfare.

Forums and discussions take various forms: some are thoroughly rehearsed although not scripted, while others are entirely extemporaneous. Regardless of the method used, the objective is to obtain informed and

fluent speakers to discuss worthwhile subjects in an orderly and interesting fashion. Some of the more successful radio forums and discussions are "Town Meeting of the Air," which has almost become a national debate platform since its inception in 1935, "University of Chicago Round Table," an informal discussion among college professors and experts, on the air since 1931, "Meet the Press," a spirited grilling of prominent individuals by working journalists, "People's Platform," a sober discussion among two speakers and a permanent moderator, and "On Trial," which simulates a courtroom trial of public issues. There are also several regional and local discussion programs such as "Northwestern Reviewing Stand" and "Junior Town Meeting of the Air" which have won some renown. "Author Meets the Critics" points up the use of the discussion technique to handle literary and artistic as well as political subjects.

• DOCUMENTARIES •

The documentary is a semidramatic form for the presentation of informational material which radio has artistically refined and developed. Casting fact into the form of exciting drama, the documentary employs techniques of plot and characters to convey a body of knowledge. Used widely by the British at first, it has now become radio's most critically acclaimed public-service program type. Documentaries may be "actualities" consisting of recorded interviews with real people, or they may create fictional characters, portrayed by professional actors, to represent real people. The actual or enacted characters are woven into patterns of plot. Refinement of the documentary has made possible the combination of fact and fantasy to achieve a more brilliant dramatic impact. Norman Corwin was one of the early writer-producers of radio documentaries; he has been followed by many outstanding writers skilled in the documentary form. During World War II, a transcribed documentary based on Douglas Miller's *You Can't Do Business with Hitler* was broadcast over seven hundred stations. Other wartime documentary series included "This is Our Enemy" and "This is War." In 1947, CBS established a special program unit which was to concern itself exclusively with the production of panoramic documentary surveys of facets of American society. The network provided generous funds for detailed research and professional writing, acting, and production talent. Out of the CBS unit came major documentaries like "The Eagle's Brood," "The Sunny Side of the Atom," "The Empty Noose," and "A Long Life and a Merry One," which the network broadcast at great expense during the best listening hours. ABC has produced prize-winning documentaries like "Communism—U.S.A." and "V.D.—The Conspiracy of Silence." Mutual carried a documentary series called "To Secure These Rights" based on the report of the President's Committee on Civil Rights. Lou Hazam, writer of NBC's wartime series, "Home is

What You Make It," has written NBC's postwar documentary series, "Living, 1950."

Because they usually require extensive research and sizable casts, documentary programs are rather expensive, involving heavy financial burdens for the networks. In terms of public service rendered by the stations carrying them, however, they amply justify their costs for they have done much to win for radio the right to claim its artistic maturity.

The success of network documentaries has induced some stations to produce documentaries of their own on pressing social problems. "Report Uncensored" and "It's Your Life," which used tape-recorded interviews with "live" people and broadcast over Chicago stations, won several national awards for programs on juvenile delinquency, alcoholism, and sex education. Public health, medical, and educational organizations have endorsed these programs and, from time to time, advertisers have sponsored their presentation.

• RELIGIOUS PROGRAMS •

If we include broadcasts of religious music in the count, religious programs as a whole take up about 6 per cent of broadcast time. Religious services broadcast directly from churches and synagogues are the most common program type, but studio talks by ministers, and dramas with religious overtones or implications, have attained the status of featured series on some stations and networks. "National Vespers," "The Catholic Hour," "The Eternal Light," represent respectively the best broadcast efforts of the Protestant, Catholic, and Jewish faiths. The Sunday morning pick-ups from the Salt Lake City Tabernacle are probably the most widely heard religious music programs in this country.

Some stations and networks do not charge for the broadcast of religious programs, except for out-of-pocket expenses to the telephone company for transmission lines from the church to the station. In co-operation with local religious councils representing the dominant faiths, stations often work out an equitable scheme for the distribution of radio time. On the other hand, some stations charge standard time rates for religious programs, thus placing a heavy financial burden on congregations anxious to have their services broadcast, but not equipped financially to support such undertakings. The sale of radio time to preachers who want to solicit funds is frowned upon by most stations.

Religious minorities, particularly fundamentalist Protestant groups that are not members of the Federal Council of the Churches of Christ, have frequently complained about their difficulty in obtaining radio time on an equitable basis. It seems, however, that minority groups are destined to only limited access to the air because of the small total amount of time devoted to religion on the radio.

• WOMEN'S PROGRAMS •

Women's programs are heard mainly in morning and afternoon hours. They are organized around a general pattern. A mistress of ceremonies interviews guests who figure in the current news or are experts on subjects of special interest to housewives. Cooking, marketing, and fashion hints are followed by the latest Hollywood gossip and recorded music. These programs are good advertising vehicles because of their audience and their format. It is not uncommon for an advertiser to take over a women's program, assign a trade name, such as "Betty Crocker," to the mistress of ceremonies, and point up the interviews and talks toward the greater use of brand name commercial products. Many women who enjoy gossip, light talk, light music, and helpful hints on how to make their household chores less tedious, find these programs interesting.

• FARM PROGRAMS •

Radio stations whose primary or secondary coverage is in rural areas emphasize programming appeals to farmers. This is reflected in their choice of music and talks and the insertion of agricultural items in newscasts. Early morning and noon hours are usually assigned to special farm programs consisting of old familiar recorded music, agricultural talks, and studio interviews with farm experts or recorded interviews made in the field. The informational bulletins of the U. S. Department of Agriculture and various farm organizations are regularly broadcast, together with weather reports and market conditions. Some prize-winning farm programs have been "Country Journal," "Rural Reporter," and the "McClatchy Farm Review."

• CHILDREN'S PROGRAMS •

Children's programs refer to programs broadcast during out-of-school hours to entertain young listeners in a constructive way. They include story-telling, with or without music and sound effects, children's drama and variety shows, discussion programs, and special musical offerings. Children's programs range in make-up from the "New York Times Youth Forum" on WQXR, New York, in which youngsters discuss important questions with the aid of a moderator and a guest expert, to "Stories for Marmaduke," a program of children's readings broadcast by WOWO, Fort Wayne. The "Saturday Morning Story Fair," on WNYC, New York, created a carnival atmosphere as a background for story dramatizations. Children's music programs range from the weekly "Children's Symphony" to the singing and skipping games of "Fun Time," WHA, Madison. Serial adventure programs written for children, such as "Superman" and "Tom

Mix" have also been very successful. Other outstanding children's programs have been NBC's "Mind Your Manners," CBS's "Tell It Again," and local shows like "Children's Bookshelf" over WCAE, Pittsburgh, and "Santa Claus Land," over WBNS, Columbus, Ohio.

• SCHOOL BROADCASTS •

Broadcasts prepared for reception in classrooms have been used effectively for direct and supplementary instruction. The boards of education in Cleveland, New York, and Chicago have used radio for in-school teaching on the primary school level. The Wisconsin School of the Air, broadcast over the facilities of a chain of state-owned AM and FM stations, are heard by thousands of children in rural school houses. Music, drawing, geography, nature study, and social studies have been broadcast to elementary schools. Teachers register their classes, purchase especially prepared course manuals, brief their pupils in advance of the broadcasts, and follow up each program with discussions and tests.

Broadcasting has not been as effective or as widely used on the intermediate or high school levels because of the problem of synchronizing broadcast times with the involved operations of the higher classes. However, programs such as "Lady Make Believe," on WBEZ, Chicago, and "Going Places," on WSUI, Iowa City, have won recognition as outstanding intermediate school broadcasts. "Grand Jury" and "Americans in Song and Story," broadcast by WNYC and prepared for junior and senior high schools in New York City, have also been acclaimed.

On the college level, some effort has been made toward extending the areas of the campus by giving radio time to faculty members for talks and lectures. University radio stations have conducted "colleges of the air." The radio stations of the Universities of Wisconsin and Illinois have placed microphones in classrooms to bring regular college courses to the radio audience. Especially prepared courses have also been broadcast in studio series. In co-operation with the University of Louisville, NBC broadcasts college level courses which eligible listeners may take for credit.

• PUBLIC-SERVICE ANNOUNCEMENTS •

Noncommercial spot announcements, strictly speaking, are not programs, but they merit attention here for the valuable public service they perform. During World War II, governmental agencies, faced with the need for publicizing specific information and encouraging the conservation of materials in short supply, made much use of public-service announcements. These twenty-second to one-minute announcements are broadcast during station breaks or at convenient points in sustaining programs. The Army and Navy use spot announcements to attract volun-

teers. Fund-raising groups rely on spot announcements to round out their publicity jobs. Stations have demonstrated that energetic and well-organized public-service announcement campaigns can be very effective. The frequent repetition of the brief announcements guarantees that almost everybody will hear the message at some time or other. The cumulative effect produced by the repetition tends to induce action by the listener. "Little Jingles on Big Themes," a set of public-service announcements done in singing commercial style by WNEW, New York, have demonstrated the educational possibilities of short messages cleverly produced.

• TELEVISION PUBLIC-SERVICE PROGRAMMING •

Television has had mixed success in the field of public-service and informational programming. The addition of sight adds immeasurable value and enjoyment to some programs, but to others sight merely creates new problems without solving any old ones.

Television can do superior work in special events. The TV coverage of the Presidential inauguration of 1949 was far better than any possible radio coverage; the sight of the President looking out over his glasses was something no radio broadcast could supply. Straight news programs, however, have been a thorny problem for television stations. Many important news stories do not lend themselves to immediate photographic treatment and therefore must be handled by an announcer sitting at a desk. Newsreels that use film have been televised, but much of the content of these programs is selected on the basis of visual rather than news values, as Jack Gould, *New York Times* critic, has pointed out, and the over-all informational effect is consequently poor. Televised forums and discussions have taken over radio formats quite bodily, although this technique has not been very successful due to the lack of movement and variety. Televised talks and interviews place a high premium on dynamic personalities and skillful speech techniques. Visual aids and film have been used to add variety to talk programs, but not all subjects lend themselves easily to such treatment. Televised documentaries, such as ABC's "Crusade in Europe," based on General Eisenhower's war experiences and relying mainly on film, show that the documentary may prove as potent a public service form in TV as it has proved in radio.

Religious programs have been rather limited on television, although "Television Chapel," over WPIX, New York, has suggested the range of possibilities in TV religious programming. Television has done wonders for women's and children's programs. The camera has gone into the kitchen to picture the mixing of a batter or the icing of a cake. No longer must recipes be clumsily handled as on radio, since actual demonstrations can be made before television cameras. Puppets and line drawings have brightened children's educational programs.

• SUMMARY •

Radio makes its most valuable contribution to the general welfare in its public-service and information programs. Special events, news and commentary, talks and interviews, forums and discussions, documentaries, religious, women's, farm, and children's programs, and school broadcasts comprise the bulk of public-service programming. Many of these programs do not attract advertising support or, for reasons of propriety, they may not in good taste be sponsored. Stations are therefore reluctant to give them the best evening broadcast hours or the widespread publicity which their intrinsic merit warrants. The national networks, however, have spent large sums of money in the production of outstanding public-service documentaries, and have assigned many of them excellent broadcast hours.

Questions for Discussion

1. What is the distinction between entertainment programs and public-service and informational programs?
2. What are special events programs?
3. How does radio handle news and commentary?
4. What part do talks and interviews play in radio programming?
5. What makes a good forum or discussion program?
6. What are radio documentaries and what function do they serve?
7. How has radio been used for direct and supplementary education?
8. How does television public-service programming compare with radio programming?

The Federal Communications Commission

WHEN the Federal Communications Commission banned give-away programs in 1949, the initials "FCC" were blazoned across the country in newspaper headlines. That was one of the rare occasions when the Federal Communications Commission has been brought directly to the attention of the general public which, to judge by the results of one nation-wide poll, has little knowledge of the Commission's authority and responsibility in the field of radio and television.¹ Yet the FCC is one of the four pillars supporting the structure of American broadcasting: (1) The Federal Communications Commission; (2) Stations and networks; (3) Advertisers and agencies; and (4) The listeners.

The FCC is the agency of the federal government authorized to carry out the law of radio and television. In this chapter we shall discuss (1) the Communications Act of 1934 which is the basic statute on broadcasting, and (2) the composition and functioning of the Federal Communications Commission.

• THE COMMUNICATIONS ACT OF 1934 •

In Chapter 2 we related how the federal government stepped into radio in 1927 in response to calls for action by the public and the radio industry. Unregulated radio had fallen into a state of chaos and only Congress, under its Constitutional power to regulate interstate commerce, could do anything about it. Congress passed the Radio Act of 1927 and, seven years later, wrote the law into the Communications Act of 1934. That statute still remains on the books.

The Communications Act sets forth as its purpose "to maintain the

¹ Paul F. Lazarsfeld and Harry Field, *The People Look at Radio* (Chapel Hill, 1946), p. 115.

control of the United States over all the channels of interstate and foreign radio transmission; and to provide for the *use* of such channels, *but not the ownership thereof*, by persons *for limited periods of time, under licenses granted by Federal authority*, and no such license shall be construed to create any right, beyond the terms, conditions, and periods of the license. No person shall use or operate any apparatus for the transmission of energy or communications or signals by radio . . . except under and in accordance with this Act and with a license in that behalf granted under the provisions of this Act.”²

In order to leave no doubt about the matter of ownership of radio frequencies and the right of the government to regulate broadcasting, the law states that no license may be granted “until the applicant therefor shall have signed a waiver of any claim to the use of any particular frequency or of the ether as against the regulatory power of the United States.”³

The yardstick for issuing or renewing radio licenses shall be the “public convenience, interest, or necessity.”⁴ The FCC is specifically directed to “encourage the larger and more effective use of radio in the public interest.”⁵ Congressional judgment that radio must be developed as a medium for free expression of opinion is set forth in Section 326 which states: “Nothing in this Act shall be understood or construed to give the Commission the power of censorship over the radio communications or signals transmitted by any radio station, and no regulation or condition shall be promulgated or fixed by the Commission which shall interfere with the right of free speech by means of radio communication.”

From these provisions we can see that American public policy toward radio and television involves the following key ideas:

1. The airwaves belong to the people.
2. The federal government shall maintain control over all broadcasting channels.
3. Use of these channels is limited to persons licensed by the federal government.
4. Licenses may be issued to persons only when the “public interest, convenience, or necessity” will be served thereby.
5. Licenses are good for limited periods of time only.
6. Radio shall be maintained as a medium for free speech.
7. Use of a radio or television frequency in no way creates an ownership right to that frequency.
8. The regulatory power of the federal government supersedes the right of any individual to the use of a radio or television frequency.

² Section 301. (Italics added.)

³ Section 304.

⁴ Section 307.

⁵ Section 303 (g).

The Act of 1934 created the Federal Communications Commission to carry out the law. The FCC is an independent regulatory commission, quasi-judicial in many of its functions, but primarily administrative in its day-to-day operations.

• COMPOSITION OF THE FCC •

The FCC is composed of seven Commissioners appointed by the President by and with the advice and consent of the Senate. The Commissioners are paid \$15,000 a year. The President designates one of the Commissioners to be chairman. The Commission functions as a unit although it often delegates responsibility to boards or committees of Commissioners, individual Commissioners, or the staff of the Commission. Policy decisions are made by the Commission as a whole.

Each member of the FCC must be a United States citizen with no financial interest of any sort in the communications business. Not more than four Commissioners out of the seven may be members of the same political party. Usually the President appoints one or two Commissioners with engineering backgrounds; the others are lawyers or other professional men. Each Commissioner is provided with a personal staff of assistants. The Commission maintains its central offices in Washington and twenty-three field offices throughout the country. The Commission's staff is organized in five bureaus: Engineering, Accounting, Law, Secretary, and Administration. The annual budget of the Commission amounted in 1949 to \$6,717,000; a total of 1,400 persons, one-third of whom were assigned to field operations, worked for the Commission that year.

• FUNCTIONS OF THE FCC •

The FCC has the following general functions pertaining to radio and television:

1. It advises the State Department in negotiating international radio agreements and it acts as the agent of the United States in carrying out our end of such treaties. Radio waves cross international borders and therefore there must be co-ordination and agreement in a master allocation plan on a world-wide basis to prevent mutual interference. Furthermore, nations must agree on which bands to assign airplane communications, distress signals, ship-to-shore radio, etc.

2. It allocates bands of frequencies to various radio and television services. Examples of this allocating function are the decisions to use the 88 to 108 mc. band for FM radio and to add ultra-high frequencies to the television band.

3. It licenses radio and television stations and broadcast operators. The power to issue licenses is supplemented by the power to revoke or

renew licenses and to approve or disapprove transfers of licenses. In carrying out these functions, the FCC holds hearings, conducts investigations, and issues decisions in individual cases involving license applications. It also promulgates regulations binding on the entire radio and television industry.

4. It polices the ether to make sure that broadcasters stay on their assigned frequencies and that no unauthorized persons use the airwaves. In 1946, the FCC ran down 123 unlicensed transmitters and investigated more than 1,000 major interference cases.

5. It encourages new uses of radio, particularly those that will promote safety of life and property.

6. It supervises all common carrier telephone, cable, and telegraph services. The American Telephone and Telegraph Company, whose telephone lines are used in network broadcasting, is regulated by the FCC.

7. In wartime the FCC co-ordinates the use of radio and television with the national security program. During World War II, the FCC set up a Foreign Broadcast Intelligence Service which monitored enemy propaganda broadcasts.

8. It classifies radio stations and prescribes "the nature of the service to be rendered by each class of licensed stations and each station within any class."

9. It assigns bands of frequencies to the various classes of stations, and assigns frequencies for each individual station, determining the power which each station shall use and the time during which it may operate.

10. It determines the location of stations and regulates the kind of apparatus radio and television stations may use.

11. It makes regulations "necessary to prevent interference between stations and to carry out the provisions" of the Act, "provided, however, that changes in the frequencies, authorized power, or in the times of operation of any station, shall not be made without the consent of the station licensee unless, after a public hearing, the Commission shall determine that such changes will promote public convenience or interest or will serve public necessity, or the provisions of this Act will be more fully complied with."

12. It is authorized to "make special regulations applicable to radio stations engaged in chain [network] broadcasting."

13. It requires stations "to keep such records of programs, transmissions of energy, communications, or signals as it may deem desirable."

14. It designates call letters of all stations.

• LICENSING RADIO AND TELEVISION STATIONS •

In licensing radio and television stations when "the public convenience, interest, or necessity will be served thereby," the FCC must also try to allot stations among the various states and communities of our country so "as to provide a fair, efficient, and equitable distribution of radio service to each of the same."

The period for which licenses are good is limited by law to a maximum of three years. The FCC at first issued six-month licenses for standard radio stations; now AM and FM stations are licensed for three years and TV stations for one year.

Applicants for radio or television stations must file written statements describing their citizenship and character, and their financial, technical, and other qualifications to operate broadcast stations. Aliens, foreign corporations, or any corporations "of which any officer or director is an alien or of which more than one-fifth of the capital stock is owned of record or voted by aliens" may not obtain a station license.

An applicant for a license must set forth: (1) the location of the proposed station; (2) the frequency and power he wants to use; (3) the hours of the day during which he proposes to operate the station; (4) the purposes for which the station will be used; and (5) a full statement of his proposed program service.

To preserve competition in radio and television, the law directs the FCC not to grant licenses to applicants when, by doing so, competition would be substantially reduced or commerce restrained. The Commission has ruled that not more than one AM, one FM, and one TV station serving the same listening area may be licensed to the same applicant. This is known as the "duopoly" rule. No more than six FM, five TV, and seven AM stations serving different areas are now licensed to the same persons or corporations. No charge is made by the government for a broadcast license.

Renewal, Revocation, and Transfer of Licenses. At least sixty days before the expiration of a license, a station must file a renewal application with the FCC. In this application, the station is obliged to provide a statement of the program service it has broadcast in the preceding three years. The FCC may take this record of actual program service and compare it with the statement of proposed program service the station made in its original application for a license. If the FCC is satisfied that performance reasonably matches the promises, it will renew the application. If numerous complaints about the station have been made to the FCC or if the comparison between promises and performance does not show a high correlation, the FCC may order a public hearing on the renewal applica-

tion. In this hearing, the applicant bears the burden of proving that his station will serve the "public interest."

The FCC has the power to revoke a license when the station fails to operate in accordance with the law or with FCC regulations, substantially as it said it would in its application. In revocation proceedings, the FCC bears the burden of proving that the station is *not* serving the "public interest." The Commission hesitates to use its power of revocation because such extreme action would be excessive punishment for most violations. Since it is not authorized to issue "cease and desist" orders, the Commission may be obliged to give merely a sharp warning to the offender and to wait until the license-renewal application comes up for consideration. In extraordinary cases such as the WOKO case where the licensee concealed the real ownership of his station by deceptive and misleading statements, the FCC has taken the final step and has denied renewal of a station's license.

Radio and television stations may be sold and licenses transferred only with the approval of the FCC. The Commission investigates the purchase arrangement and may hold public hearings to determine the qualifications of the purchaser to operate a broadcast station. Under a regulation called the "AVCO Rule," which was rescinded in 1949, the FCC used to withhold approval of a transfer unless the station advertised its desire to sell and was willing to receive competitive bids from would-be broadcasters.

• BROADCAST IDENTIFICATION REQUIREMENTS •

The Communications Act states that "All matter broadcast by any radio station for which service, money, or any other valuable consideration is directly or indirectly paid, or promised to or charged or accepted by, the station so broadcasting, from any person, shall, at the time the same is so broadcast, be announced as paid for or furnished, as the case may be, by such person."

FCC regulations require that whenever stations are furnished scripts or transcriptions of political discussion programs, an announcement as to the source of such materials must be broadcast. Sponsored programs must carry at least one announcement stating the sponsor's name or the name of his product. This regulation seems a bit whimsical since advertisers seldom need to be pressured into announcing the name of their products; it is designed, however, to prevent deception. Recordings and transcriptions likewise must be identified on the air in order not to mislead the audience into thinking that the broadcast is "live." Recorded or transcribed programs of more than five minutes must be identified as such in beginning and closing announcements. Programs of five minutes or less need only opening identifications while recorded announcements of one minute or less need not be identified as such at all. Stations are also required to

broadcast their call letters and location on the hour and on half- or quarter-hours unless the continuity of longer programs, such as symphonic broadcasts, would be unduly interrupted thereby.

• POLITICAL BROADCASTING •

In writing the Communications Act of 1934, Congress made no bones about the power of the federal government to impose upon radio stations a rigid standard of fairness which, under the First Amendment of the Constitution, it has never imposed upon newspapers. Section 315 of the Act provides:

If any licensee shall permit any person who is a legally qualified candidate for any public office to use a broadcasting station, he shall afford equal opportunities to all other such candidates for that office in the use of such broadcasting station, and the Commission shall make rules and regulations to carry this provision into effect: Provided, That such licensee shall have no power of censorship over the material broadcast under the provisions of this section. No obligation is hereby imposed upon any licensee to allow the use of its station by any such candidate.

Two problems have arisen in connection with this section of the Communications Act. The first concerns the practice of some stations of charging more than regular time rates for campaign talks. Following a particularly glaring case of high time charges during a Congressional by-election campaign in Pennsylvania in 1949, legislation was introduced in Congress to require stations to charge only standard time rates, but Congress has not yet taken any action on the bill.

The second problem stems from the conflict between the ban against censoring political campaign broadcasts and the requirements under state laws that libel shall not be voiced on the air. In the *Port Huron* case, the FCC held that once a station had agreed to broadcast a political campaign speech, the station would have to go through with it even though the station manager might consider the speech libelous in part or in whole.⁶ The FCC reasoned that fear of libel would be a convenient excuse for a station operator to refuse to carry attacks on his political friends.

• SUMMARY •

The federal government, acting through the Federal Communications Commission, plays a vital role in American broadcasting. Through its regulatory powers, the Commission grants temporary and conditional access to the airwaves, without charge, to private broadcasters who pledge to serve the "public convenience, interest, or necessity." Radio is intended

⁶ In re Application of Port Huron Broadcasting Company, Docket No. 6987, decided June 28, 1948.

to serve as a medium of free speech, and the Commission, through license renewal or revocation proceedings, has supervisory jurisdiction over every broadcasting station.

Questions for Discussion

1. What role does the federal government play in American broadcasting?
2. What are the key ideas to be found in the Communications Act of 1934?
3. In what ways does the philosophy of the Act of 1912, which required the Secretary of Commerce to grant broadcast licenses to all qualified applicants, differ from the Communications Act of 1934?
4. What provision does the Act of 1934 make to preserve free speech on the air?
5. What is the Federal Communications Commission and how is it composed?
6. What are the functions of the FCC?
7. What information are applicants for station licenses required to supply?
8. How has the FCC acted to preserve competition in radio and television?
9. What is the procedure for revoking or failing to renew a station's license?
10. How must recordings and transcriptions be identified on the air?
11. What rule does the Communications Act of 1934 set forth to control political campaign broadcasts and what problems does the rule pose?

Stations and Networks

STATIONS and networks are the means by which broadcasting becomes possible. When you turn on your radio or television receiver, you must tune in to a particular frequency on the dial in order to hear a program. That program comes from an individual station in your listening area. It may be the same program heard by a listener two thousand miles away. If so, the explanation is network or chain broadcasting which connects stations by land telephone lines or radio relays and furnishes the same program simultaneously to all network stations which in turn broadcast the program from their individual transmitters. This is what makes possible the use of Hollywood and New York City as the source of most big-time entertainment programming. Stations and networks are therefore vitally important in the structure of American broadcasting.

We have noted that the FCC has the power to classify stations and to issue licenses. In order to make maximum use of the available channels in the broadcast spectrum and to provide an equitable distribution of these channels throughout the nation, the FCC has divided and subdivided many of these channels as far as engineering and policy considerations have allowed.

• AM RADIO STATIONS •

Generally speaking, AM radio stations are classified in terms of their broadcasting power: (1) small stations—250 watts; (2) medium—500 to 5,000 watts; and (3) large—10,000 to 50,000 watts. The importance of a station depends not only on its wattage, however, but on the population of the area in which it broadcasts; a 250-watt station in Boston may actually have a greater audience than a 5,000-watt station in Montana. The power assigned to a radio station depends upon the frequency channel on which it is licensed to broadcast.

Classification of Channels. A broadcast “channel” is the band of frequencies occupied by a carrier frequency and two side bands of broadcast

signals. In AM radio, carrier frequencies begin at 550 kc. and follow in successive steps of ten kilocycles up to 1600 kc. This allows for 106 channels which the FCC has divided into three classes.

1. **CLEAR CHANNELS.** A "clear channel" is one in which a station can broadcast over a wide listening area free from interference from other stations. By international agreement, fifty-nine channels have been set apart for clear channel broadcasting in North America and, of these forty-six have been assigned to the United States. Of the forty-six channels, twenty-four are occupied by only one station at nighttime (these are the powerful "clear channel stations") and the other twenty-two have several stations operating at night on each. Under international agreement, the United States is obligated to license at least one high-powered station (a minimum of 50 kw.) on each clear channel. As a matter of national policy, the FCC makes the international minimum of 50 kw. the maximum for clear-channel broadcasting, so that no stations in this country may now have more than 50,000 watts power.

2. **REGIONAL CHANNELS.** A "regional channel" is one on which several stations may operate with powers not to exceed 5,000 watts. The primary service area of a station operating on a regional channel may be limited by some interference from other stations.

3. **LOCAL CHANNELS.** A "local channel" is one on which several stations may operate with powers not in excess of 250 watts. The primary service areas of these stations also may be limited by interference from other stations.

Times of Operation. The FCC licenses AM stations to operate according to the following time schedules:

1. **UNLIMITED TIME** allows broadcasting round-the-clock if the station so desires.

2. **LIMITED TIME** applies to certain stations operating on clear channels. It permits station operation during the daytime and allows nighttime operation if the dominant station on the same channel is off the air at that time.

3. **DAYTIME ONLY** permits operation solely between sunrise and sunset.

4. **SHARING TIME** permits operation during a restricted time schedule required by multiple use of the same channel by several stations. WLS and WENR, both located in Chicago, share the same frequency and operate on a share-time basis.

5. **SPECIFIED HOURS** means that the exact operating hours of the station are specified in the license.

Assignment of Channels and Stations. 1. **CLEAR CHANNEL STATIONS.** The fifty-nine clear channels are assigned as follows:

a. Twenty-four are assigned one fifty-kilowatt station each. In addition, there may also be assigned one or more daytime only stations to each of these channels which are listed as follows:

640	700	770	840	1020	1160
650	720	780	870	1040	1180
660	750	820	880	1100	1200
670	760	830	890	1120	1210

You will note that the "big" station in your area most likely broadcasts on one of these frequencies.

b. Twenty-two channels are assigned for use by two or more stations day and night, with one station dominant:

680	940	1070	1130	1500	1550
710	1000	1080	1140	1510	1560
810	1030	1090	1170	1520	
850	1060	1110	1190	1530	

c. Six channels are reserved for use by stations located far from the Canadian border:

690	740	860	990	1010	1580
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d. Six channels are reserved for use by daytime only stations limited to one-kilowatt power and located far from the Mexican border:

730	800	900	1050	1220	1570
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e. One channel is assigned to stations with limitations designed to protect stations on the Bahama Islands:

1540

2. REGIONAL CHANNEL STATIONS. Forty-one frequencies are assigned to regional channel stations. Small local stations may also be assigned to regional channels on condition that they will not cause interference to any regional station.

550	590	630	930	980	1270	1310	1360	1410	1460	1600
560	600	790	950	1150	1280	1320	1370	1420	1470	
570	610	910	960	1250	1290	1330	1380	1430	1480	
580	620	920	970	1260	1300	1350	1390	1440	1590	

3. LOCAL CHANNEL STATIONS. Six frequencies are assigned for use by stations for service limited to a city or town and contiguous suburbs:

1230	1240	1340	1400	1450	1490
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Assignment of Call Letters. AM stations east of the Mississippi River have call letters that begin with the letter "W" and stations west of the Mississippi begin with the letter "K." Several old stations like KDKA, Pittsburgh, are exceptions to this rule. Applicants for new AM radio stations may choose any arrangement of four letters beginning with the appropriate "W" or "K" provided they are not identical with the call letters of an existing station. Some stations have used the initials of the owners in choosing their call letters, such as WNBC, KNBC, WCBS, WMGM. The state universities of Iowa and Ohio call their stations WSUI and WOSU.

Other stations have been given pronounceable combinations like KORN, WREN and WIND.

• FM RADIO STATIONS •

In classifying the one hundred FM channels between 88 and 108 megacycles, the FCC has established three classes of FM stations.

1. *Class A, FM Stations.* Twenty FM channels are designated Class A channels and are assigned for use by Class A, FM stations. A Class A, FM station broadcasts primarily to a community or a city or town other than the principal city of an area. The power of Class A stations ranges from 100 watts to one kilowatt.

2. *Class B, FM Stations.* Class B stations broadcast primarily to metropolitan districts or to principal cities and surrounding rural areas, or to rural areas far removed from large centers of population. Class B stations normally use a power of one thousand watts but they may range up to twenty kilowatts or more. Sixty channels are assigned to Class B stations.

3. *Educational FM Stations.* Twenty channels between 88 and 92 mc. have been reserved by the FCC for educational noncommercial FM stations. By the end of 1949 about sixty such FM stations were in existence. The power of educational FM stations may range from small ten-watt transmitters for campus broadcasting to high powered facilities.

• TELEVISION STATIONS •

There are three categories of television stations:

1. *Community TV Stations.* These render service primarily to smaller metropolitan districts and are limited to a maximum of one-kilowatt power.

2. *Metropolitan TV Stations.* These broadcast to a single metropolitan district or to a large city and the surrounding rural areas. Power for these stations is limited to fifty kilowatts.

3. *Rural TV Stations.* These serve predominantly rural areas over a territory larger than that served by a metropolitan station. Rural TV stations must not cause objectionable interference to other TV stations.

• INDEPENDENT VS.
NETWORK-AFFILIATED STATIONS •

Stations may operate as independent stations or arrange an affiliation with one of the major networks. From the financial and programming standpoint, a good network affiliation is a very valuable asset: it means a steady source of income from network advertisers, well-publicized daytime and evening programs, and sustaining network features for unsold time. The network-affiliated station also has available to it the important

special-events programs which are covered by the network whenever the opportunity to do so arises. Independent stations must supply all their own programs either by playing transcriptions and records or by broadcasting live shows. A survey made several years ago showed that the average network-affiliated AM station made more than fifteen times as much money as the average independent station. For this reason, a network affiliation is highly valued. Some independent stations, however, have demonstrated that with imaginative management and a good sense of showmanship they can compete very successfully with large network affiliates, particularly during the daytime when the networks offer so many soap operas. WNEW, New York, and WJBK, Detroit, are examples of very successful independent stations which have won large and faithful audiences.

In television, the value of a network affiliation is even greater than in radio because of the much higher cost of live productions in terms of talent, studio space, engineers, and equipment. An independent television station is forced to rely on movie films and "kinescopings" (special TV films made in the studio) for much of its broadcast time; to originate a succession of live shows back-to-back on the program schedule would tax the studio facilities of the station beyond capacity. The network-affiliated television station, on the other hand, serves as a relay station for a good part of the day, and can concentrate its programming efforts on only a few well-rehearsed live programs tailored to local needs and using local talent.

• RADIO NETWORKS •

Network (or chain) broadcasting is defined in the Communications Act as the "simultaneous broadcasting of an identical program by two or more connected stations." It is accomplished by transmitting the program by wire, usually leased telephone lines, from the point of origin to each of the outlet stations of the network. At various points along the network transmission line, booster stations are maintained to keep up the transmission power of the signal. The existence of the network makes it possible to originate a program at any one of the network outlets which feeds the program by line to network headquarters whence it is further transmitted by wire to all the outlets.

There are many advantages in such a system of linking stations together for joint operation. It makes possible a wider reception for expensive entertainment and cultural programs and also for programs of national or regional significance which would otherwise have coverage only in the locality of their origin. In addition, access to large network audiences has been a strong incentive to advertisers to back expensive programs.

The four national radio networks are, of course, NBC, CBS, ABC, and Mutual. Various efforts to establish a fifth national radio network have

ended in failure. The four existing networks are large corporate enterprises and are highly competitive in their operations. NBC, CBS, and ABC are organized similarly, each owning several stations as well as maintaining affiliation contracts with many others. Mutual does not own any stations; instead it is "owned" by several of its large affiliated stations: WGN, Chicago, WOR, New York, and stations in California and New England (the Don Lee and Yankee networks). Each network maintains headquarters in New York, Hollywood, and Chicago where it either produces programs or arranges with agencies to have programs produced. On the network's program departments falls the responsibility for filling all periods in the network's daily operating schedule not occupied by commercial broadcasts prepared elsewhere. Each network maintains a large news department and some have news correspondents stationed around the world. Sales, research, operations, engineering, publicity, and station relations are the various departments maintained by the networks to service their large-scale operations. The broadcast business handled by the national networks has in years past constituted almost half the total business of all commercial broadcast stations in the United States.

The National Broadcasting Company. NBC owns and operates six powerful AM stations in major population centers:

WNBC, New York
WMAQ, Chicago
WTAM, Cleveland

WRC, Washington, D. C.
KOA, Denver
KNBC, San Francisco

NBC has a total of 170 AM affiliates throughout the country with a total power of more than a million-and-a-half watts. With some of the best frequencies in the radio spectrum held by its affiliates, NBC's technical coverage of the country, in terms of signal strength, is unsurpassed by any of its competitors. In 1948, NBC broadcast approximately 7,500 hours of network programs, more than half of which were sponsored by national advertisers. Including the staffs of its own stations, NBC has on its payroll about 2,600 employees. Its annual gross time sales amount to about \$70,000,000. NBC has long been famous for its top-flight comedy and variety programs. Until it lost Jack Benny, Edgar Bergen, and Amos 'n' Andy to CBS, NBC was clearly the Number One national network. Since 1948, when CBS signed up many of NBC's top stars, these two networks have engaged in a see-saw battle for leadership marked by numerous promotional sallies studded with conflicting statistical claims.

The Columbia Broadcasting System. CBS owns and operates seven powerful stations in large cities:

WCBS, New York
WTOP, Washington, D. C.
WBBM, Chicago
WCCO, Minneapolis

KMOX, St. Louis
WEEI, Boston
KNX, Los Angeles

CBS has 179 AM affiliates, 24 of which are fifty-kilowatt stations. This gives CBS a total power of more than 1,600,000 watts in the daytime, slightly topping NBC's total wattage. This edge is counteracted by the superior frequencies of some NBC stations. CBS's annual gross time sales now run over \$60,000,000. CBS programming has long been marked by distinguished news broadcasts and outstanding documentary shows. The "Lux Radio Theater," one of radio's most successful drama programs, has been a CBS fixture for more than fifteen years. Since its talent raids on NBC, CBS has zoomed to the front in comedy and variety programs, too. CBS "package shows," produced by its own programming staff, are another feature of this network.

The American Broadcasting Company. ABC owns and operates five large AM stations:

WJZ, New York
WENR, Chicago
WXYZ, Detroit

KECA, Los Angeles
KGO, San Francisco

ABC has 276 affiliated stations. In 1943, when ABC came into being as a full-scale network, it had only 150 affiliates and its annual gross business amounted to only \$14,000,000. Now its annual business amounts to almost \$50,000,000. In programming, ABC has been well known for the Metropolitan Opera broadcasts, Walter Winchell, Drew Pearson, and the "Town Meeting of the Air." It was ABC that launched the first tremendous give-away, "Stop the Music" which stole Fred Allen's NBC audience away from him. ABC has been especially strong in daytime programming with Don McNeill's very successful Chicago "Breakfast Club."

Mutual Broadcasting System. The Mutual network has more than 500 affiliated stations; since most of these are low-powered stations, the total number does not accurately represent Mutual coverage in comparison with its rival networks. Mutual has never engaged in the large-scale programming efforts characteristic of NBC and CBS, but it has developed a number of very profitable network shows such as Kate Smith, Fulton Lewis, Jr., and Gabriel Heatter. Each fall, Mutual captures a large national audience when it broadcasts the World Series. Its annual gross business amounts to a little over \$20,000,000.

• REGIONAL RADIO NETWORKS •

Regional networks are small networks created to link stations within certain geographical and marketing areas. Regional networks are attractive to advertisers who market their products in certain sections of the country only and therefore cannot make use of the national networks. There are almost sixty regional networks in existence, of which the leading ones are the western divisions of the national networks which act as regional net-

works at certain hours of the day. These are the American Western Network, Columbia Pacific Network, NBC Western Network, and the Don Lee Broadcasting System affiliated with Mutual. The Yankee Network, with twenty-four stations in six New England states affiliated with Mutual ranks with these four among the more important regional networks. Other regional networks include the following:

Alabama State Group	Rebel Network (Mississippi)
Iowa Tall Corn Network	Rural Radio Network (New York)
McClatchy Beeline (California)	Texas Quality Network
Michigan Radio Network	Wisconsin Network

• STATION-NETWORK RELATIONS •

Relations between stations and networks are controlled by the Chain Broadcasting Regulations put into effect by the FCC in 1943. After a lengthy investigation of the networks, the Commission concluded that the system of network broadcasting then in operation was stifling competition and contrary to the public interest. In 1938, CBS and NBC alone owned or controlled 23 powerful stations out of the 660 stations then on the air, and more than 85 per cent of the total nighttime wattage in the nation. The FCC investigated the contractual arrangements between the networks and their affiliates and concluded that these contracts had "resulted in a grossly inequitable relation between the networks and their outlet stations to the advantage of the networks at the expense of the outlets."¹ Some of these contracts forbade affiliated stations to accept programs from any other network and required the outlet to keep almost all of its time available for the use of the network. In 1939, Mutual obtained the exclusive right to broadcast the World Series and offered the program to stations throughout the country, including NBC and CBS affiliates in communities having no other stations. CBS and NBC immediately invoked the "exclusive affiliation" clauses of their network affiliation contracts and, as a result, thousands of persons were unable to hear the broadcasts. The FCC concluded that competition was being stifled and that outlets were being made the servant of the network rather than an instrument for serving the public interest.

To eliminate these evils, the Commission promulgated the following eight rules which are in effect today:

1. No station-network agreement may be made which prevents the station from broadcasting the programs of any other network.
2. One network affiliate may not prevent another station serving the same listening area from broadcasting network programs that the first station does not carry; nor may it prevent a station serving a substantially

¹ Federal Communications Commission, *Report on Chain Broadcasting* (Washington, 1941), p. 97.

different listening area from broadcasting any of the network's programs.

3. Station-network contracts are limited to two-year periods.

4. A network must give affiliated stations fifty-six days' notice if it wants to make use of a station's time for network shows, and it may take up no more than three hours within each of four segments of the broadcast day. Such arrangements may not prevent the station from selling that time to other networks if the affiliated network does not exercise its option.

5. Stations must be free to refuse to carry network programs which the station "reasonably believes to be unsatisfactory or unsuitable." With respect to network programs already contracted for, stations must be allowed to reject any program "which, in its opinion, is contrary to the public interest," or to substitute "a program of outstanding local or national importance."

6. Networks may not own more than one station in the same listening area or in any locality where network ownership would substantially restrain competition.

7. Networks may not operate more than one network of stations. (This forced NBC to divest itself of the Blue Network, now ABC.)

8. Stations may not enter into contracts with networks which would prevent them from fixing or changing their time rates for non-network shows.

These regulations, despite prophecies in some network circles that they would "result in eventual destruction of national program service" and "destroy the American system of network broadcasting," have provided more liberty for network affiliates and the networks, themselves, have prospered financially since the regulations were promulgated. The FCC's enforcement of the regulations, however, has been less than vigorous, due largely to its lack of suitable penalties other than license revocation. In 1949, for example, the Commission renewed the licenses of the Don Lee stations after finding that the network had engaged in the very practices which the Commission's rules specifically forbade.

• TELEVISION NETWORKS •

It is difficult, as of 1950, to present a clear picture of TV station-network relations that will be an accurate account of the industry for years to come. Early signs do indicate that the station-network relations common to radio will carry over to television. A new network, the DuMont chain, has established itself, and its continuation in the future will provide even more network competition than presently exists in radio. The limited number of television stations as of 1950 makes it possible for some stations to affiliate with more than one network and to take only the cream of network offerings. This situation will certainly change as more stations are established. The fate of the independent TV station, in competition with

network affiliates, is very uncertain indeed, as TV program expenses remain high and listeners begin to demand better programs.

• SUMMARY •

Stations and networks constitute the second pillar of American broadcasting. The Federal Communications Commission classifies radio and television stations according to power and hours of operation. Networks link stations together to spread programming costs, to make national markets available to advertisers, and to bring events of national interest to the listening public throughout the country. Four national networks and almost sixty regional networks do this job. Station-network relations are carefully regulated by the FCC in order to preserve as much competition as possible in American broadcasting.

Questions for Discussion

1. What role do networks play in American broadcasting?
2. What is the difference between clear, regional, and local channel AM stations?
3. How are FM and TV stations classified?
4. What are the advantages of having a network affiliation?
5. How may NBC, CBS, ABC, and Mutual be compared in terms of ownership, size, influence, and methods of operation?
6. What is the function of regional networks?
7. What are the FCC rules governing station-network relations and why were they promulgated?

Advertisers and Agencies

EVERY system of broadcasting requires a sound means of financial support to keep it going. Unless a station has ample funds to maintain a competent staff and facilities and to hire the best talent, its programming will suffer. Various ways have been devised throughout the world to support radio systems. These include: (1) annual taxes on radio receivers, similar to our annual state taxes on automobiles; (2) governmental appropriations; (3) endowments, similar to university endowments; and (4) the sale of broadcast time to advertisers.

American radio is supported predominantly by income from advertising. Indeed, advertising revenue from the sale of time is the only source of income for all commercial broadcasting stations; the sponsors, therefore, support not only their own programs, but indirectly all sustaining programs, too. The United States, however, also makes use of other methods of financial support. There are radio stations owned by states, municipalities, and state universities which receive their entire support from state or city appropriations. There are radio stations licensed to private universities, which are supported by the university's endowed funds. There are stations which combine endowed income with advertising support, such as Cornell University's WHCU which was built originally with endowed funds and since has supported itself by accepting advertising. And there has been a proposal for "subscription radio" under which stations would receive financial support from subscribers who would pay annual listening fees. Listeners who did not subscribe would not be able to hear the station's programs because the program signal would be tied in with a broadcast "pig squeal" which could be eliminated through the use of a patented filter available to paid subscribers only.¹

In 1950, the FCC authorized an experimental trial of "Phonevision," a "pay-as-you-see" system for presenting movies over television. Only sets

¹ Rolf Kaltenborn, "Can Anything be Done for American Radio?" *Saturday Review of Literature*, XXXI (January 31, 1948), 6-7 ff.

with a Phonevision addition could pick up Phonevision programs, and then only by ordering the telephone company to supply certain electrical signals over its telephone wires. In this way, the fees for the films were paid directly to the telephone company, to be divided later with the Phonevision station and the motion picture producers.

Constituting at present the complete support of almost all radio and television stations, advertising is a fundamental element in our broadcasting scheme. Two points, however, should be made about the idea of using radio to broadcast commercial advertising: (1) The idea is not unique to the United States for countries like Luxembourg, Mexico, and even Poland also allow broadcast advertising; (2) The idea of using revenue from broadcast advertising to support radio developed historically in spite of early fears and criticisms expressed by prominent business, government, and educational leaders. Other means of support were suggested and found wanting, so the system of selling air time for commercial messages quickly won the support of broadcasters as the most practical and profitable means available.

Many good and bad statements are voiced about advertising, but it should be remembered that advertising itself is merely a means of publicizing information to aid in the distribution of goods, services, and ideas. It plays an essential role in the American economy. To characterize all advertising as good or bad is meaningless. It is like trying to say persuasion is good or bad or that printing is good or bad. The final evaluation depends upon the use that is made of them. When advertising gives reliable data concerning available goods and services, it serves the manufacturer who wants to sell his product and the consumer who seeks a good product; thus, it contributes to a higher standard of living. When advertising is used to mislead the consumer, to get him to buy products injurious to his health, to induce him to buy more than he can afford, to spend his money when public policy calls for savings, and to give him a false picture of reality, or to raise instead of lower the price of a product, it constitutes a social evil.

Given the nature of advertising and its essential role in the American system of broadcasting, let us turn now to two questions: (1) How is advertising managed on the air? (2) What effect does the advertising scheme of financial support have on what we hear on our radios?

• RATE CARDS •

Every commercial radio and television station prepares a "rate card." These cards state in tabular form the cost of broadcast time over the station. The broadcast week may be divided into four time classes, with different basic rates for each. Class A time, the most expensive, usually runs from 6:00 p.m. to 11:00 p.m. weekdays, and from 3:00 p.m. to 11:00 p.m. Sundays. Class B time, which costs only half as much as Class A time, may run from 9:00 a.m. to 6:00 p.m. weekdays, and 9:00 a.m.

to 3:00 p.m. Sundays. Class C time, usually one-third as expensive as Class A, is from 7:00 a.m. to 9:00 a.m. and from 11:00 p.m. to midnight on weekdays and Sundays. Class D time, one-sixth the price of Class A time, may cover the period from 12:00 midnight to 7:00 a.m. throughout the week. Each station varies its breakdown of time according to the number of its broadcast hours and its sales problems.

The rate card also lists the broadcast time charge within each class, for the purchase of one hour, a half hour, a quarter hour, and five minutes of time, together with the charge for single announcements of 25, 50 and 100 words. Also listed are the various discounts available to the advertiser for consecutive time purchases. An announcement which costs \$84.00 in Class A time for one broadcast may drop to \$63.00 when purchased 260 times.

Rate cards also contain the necessary facts concerning the station's power, frequency, ownership, network affiliation if any, sales representatives, and other pertinent information. *Standard Rate and Data Service*, a monthly publication, summarizes the rate cards of all stations and is used by advertisers and agencies in buying radio time.

• TYPES OF RADIO ADVERTISING •

There are two types of radio advertising: (1) commercial programs and (2) commercial spot announcements.

Commercial Programs. Commercial programs, by FCC definition, are programs the time for which is paid by a sponsor, or any program which is interrupted by announcements at intervals of less than fifteen minutes. In ordinary commercial programs, the advertiser inserts his commercial message at various points, usually at the beginning, middle, and end. His message may be in the form of a simple informational announcement about the company or the product, it may be dramatized in simple fashion, or it may be woven into the entertainment features of the program. A *participating commercial program* is one in which several advertisers advertise their products in the same program, with announcements interrupting the entertainment at intervals.

Commercial Spot Announcements. Commercial spot announcements are any broadcast announcements for which a station is paid or which are not devoted to a nonprofit cause. Sponsored time signals, sponsored weather announcements and straight advertising messages are commercial spot announcements. Such announcements are usually fifteen seconds, thirty seconds, or one minute in length and are scheduled before, during, and after station breaks or inserted into musical programs.

All advertising copy, whether in the form of program commercials or spot announcements, must conform to the standards of accuracy administered by the Federal Trade Commission.

• ADVERTISING AGENCIES •

The management of advertising is distinctively the function of advertising agencies. These agencies are hired by companies to advise them on promotional matters and to plan and execute advertising campaigns. The size of an advertising agency depends upon the number of accounts it handles. Out of every dollar the advertiser spends through the agency on advertising campaigns, the agency gets 15 per cent. It becomes the agency's objective, therefore, to induce advertisers to spend as much as possible within the limits of their promotional needs. To win clients over to lavish expenditures, the agency must demonstrate the effectiveness of its work. Operating in one of the most highly competitive fields, advertising agencies rise and fall quickly; good fortune and the ability to win and hold advertising accounts tell the story. It is possible to make money more quickly in the advertising business than in almost any other; it is also possible to be a leading national agency in January and with the loss of some big accounts, to be following the pack come December. Among the most precious and highly valued resources of an agency are imaginative "idea" men who can think up advertising "gimmicks," coin clever slogans, and work up a new angle for an advertising campaign.

Agency Organization. Large advertising agencies are equipped to handle all types of advertising in all the mass communication media, including radio, television, newspapers, magazines, outdoor displays, and even match covers. To handle this work, an agency employs a large staff, among whom the following are the major groups:

1. Copy men, skilled in the persuasive use of the pen, who write the advertisements in newspapers and the commercial continuity broadcast on the air.
2. Artists, to draw sketches for magazine, newspaper, and poster advertising.
3. Photographers, who know how to snap eye-catching pictures.
4. Time and space buyers, specialists in the purchase of newspaper advertising space, and radio and television time.
5. Marketing research men, to assist in the choice of advertising appeals and to determine the effectiveness of campaigns.
6. Account executives, who supervise the activities of each major account and maintain liaison between the agency and the client's advertising manager. Commanding big salaries as a general rule, account executives have highly responsible positions. Occasionally, taking their accounts with them, they open agencies of their own.
7. Departmental executives, who organize and supervise the various departments of the agency: radio, newspaper, magazines, etc.
8. Show supervisors, responsible for the production of programs, and talent buyers, who obtain actors and other performers for the programs.

Agency Operation. The agency starts with the client's sales problem. After deciding that radio or television advertising can help and whether daytime or evening hours should be used, the agency may do the following:

1. The agency may devise a program which will achieve specific ends in terms of sales. It may actually create and produce one or a series of radio or television programs. Activity of this type is one of the major undertakings of agencies. To build its own show, the agency makes use of talent bureaus, which are firms holding script writers, actors, and other performing artists under contract. When a program is worked up, complete with script, cast, producer, director, and technicians, and is all set to go on the air without further ado, it is known as a "package show" and can be sold to a client for a flat fee. Package shows are now very common in radio and television. Advertising agencies produce so many of the network radio programs, (almost all soap operas, for example, are agency affairs), that hiring of radio actors, script writers, musicians, and directors is done largely by advertising agencies, rather than by networks or stations.

2. The agency, on behalf of its clients, may audition and sign up programs produced either independently or by stations and networks. CBS has developed many of its own package shows; in 1949, about twenty-five of them were bought up by agencies.

3. The agency may want to buy time on various stations throughout the country for commercial announcements or transcribed programs and to do this it works through the sales representatives of the stations. Every radio or television station that seeks national advertising hires a firm of sales representatives in one of the large cities to handle its time sales for all but local advertisers. The sales representatives work with the advertising agencies on the one side and the commercial manager of their subscribing stations on the other.

Leading Agencies. Fewer than twenty-five agencies handle most of the big network programs. Although agency activity shifts with the years, among the most consistently active agencies in radio have been the following:

Ted Bates
Batten, Barton, Durstine
& Osborne
Benton & Bowles
Biow
Leo Burnett
Cecil & Presbey
Compton
Dancer, Fitzgerald & Sample
Duane Jones
William Esty Co.
Foote, Cone & Belding

Kenyon & Eckhardt
Kudner
McCann-Erickson
Newell-Emmett
Ruthrauff & Ryan
Sullivan, Stauffer, Colwell
& Bayles
J. Walter Thompson
Wade Advertising
Ward Wheelock
Warwick & Legler
Young & Rubicam

The following list of programs handled by Batten, Barton, Durstine and Osborne in 1950 suggests how great a role the advertising agency plays in network programming:

"Cavalcade of America" (DuPont)
 "Armstrong Theatre" (Armstrong Cork)
 Jack Benny (Lucky Strike)
 Phil Harris-Alice Faye (Rexall)
 "Sam Spade" (Wildroot)
 "Theatre Guild of the Air" (U. S. Steel)
 "Inner Sanctum" (Emerson Drug)
 "Hit the Jackpot" (DeSoto)
 Fred Waring (General Electric)
 "Let's Pretend" (Cream of Wheat)
 "Hormel's Girl Corps" (Hormel)
 "Hit Parade" (Lucky Strike)
 Bob Hope (Lever Brothers)
 Frank Sinatra-Dorothy Kirsten (Lucky Strike)

The concentration of time-buying on the networks among the top agencies has become very pronounced and has caused much concern. Dancer-Fitzgerald-Sample bought \$20,985,510 worth of time from the four networks in 1948; J. Walter Thompson Co., \$10,399,023; Foote, Cone & Belding, \$9,474,328; Batten, Barton, Durstine & Osborne, \$9,245,141; Young & Rubicam, \$8,814,207; Benton & Bowles, \$8,750,818. In other words, six agencies bought 35 per cent of the four networks' time. What this concentration may mean in terms of the agency's influence over programming is fairly obvious.

• NATIONAL ADVERTISERS •

All advertising begins with the company that has a product to sell. To companies which sell consumers' goods, where the public's familiarity with a brand name is essential, radio and television provide excellent media for advertising. Broadcast advertising has a swift impact, and, through the use of network hook-ups, a single advertising appeal can be brought to millions of potential customers simultaneously. These appeals, inserted into entertainment programming, win a high degree of attention. Research studies show that an advertising message heard or seen over the air tends to be retained much longer than one appearing in the newspaper. A regularly scheduled broadcast time enhances the value of the advertising and increases consumer familiarity with the product. It is not surprising, therefore, that many advertisers have flocked to radio for the transmission of their appeals. Of these advertisers, there are two basic types: (1) National and regional advertisers and (2) Local advertisers.

Large corporations which market their products throughout the country and have large advertising budgets engage in national or regional ad-

vertising. Although it will usually have its own advertising department and advertising manager to advise on policy matters, the corporation will hire one or more advertising agencies to handle its campaigns.

Depending upon the nature of the company's sales problem, it may use: (1) a national network, (2) a regional network, or (3) national spot advertising.

National Network Advertising. This type of advertising makes use of network facilities and accounts for 30 per cent of radio's total advertising volume in 1949.

NETWORK MAKE-UP. Seldom does an advertiser want to buy time over every network affiliated station in a coast-to-coast hook-up. Therefore, in selling time over its affiliated stations, a national network makes up various combinations of stations which, both in number and distribution, are aimed to satisfy the advertiser's needs. To do this, the network is organized as follows:

1. Basic network stations. These usually include about thirty stations in the major metropolitan areas that constitute the minimum number of stations an advertiser must use if he wants to engage in network broadcasting.

2. Supplementary and optional stations. The basic network may be enlarged by geographical and regional groups of stations. In each of these groups certain network affiliates must be taken by the advertiser while others are optional.

3. Bonus stations. These are small, low-powered stations which carry network commercial programs, but for which the advertiser does not have to pay. Networks usually provide this service to build up a listening audience for a small station as well as to please the advertiser.

A coast-to-coast network, therefore, is built by adding supplementary stations to the basic network. On rare occasions, what is known as a "split network" may be arranged when a product is marketed in an unusual geographical area which excludes some of the major metropolitan centers.

NETWORK TIME CHARGES. Because daytime audiences are smaller than evening audiences, networks have two basic rates for time: the full gross rate compiled on the basis of the rate cards for every station carrying the program, for evening programs and one-half the gross rate for daytime shows. The Sunday afternoon rate figures in between the weekday daytime and evening rates. The costs are determined according to the time at which the program is heard locally over each station. Since there are four different time zones in the country, a network broadcast originating in New York at 8:00 p.m. will involve different rates over east coast and west coast stations. If the sponsor wants the program to be heard at 8:00 p.m. on both coasts, he can arrange this by live or transcribed rebroadcast at a later hour and pay the full gross rate over west coast stations.

The minimum time period sold over a network is customarily fifteen

minutes, but the exception of five-minute network newscasts over Mutual should be noted.

A half hour of network time (about \$15,000) costs 60 per cent as much as a full hour, and a quarter hour, 40 per cent as much. It is therefore cheaper, in time charges, to buy full-hour allotments rather than separate fifteen-minute periods. Large advertisers, like Procter & Gamble, which have many different products to promote on their soap operas, buy contiguous fifteen-minute periods and get the lower hourly rates.

In order to encourage regular and large-scale purchases of time, networks offer various discounts on the gross rate charges. Thus, if an advertiser signs a contract for thirteen or more weeks of broadcasting, he gets a weekly discount. If he broadcasts throughout the year, in four consecutive thirteen-week periods, he may be entitled to an annual discount of 12½ per cent of the gross. If he broadcasts over the full network, he gets still another discount, and if he spends over \$1,500,000 a year for time on the network, he may be allowed an over-all discount in lieu of the smaller weekly and annual discounts. All these discounts are deducted before the allowance is made of the 15 per cent commission the network pays to the advertising agency. These discounts for time over a full network may reduce a \$700,000 annual gross time charge to \$500,000.

NETWORK ADVERTISERS. Approximately \$200,000,000 is spent annually to buy radio time for national network advertising. There was a total of 241 national advertisers on the four national networks in 1949, but five major advertising groups accounted for almost three-fourths of total network time sales. They were: (1) Food and Food Products, (2) Toilet Goods, (3) Smoking Materials, (4) Drugs and Remedies, and (5) Soaps and Cleansers.

The biggest national radio advertisers in 1949, with their total appropriations for network radio time (excluding money spent on talent, production, and spot broadcasting) were as follows: ²

Procter & Gamble	\$17,315,092
Sterling Drug Co.	8,107,859
General Foods Corp.	7,456,943
Lever Brothers Co.	7,141,391
General Mills Inc.	6,742,004
Miles Laboratories, Inc.	6,540,431
Campbell Soup Co.	5,671,548
Liggett & Myers Tobacco Co.	5,228,772
American Home Products Corp.	4,768,277
American Tobacco Co.	4,318,658
Philip Morris & Co., Ltd.	4,255,934
Colgate-Palmolive-Peet Co.	3,877,804
Gillette Safety Razor Co.	3,858,294
R. J. Reynolds Tobacco Co.	3,777,544
Swift & Co.	3,021,444

² *Broadcasting-Telecasting*, March 6, 1950.

These 15 advertisers, out of a total of 241, accounted for 45 per cent of all network time sales. In 1949, 11 sponsors and 9 agencies furnished more than half of ABC's \$42,342,225 billings; 8 sponsors and 8 agencies accounted for more than half of Mutual's \$18,071,695. It is evident, from these figures, that national network advertising is concentrated in the hands of several large national advertisers and advertising agencies.³

Regional Network Advertising. Regional network advertising is patterned after national network advertising, but its volume amounts to less than 2 per cent of all radio time sales. The agencies handling regional accounts buy time over one of the regional networks in order to concentrate the sales message in one market area and to make the appeal simultaneously throughout that area.

National Spot Advertising. National spot advertising involves the purchase of time over selected stations to reach particular market areas desired by a sponsor. Spot broadcasting usually relies on commercial spot announcements, which may not be broadcast over networks, or on transcribed commercial programs. National spot advertising accounted for 26 per cent of all radio time sales in 1949.

SPOT ANNOUNCEMENTS. Station-break announcements, made in the 30-second pause on network affiliated stations which follow the network closing cue and precede the start of the next program, are highly desirable for securing trade-name publicity. Thirty to seventy-five words can be worked into such announcements, and if it is sandwiched in between two popular programs, a large audience is assured. Independent stations also broadcast station-break announcements between programs.

One-minute announcements, which allow for 175 to 200 words are used frequently, but their placement in the broadcast schedule cannot be made as effective as station-break announcements. They usually follow or precede sustaining programs. When the announcement is inserted into the program itself, as in a disc jockey show, it becomes a *participating announcement*.

TRANSCRIBED COMMERCIAL PROGRAMS. A national or regional advertiser who turns to spot broadcasting may decide to purchase program time on individual stations for the broadcast of transcribed programs. An example of this is a midwest chain grocery which cannot make effective use of network advertising because of its unusual sales area. It has used spot broadcasting of transcribed daytime serials prepared in New York which its agency sends on discs to the individual stations. There are pauses at various points in the transcribed program where the local announcer may read a sales message prepared for the local community.

ADVANTAGES OF NATIONAL SPOT BROADCASTING. National spot broadcasting offers the national advertiser the chance to buy time on the best

³ Cf. Llewellyn White, *The American Radio* (Chicago, 1947), pp. 54-61.

station in every market area he wants to reach. He cannot do this in network broadcasting since no one network has all the best stations. He can choose the station according to the particular audience it has attracted by its programming emphases. Moreover, spot broadcasting enables him to purchase any length of time from brief announcements to a three-hour coverage of a sporting event. He may buy time on one station or five hundred stations, using only those which suit his advertising needs, free from the requirements to buy time on a basic or supplementary network. The time differentials involved in network broadcasting are also eliminated in spot broadcasting. It is also possible to buy the best available broadcast time on the basis of preceding, following, and competing programs. Spot broadcasting may employ successful local talent on individual stations, such as news and sports broadcasters who have made good. Furthermore, spot broadcasting is very flexible in time availability, and an advertiser suddenly faced with the immediate need to unload merchandise can have his message on the air in spot broadcasting within an hour after he has made up his mind to buy time.

DISADVANTAGES OF NATIONAL SPOT BROADCASTING. There are disadvantages to national spot broadcasting which becloud the picture painted above. Instead of completing negotiations with a single network representative, spot broadcasting involves signing contracts with each station individually. Program material must be sent to each outlet. The advertiser must hope that local announcers will do a good job in presenting his message, whereas he can audition the network announcer. This may be overcome by transcribing announcements and then supplying the discs to the individual stations, but then cost becomes a factor.

• LOCAL ADVERTISERS •

Radio time sales to local advertisers accounts for 42 per cent of all broadcast advertising. Local advertisers include all types of local retailers ranging from department stores to gasoline stations. Arrangements for local advertising are usually made by the station's salesmen and the local merchant who is persuaded to undertake radio advertising. Some retailers, in co-operation with the station, may develop their own music, news, or other type of program which, when broadcast regularly, favorably associates the merchant with the program in the listener's mind. Most local radio advertising, however, consists of direct sales messages describing products and giving details of prices. This is the very kind of advertising feared by early leaders in radio. But it is the way in which many stations, particularly the independent stations which have difficulty attracting national advertising, earn their income.

The "co-operative program" has come into wide use in recent years as a vehicle for local and regional advertisers. These are nationally fea-

tured network programs with different local and regional sponsors over each station. Special cut-in arrangements are made by the network to allow for the insertion of the local commercials. "Baukhage Talking" and Kate Smith have been co-operatively sponsored for several years.

• GETTING A COMMERCIAL PROGRAM
ON THE AIR •

We have noted that commercial programs may be created and produced by networks, agencies, independent production firms, and local stations. Of the four, the agencies are the most important production outfits. How then does a free-lance writer or producer get an audition and eventually a sponsor for an original program idea? Seldom by going directly to a station or a network. More often he works up the program in detail, prepares a prospectus and sample scripts, and takes them to an advertising agency for consideration. The agency can undertake full-scale production if it is interested in the idea because it can offer the program to a present or prospective client.

• PROBLEMS POSED BY ADVERTISING
SUPPORT OF BROADCASTING •

Advertising support of broadcasting poses a number of problems for a system of radio and television in which each licensee is dedicated by law to serve the "public interest, convenience, or necessity." What are some of these problems?

1. Since practically all advertisers are solely interested in the wide-scale marketing of their products to a mass audience, there is an insistence throughout commercial radio on mass appeal and a corresponding neglect of appeal to minority tastes. A station is under pressure in its programming to try to appeal to all the people all the time; the simplest means of accomplishing this is to appeal to a common denominator, to avoid all elements of controversy out of fear of antagonizing any segment of the audience, and to turn out a formula product similar to programs which have previously been successful. Experimentation in programming tends to be frowned upon by an advertiser who is anxious not to offend, alienate, or upset an audience. Since art requires imaginative individual leadership and freedom of expression, it is doubtful that radio can develop as a living art form in such an atmosphere.

2. There is a tendency on the part of stations and advertisers to confuse means with ends, to forget that the purpose of broadcasting is a good program service for the people, and that the sale of broadcast time is merely a means to make that possible. The confusion of means with ends is reflected by such advertising excesses and abuses as the overloading of programs with commercial announcements, the brusque middle-commer-

cial in newscasts, and the deliberate irritation of listeners through the technique of repetition of trade names. The physiological commercials which discuss unpleasant physical ailments, are outstanding examples of how the means have displaced the ends of good taste in program service.

3. Advertising support for radio raises questions concerning the extent of advertiser control over programming. The sponsor or the agency may veto the use of certain talent and insist on personal favorites. It is common knowledge in the radio industry that certain prominent singers are on the air at the dictate of a sponsor. The sponsor may rule on the nature of the program offering, even to the extent of the kind of music used, and in one famous instance, on the tempo at which it should be played. A dissatisfied sponsor may effect the discontinuance of a program series which has received critical acclaim, merely by refusing to support it any longer. A sponsor may buy time for a favored commentator and keep him on the air despite low listener ratings. This is the case, for example, of General Motors which has sponsored Henry J. Taylor over the entire Mutual network and more recently, over ABC. The fact that Taylor was heard over every Mutual outlet, in contrast to Fulton Lewis, Jr., who was heard over some 200 fewer stations despite Lewis' higher audience rating, is good evidence for the proposition that radio programming may sometimes be determined by sponsors and not by listener demand.

4. The use of commercial announcements to insert propaganda for a point of view or one side of a debatable issue rather than to sell goods and services has caused some concern. In 1944, for example, four days after the U. S. Department of Justice filed suit against the DuPont Company in connection with an alleged cartel agreement, DuPont used its commercial advertising period on "Cavalcade of America" to explain its side of the issue involved. Privately-owned public utilities have been known to argue one side of the controversial question of public ownership in spot announcements.⁴

5. The concentration of national advertising in the hands of a small number of large advertisers and advertising agencies raises the question of centralized control. It seems hardly necessary to make the point that Procter & Gamble, which spends almost \$20,000,000 a year on radio advertising, probably has more to say about what the American public will hear on the air at various hours than almost any other single organization in the country. Yet, by law, the licensees, not the advertisers who buy time, are entrusted with the responsibility of determining what we shall hear.

6. The broadcasters themselves believe that the advertising interests in radio are the strongest deterrent against improved programming. The trade magazine *Broadcasting* polled station managers throughout the country in

⁴ Federal Communications Commission, *Public Service Responsibility of Broadcast Licensees* (Washington, 1946), pp. 46-47.

1946 asking the following question, among others: "Which of the following do you feel have done the most to retard improvement in programming?" The answers to the question follow: ⁵

	<i>Per Cent</i>
Advertising agencies	47
Sponsors	44
FCC	23
Local stations	21
Rating services	21
Listeners	10
NBC	7
Transcription Services	7
Mutual	6
CBS	6
ABC	3
National Assn. of Broadcasters	1
Other	6

• SUMMARY •

Advertising constitutes the sole support of most American broadcasting stations. The placement of advertising is handled by advertising agencies who produce most of the big network shows. Advertising takes place in commercial programs and announcements, and may be handled through network, regional, or spot broadcasting. Local advertising accounts for a large percentage of all radio advertising. The influence of the advertiser over the programs we hear or do not hear, and the concentration of most national advertising in the hands of a small number of big advertisers and agencies raise many problems.

Questions for Discussion

1. How are broadcasting systems supported throughout the world?
2. What role does advertising play in the American economy and how may it be evaluated?
3. What are rate cards and how are they used in radio advertising?
4. How do commercial programs and commercial spot announcements differ?
5. What is the function of an advertising agency and how does it work?
6. What problems are posed by the concentration of national network advertising among a few top advertisers and agencies?
7. How is a national network advertising campaign handled?
8. What are the advantages and disadvantages of spot broadcast advertising?
9. How is the "co-operative" program used in radio advertising?
10. What are some of the problems posed by advertising support of a system of broadcasting in which each licensee is obligated to serve the "public interest"? How may these problems be solved?

⁵ *Broadcasting-Telecasting*, November 4, 1946. The totals came to more than 100 per cent because the votes for first, second, and third choices were combined.

The Listeners

THE effectiveness of radio and television depends ultimately on the willingness of the public to listen to or to view what is broadcast. No broadcasting system, however well-intentioned, can survive without listener acceptance of the programs it offers. In American broadcasting, where the federal government formulates public policy, stations and networks do the programming, and advertising provides the financial wherewithal, the listeners are the *raison d'être* of the entire enterprise.

Listeners express judgments by tuning in and out of programs. Since these acts of judgment take place privately in millions of homes each day, it is impossible to determine with absolute certainty the over-all attitude of the audience to a particular program. There is no formal expression of opinion as in political elections. There are no box-office or circulation figures, as with magazines and theaters. Eager to know what the public reaction to any program will be, but handicapped by these limitations, program planners have been forced to rely on *a priori* speculations and on available audience research methods.

In *a priori* judgments, program planners, like producers of Broadway shows, venture a guess as to what the public will like on the basis of past experience. They may try to confirm their hunches by pretesting programs on small panels of representative or expert people. The numerous flops on Broadway and on the air testify to the limitations of the *a priori* approach, but the great successes prove that there are also acute and sensitive minds in show business who possess a keen sense of audience tastes. *A priori* judgments are usually related to the best available evidence of audience attitude, but it is now common knowledge that the American public frequently acts unpredictably in ways contrary to the most expert forecasts of pollsters.

More scientific in approach are the audience research methods of estimating the size of the audience for particular programs, determining the composition of the audience, and describing general listening or viewing

habits. Radio and television audience research, while definitely not as reliable as box-office tallies or circulation figures, constitute the only scientific means by which we may, with some degree of accuracy, form judgments as to the extent of popular approval of any program.

Several caution signs should be erected before we proceed further in this discussion of the role of listeners in American broadcasting and the ways devised to ferret out the public's judgments. For one thing, the public does not exercise its judgment independently: radio and television condition the public and establish the scale of values, on the basis of which the public must make its judgments. Furthermore, the *listening public* is actually made up of many diverse publics, brought together at different times out of common interest. Each such broadcast audience is oriented in terms of the choices offered it now and in the past as well as in terms of its attitude toward radio and television as a whole. There is evidence, for example, that in some areas where very few AM stations can be heard with clarity, listeners relate their tuning habits not to program quality, but to the comparative strength of the radio signals. Given a choice of four daytime serials at the same time, the audience's judgments can relate only to the comparative merits of the four soap operas, or to soap operas as a group, but it cannot indicate preference for other types of programs. A lover of classical music will very likely be pleased if a local station programs good music half an hour daily if it has never done so before, but he will react differently if the half hour represents a reduction from a previously greater offering. An audience that believes it is getting something for nothing tends also to be more tolerant than an audience that pays an admission price. Although listeners spend approximately three cents a day per radio set to hear programs (as compared to an estimated two cents a day advertisers spend to transmit messages),¹ and although the act of advertising is by definition not an act of philanthropy, many listeners believe that broadcast programs cost them absolutely nothing and therefore do not apply to radio and television the standards of quality they require of a play, book, or concert for which they pay directly. A listening public, enlightened concerning the conditions under which it receives programs and provided a broader area of program choices, conceivably might show different listening patterns than available surveys now indicate.

• RADIO AUDIENCE RESEARCH •

Fan-mail. From the very start of broadcasting, some effort has been made to determine how many people listen to any one program. In amateur short-wave broadcasting, the radio operator often asks people who receive his signal to let him know by sending him a postcard. In the twen-

¹ Federal Communications Commission, *Public Service Responsibility of Broadcast Licensees* (Washington, 1946), p. 54.

ties the same request was commonly made over long-distance commercial stations. A letter received from a listener in Alaska would always stir some excitement in a New York station. But such responses proved only that the station's signal could be heard at a certain place at a certain time. It did not provide any information on the size and distribution of the total audience. To get this information, stations at first relied on the spontaneous "fan-mail" they received; listeners who were pleased or excited about a particular program might sit down and write the station a letter to that effect. This was much more common while radio retained the element of novelty. But such fan-mail often proved very misleading. Upon study many of these letters turned out to be the work of the more vociferous members of the audience whom the psychologists call the "lunatic fringe" of the public. There was no way of knowing how representative the letters were of the size or character of the entire audience so the results had to be used very cautiously.

Stations then sought to increase the volume and broaden the make-up of fan mail by offering inducements to every listener who would send in a letter or a card. To determine the popularity of one program, a free offer of flower seeds might be announced. The requests for the free offer would be tallied and tabulated geographically, and would serve as a fairly crude index of program popularity. The ratio between letter writers and the whole listening audience was still not known, but it was possible with this mail to compare different programs in terms of public reaction and to get an idea of the distribution of the radio audience. If the total number of letters received from the county in which a station was located was assigned the absolute figure 100, we could compute the relative response from the neighboring counties, and estimate the general lay-out of the audience. Thus, where a neighboring county to the north sent in 60 per cent as many letters as the home county, its relative importance as a listening area was indicated by the fact that the county to the south had sent in only 40 per cent as many. This type of radio audience analysis is the least expensive and is still widely used by many stations.

Sampling. The limitations and crudities of the mail response method of audience analysis created a need for more refined techniques of research. Under the stimulus of new discoveries in the field of social psychology, progress in general public opinion research was very marked in the thirties, and it soon became apparent that the technique of *sampling* opinion might be adapted to radio listening studies. The sampling technique is a common technique all of us use in our daily lives: we need taste only a spoonful of soup in order to know whether the bowlful is too hot or too salty. The assumption, of course, is that the spoonful is just like the rest of the soup in the bowl and almost always it is the same. In public opinion research, the technique involves determining the attitudes of a limited number of people who constitute a sample of the larger public, and then projecting

the results of the sample to the whole group. But measuring public opinion is more difficult than tasting soup. Constructing a sample of population that will accurately reflect all the economic, social, and cultural strains, as well as sex and age, and family backgrounds of the whole group is a complicated matter. Moreover, the technique of getting responses by asking questions involves the possibility of error: questions may not be worded properly, interviewers may be biased, some people may answer questions dishonestly, and the results may be difficult to interpret. Students of public opinion research have worked constantly to reduce the possibility of these errors and, as a result, quantitative sampling now is a respected research device. Many business firms have specialized in audience surveys, but the output of some of them has been criticized by experts, because they sometimes do not reveal all the data upon which their studies are based or they may lack the quality of "disinterestedness" demanded by academic research.

The most common types of sampling research now used in radio audience analysis involves directed mail response through questionnaires, telephone interviews, personal interviews, listener diaries, automatic recording devices, panel techniques utilizing mechanical equipment, and radar. We shall explain each of these methods in discussing the work of the leading radio research organizations.

• COMMERCIAL RESEARCH ORGANIZATIONS •

With the high premium set by advertisers on the size of the radio audience their programs and announcements reach, it is not surprising that a number of commercial firms have been organized especially to gather such information. Radio and television audience research, which aims to gauge station coverage, the size of the audience, and program popularity, has been a highly competitive field, with several different companies, using contrasting research techniques, bidding for leadership. National ratings of network programs are the most difficult to compile because of variations between time zones, differences in urban and rural listening habits, and the variety of competing programs in localities throughout the country. Serious efforts were made in the early thirties to devise reliable rating systems to indicate relative popularity of programs. The Crossley Reports (later called the Cooperative Analysis of Broadcasting) were the first of such national rating devices, followed by the Hooperatings issued by C. E. Hooper, Inc., and more recently, by the Nielsen Radio Index prepared by the A. C. Nielsen Co., a marketing research firm.

The Crossley Reports were based on telephone calls placed in thirty-three cities. During these short conversations, people were asked what programs they had listened to during preceding hours of the day. The calls were placed to individuals listed in telephone directories who presumably

constituted a sample of the urban population of the country. The results of the interview were compiled into national rating reports which indicated the percentage of people called who had listened to specified programs. The primary weaknesses of the Crossley Reports were twofold: (1) the "recall" technique, which depended entirely on the memory of respondents, lent itself to numerous errors, and (2) the urban sample did not represent rural listening. Under the competitive influence of the C. E. Hooper Co., the Cooperative Analysis of Broadcasting was forced to modify its technique, and finally, in 1946, it decided to discontinue its radio rating service.

Hooperatings were first published in 1934. They had as their distinctive feature the technique of "coincidental" telephone calls. In thirty-six cities that had outlets of the four national networks, telephone calls were placed to a sample of people during the last thirteen minutes of each quarter hour broadcast period. Respondents were asked whether they were listening to the radio, to identify the program and station to which they were listening, and to name the advertiser who sponsored the program. From the replies to these telephoned questions, biweekly Hooperatings were compiled which provided three figures: program ratings, "sets-in-use," and "share-of-the-audience." A program with a Hooperating of 22.8 meant that out of every 100 telephone calls placed, 22.8 people replied that they were listening to that program. A sets-in-use figure of 44.7 meant that out of the 100 calls, 44.7 per cent of the people who were telephoned said that they had their radios turned on. The "share-of-the-audience" figure of 50.9 was obtained by dividing the program rating into the sets-in-use figure and it indicated comparative popularity of programs broadcast over different stations at the same time.

The clear superiority of the Hooperatings over the Crossley reports was evident. The coincidental telephone interviews eliminated the possibility of memory failures with which Crossley had to contend. Soon the entire industry turned to Hooper to evaluate program popularity; agencies and advertisers began to judge programs on the basis of cost per Hooper point. Yet the Hooperatings had numerous shortcomings which reduced its reliability and limited its usefulness. The ratings covered only thirty-six cities and did not survey rural listening, although independent studies had shown significant differences between rural and urban listening habits. Furthermore, since millions of American families have radios but no telephones, the Hooper sample actually represented only those families with both radios and telephones. Dishonest replies, busy signals, refusals to cooperate, the foreign language problem, etc., all limited Hooper's effectiveness. A respondent might say he was listening to one program, but the interviewer could hear the sound of a different program coming over the telephone. Some listeners did not like to admit that they listened to certain programs. Hooper's small random sample was another factor that made

scientific accuracy difficult. A single quarter-hour rating of a program might be based on as few as ninety telephone calls.

Nevertheless, Hooperatings thrived as a measurement device through the war years. It was not until the rise of television and the development of the Nielsen Radio Index that the Hooper system began to suffer reverses. The effect of television on listening in the large eastern cities threw out of kilter some of the basic assumptions underlying Hooper's statistical techniques; it consequently became impossible accurately to average listening in cities with TV together with listening in cities without TV. The results between the competing Hooper and Nielsen services often showed embarrassing disparities: in December 1949, four programs rated in the top fifteen by Hooper did not appear in Nielsen's top twenty; Hooper's third rated program was Nielsen's eleventh. Numerous stations, feeling that the Hooper system was no longer entirely reliable, discontinued their subscriptions when their ratings fell. Faced with the competition of the A. C. Nielsen Co., whose technique seemed more valid for the new situation, Hooper decided, in March 1950, that the radio audience research field was not big enough to support two major organizations and discontinued his national rating service after selling part of his organization to Nielsen. Hooper retained his right to issue Hooperatings for individual cities, but agreed to leave the national network field open to Nielsen.

The Nielsen Rating Index was first issued commercially in 1942, but wartime restrictions held back expansion of the system until the late forties. The Nielsen system makes use of the "Audimeter," an electronic device inserted in radio and television sets which makes continuous records on paper tape or 16 mm. photographic film of every moment a radio or television set is turned on and the station to which it is tuned. Nielsen uses a sample of homes which is claimed to represent substantially the entire United States, including homes of all significant types—those with telephones and those without, urban, small-town, and farm dwellings—in carefully weighted proportions. In constructing the sample, which is estimated at 1,500 homes, Nielsen accounts for different age groups, incomes, educational levels, and occupational classifications.

With the co-operation of the families constituting the sample, Nielsen inserts an Audimeter into every radio and television set in a sample home. When any of the sets is turned on, the Audimeter graphically records the time and the station tuned in; in this way, every occasion of dial twisting is noted and made available for analysis. From the recording tapes, it is possible to determine whether particular announcements caused listeners to tune to different stations or at what point in a program most listeners tuned in. Every month, the recording tapes are removed from the receiving sets and taken back to the Nielsen office where they are decoded and interpreted. Since the sample of homes used for the survey remains relatively constant (only 20 per cent change annually), it is also possible to

establish trends in listening habits. In addition, Nielsen representatives personally visit the sample homes on a regular basis to get reliable information on the brands and commodities actually purchased by each family.

From this information, the Nielsen Radio Index is compiled. The Nielsen rating shows the percentage of sample homes listening during all or any part of a program. By projecting this rating to the total number of homes with radios in the country (approximately 40,000,000), the number of homes listening to the program is determined. Share-of-audience figures are also determined for competing programs.

The advantages of the Nielsen system are self-evident. It avoids the human errors that Hooper had to cope with, it covers rural and urban dwellings, and it records dial twistings by the minute. But the Nielsen system is not without its limitations. The validity of using a sample of homes in which families know that their habits are under observation and study is open to question. People often behave differently under a spotlight than when they are left to themselves. Moreover, while the tape accurately records all the movements of the dial, it cannot tell whether any one is actually listening to a program or whether, for example, a conversation is in progress at the time. Students of public opinion research will also want to know more about the construction of the Nielsen sample to verify its representativeness. Some radio and advertising executives assert that the Nielsen sample is too small to have much value. Nevertheless, with these limitations, plus the rather large cost of subscribing to the system, it seems clear that Nielsen has risen to unchallenged leadership in national radio ratings because of the superiority of his methods.

Various other firms conduct radio and television audience research on a city-wide or regional basis. In addition to the C. E. Hooper Co., Pulse, Inc., Schwerin Research Corporation, Audience Research, Inc., and Conlan Surveys engage in such activity.

The Pulse, Inc. The Pulse, Inc. obtains its ratings by using a third method—the personal interview. Pulse representatives visit individual homes and have members of the household examine a roster which lists, in quarter-hour periods, all the programs broadcast in the time period being studied. These “aided-recall” interviews are conducted on a block-by-block basis in various cities; the sample of homes to be visited is drawn up with reference to population figures furnished by the census. The data obtained are broken down by sex, age, income, educational level, telephone and nontelephone homes, and by type of dwelling. Pulse reports provide sets-in-use, program, and station ratings. The Pulse program rating is in terms of the per cent of total homes listening, by fifteen-minute periods, by programs, and by stations. The nine metropolitan areas covered by Pulse are New York, Northern New Jersey, Boston, Philadelphia, Washington, D. C., Cincinnati, Chicago, Los Angeles, and San Francisco. Upon request of clients, Pulse also prepares special reports on qualitative reac-

tions to programs, the impact of a program, and pantry inventories, to determine product usage in listener or viewer homes.

Schwerin Research Corporation. Schwerin tests sample listeners to make qualitative tests of radio and television programs and the effectiveness of commercials. Schwerin's scores are measurements of listener approval. Using controlled samples as large as one thousand, Schwerin has the sample listeners indicate their reactions to programs on score sheets.

Audience Research, Inc. Audience Research, Inc. uses an electric recorder to pretest programs with small samples of listeners and to prepare program ratings on a national basis. For national ratings, its sample runs about 3,000 and for its program pretesting, the sample is 60 to 120. Three times a year, Audience Research, Inc. lists talent popularity ratings and provides a continuing audit of radio and television personalities. Other special surveys include radio advertising and measurement of audience reaction to current programs.

Conlan Surveys. The Conlan Surveys are coincidental telephone surveys prepared on order for any station. Conlan covers the listening activity to that station throughout the day and evening for an entire week. The results are based upon many more telephone interviews for that station than would be possible in a national survey. In a city of 300,000, Conlan, in a special study, might place more than 30,000 telephone calls in one week.

Broadcast Measurement Bureau. The Broadcast Measurement Bureau was organized in 1944 with the support of broadcasters, advertising agencies, and national advertisers to provide the first uniform determination of station coverage and total audience for the United States. The main support of BMB has been the National Association of Broadcasters, but the financial problems encountered by BMB and its inability to satisfy all members of the radio industry with its methods of operation raised doubt as to its survival after it had completed two nation-wide studies. BMB has used mail ballots exclusively, offering inducements in the form of inexpensive gifts to people who return the questionnaires. BMB has reported data on all counties in the United States and 1,500 separately reported places; 635,000 ballots have been sent out and about 350,000 returned and tabulated. Data are broken down by city, county, and by station and provide complete national coverage. In 1950, a new organization, Broadcast Audience Measurement, Inc. (BAM), succeeded BMB as the radio industry's own coverage service.

• SPECIAL AUDIENCE SURVEYS •

A number of university groups and scholarly organizations have also engaged in radio audience research, and the results of their findings, while not furnished regularly as in the case of commercial organizations, are highly respected because of the academic prestige they command. The Na-

tional Opinion Research Center, now located at the University of Chicago, has conducted two major national surveys of radio listening habits through personal interviews using carefully tested questions. The results of these studies have been published in two volumes, *The People Look at Radio*, and *Radio Listening in America*. The Bureau of Applied Social Research at Columbia University, under the direction of Professors Paul Lazarsfeld and Robert K. Merton, has conducted numerous experiments in audience research and has made use of "focussed interviews" (lengthy talks by experienced interviewers with a sample of listeners). It was this Bureau that conceived and executed the study of audience listening to Kate Smith's war bond radio drives that was published under the title, *Mass Persuasion*. At the University of Wichita, Professor Forest Whan conducts annual listening surveys for midwest stations using the interview method. Various other universities have also engaged in valuable audience research, and numerous graduate theses, employing scientific techniques of inquiry, have been written in this field. "Listener diaries," in which sample listeners make notes of all their listening have also been used. Another device is the "program analyzer" which enables a panel of listeners to indicate their reactions to programs in pretesting sessions by flicking a switch to favorable and unfavorable positions. Electronic research has indicated the possibility of using radar in audience research with equipment installed in sample homes, and signals indicating tuning action transmitted by radar to a reception and decoding center.

• LIMITATIONS OF PRESENT AUDIENCE
RESEARCH METHODS •

There are a number of limitations to quantitative research methods which we should note. These methods do tell us, more or less accurately, how many people listen to a given program at a given time. But for several reasons, such listening figures are only limited indications of program preferences. If two equally fine programs are on the air at the same time, each may get only half as high a rating as it would get if it had no competition. A program broadcast at 8:30 p.m. is likely to have an audience several times larger than that which it would get at 2:00 p.m., regardless of program quality or appeal. It is difficult to compare the audience ratings of two programs when one of them is a type frequently heard and the other is a type broadcast only rarely and without much publicity. Moreover, ratings are seldom available for non-network programs unless they are commercially sponsored. In these ways, quantitative audience ratings are limited in their ability to provide information of attitudes toward radio and television programs.

In addition, the telephone surveys usually tell us nothing more than the total size of the audience and say nothing about its make-up, whether most

of the listeners are young or old, rich or poor. The personal interview surveys are designed to supply answers to these questions.

There are, furthermore, significant disagreements between ratings of the same programs. The most extreme case to date of a conflict in ratings occurred in a clash between Hooper and Pulse in a television survey, where a Pulse report showed the shares of audience in New York City of TV stations WABD and WNBT as 19.2 and 20.8 respectively, while Hooper reported the figures as 4.3 and 46.3.² Could these surveys have been measuring the same thing? If so, how could they have been measuring them with the same degree of reliability? Such conflicting results suggest that considerably more study must be made before the quantitative surveys can be regarded as the final word on program popularity. Such ratings should, at present, be considered in terms of their limitations and in conjunction with other evidence of audience reaction.

These ratings have nevertheless captured the commercial radio industry and have been subject to much abuse by agencies and advertisers. The rating craze, which goes to the extreme of measuring the cost of a program in terms of Hooper points, and gets excited over the rise or fall of a program by one or two points, is a carry-over from the war years, when it was the only way an advertiser could estimate the acceptability of his program, since existence of a seller's market insured his sales whether he advertised or not. By 1949, the rating craze had "Hooperized the radio industry," emphasizing mass appeal and inducing the multiplication of lottery-like give-away programs designed solely to boost ratings. *Broadcasting-Telecasting* magazine editorialized in the summer of 1949,

One of these days radio is going to do something about regaining control of its own business. It should do this voluntarily, but if it doesn't, the decision will be forced upon it.

We refer, of course, to program ratings. A few hundred telephone calls in a few dozen cities, or a few thousand recording devices in a handful of metropolitan areas now more or less govern a half-billion dollar business. There are no standards. Yet time is bought and sold on them, without regard to the soundness of the techniques.

It is because of these surveys—call them Hoopers or Niensens or Conlans—that radio in recent years has gone giveaway berserk. A giveaway is a sure-fire rating builder. Advertisers generally buy the ratings.³

• SPOKESMEN FOR THE LISTENERS •

Since listeners cannot express a mass judgment openly on a program, and since listeners look for leadership and guidance to people who have more time to spend on radio, several kinds of spokesmen have stepped forward on behalf of the listeners. These spokesmen aim to be either repre-

² *Broadcasting-Telecasting*, March 7, 1949, p. 38.

³ *Ibid.*, August 15, 1949, p. 38.

sentative or expert and they take the form of councils, committees, and critics.

Radio Councils. Radio councils are independent organizations formed either as producing councils to prepare better radio programs or as listening councils to give publicity to good programs and exert pressure on station managers to carry good programs and to drop poor ones. The Rocky Mountain Radio Council in Denver and the Lowell Broadcasting Institute in Boston are examples of successful producing councils formed by educational institutions to plan and produce good educational programs and to obtain broadcast time over individual stations for that purpose. There are numerous producing councils in the country, some of which are limited to individual cities. Prominent institutions and organizations pool their resources to set up a staff and radio facilities to prepare programs.

Radio listener councils have also been quite successful. The Radio Council of Greater Cleveland, The Wisconsin Association for Better Radio Listening, and The Radio Listeners of Northern California are organizations of prominent standing. These groups are made up of articulate and well-informed citizens who prepare listening guides, publicize good programs, develop liaison with local station managers, and arrange for the broadcast of good programs they otherwise might not be able to hear. The FCC has attributed several important functions to radio listener councils.

First, they can provide a much needed channel through which listeners can convey to broadcasters the wishes of the vast but not generally articulate radio audience. Second, listener councils can engage in much needed research concerning public tastes and attitudes. Third, listener councils can check on the failure of network affiliates to carry outstanding network sustaining programs, and on the local programs substituted for outstanding network sustaining programs. Fourth, they can serve to publicize and to promote outstanding programs—especially sustaining programs which at present suffer a serious handicap for lack of the vast promotional enterprise which goes to publicize many commercial programs.⁴

Radio Committees and Institutes. Various large organizations have established radio committees to advise them on the use of radio and television for promotional purposes and to prepare listening guides for members in order to promote more discriminating listening. The Parent-Teachers Association has national and local radio committees. Many large educational, health, and public-service organizations have set up radio departments. The Chicago Industrial Health Association made possible the broadcast of the outstanding radio series, "It's Your Life."

Committees and institutes have also been organized to award annual prizes for outstanding programs. Indeed, so many prize schemes have come into being that awards for programs have fallen into some disrepute. Cer-

⁴ Federal Communications Commission, *op. cit.*, p. 55.

tain leading prize-awarding committees and institutes still retain considerable prestige, however. Foremost are the George Foster Peabody awards, issued by the University of Georgia; the awards of the Institute for Education by Radio, held annually at Ohio State University; *Variety* Showmanagement Awards, and the Alfred I. DuPont awards.

Radio Critics. When a radio critic, through the soundness of his judgments, wins a loyal following, he becomes influential as a spokesman for listener tastes, as well as the voice of an informed, critical mind. Published radio criticism has not developed in the United States in the manner of drama or book criticism. The best-known radio critic is John Crosby whose four weekly columns in the *New York Herald Tribune* are syndicated nationally. Jack Gould, of the *New York Times*, is another respected critic. Program criticisms appear regularly in *Variety*. Outside of New York City, radio criticism is quite sparse, with a few scattered critics working almost in isolation.

• S U M M A R Y •

The listeners are a vital element in the structure of broadcasting because public approval is essential to all radio. It is difficult to determine with accuracy what the listener thinks about particular programs, but numerous successful commercial audience research organizations, using sampling techniques, have come into being. Despite the limitations of their methods, the rating services have practically captured the radio industry and greatly influence all program planning. In addition to quantitative rating schemes, various spokesmen for the listeners have stepped forward, notably councils, committees, and critics, each of which seeks to promote more discriminating listening.

Questions for Discussion

1. How can we determine the popularity of a radio program?
2. What are the differences between measuring audience approval in radio as compared with the movies and theater?
3. What is the nature of the "listening public"?
4. What are the various methods of radio audience research currently in use?
5. What are the advantages and problems of sampling techniques?
6. What are the relative advantages and disadvantages of the Hooper, Nielsen, and Pulse rating methods?
7. What are some of the limitations of present audience research techniques?
8. What effect has audience research had on the broadcasting industry?
9. What functions can radio listener councils serve?

What Constitutes the Public Interest?

THE “public interest, convenience, or necessity” is the touchstone to American broadcasting. But what is the public interest? How is it to be determined? Who shall make the determination? These are the questions with which we deal in this chapter.

The use of a general phrase like “public interest” to embody basic Congressional policy in some field of government activity is rather common. In writing a law, members of Congress realize that they cannot anticipate every situation that may arise in carrying out the law. It is customary for Congress to lay down the broad general policy and to appoint some authority to execute this policy and to make administrative interpretations of the law. Anglo-Saxon legal tradition has developed the rule of reasonableness; executive authorities, in their interpretations of Congressional policy, must not act arbitrarily or capriciously, but solely in terms of reason. The final decisions as to whether or not they have acted reasonably rests in the hands of appropriate courts to which aggrieved parties may appeal.

This procedural aspect of American government characterizes radio regulation. Congress laid down the general policy, with limited specific directives such as equal time for political campaign broadcasts, and it has created the Federal Communications Commission to execute the law, to issue administrative rules and regulations, to decide cases, and generally to represent the will of the people. The law contains an elastic clause which says that the FCC “may perform any and all acts, make such rules and regulations, and issue such orders, not inconsistent with this Act, as may be necessary in the execution of its functions.”

With this authority, the FCC has sought to regulate radio and television in the public interest. The commission itself has not specifically defined what “public interest” means, but, in various statements and decisions, it

WHAT CONSTITUTES THE PUBLIC INTEREST? III

has expressed definite judgments as to what the public interest includes and what it does *not* include. Most of these statements are made *ad hoc*, that is to say, in connection with specific cases that come before the Commission in its exercise of the power to grant, renew, or revoke broadcast licenses. There are also FCC rules and regulations, such as the Chain Broadcasting Regulations, which indicate the Commission's interpretation of public policy, and occasional general reports or opinions issued by the Commission. We may also look to the Communications Act itself and its legislative history and to appellate court cases reviewing FCC decisions to determine the meaning of "public interest."

Wherever we turn for light on this subject, we find that in radio regulation, as the FCC itself has pointed out, the "paramount and controlling consideration" is "the relationship between the American system of broadcasting carried on through a large number of private licensees upon whom devolves the responsibility for the selection and presentation of program material, and the Congressional mandate that this licensee responsibility is to be exercised in the interests of, and as a trustee for the public at large which retains ultimate control over the channels of radio and television communication."¹

• BASIC THEORY OF THE PUBLIC INTEREST •

In interpreting the "public interest" clause, the FCC has at various times set forth the following general principles:

1. The right of the public to radio service is superior to the right of any individual to use the ether. The legislative history of the Radio Act of 1927 clearly indicates that "Congress intended that radio stations shall not be used for the private interest, whims, or caprices of the particular persons who have been granted licenses."²

2. Broadcasting must be maintained as a medium of free speech for the people as a whole. The right of the public to be informed of different opinions in matters of public controversy is the dominant consideration.

3. Radio and television stations have a definite responsibility to provide a reasonable amount of broadcast time for controversial public discussion. In programming such discussions, the broadcaster must avoid one-sidedness and observe over-all fairness.

4. Licensees must maintain control over the programming of their own stations, and may not surrender their program responsibility by contract or otherwise to networks or other program-producing organizations.

5. Radio stations must be responsive to the needs and interests of the communities in which they are located. To this end, the Commission has

¹ Federal Communications Commission, *Report in the Matter of Editorializing by Broadcast Licensees*, Docket No. 8516, June 2, 1949.

² Address by Wayne Coy, FCC Chairman, at Yale Law School, January 22, 1949.

avored local ownership of stations, integration of ownership and management, and local live programs.

6. Radio and television stations may not be used exclusively for commercial purposes. They must use some of their broadcast time for sustaining programs and must avoid advertising excesses which offend good taste and generally subvert good programming.

7. Radio stations are expected to abide by their promises of program service unless exceptional circumstances supervene. Since the Commission grants licenses on the basis of these promises, it seems reasonable that the Commission should determine whether the promises have been kept.

8. In determining whether licenses should be renewed, the Commission may review the over-all program service of a station, but it may not censor any radio program in advance of broadcast.

9. The Commission will apply general federal public policy to the regulation of broadcasting. The antilottery provisions of the Criminal Code were cited by the FCC in its ruling against lottery-type give-away programs.

10. A diversity of ownership of radio stations is favored. In approving the sale of the Blue Network by RCA, the Commission said, "The mechanism of free speech can operate freely only when the controls of public access to the means for the dissemination of news and issues are in as many responsible ownerships as possible and each exercises its own independent judgment."³

In carrying out these principles, the FCC has taken positive action only in rare instances of extreme abuse by licensees; most of the time it has resorted to mild or indirect chidings of errant stations and has relied on persuasion. One reason for this failure to act decisively is the reluctance of the Commission to invoke the death penalty for a station for anything less than the most unmitigated misuse. Until the FCC is authorized by Congress to issue "cease and desist" orders or to suspend and penalize stations, this problem of making the punishment fit the crime will remain difficult to solve.

• GRANTING AND RENEWING LICENSES •

In granting and renewing broadcast licenses, the FCC is often obliged to refine its interpretation of the public interest. When the Commission has two or more financially and technically qualified applicants where only one license may be granted, the Commission may have no alternative but to base its decision on the public interest expressed in terms of ownership considerations and programming intentions.

Ownership Preferences.

MISREPRESENTATION OF OWNERSHIP. Misrepresentation of ownership is sufficient cause for the FCC to refuse to grant a broadcast license or, if

³ Federal Communications Commission, *Decision and Order in the Matter of RCA, Transferor and ABS, Inc., Transferee*, Docket No. 6536, October 12, 1943.

the fraud is discovered at a later date, to revoke the license. In the *WOKO* Case, decided in 1945, the Commission refused to renew the license of WOKO because it had concealed the real ownership of 24 per cent of its stock. The Supreme Court upheld the FCC even though the station's programming service was not held to be unsatisfactory.

MULTIPLE OWNERSHIP. Seeking to achieve as much diversity of ownership as possible, the Commission has set limitations on the number of stations which may be licensed to the same person or corporation. Six is the maximum number in FM stations, five in TV, and seven in AM (the AM limitation is not a formal rule, but it is nevertheless observed by the FCC). Furthermore, under the FCC's "duopoly" rule, one owner may not have two stations serving substantially the same listening area. This regulation is designed to prevent a recurrence in broadcasting of what is often the case in the newspaper business: the same publisher owning two local dailies and operating without competition.

SPECIAL INTEREST GROUPS. Before World War II the FCC was reluctant to issue broadcast licenses to special-interest groups like religious organizations and labor unions. The Commission felt that these groups would tend to use a station to advance their own political, economic, or religious ends. The Commission preferred to issue licenses to applicants whose organizational affiliations would not tend to make them favor any one group. By and large, this remains the Commission's policy. Since the war, however, with the huge increase in the number of AM and FM stations, the Commission has licensed stations to special interest groups in some metropolitan areas. Labor unions holding licenses have agreed to program their stations for the general public and not merely for their members.

NEWSPAPER OWNERSHIP. During the late thirties, newspaper publishers in great numbers applied for broadcast licenses. In 1931, less than 15 per cent of all radio stations were licensed to publishers, but by 1938, a third of all stations were newspaper-owned. The FCC became disturbed about this situation and in 1941 it ordered an investigation into the propriety of joint ownership of newspapers and radio stations in the same area. After many hearings and deliberations, the Commission dismissed the proceedings and newspapers were authorized to apply for broadcast licenses. Nevertheless, when the FCC is faced with competing applications for licenses, one of which comes from a newspaper, the Commission usually includes in its over-all consideration the wisdom of consolidating control over two media of mass communication in the hands of one party.

THE CLEAR-CHANNEL CONTROVERSY. One of the difficult questions the FCC has been called upon to decide is whether some clear-channel stations should be authorized to boost their power to as much as 500,000 watts in order to provide coverage over vast areas. Proponents of this plan have argued that high-powered stations are the only feasible means of giving good coverage to large rural areas not now adequately served by existing

radio stations. Opponents have maintained that such stations would not be able to reflect rural needs in their programming, that they would have an undue competitive advantage over all other stations, and that they would concentrate great power over public opinion in the hands of a small group of licensees. The Commission has not finally resolved this issue, but it will eventually have to take a stand on it.

TYPES OF OWNERSHIP PREFERRED. The Commission favors local ownership over absentee ownership and integration of ownership and management. In evaluating the qualifications of an applicant, the Commission considers it in the public interest to investigate the applicant's background and personal and business reputation. If the applicant has had brushes with the law, his standing before the Commission will be less favorable than that of competing applicants without such a record. In the *New York Daily News* case in 1948, the FCC allowed adverse testimony concerning the paper's editorial and news-handling record to be introduced in hearings over the issuance of an FM license to the paper.

Programming Intentions.

PUBLIC INTEREST VS. PRIVATE INTEREST. The FCC has always required all applicants for broadcast licenses and renewals of licenses to submit detailed statements of their proposed program policies. The decision to grant or deny the application has been based in part on a determination of whether the proposed programming was or was not in the public interest.

The authority of the Commission to follow this procedure has been upheld by the courts in several important cases. In the *KFKB Broadcasting Association* case, the Commission denied renewal of a license after finding that the station's owner had used his facilities to prescribe treatment for patients whom he had never seen, basing his diagnosis on letters from them.^{3a} In the *Trinity Methodist Church* case, the station was owned by a minister who used it for sensational broadcasts that contained false and defamatory statements and vilified other religious groups. On one occasion the minister announced that he had certain damaging information against a prominent unnamed man whose name he would disclose unless a contribution of \$100 was immediately forthcoming. As a result, he received contributions from several persons. The Commission refused to renew the station's license and the decision was upheld by the courts.^{3b} Both of these cases made the point that "the interest of the listening public is paramount and may not be subordinated to the interests of the station licensee."

PROGRAMMING AND COMMUNITY NEEDS. The Commission has held that an indispensable element of public interest is the rendering of a program service designed to meet the needs and interests of the area in which the

^{3a} *KFKB v. Federal Radio Commission* (App. D.C.), 47 F.2d, 670.

^{3b} *Trinity Methodist Church, South v. Federal Radio Commission* (App. D.C.), 62 F.2d, 850.

station is located. In the *Simmons* case, the fact that the applicant intended to "plug" his station into a network line most of the time and to act merely as a relay station was used as a basis for denying the grant.⁴

PROGRAMMING AND THE SALE OF TIME. The proportionate amount of time a licensee intends to sell for sponsorship and to keep on a sustaining basis is also considered by the Commission in weighing applications. While the FCC recognizes the fine quality of many sponsored programs, it holds that some programs properly should not be sponsored and that a certain amount of sustaining time should be programmed by a station. Such time may be used for experimenting with new program ideas, for community talent, for discussing community problems, and for educational broadcasts. An applicant who states that he intends to sell 100 per cent of his broadcast time to sponsors does not stand a good chance of winning Commission approval of his application.

• RADIO AS A MEDIUM OF FREE SPEECH •

In its concern over maintaining radio as a medium of free speech, the FCC has been required to consider a number of difficult questions involving the nature of free speech and censorship. Freedom of speech for whom? The idea of unlimited freedom of speech, such as we generally think of when we mention the soap box, is impossible in radio because of the limitations of frequencies and broadcast time. Since not everyone who wants to speak over the radio can be given the chance to do so, someone has to decide who shall speak, when he shall speak, and for how long.

One point of view holds that "The broadcast licensee should be given complete and exclusive control over program content, including the sole right to determine who shall speak, and the right to censor any material intended for broadcast."⁵ But several questions properly may be raised. Does freedom of the radio mean freedom for the person who is fortunate enough to secure a license to use his station as he pleases? Or does it mean freedom of expression for the general public? Is it an act of censorship to restrict the licensee's freedom to make unfair use of his station? What constitutes unfairness and who shall make the final decision? Should the licensee be permitted to use his station the way a publisher uses his newspaper, broadcasting his own editorials and supporting political causes and candidates? Should he be left free to deny time on the air to a point of view solely because it is a minority and perhaps an unpopular point of view? Should the licensee be required to make time available for the discussion of controversial issues of interest in the community served by

⁴ *Allen T. Simmons v. Federal Communications Commission*, 169 F. 2d 670, *certiorari denied*, 335 U.S. 846.

⁵ Hearings before a Subcommittee of the Committee on Interstate and Foreign Commerce. U. S. Senate, 80th Congress, 1st Session, on S. 1333 (1947), p. 314. This was the testimony of a representative of the National Association of Broadcasters.

the station? Does freedom mean that the licensee should be left free to run these discussions as he sees fit or must such programs "be designed so that the public has a reasonable opportunity to hear different opposing positions?"

In a number of important rulings and opinions, the Commission has expressed itself on these questions.

The Mayflower Case. In the *Mayflower* case, the issue before the FCC was whether it is consistent with the public interest for a licensee to utilize his facilities to present his own partisan ideas on vital public issues to the exclusion of all opposing viewpoints. The case came up when Station WAAB, Boston, applied for the renewal of its license. The FCC discovered that it had been the station's policy to broadcast editorials urging the election of various candidates for political office or supporting one side of various questions in public controversy, with no pretense at objective or impartial reporting. "It is clear," the Commission observed, "that the purpose of these editorials was to win public support for some person or view favored by those in control of the station." The Commission renewed the license in 1941, but at the same time it issued a *dictum* prohibiting such editorializing in the future, saying: "A truly free radio cannot be used to advocate the causes of the licensee. It cannot be used to support the candidacies of his friends. It cannot be devoted to the support of principles he happens to regard most favorably. In brief, the broadcaster cannot be an advocate."

However, the *dictum* did not limit the editorial freedom of commentators whom the station hired.

The Commission's ruling was criticized by groups and individuals who felt that station managers were being denied a right newspaper publishers had without restriction; that the increase in number of stations made it possible to allow editorializing without fear that all points of view would not be heard; that licensees would be able to play more active roles in their communities if allowed to editorialize; and that the prohibition was an unconstitutional restraint of the licensee's freedom of speech.

Those who supported the Commission's ruling pointed out that licensees should be umpires of public controversy and not public advocates; that it would be unfair and potentially dangerous to allow licensees to make use of the prestige and good will of their stations for editorial purposes; that no constitutional question was involved since broadcasting was, by its nature, a regulated medium; and that it would be impossible to police all stations to make sure that fair treatment was provided all points of view by a licensee who had already committed himself publicly to one side.

In 1948, the FCC held public hearings on the *Mayflower* decision and, a year later, it issued a new opinion modifying the earlier one. Licensees are now allowed to editorialize in the name of their station provided they maintain an over-all fairness. The Commission stated that "the identified

expression of the licensee's personal viewpoint as part of the more general presentation of views or comments on the various issues" may be broadcast.

But the opportunity of licensees to present such views as they may have on matters of controversy may not be utilized to achieve a partisan or one-sided presentation of issues. License editorialization is but one aspect of freedom of expression by means of radio. Only insofar as it is exercised in conformity with the paramount right of the public to hear a reasonably balanced presentation of all responsible viewpoints on particular issues can such editorialization be considered to be consistent with the licensee's duty to operate in the public interest. For the licensee is a trustee impressed with the duty of preserving for the public generally radio as a medium of free expression and fair presentation.⁶

The WHKC Case. In the *WHKC* case, in 1945, the issue was whether it is in the public interest for a licensee arbitrarily to limit certain types of organizations from securing time on the station to express their opinions on vital issues, or to restrict the manner or method in which they present their views.

The case developed out of the policy of many stations not to sell radio time to labor unions on the grounds that discussion of labor affairs was inherently controversial and therefore not suitable for broadcast on sponsored programs. The president of a national network testified that he would not sell time to the American Federation of Labor to sponsor a symphony orchestra, but that he would sell the same time to an automobile manufacturer. Corporations might hire commentators to editorialize on the air, but unions were not permitted to buy time for their commentators.

The situation came to a head when the Congress of Industrial Organizations petitioned the FCC not to renew the license of WHKC, Columbus, Ohio, because the station had stringently censored remarks scheduled to be delivered on a United Automobile Workers program. Upon the request of both parties, the Commission dismissed the action, WHKC having promised the union a reasonable opportunity to be heard. In its order, however, the FCC denounced the policy of refusing to air labor discussions on the basis of their controversial nature. The Commission asserted that the public interest requires licensees, as an "affirmative duty," to make reasonable provision for broadcast discussions of controversial issues of public importance in the community served by the station.⁷

The Scott Case. The *Scott* case, in 1946, presented a crucial test to the Commission because it involved a complaint by a member of a group holding a viewpoint contrary to that shared by a majority of the population that certain stations had refused to afford him or persons sharing

⁶ Federal Communications Commission, *Report in the Matter of Editorializing by Broadcast Licensees*, Docket No. 8516, June 1, 1949.

⁷ *United Broadcasting Co. (WHKC)*, 10 FCC. 515.

similar views any opportunity to state their position though time was given to representatives of groups holding contrary positions.

Scott, a self-professed atheist, filed a petition with the FCC to have the licenses of three California stations revoked because they flatly refused to give him any time whatsoever for a discussion of atheism. He claimed that these stations carried many broadcasts of religious services which openly attacked atheism and that therefore he was entitled to time to present an opposite point of view. He also complained that some stations had refused him time on the ground that any broadcast on the subject of atheism was contrary to the public interest.

The Commission denied Scott's petition, but it issued an important opinion which said, in part:

We recognize that in passing upon requests for time, a station licensee is constantly confronted with most difficult problems. Since the demands for time may far exceed the amount available for broadcasting a licensee must inevitably make a selection among those seeking it for the expression of their views. He may not even be able to grant time to all religious groups who might desire the use of his facilities, much less to all who might want to oppose religion. Admittedly, a very real opportunity exists for him to be arbitrary and unreasonable, to indulge his own preferences, prejudices, or whims; to pursue his own private interest or to favor those who espouse his views, and discriminate against those of opposing views. The indulgence of that opportunity could not conceivably be characterized as an exercise of the broadcaster's right of freedom of speech. Nor could it fairly be said to afford the listening audience that opportunity to hear a diversity and balance of views, which is an inseparable corollary of freedom of expression. In making a selection with fairness, the licensee must, of course, consider the extent of the interest of the public in his service area in a particular subject to be discussed, as well as the qualifications of the person selected to discuss it.

Every idea does not rise to the dignity of a "public controversy," and every organization, regardless of membership or the seriousness of purposes, is not *per se* entitled to time on the air. But an organization or idea may be projected into the realm of controversy by virtue of being attacked. The holders of a belief should not be denied the right to answer attacks upon them or their belief solely because they are few in number.

The fact that a licensee's duty to make time available for the presentation of opposing views on current controversial issues of public importance may not extend to all possible differences of opinion within the ambit of human contemplation cannot serve as the basis for any rigid policy that time shall be denied for the presentation of views which may have a high degree of unpopularity. The criterion of the public interest in the field of broadcasting clearly precludes a policy of making radio wholly unavailable as a medium for the expression of any view which falls within the scope of the Constitutional guarantee of freedom of speech.⁸

The Scott decision did *not* say that every time a radio station carries religious broadcasts, atheists are entitled to time for the expression of their views. It did say, however, that the licensee, in exercising his judgment

⁸ In re Petition of Robert Harold Scott, Memorandum Opinion and Order, FCC Release No. 96050 (July 19, 1946).

as to what is a controversial issue, should not deny time for the expression of a particular point of view solely because he does not agree with that point of view.

The Morris Case. The *Morris* case, in 1946, raised the issue whether the licensee's obligation for over-all fairness in the discussion of controversy extends to advertising messages for products which some listeners consider detrimental.

Sam Morris, a prohibitionist, asked the FCC not to renew the license of a Dallas station because it sold choice time to beer and wine interests and refused to sell time for abstinence messages. The Commission denied Morris' specific request, but it extended the fairness requirement to cover advertising matter by saying that "the advertising of alcoholic beverages over the radio can raise substantial issues of public importance" inasmuch as the question of the sale and consumption of such beverages is often a matter of controversy.

What is for other individuals merely a routine advertising "plug," extolling the virtues of a beverage, essentially no different from other types of product advertising, is for some individuals the advocacy of a practice which they deem to be detrimental to our society. Whatever the merits of this controversy . . . it is at least clear that it may assume the proportions of a controverted issue of public importance. The fact that the occasion for the controversy happens to be the advertising of a product cannot serve to diminish the duty of the broadcaster to treat it as such an issue.⁹

• THE BLUE BOOK •

In early 1945, the Federal Communications Commission announced a policy of a more detailed review of broadcast station performance in passing on applications for license renewals. A year later, the Commission issued a lengthy and much-publicized report entitled *Public Service Responsibility of Broadcast Licensees*. This report, commonly referred to as the *Blue Book*, turned out to be, in the words of Llewellyn White of the Commission on Freedom of the Press,

a well-documented review of the whole history of broadcasting in the United States, a stinging indictment of certain broadcasters and trends, a confession of government's past sins of commission and omission, a rebuke to the listening public for its indifference, and a plain warning. As the most significant milestone in the entire history of radio regulation, it is worth studying in some detail.¹⁰

In the *Blue Book*, the FCC examined the logs of several stations and compared them with the promises the stations had made when they filed their license applications. KIEV, Glendale, California, had devoted 88 per cent of its program time in a sample week to transcribed music and

⁹ *Petition of Sam Morris*, 3 Pike & Fischer, *Radio Regulation*, 154.

¹⁰ Llewellyn White, *The American Radio* (Chicago: University of Chicago Press, 1947), p. 184.

less than 3.7 per cent to local live talent whose availability in the community had been the chief argument made by the station in applying for its license. The station's programs were interspersed with spot announcements on the average of one every five-and-a-half minutes. A total of 1,042 spots were broadcast during the sample week, of which 1,034 were commercial and eight were broadcast as a public service. WSNY, Schenectady, New York, broadcast transcriptions for 78 per cent of its air time although it had promised a maximum of 20 per cent in competing with another applicant for the same station license. WTOL, Toledo, had been given permission to engage in full-time broadcasting on the ground that local organizations needed to be heard. It promised to devote 84 per cent of its evening time to such broadcasts, but the record showed the actual percentage was 13.7.

A survey of network programming of foreign policy discussions in the months preceding Pearl Harbor in 1941 showed that the national networks had broadcast such discussions once every third day, but that only half or fewer network affiliates accepted even this small number of programs. Non-network stations had originated only one-thirtieth as many foreign policy discussion programs as the networks, or practically none at all.

The Commission expressed concern over the amount of time devoted to commercials, the undue length of individual announcements, and the piling up of commercials. In a wistful vein the Commission said, "The listener who has heard one program and wants to hear another has come to expect a commercial plug to intervene. Conversely, the listener who has heard one or more commercial announcements may reasonably expect a program to intervene." But the Commission discovered that there were many occasions when a listener might be obliged to listen to five commercial announcements between two programs. Poor taste and propaganda in commercials, the middle commercial in newscasts, and intermixing programs with advertising also disturbed the Commission. "A listener is entitled to know when the program ends and the advertisement begins," the report asserted.

At the end of the *Blue Book*, the Commission announced its future policy with regard to the public interest aspects of broadcasting:

While much of the responsibility for improved program service lies with the broadcasting industry and with the public, the Commission has a statutory responsibility for the public interest, of which it cannot divest itself . . .

In issuing and in renewing the licenses of broadcast stations the Commission proposes to give particular consideration to four program service factors relevant to the public interest . . .

1. *Sustaining programs.* Sustaining programs . . . perform a five-fold function in (a) maintaining an over-all program balance, (b) providing time for programs inappropriate for sponsorship, (c) providing time for programs serving particular minority tastes and interests, (d) providing time for non-profit or-

ganizations—religious, civic, agricultural, labor, educational, etc., and (e) providing time for experiment and for unfettered artistic self-expression.

Accordingly, the Commission concludes that one standard of operation in the public interest is a reasonable proportion of time devoted to sustaining programs.

Moreover, if sustaining programs are to perform their traditional functions in the American system of broadcasting, they must be broadcast at hours when the public is awake and listening. The time devoted to sustaining programs, accordingly, should be reasonably distributed among the various segments of the broadcast day.

2. *Local live programs.* The Commission has always placed a marked emphasis, and in some cases perhaps an undue emphasis, on the carrying of local live programs as a standard of public interest. The development of network, transcription, and wire news services is such that no sound public interest appears to be served by continuing to stress local live programs exclusively at the expense of these other categories. Nevertheless, reasonable provision for local self-expression still remains an essential function of a station's operation, and will continue to be so regarded by the Commission. In particular, public interest requires that such programs should not be crowded out of the best listening hours.

3. *Programs devoted to the discussion of public issues.* The crucial need for discussion programs, at the local, national, and international levels alike is universally realized. . . . Accordingly, the carrying of such programs in reasonable sufficiency, and during good listening hours, is a factor to be considered in any finding of public interest.

4. *Advertising excesses.* . . . some stations during some or many portions of the broadcast day have engaged in advertising excesses which are incompatible with their public responsibilities, and which threaten the good name of broadcasting itself.

As the broadcasting industry itself has insisted, the public interest clearly requires that the amount of time devoted to advertising matter shall bear a reasonable relationship to the amount of time devoted to programs. Accordingly, in its application forms the Commission will request the applicant to state how much time he proposes to devote to advertising matter in any one hour.

This by itself will not, of course, result in the elimination of some of the particular excesses described herein. . . . This is a matter in which self-regulation by the industry may properly be sought and indeed expected. The Commission has no desire to concern itself with the particular length, content, or irritating qualities of particular commercial plugs.

The Commission thus stated its bases of consideration in renewing broadcast licenses. In evaluating over-all program service, the Commission would also have in mind program "balance during the best listening hours."

The *Blue Book* was greeted by the public, the broadcasting industry, and the press with mixed reactions. *Broadcasting-Telecasting* charged that the Commission, by venturing into program review of stations, was paving the way for a dictatorial state, while *Variety* observed that "The FCC recommendations as such could well stand as a primer for the operation of a good radio station."

While it does not have the force of a formal Commission regulation, the *Blue Book* stands as the most comprehensive FCC interpretation of the

public interest clause of the Communications Act. No licenses have yet failed of renewal on programming grounds since the *Blue Book* was issued, but some renewals have been held up for hearings and new licenses issued on the basis of *Blue Book* criteria.¹¹

• THE CONSTITUTIONAL QUESTION •

The right of the Federal Communications Commission to engage in any kind of program review, even on an over-all basis, has been frequently challenged in court by various groups who allege that such FCC action violates the censorship section of the Communications Act and constitutes an abridgment of the freedom of speech and press guaranteed by the First Amendment to the Constitution.

The FCC has defended its regulatory acts by arguing that radio, as a licensed medium of communication, is not in the same status as the press. The Commission holds that the purpose of the Communications Act is to maintain the control of the United States over radio and that the law explicitly states that the right of free speech by radio shall not be impaired. To suggest that persons who are granted limited rights under licenses to run radio stations may, by their action, make radio unavailable to others as a medium of free speech would seem to be contrary to the intention of the law, in the opinion of the Commission.

Wayne Coy, chairman of the FCC, has said:

If freedom of radio means that a licensee is entitled to do as he pleases without regard to the interests of the general public, then it may reasonably be contended that restraints on that freedom constitute acts of censorship. If, however, the freedom of radio means that radio should be available as a medium of freedom of expression for the general public, then it is obvious enough that restraints on the licensee which are designed to insure the preservation of that freedom are not acts of censorship.¹²

It is interesting to note that when the issue of constitutionality of radio regulation was raised twenty-five years ago, Secretary of Commerce Hoover commented, "we can surely agree that no one can raise a cry of deprivation of free speech if he is compelled to prove that there is something more than naked commercial selfishness in his purpose."¹³

These are issues which must ultimately be decided by federal courts. Leading cases so far seem to support the Commission's position. Among

¹¹ *Bay State Beacon v. Federal Communications Commission*, App. D.C., 171 F.2d, 826; *Kentucky Broadcasting Co. v. Federal Communications Commission*, App. D.C., 174 F.2d, 38; *Johnston Broadcasting Co. v. Federal Communications Commission*, App. D.C., 175 F.2d, 351; *Easton Publishing Co. v. Federal Communications Commission*, App. D.C., 175 F.2d, 344.

¹² Address by Wayne Coy at the Yale Law School, January 22, 1949.

¹³ Address by Herbert Hoover before the Fourth National Radio Conference, Washington, D. C. (1925).

the more recent Supreme Court decisions, the *Sanders* and the *Network* cases are the most important guides for deciding the extent of Commission authority to review programming without committing an unlawful act of censorship.

The *Sanders* case, decided in 1940, concerned the question of whether the FCC was obliged to consider the economic injury that might result to existing stations in determining whether it shall grant or withhold a license to a new station. The Supreme Court concluded that there was no such obligation.

An important element of public interest and convenience affecting the issue of a license is the ability of the licensee to render the best practicable service to the community reached by his broadcasts. That such ability may be assured the [Communications] Act contemplates inquiry by the Commission, *inter alia*, into an applicant's financial qualifications to operate the proposed station. But the Act does not essay to regulate the business of the licensee. The Commission is given no supervisory control of the programs, of business management, or of policy. In short, the broadcasting field is open to anyone, provided there be an available frequency over which he can broadcast without interference to others, if he shows his competency, the adequacy of his equipment, and financial ability to make good use of the assigned channel. . . . Plainly it is not the purpose of the Communications Act to protect a licensee against competition but to protect the public. Congress intended to leave competition in the business of broadcasting where it found it, to permit a licensee who was not interfering electrically with other broadcasters to survive or succumb according to his ability to make his programs attractive to the public.¹⁴

The *Sanders* case would seem to prevent the Commission from reviewing program schedules were it not for a later Supreme Court ruling in the *Network* case which clearly pointed the authority of the FCC in an opposite direction. In this case, NBC challenged the Commission's authority to issue the Chain Broadcasting Regulation on the ground, among others, that the regulations abridged freedom of speech under the First Amendment. The Supreme Court upheld the Commission's regulations and disposed of NBC's argument as follows:

. . . we are asked to regard the Commission as a kind of traffic officer, policing the wave lengths to prevent stations from interfering with each other. But the Act does not restrict the Commission merely to supervision of the traffic. *It puts upon the Commission the burden of determining the composition of that traffic* . . .

The Commission's licensing function cannot be discharged . . . merely by finding that there are no technological objections to the granting of a license. If the criterion of "public interest" were limited to such matters, how could the Commission choose between two applicants for the same facilities, each of whom is financially and technically qualified to operate a station? . . .

We come, finally, to an appeal to the First Amendment. The Regulations, even if valid in all other respects, must fail because they abridge, say the appel-

¹⁴ *Federal Communications Commission v. Sanders Brothers' Radio*, 309 U. S. 470, 475 (1940).

lants, their right of free speech. If that be so, it would follow that every person whose application for a license to operate a station is denied by the Commission is thereby denied his constitutional right of free speech. Freedom of utterance is abridged to many who wish to use the limited facilities of radio. Unlike other modes of expression, radio inherently is not available to all. That is its unique characteristic, and that is why, unlike other modes of expression, it is subject to governmental regulation.¹⁵

This interpretation by the Supreme Court stands as the ruling case today. In a series of recent decisions in the District of Columbia Circuit Court of Appeals, the right of the Commission to consider various aspects of program policy or plans of the applicants for station licenses has been upheld.¹⁶ The Supreme Court itself has cited, in a related case, its prior decisions in the *Sanders* and *Network* cases in further ruling that "Although the licensee's business as such is not regulated, the qualifications of the licensee and the character of its broadcasts may be weighed in determining whether or not to grant a license."¹⁷ Nevertheless, a body of opinion in the radio industry, led by the National Association of Broadcasters, continues to maintain that the public interest clause of the radio law cannot constitutionally enlarge the function and authority of the FCC beyond that of being a mere traffic cop of the air waves. Until the Supreme Court repudiates or modifies the doctrine voiced in the *Network* case, such argument would seem to be futile.

• SUMMARY •

The touchstone of radio regulation in the United States is the "public interest." The Federal Communications Commission has tended to interpret the "public interest" in piece-meal fashion, proceeding from case to case, but more recently it has expressed a broader interpretation in such documents as the *Blue Book* and the *Mayflower* opinion. The authority of the Commission to review over-all program service to decide whether the public interest is being served has been upheld by the Supreme Court.

Questions for Discussion

1. What does freedom of the radio mean?
2. How can we decide whether a station is serving the public interest?
3. How has the FCC interpreted the "public interest" clause of the Communications Act?
4. How can we reconcile the prohibition against censorship and the FCC's practice of over-all program review in considering license renewals?

¹⁵ *National Broadcasting Company v. United States*, 319 U. S. 190 (1943). (Italics added.)

¹⁶ See fn. 11, *supra*.

¹⁷ *Regents of Georgia v. Carroll*, 338 U. S. 586, 598.

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5. Should the FCC be authorized to suspend licenses and to issue cease and desist orders to stations that violate Commission regulations?

6. What should be our policy toward newspaper ownership of radio and television stations?

7. Should the owner of a station "be given complete and exclusive control over program content, including the sole right to determine who shall speak and the right to censor any material intended for broadcast?"

8. Should a broadcast licensee be permitted to use his station the way a publisher uses his newspaper, broadcasting editorials and supporting political causes and candidates?

9. Is it in the public interest for radio stations to ban labor unions, or other special interest groups, from securing time on the air?

10. How much time on the air should be made available to minority viewpoints?

11. What criteria for determining whether the public interest is being served are set forth in the *Blue Book* and what criticisms may be made of them?

12. Should radio and television stations be required to pay a federal tax for their broadcasting licenses?

13. In 1950, the FCC held public hearings on the renewal of the licenses of the G. A. Richards radio stations (KMPC, Hollywood, WJR, Detroit, and WGAR, Cleveland) because sworn charges were made by former station employees that Mr. Richards had directed them to "slant" news broadcasts unfairly in support of his political ideas and candidates and against certain political and religious groups. The FCC hearings were held to determine whether the charges were true and, if so, whether Mr. Richards was qualified to hold a broadcast license. Was the FCC going beyond its authority in making an investigation of these charges? If the charges were true would the FCC be justified in refusing license renewals? To what extent, if any, is freedom of speech involved in this case?

Self-Regulation of Broadcasting

WHEN THE National Broadcasting Company cut Fred Allen off the air several years ago for quipping about an imaginary vice-president in charge of program ends, listeners were witness to a rare public demonstration of radio censorship. Bob Hope and Red Skelton referred to Allen's plight on their own shows and found that they, too, were addressing dead microphones. The Allen incident became a *cause célèbre*. The comedy of errors did not come to an end until NBC publicly admitted its boner and, to soothe Allen's feelings, offered him an honorary vice-presidency which he declined.

Such spectacular instances of censorship by a network are by no means typical of self-regulation of radio and television, but the principle on which they were based—the right of the network to decide what should be transmitted over its lines—is at the root of all self-regulation of radio and television.

Every station has the responsibility, subject to the limitations of the Communications Act, for deciding what programs it may broadcast in keeping with the public interest and the moral standards and tastes of the community. Radio and television enter our homes in such a way that we cannot anticipate what will come out of the loudspeaker or onto the television screen. It is obvious that some precautions are necessary to prevent libel and breaches of common decency on the air. Stations and networks, therefore, promulgate policies on what may and may not be said over their facilities. For children's programs, ABC requires, for example, that a "detailed story line describing plot, dramatic action, locale and characters must be submitted by the advertiser for network approval six weeks before broadcast." NBC has a *Program Policies and Working Manual* and Mutual has *Program Standards* which are detailed statements of network policy. The NBC manual, a thirty-two page document, states NBC's poli-

cies toward the character of acceptable and unacceptable scripts and the qualifications of speakers. Special instructions are given for broadcasts on such subjects as religion, race, marriage, sex, crime, horror, profanity, insobriety, and insanity. Separate sections deal with the handling of news, controversy, medical accounts, children's programs, "unacceptable business," (such as matrimonial agencies, astrologists, and cathartics) and standards for commercial continuity and program scripts.

The main force for self-regulation in radio and television, however, comes not from individual stations and networks, but from the National Association of Broadcasters (NAB), which acts as a clearing house for the industry.

• THE NATIONAL ASSOCIATION OF BROADCASTERS •

The National Association of Broadcasters was organized in 1923 to resist business pressures from the American Society of Composers, Authors, and Publishers (ASCAP) which controlled important music copyrights. With a membership of over 1,700 now, the NAB represents the majority of radio stations. Almost three-fourths of all network-affiliated stations and somewhat less than half of the independent stations belong to the NAB. Member stations pay annual fees based on their net income: a small station earning \$75,000 annually pays \$20 monthly dues while a station with an income of \$2,000,000 pays \$500 monthly. NAB's total annual income now runs about \$800,000.

The NAB is run by a full-time paid president, a general manager, and a sizeable staff. Its component departments, located in Washington, D. C., include a special division to advise radio and television stations, a broadcast advertising bureau, and departments concerned with labor, government, and public relations, plus legal, engineering, and research units. The NAB makes available to its members standard labor contracts and engineering advice and represents them in Congressional hearings on proposed radio legislation.

Of greatest interest to the general public, however, is the NAB Code. In its more than twenty-five years of existence, the NAB, seeking to establish uniform practices throughout the radio industry, has drawn up several codes of self-regulation. The first "Code of Ethics," in 1929, banned the broadcast of commercial announcements between 7 and 11 P.M. Ten years later, a new NAB code permitted as much as twenty minutes of commercial announcements during evening hours. The present NAB Code went into effect in 1948.

The NAB has no power to enforce the Code, but member stations accept the association's standards if they want to remain in good standing. As a self-proclaimed set of principles, the Code serves as a basis on which

legitimate criticism of radio and television may be drawn. The main problems discussed by the Code are fairness in the treatment of news, controversy, and religion, children's and mystery programs, advertising standards, and radio contests. The present Code represents a compromise between the demands of network and station managers who sought a forceful code to prevent advertising and programming abuses that had caused so much criticism of radio, and those managers who felt a more stringent code would seriously injure their economic standing. The Code seems to have effected some of its compromises by linking high aspirations with mild restrictions. Here, in full, is the present NAB Code:

THE BROADCASTERS' CREED

We Believe: That American Broadcasting is a living symbol of democracy; a significant and necessary instrument for maintaining freedom of expression, as established by the First Amendment to the Constitution of the United States;

That its influence in the arts, in science, in education, in commerce and upon the public welfare, generally, is of such magnitude that the only proper measure of its responsibility is the common good of the whole people;

That it is our obligation to serve the people in such manner as to reflect credit upon our profession and to encourage aspiration toward a better estate for all mankind; by making available to every person in America, such programs as will perpetuate the traditional leadership of the United States in all phases of the broadcasting art;

That we should make full and ingenious use of man's store of knowledge, his talents and his skills and exercise critical and discerning judgment concerning all broadcasting operations to the end that we may, intelligently and sympathetically:

Observe the proprieties and customs of civilized society;

Respect the rights and sensitivities of all people;

Honor the sanctity of marriage and the home;

Protect and uphold the dignity and brotherhood of all mankind;

Enrich the daily life of the people through the factual reporting and analysis of the news, and through programs of education, entertainment and information;

Provide for the fair discussion of matters of general public concern; engage in works directed toward the common good; and volunteer our aid and comfort in times of stress and emergency;

Contribute to the economic welfare of all, by expanding the channels of trade; by encouraging the development and conservation of natural resources; and by bringing together the buyer and seller through the broadcasting of information pertaining to goods and services.

Therefore: As a guide for the achievement of our purposes, we subscribe to the following Standards of Practice: *

* Standards for broadcasting can never be final or complete. Broadcasting is a creative art, still in the process of development, and as such it must always seek new ways to achieve greater advances. Therefore, any standards promulgated must be subject to change.

PROGRAM STANDARDS

NEWS. News reporting should be factual, fair and without bias. Commentary and analysis should be clearly identified as such.

Good taste should prevail in the selection and handling of news. Morbid, sensational or alarming details not essential to the factual report, especially in connection with stories of crime or sex, should be avoided. News should be broadcast in such a manner as to avoid panic and unnecessary alarm.

Broadcasters should exercise due care in their supervision of content, format, and presentation of news broadcasts originated by them; and in their selection of newscasters, commentators and analysts.

Broadcasters should exercise particular discrimination in the acceptance and placement of advertising in news programs. Such advertising should be appropriate to the program, both as to content and presentation, and should be distinctly set apart from the news content.

In programs of news, news commentary and news analysis which are less than ten minutes in length, no more than two commercial announcements should be used and they should be given at or near the beginning and end of the program.

Agricultural and market newscasts should be governed by the same general standards applicable to news broadcasts.

POLITICAL BROADCASTS. ** Political broadcasts, or the dramatization of political issues designed to influence an election, should, if accepted, be properly identified as such.

PUBLIC AFFAIRS AND ISSUES. A broadcaster, in allotting time for the presentation of public questions, including those of a controversial nature, should use his best efforts to insure fair presentation. Such time should be allotted with due regard to all other elements of balanced program schedules, and to the degree of interest on the part of the public in the questions to be presented.

Discussions of controversial public issues should be presented on programs specifically intended for that purpose, and they should be clearly identified as such.

The presentation of controversial public issues should be made by properly identified persons or groups.

Freedom of expression of opinion in broadcasts of controversial public issues should be carefully maintained, but the right should be reserved to refuse them for non-compliance with laws such as those prohibiting defamation and sedition.

RELIGIOUS PROGRAMS. Broadcasting, which reaches men of all creeds simultaneously, should avoid attacks upon religion.

Religious programs should be presented respectfully and accurately, and without prejudice or ridicule.

Religious programs should be presented by responsible individuals, groups and organizations.

Religious programs should place emphasis on broad religious truths, excluding the presentation of controversial or partisan views not directly or necessarily related to religion or morality.

CHILDREN'S PROGRAMS. Children's programs should be based upon sound social concepts and should reflect respect for parents, law and order, clean living, high morals, fair play and honorable behavior.

** Because of the present confusion concerning the laws with respect to political broadcasts, broadcasters are advised to consult their lawyers in all cases where they have the least doubt as to the proper method of handling.

They should convey the commonly accepted moral, social and ethical ideals characteristic of American life.

They should contribute to the healthy development of personality and character.

There should be no appeals urging children to purchase the product in order to keep the program on the air, or which for any purpose encourage children to enter strange places or to converse with strangers.

EDUCATIONAL. Every radio program performs an educational function. Broadcasters should recognize the great responsibilities thus imposed, in planning their programs, to insure the most beneficial service to all listeners.

Broadcasters should cooperate with educators and with educational groups in developing improved techniques of broadcasting, as well as those processes of education best calculated to produce expert and skillful personnel.

CRIME AND MYSTERY PROGRAMS. In determining the acceptability of any program containing any element of crime, horror or mystery, due consideration should be given to the possible effect on all members of the family.

If the techniques and methods of crime are presented it should be done in such a way as not to encourage imitation; criminals should be punished, specifically or by implication; and programs which tend to make the commission of crime attractive should not be permitted.

Such programs should avoid the following subject matter:

Detailed presentation of brutal killings, torture or physical agony, horror, the use of supernatural or climactic incidents likely to terrify or excite unduly.

Episodes involving the kidnaping of children.

Sound effects calculated to mislead, shock or unduly alarm the listener.

Disrespectful portrayal of law enforcement; and characterization of officers of the law as stupid or ridiculous.

Suicide as a satisfactory solution to any problem.

GENERAL. Sound effects and expressions characteristically associated with news broadcasts (such as "bulletin," "flash," etc.) should be reserved for announcement of news, and the use of any deceptive techniques in connection with fictional events and non-news programs should be unacceptable.

When plot development requires the use of material which depends upon physical or mental handicaps it should be used in such a way as to spare the sensibilities of sufferers from similar defects.

The regular and recurrent broadcasting, in advance of sports events, of information relating to prevailing odds, the effect of which could be expected to encourage gambling, should not be permitted.

Simulation of court atmosphere or use of the term "Court" in a program title should be done only in such a manner as to eliminate the possibility of creating the false impression that the proceedings broadcast are vested with judicial or official authority.

In cases of programs broadcast over multiple station facilities, the originating station should assume responsibility for conforming such programs to these Standards of Practice.

ADVERTISING STANDARDS

Advertising is the life blood of the free, competitive American system of broadcasting. It makes possible the presentation, to all the American people, of the finest programs of entertainment, information and culture.

Diligence should be exercised to the end that advertising copy accepted for broadcasting complies with pertinent federal, state and local laws. Acceptance of advertising should be predicated upon such considerations as the integrity of

the advertiser, the quality of the product, the value of service, and the validity of claims made.

In accepting advertising the broadcaster should exercise great care that he is not conveying to his audience information which is misleading, dangerous to health or character, distasteful or contrary to the proprieties and customs characteristic of his audience, or in violation of business and professional ethics.

Advertising copy should contain no claims intended to disparage competitors, competing products, or other industries, professions or institutions.

Advertising copy should contain no claims that a product will effect a cure.

Good taste should always govern the content, placement and presentation of announcements. Disturbing or annoying sound effects and devices, blatant announcing and over-repetition should be avoided.

TIME STANDARDS FOR ADVERTISING COPY. As a guide to the determination of good broadcast advertising practice, the time standards for advertising copy are established as follows:

The maximum time to be used for advertising, allowable to any single sponsor, regardless of type of program, should be:

Between 6:00 p.m. and 11:00 p.m.

5 minute programs	1:00
10 minute programs	2:00
15 minute programs	2:30
25 minute programs	2:50
30 minute programs	3:00
45 minute programs	4:30
60 minute programs	6:00

All Other Hours

5 minute programs	1:15
10 minute programs	2:10
15 minute programs	3:00
25 minute programs	4:00
30 minute programs	4:15
45 minute programs	5:45
60 minute programs	7:00

The time standards allowable to a single advertiser do not affect the established practice of allowance for station breaks between programs.

All multiple sponsorship or announcement programs, except as hereinafter provided, are subject to the limitation of a maximum of three minutes of advertising per fifteen minute segment, excluding station breaks. Such programs of half hour, three-quarter hour and hour duration are subject to appropriate multiples of that limitation.

Recognizing that such programs as shopping guides, market information, rural news, and the like render a definite service to the listening public; time standards for such programs may be waived for a total of one hour a broadcast day, but care should be exercised to preserve proper program balance in their distribution.

While any number of products may be advertised by a single sponsor within the specified time standards, advertising copy for these products should be presented within the framework of the program structure. Accordingly the use on such programs of simulated spot announcements which are divorced from the program by preceding the introduction of the program itself, or by follow-

ing its *apparent* sign-off should be avoided. To this end the program itself should be announced and clearly identified *before* the use of what have been known as "cow-catcher" announcements and the program should be signed off *after* the use of what have been known as "hitch-hike" announcements.

Any casual reference in a program to another's product or service under any trade name, or language sufficiently descriptive to identify it, should, except for normal guest identifications, be avoided. If used, it should be considered as advertising copy and, as such, a part of and included in the total time allowances as herein provided.

The placement of more than one commercial announcement between two commercial programs should not be permitted except in those instances when one of the two announcements is a sponsored time signal, weather report, station promotion or location announcement of not to exceed a total of ten seconds in length.

CONTESTS. Any broadcasting designed to "buy" the radio audience, by requiring it to listen in hope of reward, rather than for the quality of its entertainment should be avoided.

Contests should offer the opportunity to all contestants to win on the basis of ability and skill, rather than chance.

All contest details, including rules, eligibility requirements, opening and termination dates should be clearly and completely announced or easily accessible to the listening public; and the winners' names should be released as soon as possible after the close of the contest.

When advertising is accepted which requests contestants to submit items of product identification or other evidence of purchase of product, reasonable facsimiles thereof should be made acceptable.

All copy pertaining to any contest (except that which is required by law) associated with the exploitation or sale of the sponsor's product or service, and all references to prizes or gifts offered in such connection should be considered a part of and included in the total time allowances as herein provided.

PREMIUMS AND OFFERS. Full details of proposed offers should be submitted to the broadcaster for investigation and approval before the first announcement of the offer is made to the public.

A final date for the termination of an offer should be announced as far in advance as possible.

If a consideration is required, the advertiser should agree to honor complaints indicating dissatisfaction with the premium by returning the consideration.

There should be no misleading descriptions or comparisons of any premiums or gifts which will distort or enlarge their value in the minds of the listeners.

Adherence to the Code has been lax. No sooner was the Code promulgated than radio passed into difficult economic straits. In mid-1949, *Variety* headlined "THE BARS ARE DOWN" in radio. The mammoth give-aways would seem clearly to violate the Code's provisions on contest programs. The time standards for multiple-sponsored programs do not materially reduce the commercialism which had been a reason for writing the new Code. The waiver of one hour a day, during which set time no advertising limitations are imposed, is apparently the result of a compromise designed to win the support of stations which, in serving their

listeners, rely mainly on a succession of commercial announcements with occasional interruptions for program material.

• PROFESSIONAL RADIO ASSOCIATIONS •

Several professional radio associations aiming toward high performance standards through self-regulation have been established. Foremost is the Association of Radio News Analysts (ARNA), organized by H. V. Kaltenborn in 1942 and open to qualified commentators in the New York area. Some thirty or more top news commentators comprise the membership of ARNA and are committed to its Code of Ethical Practice which reads as follows:

1. The Association expects and requires of the radio news analyst painstaking accuracy in his public statements.

2. The Association expects and requires of the radio news analyst the exercise of sound judgment and good taste, and the avoidance of sensationalism in both the substance of his broadcast material and the manner of its presentation.

3. The Association believes that the inclusion in any radio news analysis of commercial, or "institutional" advertising material in the guise of news or personal opinion is undesirable.

4. The Association believes the reading of commercial announcements by radio news analysts is against the best interests of broadcasting. It requires its own members to refrain from this practice. The Association deplores the interruption of a news analysis by commercial announcements.

5. The Association endorses the standards of the National Association of Broadcasters restricting the time allotted to commercial announcements in connection with news broadcasts.

6. The Association opposes all censorship of broadcast material except insofar as duly required by governmental authorities in the interest of public safety during a national emergency.

Other organizations that have attempted to lead the way toward self-regulation are the National Association of Radio News Directors (NARND), the Radio Directors' Guild, the Radio Writers' Guild, the Sports Broadcasters' Association, and the National Association of Educational Broadcasters (NAEB). Most of these groups have had very limited effect on program service. "Except for the efforts of NAB . . . self-regulation in the broadcasting industry has been a matter for the consciences of individual broadcasters," concludes Llewellyn White.¹

¹ Llewellyn White, *The American Radio* (Chicago: University of Chicago Press, 1947). p. 88.

• UNWRITTEN CODES OF SELF-REGULATION •

The formal codes and declarations of principles do not tell the complete story of the self-regulation of radio. Much of radio's self-regulation is conducted in an unofficial and unwritten way. The broadcaster, working in a context of conflicting political, economic, and social forces must at times give way to the pressures from influential majority or minority groups that want to ban certain speakers or topics from the air. Religious, racial, professional, and trade organizations may request a station or network not to carry programs which, in their opinion, reflect unfavorably on them. Some of these groups hope to bring about social improvement by working for the elimination of unfavorable racial stereotypes or provocative themes and acts. Lawyers, policemen, and teachers seldom like the way they are stereotyped in radio dramatic presentations and may bring pressure to effect a change. Some religious groups have sufficient influence to persuade a station not to carry discussions of controversial questions although representatives of that religion may have been invited to participate in the discussions.

There are also pressures from advertisers who are concerned over the injury that may result to their sales from certain kinds of program material. In general, advertisers are anxious to avoid controversial matter in their own programs. In 1935, a series of radio talks was discontinued when the sponsor complained that the speaker had criticized Hitler and Mussolini and might thus offend some listeners.² This is not to suggest that self-regulation affords free speech only a tenuous existence on the air, for such is not the case. These examples do illustrate, however, the atmosphere of pressures in which radio operates and support the proposition that self-regulation extends beyond formally stated codes.

Self-Regulation of Radio in Practice. Self-regulation in radio normally works quietly and effectively and achieves little publicity. Scripts of guest speakers or performers are reviewed in advance of broadcast for conformance with station or network standards. Statements that violate broadcast standards may be removed from all except political campaign talks. If a subject is very controversial, a speaker may be advised of station requirements before he writes his script and he may be checked against the prepared script during broadcast. Advertising copy that breaches the station's rules is returned to the agency for revision. Staff announcers and commentators are informed of station policy and then entrusted with observing it in their broadcast remarks. Extemporaneous or ad-lib interviews, quizzes, and forums are checked during broadcast. Although a flip of a switch by an engineer can cut short an off-color remark before its completion, such ac-

² Federal Communications Commission, *Public Service Responsibility of Broadcast Licensees* (Washington, 1946), p. 17.

tion is only rarely necessary. Only an unintentional slip of speech or unexpected recalcitrance by a performer or speaker causes difficulty. The record of the radio industry in upholding general standards of good taste and decency through the processes of self-regulation has been generally approved by the American public.

Television Self-Regulation. Although it is evident that television requires self-regulation to at least the same, if not a greater degree, than radio, no formal codes of practices have yet been formulated. The Television Broadcasters Association, a trade organization, adopted a statement of principles recognizing the moral responsibility of the individual broadcaster to maintain high standards, and it has recommended that its members be guided by existing movie and radio codes. There is reason to believe that self-regulation will become a real problem in television as the industry expands. Unlike radio which can rely on scripts to review all programs in advance of broadcast, television can never be sure of what will happen during a telecast. Many TV comedians work practically ad lib and sometimes give added meaning to a line with a gesture not observed in rehearsal. The only recourse in such moments is to shift the camera quickly. These matters will have to be ironed out as television is perfected.

• SUMMARY •

The broadcast licensee is charged with the responsibility for everything that is transmitted by his station. Self-regulation is required to make sure, through established continuity acceptance procedures, that libel and obscenity will not be broadcast. The main force for self-regulation in radio comes from the National Association of Broadcasters whose "Standards of Practice" is the present code in radio. Unwritten codes of self-regulation tend to reflect orthodox attitudes and the interests of dominant political, economic, and social groups.

Questions for Discussion

1. Why is there a need for self-regulation in broadcasting?
2. How successful has self-regulation been in maintaining high standards of decency and good taste in programming?
3. What are the various ways in which self-regulation takes place?
4. How closely is the NAB Code observed by the stations to which you listen?
5. What value is there in having an industry-wide code that is not universally observed and cannot be enforced?
6. How do private pressure groups act to regulate broadcasting? What is the effect of such pressures?
7. Was NBC acting wisely and/or within its rights in cutting Fred Allen off the air?

8. What policy should a station adopt toward the broadcast of crime shows and contests?
9. What limitations should a station impose on the length and character of commercial messages?
10. Should political parties be permitted to dramatize political issues in campaign broadcasts or should they be limited to talks, interviews, and forums?

Comparative Broadcasting Systems

BROADCASTING has developed in practically every country throughout the world. The structure of each nation's broadcasting system depends on the educational level of the populace, the wealth of the nation, its form of government, and the availability of radio frequencies. Other factors are the customs and traditions of the country and the cultural and linguistic differences within its borders. Canada, with a French and English speaking citizenry, and the Soviet Union, encompassing more than two hundred different cultural groups, obviously cannot rely on a single broadcast service to appeal to all listeners. Countries suffering from extreme shortages of consumer goods can scarcely expect advertising to support radio.

In poor and illiterate countries, radio receivers are beyond the financial reach of most people. Some European countries use *wire broadcasting* and radio relay exchanges to make radio reception available to people who cannot buy their own receivers. A relay exchange, located in a key point in the community, receives programs through the ether and then, over specially adapted telephone lines and circuits, transmits the programs to loudspeakers in individual homes. Wire broadcasting is much cheaper than using individual receiving sets; moreover, it eliminates much of the static and fading typical of cheap receivers. The programs, however, are limited to the ones the relay exchanges make available. Wire broadcasting is especially useful in mountainous regions and in towns where direct reception is poor; it is widespread in the Soviet Union where the government, for political reasons, favors collective listening. Wire broadcasting has developed in Great Britain, too. In 1947, 755,925 British homes listened to broadcast programs through 293 radio relay exchanges.¹

¹ R. H. Coase, "Wire Broadcasting in Great Britain," *Economica*, XV (August, 1948), 194-220.

• INTERNATIONAL ALLOCATION OF
FREQUENCIES •

International treaties and multilateral agreements allocate the radio spectrum to various countries and continents in order to prevent mutual interference. Regulations on the assignment of call letters to different countries came out of the International Radio Telegraph Conference in 1906. Subsequent international meetings were held in London (1912), Geneva (1925), Washington (1927), Madrid (1932), Cairo (1938) and Atlantic City (1947). At the Geneva conference, the International Broadcasting Union was established to exchange information and to act as a clearing house for international broadcasting. Under the Madrid and Cairo agreements, the band of frequencies from 540 kc. to 1600 kc. was allocated to AM broadcasting.

Within the American and European continents, further allocations of frequencies and powers of transmission were necessary to avoid interference between adjacent countries in heavily populated areas. In Europe, the allocation was made by the European Broadcasting Convention of Lucerne (1933) and the Copenhagen Plan of 1948, and in the western hemisphere, by the North American Regional Broadcast Agreement (NARBA), drawn up in Havana in 1937, and restudied but not renewed, after its expiration, at a general conference at Montreal in 1949. The International Telecommunications and Radio Conference at Atlantic City in 1947 brought together representatives of seventy-two countries, who after several months of negotiations, replaced the Madrid and Cairo agreements with a postwar allocation scheme.

Within the frequency and power limitations assigned by these agreements, each country is free to use radio as it sees fit. In small western European countries, where any radio signal is bound to overlap into neighboring countries and only a few frequencies are available to each, the establishment of competitive radio systems often involves insuperable technical problems. As a result, a governmental monopoly of broadcasting is often resorted to, although, were conditions otherwise, a competitive system might be preferred.

• TYPES OF BROADCASTING SYSTEMS •

Broadly speaking, there are four systems of broadcasting used by countries around the globe:

1. Official ownership and operation of stations by the government which runs broadcasting as a state service. This system, found in all totalitarian states, has proved a convenient means for dominating a nation. The control of radio usually rests with the ministry of education or propaganda which "clears" all broadcasting personnel and censors all program ma-

terial. Hitler perfected this system of broadcasting as a propaganda arm of the German government. Prominent present-day examples are the U.S.S.R. and Spain. Government-operated radio is not limited to dictatorships, however. A number of European democracies, including France, Belgium and the Netherlands use this system; they rely on a sensitive and free parliament to keep the government-of-the-day from misusing its control over broadcasting. Public tax money appropriated by the government supports the system. In some instances, license fees levied on receiving sets supplements this fund.

2. Private ownership and operation of stations by individual broadcasters or corporations, educational institutions, and religious or labor associations, subjected to limited governmental regulation. This system is financed by the sale of time for advertising, by endowments, or by tax money. American radio comes under this category.

3. Ownership and operation of stations by public or private corporations given a monopoly of broadcasting by the government. These corporations are subject to limited governmental supervision, making possible a degree of independence in programming. Income is derived from license fees, taxes, or advertising, or a combination of the three. Great Britain, Austria, Italy, and Luxembourg have radio systems that come within this classification.

4. Ownership and operation of some stations by a public nonprofit corporation chartered by the government in conjunction with privately-owned and commercially-operated stations. This system, which combines the features of (2) and (3), is found in Canada, Mexico, and Uruguay. In these countries, commercial stations supported by advertising are usually located in thickly populated urban areas. Without a nonprofit broadcasting system supported in some way by the government, thinly populated areas which cannot support a profitable commercial system would be entirely deprived of broadcast service.

Of these systems of broadcasting, study of those used in Great Britain and Canada has most value for American students of radio. We shall therefore discuss British and Canadian radio in some detail and then briefly describe interesting systems in use in several European and Latin American countries.

• BROADCASTING IN GREAT BRITAIN •

A Public Corporation. Broadcasting in Great Britain is run as a chartered monopoly, financed directly by the listeners. It carries no advertising. The monopoly is held by the British Broadcasting Corporation which was created on January 1, 1927 by a royal charter renewable every ten years, as a public nonprofit corporation. The Charter provided that the BBC shall be controlled by a Board of Governors ranging in number from

two to seven, appointed by the King-in-Council for terms not to exceed five years. A director-general, charged with the administration of the BBC, is its chief executive officer.

The BBC is relatively independent of the government-of-the-day by virtue of its chartered status, but its chain of responsibility to Parliament is maintained through a license and agreement with the Postmaster-General, "who is the ultimate authority for wireless telegraphy in Great Britain."² The license lays down regulations governing the building of transmitters, the heights of aerials, the frequencies and power to be used, and other technical requirements. It prohibits the BBC from broadcasting commercial advertisements or sponsored programs, and it retains for the Postmaster-General the right of veto over programs.

The only general restriction imposed by the Postmaster-General through his veto power has been a ban upon the broadcasting by the BBC of its own opinion on current affairs. Government departments can, on request, insist that their special announcements be broadcast, but the BBC may tell its listeners that the broadcast was made on demand of the Government. The BBC is also directed by the license to "broadcast an impartial account day by day by professional reporters of the proceedings in both Houses of the United Kingdom Parliament." There is provision for Government control of radio during national emergencies, but this power has not been invoked, even in wartime.³

Radio listeners are taxed one pound (\$2.80) annually, payable to the Post Office, and television viewers two pounds (\$5.60). The Post Office turns over the net revenue from these taxes (less administrative costs) to the BBC for domestic broadcasting operations. Overseas broadcast services are financed by annual grants from the Treasury, much as the "Voice of America" is supported here by Congressional appropriations.

Structure and Programming. Like U. S. networks, the BBC aims to win mass audiences with good entertainment, but unlike its American counterparts, it has been assigned a definite cultural responsibility, frankly paternalistic in nature, to elevate public tastes and standards. Director-general Sir William Haley, in speaking of the responsibilities of broadcasting, has described BBC programming as resting

on the conception of the community as a broadly based cultural pyramid slowly aspiring upwards. This pyramid is served by three main Programmes, differentiated but broadly over-lapping in levels and interests, each Programme leading on to the other, the listener being induced through the years increasingly to discriminate in favor of the things that are more worthwhile. Each Programme at any given moment must be ahead of its public, but not so much as to lose their confidence. The listener must be led from good to better by curiosity, liking, and a growth of understanding. As the standards of the edu-

² *BBC Year Book, 1949*, p. 123.

³ *Ibid.*

cation and culture of the community rise so should the programme pyramid rise as a whole.⁴

1. **THE LIGHT PROGRAMME.** Squarely at the base of the pyramid is the Light Programme which broadcasts a frothy schedule of quiz, audience-participation, variety and comedy shows, light music, children's adventure stories, and serial dramas. Sandwiched in between these programs are cultural and informational items: daily concert hours featuring popular symphonies and concertos, successful stage plays adapted to radio, talks on current affairs, newscasts, documentaries, and a daily review of Parliament. Special events and sports programs are generally heard on this service. The foundation of the Light Programme is entertainment designed "to suit those who require relaxation in their listening." Broadcasting from a high-powered transmitter located at Droitwich, one hundred miles northwest of London, and audible throughout the British Isles, the Light Programme is on the air from 9 A.M. to midnight and captures about 60 per cent of the listening audience. The constant aim of the Light Programme is to improve the quality of its entertainment offerings without losing its grip on the listeners. Judging by the fact that in 1947 although it reduced its variety entertainment by one quarter and substituted more serious programs, it attracted even more listeners than it had before, one might say that the Light Programme has moved successfully toward its objective.

2. **THE HOME SERVICE.** The Home Service "aims to appeal to a wide range of tastes and to reflect the life of the community in every sphere." Like the Light Programme, the Home Service offers many comedy and variety shows, but it carries the burden of serious political talks, school broadcasts, and good music and drama. Indeed, the Home Service has presented some of the most popular BBC programs like "Saturday Night Theatre," "Music Hall," and "World Theatre."

London and six regional stations make up the Home Service. Each regional station takes some program from other regions as well as producing many of its own, thereby serving as an outlet for local talent and program experimentation. When the Prime Minister wants to address the nation, he does so over the Home Service, usually after the 9 P.M. news which is considered a national platform. The Home Service draws about 39 per cent of British radio listeners.

3. **THE THIRD PROGRAMME.** The Third Programme, at the apex of the cultural pyramid, is dedicated to the proposition of broadcasting the best music, literature, and talks under the best possible conditions, free from the demands of mass appeal and the tyranny of rigid time schedules. Since it began operating in September, 1946, the Third Programme has been

⁴ Sir William Haley. *The Responsibilities of Broadcasting*, lecture delivered at the University of Bristol, May 11, 1948, BBC Publication No. 2223, p. 11.

broadcast every night from 6 P.M. to midnight from a transmitter in Droitwich which serves listeners within an eighty- to one-hundred-mile radius. More than 50 per cent of its program time is devoted to music; about 20 per cent to drama and poetry; 15 per cent to talks, discussions, and readings; and 10 per cent to feature programs. There are no news bulletins or regular series of programs fixed at particular times. With this flexibility, it is possible to broadcast at good listening hours programs appealing to minority audiences. Many broadcasts are repeated several times: dramas at least three times and talks and recitals usually twice. The massive "History of European Music in Sound" began a three-years' course on the Third Programme in 1948, and such unusual offerings as readings of Plato's *Dialogues*, Wordsworth's *Prelude*, and Milton's *Paradise Lost* have also been programmed. The BBC itself says:

The Third Programme is designed for the attentive listener, and it is not expected that anybody will listen to it continuously or use it for background listening. The aim is to include in each category only programs which are of artistic value or serious purpose, and to give them the best available performance . . . Although it is doubtful whether the Third Programme appeals to all the listeners even some of the time, or even to some of the listeners all the time, it does appeal not to a minority but to a number of minorities, the sum of which may comprise a considerable proportion of the community.⁵

School Broadcasting. Assisted by a School Broadcasting Council, the BBC School Broadcasting Department, with a staff of eighty people, prepares an average of fifty programs a week for reception in classrooms throughout the United Kingdom. Over 18,000 of Britain's 35,000 schools are registered as listening to one or more broadcast series.⁶ More than half a million children take part in the BBC Religious Service, and other popular series have had school audiences of a quarter of a million.⁷ It is clear from these figures that British radio has done outstanding work in utilizing radio as a medium for direct and supplementary teaching.

News and Controversial Discussion Programs. BBC news broadcasts, prepared by a large staff of news editors in what is one of the most active radio news rooms in the world, are marked by an impartiality and reserve bordering on dullness. Emotionally-loaded words are stripped from all copy, and announcers are instructed to avoid sensationalism or coloring in delivery. The BBC has won wide recognition for reliability and fairness in the handling of news. During World War II, BBC news became the voice of truth for Europe and had a tremendous and intensely loyal listening audience. Crusading political commentators are not given regular access to the air, but BBC foreign correspondents prepare news analyses as well as straight news reports. The "Radio Newsreel," incorporating brief

⁵ *BBC Year Book, 1949*, p. 126.

⁶ *Radio Times*, September 9, 1949, p. 6.

⁷ *BBC Year Book, 1949*, p. 86.

reports from these newsmen, has proved a very successful Light Programme offering.

Political broadcasts by party members are handled under an arrangement designed "to remove from the party in power the temptation to use the state's control of broadcasting for its own political ends." Ministers of the Government broadcast from time to time on noncontroversial matters, but if a Minister is inadvertently controversial, the Opposition has a right to reply. There are twelve official party broadcasts each year, apportioned according to the total votes cast for each party at the last general election. Each week the BBC invites an MP to give a talk on "The Week in Westminster," drawing upon the different parties in roughly the same ratio, but with some representation of independents.

In carrying out its mandate for complete impartiality in dealing with controversial issues, the BBC has not in recent years taken the easy way out by banning the discussion of *all* controversy. In the Home Service, the weekly "Friday Forum" offers an unscripted debate on current affairs by MP's and journalists. "Belief and Unbelief" opens the airwaves regularly to the discussion of religious controversy. A debate on the existence of God between philosopher Bertrand Russell and Father Copleston, a Jesuit priest, was a memorable event in the history of broadcast controversy on the BBC.

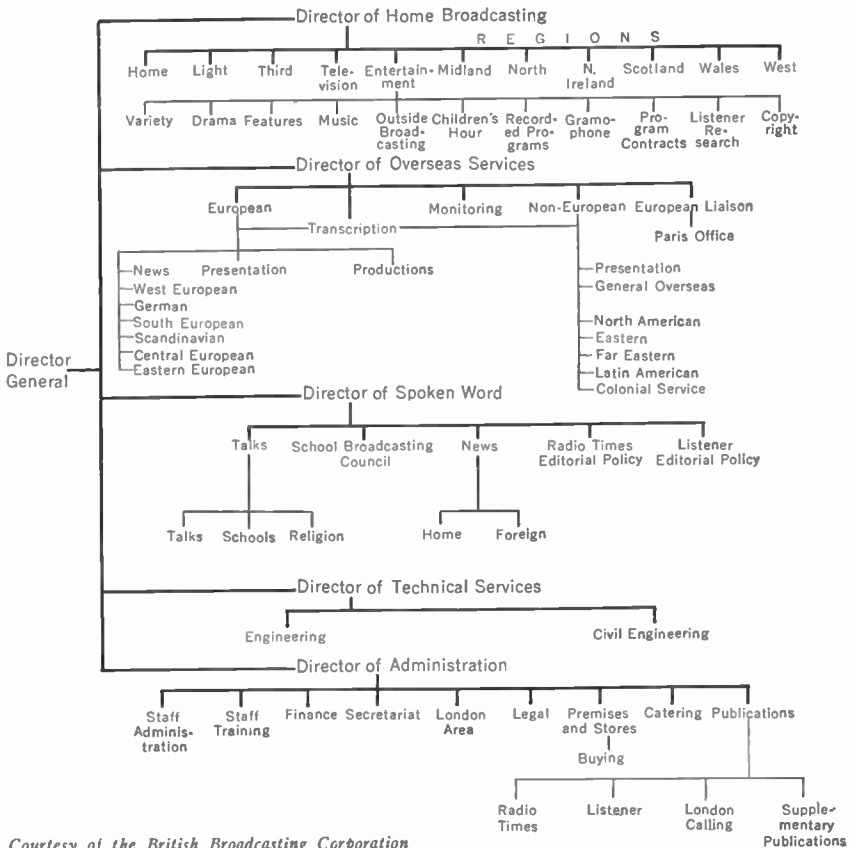
BBC documentary programs, emphasizing the "actuality" technique and featuring original scripts by leading poets, have won wide acclaim. Topical inquiries like "Focus on Berlin" and "Progress Reports" on the economic crises, have clarified important social problems by casting factual material into dramatic molds.

FM and Television. FM radio has not come into wide use yet in Britain, although the Third Programme has been broadcast experimentally on FM, simultaneous with its AM transmission. In television, the BBC took world leadership by starting in 1936 and televising the coronation of George VI less than a year later. After a wartime break of nearly seven years, the television service resumed in 1946. The BBC has televised many dramas and sporting events, but it now operates on a scale much smaller than the rapidly burgeoning television industry in the United States.

Organization of the BBC. To run its radio and television services, including overseas broadcasts (which we will discuss in the next chapter), the BBC occupies thirty-two different buildings in London and has a staff of eleven thousand. Employees are *not* on civil service and have no tenure, but employment policies are much like those of government service.

The BBC itself is organized, as the accompanying chart indicates, in five divisions: Home Broadcasting, Overseas Services, the Spoken Word, Technical Services, and Administration. In terms of programming and production, however, there are two main divisions: (1) the variety, drama, features, music, talks, schools, gramophone, and recorded program departments

which supply programs; and (2) the Home, Light, Third, Television, and Overseas services which plan schedules and make use of the programs supplied them. Thus, the News division is responsible for preparing some sixty broadcasts every day for the various program services. Twenty-six producers in the Talks department are responsible for some eighty programs a week. Drama and music producers similarly plan and direct shows for the Home Service and the Light and Third Programmes. The BBC is the largest employer of musicians in Britain, maintaining the famous BBC Symphony plus a number of smaller orchestras at London and regional stations.



Courtesy of the British Broadcasting Corporation

FIG. 1. Executive organization of the BBC.

The BBC's annual income, which in the fiscal year ending March 31, 1949, amounted to \$33,097,022, comes mainly from annual license taxes. The taxes are supplemented by income from a number of extraordinarily successful BBC publications. *Radio Times*, which prints the weekly program schedules and carries advertising, has a regular circulation of 8,000,-

000 and is considered the best commercial advertising medium in Britain. It yields an annual profit of over \$3,000,000. The *Listener*, which publishes outstanding BBC talks, has a more modest circulation of 150,000.

Evaluation of British Radio. In evaluating British radio, we must take into account three basic factors: Does it have popular support? Does it utilize radio to its fullest possibility as a medium for the transmission of art and information? Does it fulfill the objectives of a wise public policy?

We noted in Chapter 9 that it is always difficult to state with certainty how well a radio system is supported by the people it serves, or whether the same people, if given a choice, would prefer a different kind of radio service. Not quite as many British families as American have radios, but radio listening is nevertheless almost universal within the country, so that the BBC would seem to have won public approval. The BBC has become an institution of British life commanding a great influence over the cultural and social habits of its listeners.

The BBC offers its listeners more good music performed by "live" orchestras than American radio networks, and about an equal amount of featured drama shows. The radio criticism published in many British newspapers and journals of significance suggest that, in the opinions of its critics, the BBC has many artistic shortcomings. A careful reading of these reviews, however, indicates that the BBC has committed itself to high artistic standards which it is called upon to maintain.

There is no popular movement with any political representation in a major party that calls for abandonment of the noncommercial radio system Britain now knows. The wisdom of the broadcasting monopoly, however, is a question that arouses much dispute both within and without Britain. The existence of the monopoly raises the possibility of personality blacklists which might prevent an individual from ever obtaining access to a microphone. Perhaps the severest criticism of the BBC has come from one of its former directors-general who wrote, after quitting the corporation:

Monopoly of broadcasting is inevitably the negation of freedom, no matter how efficiently it is run, or how wise and kindly the boards or committees in charge of it . . . The BBC itself, as good as it is, would gain vastly by the abolition of monopoly and the introduction of competition. So would all the millions of listeners, who would still have the BBC to listen to, but would have other programs to enjoy as well. So would all would-be broadcasters gain. If rejected by the BBC, they would have other corporations to turn to.⁸

This point of view is shared by many critics who do not want a commercial system of broadcasting, but who prefer the advantages to be gained from competition. They propose complete autonomy for the Home Service's regional stations. Questions like these have been considered repeatedly since the BBC was created. The corporation has been investigated by three official committees and its royal charter has been successively ex-

⁸ Sir Frederic W. Ogilvie, in a letter to the *London Times*, June 26, 1946.

tended. In 1946, when the Labor Party came into power, it unhesitatingly asserted that the BBC "is best suited to the circumstances of the United Kingdom" and that "taken as a whole, the achievements of British broadcasting since 1926 will bear comparison with those of any other country." The BBC's present charter expires December 31, 1951.

• BROADCASTING IN CANADA •

Broadcasting in Canada has taken an unusual form due to the special geographical and cultural make-up of that country. Canada encompasses five different time zones, and is considerably larger than the United States, but it has a population of only 13,000,000. Most Canadians speak English, but some speak only French. Great distances separate the large metropolitan centers. The cost of a national radio service linked by land-lines is prohibitive for independent commercial networks. Advertisers, quite naturally, are interested in reaching heavy concentrations of people and cannot undertake to finance broadcasts that reach only scattered listeners.

When radio got under way in Canada in the twenties, most stations were located in densely populated areas where profitable advertising markets could be tapped, and sparsely populated farming areas were virtually excluded from broadcast reception. It soon became clear that if radio was to be made available to all Canadians, commercial broadcasting could not do the job by itself. Shortly after Congress passed the Radio Act of 1927, the Canadian Parliament appointed the Aird Commission to study Canada's problem and to recommend policies by which a radio service might be established (1) to cover the entire country; (2) to offer an outlet for Canadian talent by not being completely dependent on the United States; and (3) to foster Canada's national consciousness and its cultural growth. After studying the American and British radio systems, the Aird Commission concluded that only "by some form of public ownership, operation, and control behind which is the national power and prestige of the whole public of Canada" could these objectives be achieved.

Broadcasting in Canada operates under the Canadian Broadcasting Act of 1936 which, following the Aird Commission's recommendations, created the Canadian Broadcasting Corporation. The CBC is modeled after the BBC, but there are several substantial differences. The CBC is run by an appointive Board of nine Governors who serve without salary (except the Chairman), and by a General Manager who, like the BBC's director-general, is responsible for the day-to-day operations of the corporation. The CBC is directed by Parliament to "carry on a national broadcasting service" and is authorized to "maintain and operate broadcasting stations" for that purpose. It may also accept advertising. The CBC now owns and operates fourteen stations and three networks. It is financed by an annual license tax of \$2.50 on radio receivers and by its advertising revenues. In

1947, the CBC's income amounted to \$6,736,763, 71.2 per cent derived from license fees, 27.4 per cent from sponsored broadcasts, and 1.4 per cent from miscellaneous sources. The CBC takes commercial programs because many listeners want to hear the popular sponsored shows originating in the United States; the income from these programs also provides revenues to improve the CBC's noncommercial offerings.

The Minister of Transport licenses private stations for commercial operation, but only on the advice of the CBC which supervises the programming and operations of the private stations. The 112 private stations now in existence draw their entire income from advertising, but the law limits commercials to not more than 10 per cent of program time, and bans from the air certain categories of advertising.

The CBC resembles the BBC in that it is relatively free from the party in power, since it is directly responsible to Parliament as a whole, but it differs from the BBC in that (1) it does not have a monopoly over all broadcasting, and (2) it carries advertising. Since the CBC has the authority to regulate the private stations with which it competes for listeners, the stations are put in a rather anomalous position, not comparable to private stations in the United States.

Station and Network Structure. Using its own stations as focal points, the CBC has established three networks in Canada.

1. **TRANS-CANADA NETWORK.** This is a full-time network made up of twenty-four basic and nine supplementary stations covering most of Canada. Eight of the basic stations are owned by the CBC and the remaining sixteen are privately owned. During daytime hours, the Trans-Canada Network carries American daytime serials to its listeners; in the evening, it offers, in addition to its own productions, Hollywood and New York programs piped in from our national networks.

2. **THE DOMINION NETWORK.** The Dominion network operates mainly during evening hours. It is made up of thirty basic and thirteen supplementary stations. The CBC owns the key station of the network in Toronto, but all the others are privately owned. The Dominion network, like the Trans-Canada, produces many of its own shows and also relays broadcasts from the United States, such as the "Bob Hope Show" and other top-flight network programs.

3. **THE FRENCH NETWORK.** This network, designed for listeners in Quebec province, is made up of three basic CBC stations and ten supplementary stations. Most French network programs originate in CBC's Montreal studios. Programs piped in from the United States use French-speaking commentators.

For special programs of nation-wide import, the facilities of the three networks can be combined to form a national network.

Programming. More than sixty thousand programs are broadcast over the three networks in the course of a year. In 1947, 82.3 per cent of the

broadcast hours were noncommercial and 17.7 per cent were sponsored. The CBC originated 80 per cent of all network broadcasts, private stations 3 per cent, and the remaining 17 per cent consisted of programs from the United States and the BBC. The CBC, in return, supplied 123 programs to American networks.

The CBC puts its greatest emphasis on public-service and informational programs. It accepts only as many sponsored shows as its financial needs require. It employs over one thousand staff personnel. Its organization is much like that of the BBC.

NEWS BROADCASTS. The CBC broadcasts morning, noon, and evening news bulletins and a daily CBC News Round-up "designed to illustrate and amplify current news, through descriptive commentaries, reports on national and international developments, eyewitness accounts, interviews, and actuality broadcasts."

TALKS. The CBC runs a very active talks department aiming at "a pattern of coverage which provides balanced and varied information and opinions during each week." Programs like "Capital Report" and "Week-end Review" are regularly scheduled. A weekly "Points of View" presents debates and discussions on controversial questions in the public mind.

MUSIC. Music programs account for more than half of all broadcast hours over the CBC. Canadian music is emphasized; nearly every CBC serious music broadcast includes at least one composition by a Canadian. Leading American orchestras and the Metropolitan Opera are brought to Canadian listeners by arrangements with CBS, ABC, and NBC.

DRAMA. To judge from the number of awards it has won in international competition, Canadian radio has done outstanding work in creative dramatic art. In a single year, the CBC produces as many as 320 dramatic programs. Many of these are original, some are adaptations, but 90 per cent of the scripts are by Canadian writers. The series of full-hour-unit dramas called "Stage '45" (the number corresponding to the year) was cited by the Ohio State University Institute for Education by Radio for "courageous and adult radio dramas on serious themes and the high quality of writing, acting, and production." To produce these radio plays, the CBC maintains a repertory company at its Toronto studios.

EDUCATIONAL AND CHILDREN'S PROGRAMS. The CBC co-operates with Canadian provincial departments of education by contributing its production skill, studio facilities, and network lines, while the educational departments pay the writers, actors, and musicians for educational programs. The CBC also presents a weekly series of its own called "National School Broadcasts," discussing current affairs, history, and literature in talks or dramas prepared for in-school listening. A "Kindergarten of the Air" is broadcast for preschool children.

FARM BROADCASTS. Five regional noon-hour farm programs are broadcast daily in Canada. These broadcasts are designed to meet varying re-

gional needs for weather reports, market prices, and agricultural news. The CBC also runs a "National Farm Radio Forum," which is a listening group project combined with the broadcast. Every Monday night during the winter, farmers get together to discuss topics covered in the weekly broadcast.

CBC Wednesday Night. Since 1947 the CBC has offered "something new in radio on the North American continent—a block of noncommercial programs broadcast for a full evening on a national network, and produced primarily for the discriminating listener." Like the BBC's Third Programme, "CBC Wednesday Night" offers a variety of high-grade entertainment. The format changes from week to week, but it usually consists of a half-hour of music followed by a play lasting an hour or two, after which come news reports and a final half-hour of music. In 1950, "CBC Wednesday Night" was cited by the Ohio State Institute for Education by Radio "for its courageous experiments with radio themes, techniques and writing, and for the excellence of its music and production."

FM and Television. FM radio and television have developed very slowly in Canada. FM stations are operating in several metropolitan areas and a move is underway to establish privately-owned FM stations in small communities. For Canada's large rural areas, FM does not seem an effective means of broadcasting. The CBC has preferred to sit tight on television until it is clear how television will work out in the United States. TV's line-of-sight transmission and the great expense of coaxial cables will make it very difficult for television to be extended beyond Canada's main cities.

Evaluation of Canadian Radio. Canadian radio has been severely criticized in recent years by the Canadian Association of Broadcasters which represents private stations. The main criticisms of the commercial broadcasters are: (1) the CBC has too much power over all Canadian radio; (2) free speech is endangered by the present system; and (3) the law unduly limits the advertising that private stations may carry. Should the Canadian Parliament see fit to change the present broadcasting system, it can do so on short notice. It is doubtful, however, that such a change will take place. The geographical and technical problems with which Canadian radio must contend necessitate some form of government participation in broadcasting if radio service is to be nation-wide. Some critics feel it might be desirable, however, to reduce the CBC's control over the private stations with which it competes.

Considering the limited funds available to it for creative productions, the numerous prizes taken by CBC drama and educational broadcasts are quite remarkable and indicate that the programming of Canadian radio is of the highest professional calibre. This achievement reflects credit on the personnel the CBC attracts and the freedom of artistic expression the CBC gives its program planners and scriptwriters.

• EUROPEAN RADIO SYSTEMS •

There are juxtaposed, within the continent of Europe, many heavily populated countries with varying governmental forms, cultural traditions, and national aspirations. Each country faces the problem of making most efficient use of a limited number of wave lengths. In totalitarian states the solution is simple: radio is a government monopoly, operated by a department of the government which uses it as a medium for propaganda to sustain the regime in power. Only government-approved material is broadcast. Some totalitarian states have penalized listening to foreign stations and have distributed special receivers which pick up only government stations. In nontotalitarian countries, various systems of broadcasting have developed. We shall briefly sketch the systems in use in France, Luxembourg, and Italy because they are fairly representative of the different types.

France. Radiodiffusion Française, which comes under the authority of the Prime Minister, runs broadcasting as a state monopoly. It is financed by an annual license fee of 750 francs on each of the six million sets in use in France, plus a subsidy from the government. No advertising is carried on the air. Radiodiffusion has forty-two stations organized into three networks. The *national* network sends out a steady diet of news, forums, symphonic and light classical music during morning and evening broadcast periods. For economic reasons, it goes off the air during the afternoon. The *Parisian* network concentrates on a light program fare and the third network, *Paris-inter*, is actually nothing more than a symbolic goodwill station which broadcasts international programs on an exchange basis with other countries. French radio has not yet fully recovered from the destruction of equipment and morale during World War II. A clear pattern has not yet emerged to define the relations between the radio system and the government in power, or to insure the preservation of radio as a medium for free speech.

Luxembourg. The radio system of the tiny Grand Duchy of Luxembourg has made a reputation for itself by attracting many foreign listeners. The Compagnie Luxembourgeoise de Radiodiffusion (Radio Luxembourg), a private company, has a monopoly over all broadcasting in the country. A license fee is assessed every radio receiver, but the proceeds of this tax go to the state and are not used for programming. Radio Luxembourg derives its entire revenue from the sale of broadcast time to advertisers and pays the government a tax on its income. Radio Luxembourg, at the request of the government, broadcasts public-service announcements aimed to attract tourists to the country. Before World War II, the equipment of Radio Luxembourg was considered among the best in Europe.

Italy. Radio Italiana (RAI) holds a monopoly on all broadcasting within Italy. When the RAI was assigned its monopoly in 1927, almost all

the shares in the company were owned by the Piedmont Hydroelectric Society, a private group, but since the war, the Italian government has taken over the company. Radio Italiana derives its income from license fees on receivers, from taxes on the manufacture of radio equipment, and from advertising. Programs are supervised by a Parliamentary Commission charged with the responsibility for insuring the political objectivity of all broadcasts. A Cultural Committee, made up of representatives of the governmental ministries concerned with art, social services, and tourists, are responsible for supervising the cultural and educational quality of programs. Not more than 10 per cent of the broadcast schedule may be devoted to commercial announcements, and no advertising may accompany news broadcasts. Radio Italiana is working systematically on the production of school broadcasts; five half-hour programs are broadcast to primary schools each week.

• LATIN-AMERICAN RADIO SYSTEMS •

The radio system of several Latin-American countries are also of interest for the light they shed on the forms broadcasting service can take. We shall review the systems in use in Mexico, Cuba, and Uruguay.

Mexico. The Mexican Broadcasting System consists of four stations controlled and financed by the government, and 196 private stations supported by advertising revenues. No license fees are levied on receiving sets. The Mexican government grants fifty-year broadcast licenses to private companies conditional upon their compliance with official broadcasting regulations. Each station is supervised by an official of the Ministry of Communications and Public Works whose salary the station is required to pay. The supervisor can prohibit broadcasts "affecting the security of the state or harmful to morality or to the economic interests of the country."⁹ He is also responsible for insuring that commercial announcements do not violate public health regulations. Commercial announcements are limited to two minutes in length and interludes of music or other program matter must come between announcements. Sponsored programs, however, do not come under these limitations. Station XEW, Mexico's most powerful station, has sold as much as 96 per cent of its time for sponsored programs. State-owned stations do not carry advertising.

The Mexican government requires all stations simultaneously to relay each Sunday a program called the "National Hour" which one of the government stations originates. All stations are also obliged to carry official communiqués of national importance. A UNESCO survey of radio in 1948 noted that "The Mexican government is waging a vigorous war against

⁹ UNESCO, *Report of the Commission on Technical Needs in Press, Film, Radio* (Paris, 1948), Publication 214, p. 192.

illiteracy, but has not yet made intensive use of the radio to that end”¹⁰

Cuba. All Cuban broadcast stations but one are privately owned and operated and supported by advertising revenues. They are organized into two networks with excellent transmitting facilities. The Government owns one station which is run by the Ministry of Education. Radio broadcast licenses are issued by the Directorate of Broadcasting which is charged with insuring the reliability of newscasts on all stations, preventing libel and slander from being broadcast, insuring “conformity with the grammatical rules of the language, and even more, with the standards of decency and good taste,” and insuring that commercial announcements do not give publicity to any product not licensed by the Cuban ministry of health. Maximum limits ranging from 28 to 36 per cent are imposed by law on the amount of broadcast time a station may sell for commercial announcements. On Sundays, only half these amounts is permitted. Stations also broadcast sponsored programs as well as announcements, however, and this increases the proportion of advertising matter while keeping within the letter of the law. News broadcasts are sponsored and political broadcasts are paid for at commercial rates. The government station has less kilowatt power than the large commercial stations and attracts only a small audience.

Uruguay. In Uruguay, radio is operated by an official broadcasting organization as well as by private broadcasting companies. The state service is set up purely for cultural and informational purposes and receives a subsidy from the government to cover its expenses. It is controlled by a governmental committee and is assigned the responsibility of developing Uruguayan culture. It carries no advertising and no license fees are placed on receivers. Drawing on the experience and assistance of the BBC, the official radio service has undertaken a full program of school broadcasts.

Private stations are licensed for commercial operation by the Directorate of Broadcasting Services which sets forth technical and engineering requirements for broadcasts. The government also reserves the right to use fifteen minutes daily on private stations for important public broadcasts. Stations devote about 50 per cent of their time to advertising, but regulations specify that not more than 150-word announcements may be made between programs.

• S U M M A R Y •

Practically all nations engage in radio broadcasting. Systems of broadcasting now in use include government-operated radio, monopoly broadcasting by public corporations, combinations of government stations and privately-owned stations, and completely commercial operation of almost all stations with a minimum of governmental intervention. British and

¹⁰ *Ibid.*, p. 193.

Canadian radio, different from American radio in many respects, invite study because of the many outstanding features of their program service.

Questions for Discussion

1. Upon what factors does the structure of a country's broadcasting system usually depend?
2. What basic factors must be considered in evaluating a national system of broadcasting?
3. What arrangements have been made to prevent mutual interference between countries using the same frequency bands?
4. What are the different systems of broadcasting used by countries around the globe?
5. How does British radio compare with American radio in terms of structure, programming, and regulation?
6. How does Canadian radio compare with American radio in terms of structure, programming, and regulation?
7. What value, if any, would there be in having an interchange of information and programs between different national broadcasting systems?

WORLD-WIDE DISTRIBUTION OF RADIO RECEIVER SETS, 1949 ¹¹

EUROPE

	Total radio receivers	Equipped for short wave	Average number listeners per set ^a
Austria	1,049,000	350,000	4
Belgium	1,236,000	1,236,000	5
Denmark	1,240,000	1,200,000	3
Finland	679,000	611,000	4
France	8,000,000	5,000,000	4
Germany	9,812,000	2,944,000	3
Great Britain	11,888,000	8,916,000	4
Greece	100,000	90,000	5
Ireland	312,000	312,000	Unknown
Iceland	41,000	36,000	4
Italy	2,500,000	1,500,000	4
Luxembourg	49,000	49,000	3
Netherlands	1,054,000	735,000	4
Norway	610,000	580,000	4
Portugal	392,000	340,000	3
Spain	1,500,000	1,500,000	5
Sweden	2,150,000	2,070,000	2
Switzerland	1,045,000	560,000	4
Total	43,657,000	28,029,000
<i>Iron Curtain</i>			
Albania	3,000	1,000	5
Bulgaria	200,000	200,000	Unknown
Czechoslovakia	2,030,000	1,624,000	6
Hungary	443,000	250,000	4
Poland	874,000	750,000	4
Rumania	220,000	200,000	5
Russia	5,500,000	5,000,000	Unknown
Yugoslavia	264,000	238,000	Unknown
Total	9,534,000	8,263,000

^a Based upon total radio receivers.

¹¹ Report prepared by Department of State, International Broadcasting Division, March 1949.

LATIN AMERICA

	<i>Total radio receivers</i>	<i>Total short-wave receivers</i>	<i>Average number listeners per receiver^a</i>
Argentina	1,600,000	1,000,000	4
Bolivia	50,000	40,000	4
Brazil	1,700,000	900,000	5
Chile	365,000	255,000	6
Colombia	450,000	85,000	6
Costa Rica	32,000	16,000	7
Cuba	540,000	432,000	4
Dominican Republic	27,000	25,000	7
Ecuador	35,000	26,000	7
El Salvador	11,000	10,900	8
Guatemala	40,000	38,000	7
Haiti	3,500	3,500	7
Honduras	7,000	7,000	10
Mexico	1,000,000	525,000	5
Nicaragua	8,000	7,800	5
Panama	47,000	37,000	5
Paraguay	25,000	20,000	10
Peru	150,000	120,000	6
Uruguay	230,000	115,000	4
Venezuela	175,000	14,000	3
Total	6,495,500	3,677,200

^a Based upon total radio receivers.

PACIFIC AND FAR EAST

	<i>Total radio receivers</i>	<i>Total short-wave receivers</i>	<i>Average number listeners per receiver^a</i>
Australia	1,833,000	750,000	4
Burma	10,000	10,000	6
China	850,000	20,000	10
Indochina	18,000	18,000	11
Indonesia	100,000	100,000	Unknown
Japan	8,000,000	150,000	5
Korea	374,000	650	4
Malaya and Singapore	72,000	68,000	15
New Zealand	480,000	320,000	4
Philippines	35,000	25,000	10
Siam	36,000	17,000	Unknown
Total	11,808,000	1,478,650

^a Based upon total radio receivers.

International Broadcasting and Propaganda

“THE STORY of radio in international affairs is part of the story of power politics,” write Professors Childs and Whitton.¹ Broadcasting has no equal as a means of international communication. Instantaneous in transmission, it penetrates national frontiers and spans the walls of censorship that bar the written word. Radio *can* be used to foster international amity, but it *has* been used mainly to wage psychological warfare on peoples.

• GROWTH OF INTERNATIONAL BROADCASTING •

As early as World War I, when radio was still in its “wireless” stage, international broadcasting was used for espionage and intelligence. The Allies dropped Marconi senders in enemy territories to get reports from secret agents. Radio was also used to communicate with neutral countries across telegraph and mail blockades; the belligerents themselves used radio to send out “peace feelers” and to conduct preliminary armistice negotiations. It was not until the middle twenties, however, that efforts were made to use international broadcasting to influence public opinion abroad. These early efforts were not systematic and were limited to isolated issues and occasions, such as the “radio war” that broke out between Radio Berlin and the Eiffel tower station in Paris during the invasion of the Ruhr in 1923.

The Bolshevik masters of the newly constituted government of the Soviet Union were among the first to make effective use of radio to spread world revolutionary propaganda. Moscow waged a radio war with Rumania over Bessarabia in 1926 and revolutionary appeals were broadcast

¹ Harwood L. Childs and John B. Whitton, *Propaganda by Short Wave* (Princeton: Princeton University Press, 1942), p. 3.

to German workers in the critical years preceding Hitler's assumption of power in 1933.

But not all early efforts at international broadcasting were unfriendly in intention. Nations exchanged good broadcast programs and occasionally linked their facilities for programs of common interest. The International Broadcasting Union was formed in 1927 to bring radio's warring parties together and to obtain agreements to abstain from hostile propaganda and to avoid mutual interference. Fear of possible attack, however, caused the nations of Europe to expand their radio "defenses." This meant the construction of more radio transmitters since retaliation or "jamming" operations are the only defense a nation has against enemy broadcasts.

Holland, Britain, France, Belgium, and Portugal used international broadcasting to reach their colonies in the late twenties. The broadcasts were directed not to the natives, but to nationals residing in the colonies, or to the ruling emissaries. With its colonies spread around the globe, Great Britain decided to set up regular Empire broadcasting on a round-the-clock basis in 1932. In the same year, the League of Nations formed its own radio facility in Geneva, to transmit international messages to individual countries and to communicate information to its far-flung representatives.

The first use of radio as a weapon of direct warfare appears to have been made by Japan with its broadcasts to enemy armies and civilians during the Manchurian invasion of 1931. The Japanese were not content with using radio merely to win a speedier victory. After the conquest, "broadcasting was organized in Manchukuo to instill new loyalties among the conquered and cut them off from Chinese influence."² To do this, free receivers were distributed among the people. In 1935, Japan began short-wave broadcasting overseas to consolidate her new empire.

Radio was immediately exploited by Hitler when he assumed power in Germany. The Nazi government used short-wave transmissions to reach distant countries and broke into the medium-wave band to attract listeners in neighboring European countries. A thorough radio propaganda campaign helped prepare the people of the Saar basin for German re-entry in 1935. Hitler's next triumph took place in Austria where a combination of military threats, radio propaganda, and conspiracy by secret agents won a reported 99.75 per cent of the total Austrian vote to approve the country's incorporation within the German Reich. In the days that preceded the plebiscite, the Nazis distributed 100,000 radios among the Austrians.³ The German government's next step was to set up a short-wave broadcast service to spread Nazi doctrine to its friends and potential supporters over-

² *Ibid.*, p. 10. This account of the growth of international broadcasting is drawn mainly from Childs' and Whitton's discussion.

³ *Ibid.*, p. 18.

seas. Foreign audiences of German birth or ancestry were organized into clubs for group listening.

From 1936 to 1939, during the Spanish Civil War, radio got a dress rehearsal for World War II. Childs and Whitton write that "By virtue of . . . diabolically clever propaganda the democracies were split internally from top to bottom and were not only neutralized into 'non-intervention' for the duration of the war, but for years to come were politically paralyzed by the formation of 'appeasement' parties hostile to any action against Fascism."⁴ In actual combat, Franco used radio to keep in touch with his fifth column in Madrid and to direct a propaganda barrage against the civilian populace. Advised by German and Italian propaganda experts, Franco used vituperation, threats, sadism, and braggadocio in his radio propaganda campaigns. A weary Spanish republic, split from within by Communist machinations and left without support from friendly democracies, finally succumbed.

Benefiting from its own successes and the Spanish experience, Germany launched a propaganda war against the Czechs before fomenting the Munich crisis of 1938. Radio laid down a "drum-fire barrage of terror and propaganda" which continued even after the crisis was temporarily resolved and did not come to an end until the Czechs surrendered completely the next year. By the time German troops were ready to enter Prague, the Czech radio had capitulated along with the government, announcing the German occupation at five-minute intervals and warning the people not to offer resistance.

In early 1939, the western European democracies awakened to the danger of unanswered German propaganda and began a vigorous radio counter-offensive. An all-out effort was launched to reach European populations in their native tongues. The BBC set up a European service which, by the outbreak of war, was broadcasting in sixteen foreign languages. Nazi reaction was violent. The German people were warned not to listen to the "false" foreign radio propaganda maligning German leaders, and heavy penalties were imposed for such listening or for spreading news heard on foreign broadcasts.

During these turbulent years, the United States took no official part in international broadcasting. Private organizations—World Wide Broadcasting Foundation, CBS, NBC, Crosley, Westinghouse, and General Electric—had, however, undertaken regular short-wave broadcasting.⁵ CBS set up a "Network of the Americas," hoping to build up a profitable operation in Latin America, and NBC joined the international business mainly in a competitive reaction to CBS's move. By the time of Pearl Harbor, there were only thirteen international voice broadcasting trans-

⁴ *Ibid.*, p. 24.

⁵ Forney A. Rankin, *Who Gets the Air?* (Washington, D. C., The National Association of Broadcasters, 1949), p. 35.

mitters in the United States.⁶ Until 1940, the United States Army paid scant attention to psychological warfare and in the years from 1925 to 1935, not one full time officer was assigned even to study the subject.⁷

The reasons for such limited activity in international broadcasting and propaganda by this country are clear. The United States was in a period of isolationist thinking and the failure to use international broadcasting more fully was merely a reflection of the general political outlook. Business interests in radio also opposed government intervention in any broadcasting out of fear that a precedent would be established for state interference in broadcasting at home. Commercial broadcasters had no motivation to undertake short-wave broadcasting themselves on a regular basis because there was no profit to be made from it.

• RADIO IN THE SECOND WORLD WAR •

The Second World War saw the full flowering of broadcasting, both domestic and international, as a vehicle for propaganda. The objectives of each belligerent were the same: (1) to demoralize enemies by confusing, terrifying, and dividing them; (2) to maintain the friendships of neutral countries by broadcasts justifying war aims and inviting cultural exchanges; (3) to stimulate the morale of its own fighting forces and civilian populace. Nations constructed transmitters to send out their own programs and set up listening posts to monitor enemy broadcasts in an effort to turn up clues to future enemy policy and to provide ammunition for counter-propaganda. By the war's end, there were more than 360 transmitters manned by thousands of skilled linguists and script writers in more than fifty different countries, sending around the world more than two thousand words a minute in forty-odd languages.⁸

Perfecting what Edmond Taylor has called the "strategy of terror," the German government took early leadership in the radio propaganda war. Raising the image of defeat and subjugation, the Nazis followed up their Czech success with an incessant torrent of words against Poland, and later against France, Holland, and Norway. By 1941 Germany was using 88 of its own short-wave transmitters plus those it took over in occupied countries. It created radio personalities like Lord Haw-Haw and Axis Sally to conduct their English broadcast propaganda. At home, the Nazis clamped heavy penalties on short-wave listening and fed the German people a steady list of misinformation which caused no problem as long as

⁶ Charles A. H. Thomson, *Overseas Information Service of the United States Government* (Washington, 1948), p. 3.

⁷ Paul Linebarger, "Psychological Warfare in World War Two," *Infantry Journal*, LX (1947), 32n.

⁸ Llewellyn White and Robert D. Leigh, *Peoples Speaking to Peoples* (Chicago, 1946), p. 11.

news of military victories continued to roll in, but which began to wear thin as the prospect of defeat loomed.

Operating through the Overseas Service of the BBC, Great Britain relied on regular newscasts to point out the lies of the German leaders. To the occupied peoples of Europe, the voice of the BBC, broadcast in fifty different languages, came as a heartening sound in a world of darkness. An old lady in Holland wrote during the Nazi occupation, "Nowadays I believe nothing but the BBC and the Bible."⁹ The BBC developed the "V for Victory" slogan which became the most effective propaganda symbol of the war. At home, the British used radio to sustain the morale of factory workers and civilian defense personnel, with "music-while-you-work" programs and "actuality" broadcasts from microphones set up in canteens and air-raid shelters.

The Soviet Union disclosed great technical ability in countering German radio propaganda. Ingenious technicians and quick-witted broadcasters learned how to track down and wreck German "newscasts" by transmitting on the same frequencies as the German stations. Soviet broadcasters heckled the German announcers, filling in pauses between German news bulletins with caustic comments on their probable falsity, and even mimicked Hitler. Within the U.S.S.R., "Russian foreign propaganda concentrated on denigrating the Allies and celebrating Russia's lone role in the war."¹⁰

Japan used short-wave broadcasting to hold together its scattered empire of islands and primitive populations, and to wage propaganda warfare against American troops and native populations outside its domain. Tokyo Rose broadcast to American troops hoping to make them more homesick and to sap their fighting ambition. Utilizing racist propaganda, Japan sought to weld a binding tie among yellow-skinned peoples and to turn them against the lighter-skinned Occidentals. The fly in the ointment of this propaganda was China, a nation of inhabitants with similar pigmentation to the Japanese, but with different national aspirations.

With the attack on Pearl Harbor, the United States changed its orientation toward international broadcasting. Although, according to Wallace Carroll, President Roosevelt had little interest or understanding of psychological warfare, he authorized the establishment of the Office of War Information under the direction of Elmer Davis to run America's propaganda efforts at home and abroad.¹¹ The OWI was empowered to "plan, develop, and execute all phases of the Federal program of radio, press, publication, and related foreign propaganda activities involving the dissemination of propaganda." Davis was responsible only to the President, but he seldom had access to him.¹²

⁹ T. O. Beachcroft, *British Broadcasting* (London, 1946), p. 20.

¹⁰ Thomson, *op. cit.*, p. 99.

¹¹ Wallace Carroll, *Persuade or Perish* (Boston, 1948), pp. 6-7.

¹² *Ibid.*, p. 7.

The OWI, with eleven thousand employees, was divided into two main operations: (1) the domestic branch, which channeled governmental information to the American people through press and radio, and coordinated the publicity efforts of official bureaus; and (2) the overseas branch, headed by Robert Sherwood, which waged the "strategy of truth" through the "Voice of America."

During the four years of its operation, the OWI sent out from its New York offices as many as 2700 broadcasts a week in twenty-five languages and dialects, and an additional 1200 programs in twenty-two languages from its San Francisco headquarters. About seven hundred people were employed for this work. News, news features, analyses, and entertainment constituted the main program fare. In the early stages of the war, emphasis was placed on spot military and political news, but later on more use was made of round tables, special events, interviews, and commentaries. Entertainment consisted of drama, music, poetry, and talks on noncontroversial subjects.¹³ At the end of the war, the OWI had a world communications system of thirty-six transmitters in continental United States and fourteen overseas.

The OWI overseas branch did not broadcast to Latin-American countries which were assigned to the Office of Inter-American Affairs headed by Nelson Rockefeller. The OIAA carried on its own schedule of short-wave programs to our Latin-American allies.

To sustain morale among soldiers and sailors overseas, the Army and Navy set up a joint broadcast operation called Armed Forces Radio Service, which provided entertainment and information for troops stationed in Europe and in the Pacific areas. Small stations were built at headquarters or advanced bases to broadcast recorded music, news, transcriptions of the best network shows with the commercials deleted, and especially prepared AFRS shows.

In 1944, the American Broadcasting Station in Europe (ABSIE) was set up in London "to broadcast both locally originated and New York programs to the people of Europe as required by the immediate necessities of the invasion and the liberation of the continent. One of the great prizes of the European campaign from the propaganda point of view was the capture of Radio Luxembourg practically intact."¹⁴ In addition, psychological warfare units were established in the Army and Navy to make use of the latest techniques of strategic and combat propaganda. The most notable use of this weapon during the war were the broadcast talks of Navy Captain Zacharias to the people of Japan.¹⁵

To detect drifts in German policy, the Federal Communications Commission established the Foreign Broadcast Intelligence Service, with a

¹³ Thomson, *op. cit.*, pp. 55-56.

¹⁴ *Ibid.*, p. 54.

¹⁵ Ellis M. Zacharias, *Secret Missions* (New York, 1946).

staff of three hundred linguists and technicians who recorded and transcribed almost a million words a day of Axis propaganda broadcasts. These scripts were carefully studied for clues to enemy thinking, and daily analyses were prepared for State, War, and Navy department officials.

It is hard to evaluate the total effectiveness of all these efforts at radio propaganda and counter-propaganda. Judging by the large sums and effort expended on radio by Germany, Britain, and the Soviet Union, it would seem that the military and diplomatic leaders of those countries firmly believed that radio was playing an important part in the war. Isolated instances of surrenders which were attributed to specific radio broadcasts by the defeated soldiers bolstered the belief in radio's power. From subjected peoples in occupied countries, there came surreptitious but eloquent testimony to the great moral worth of international broadcasting, and from underground agents, communicated with by radio, came evidence of specific military value. General Eisenhower has said "... I am convinced that the expenditure of men and money in wielding the spoken and written word was an important contributing factor in undermining the enemy's will to resist and supporting the fighting morale of our potential Allies in the occupied countries . . . Psychological warfare has proved its right to a place of dignity in our military arsenal."¹⁶

• THE COLD WAR IN RADIO •

The Voice of America. Shortly after the Japanese surrender was announced in August, 1945, President Truman abolished the domestic bureau of the OWI and transferred the functions and personnel of its overseas branch to the Department of State. There it remained until Congress, feeling that the commercial radio industry should handle overseas broadcasting, divested the State Department almost completely of its authority over the Voice of America by requiring that 75 per cent of the broadcasts be prepared and produced by NBC and CBS on a contractual basis. After a series of embarrassing incidents involving several scripts that irked some Congressmen, this arrangement came to an end in the spring of 1948, much to the relief of the networks which had not wanted the job. The United States Information and Educational Exchange Act of 1948 effected this change. The law committed the United States for the first time in our history, in time of peace, to engage in international broadcasting, and assigned the Voice of America to the International Broadcasting Division of the State Department.

The Voice of America seeks to promote better understanding of the United States among the peoples of the world and to strengthen co-opera-

¹⁶ The Psychological Warfare Division, Supreme Headquarters, Allied Expeditionary Force, *An Account of its Operations in the Western European Campaign, 1944-1945* (Bad Homburg, Germany, 1945), frontispiece.

tive international relations. The methods it has used to accomplish this objective have changed according to the demands of power politics. In the period directly after World War II, the Voice of America tried to act as a "mirror" for this country, telling the American story abroad as fairly

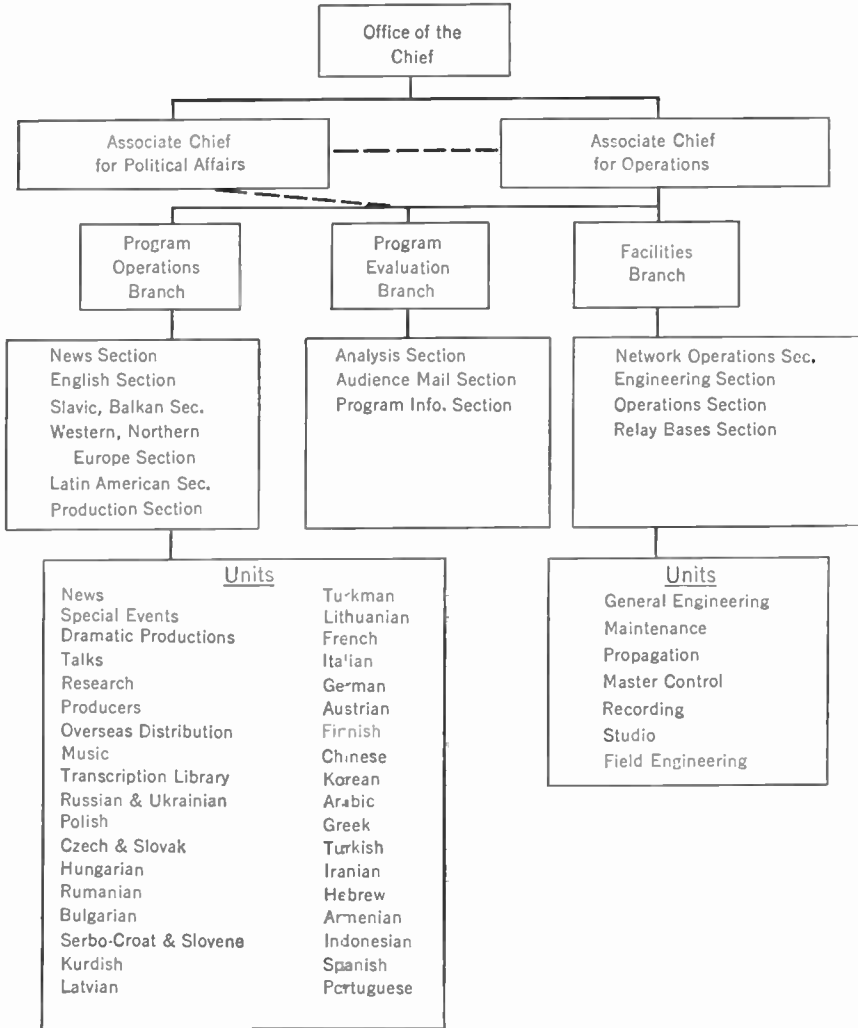


FIG. 2. Organization of the Voice of America, U. S. Department of State.

and as accurately as possible, avoiding all efforts at systematic propaganda. With the announcement of the Truman doctrine in early 1947, this orientation shifted to a straight ideological campaign against Soviet communism aimed at countries behind the Iron Curtain. That policy characterizes current operations of the Voice of America.

The Voice of America uses thirty-six short-wave transmitters in this country and has available for its use government-owned relay facilities at Manila, Honolulu, and Munich. Its broadcasts are relayed over facilities leased from the BBC and over domestic networks in France, Italy, China, Korea, Germany, Austria, Greece, and Argentina. Most of the programs are news analyses, news reports, and music. The programs are written, produced, and broadcast from studios in New York City and Washington.

It is difficult to assess the effectiveness of the Voice of America, but several indications of its value are available. Foremost is the attention given to the VOA by the Soviet Union. This attention has taken the form of continuous and vitriolic attacks on the Voice of America by the controlled press of the U.S.S.R. and its satellites, but of even greater significance, have been the large-scale Soviet jamming operations designed to keep VOA broadcasts out of eastern Europe. In April, 1949, Russian transmitters launched a campaign to blot out the Voice of America from the Soviet Union. An estimated sixty transmitters were put into service by the Russians as jammers. American monitors later located 205 jamming stations. The operation was so effective that a frequency shift by the VOA could be picked up within twelve seconds by the Russian jammers and the broadcast blotted out. The noise caused by the jammers was "like a combination of the sound-tracks for a science fiction movie, the brakes of a freight train and a boiler factory working at full speed."¹⁷ Against such opposition, the VOA was virtually helpless.

Specific reactions within the Soviet Union produced by individual broadcasts also cast light on the effectiveness of the VOA in piercing the Iron Curtain. In August, 1948, Osana Kasenkina startled the world by leaping to freedom from the Soviet Consulate in New York City. News of her leap was beamed by the Voice of America to the U.S.S.R. in a few minutes and became common knowledge in Moscow within an hour. American officials in the Russian capital learned of the event from embassy servants who in turn had been told about it by friends who had heard the broadcast. Other evidence of the VOA's effectiveness has been obtained from reports of travelers returning from eastern Europe, by letters from listeners, and by audience surveys in countries outside the Soviet orbit.

In July 1950, with mounting world tensions following the outbreak of the Korean war, Congress considered measures to greatly amplify the Voice of America in order to launch a "campaign of truth" at the people of the Soviet Union. Brig. Gen. David Sarnoff, of RCA, urged Congress to construct a \$200,000,000 ring of radio stations encircling the U.S.S.R. and its satellites to outdo the 832 hours of programs put out to the world weekly by the Russian radio. At the same time, the National Committee

¹⁷ *New York Herald Tribune*, May 10, 1949.

for a Free Europe set up "Radio Free Europe," a private venture designed to be the "voice of freedom" for European nations enslaved by Russia. Radio Free Europe hoped to supplement the work of the Voice of America with broadcasts over stations it acquired in Germany.

BBC Overseas Service. Ever since Great Britain awakened in 1938 to the needs of regular international broadcasting as an instrument of foreign policy, the BBC Overseas Service has taken leadership and now offers what is clearly the most active short-wave broadcast schedule in the world. It is supported by an annual grant-in-aid of more than £4,000,000 (almost \$10,500,00) from the Exchequer, or about half the money spent by the BBC in running its domestic radio services. The Overseas Service beams an elaborate schedule of programs 'round-the-clock to meet the political, cultural, and geographical needs of different regions and countries throughout the world. Included within the short-wave operations of the BBC are the General Overseas Service (GOS), special regional overseas services, the European services, Arabic, and the North and Latin-American services.

The General Overseas Service is intended for listeners in the British Commonwealth at large, but it is also followed by British people and others who understand English in many countries outside the Commonwealth. The General Overseas Service offers a full schedule of news, talks, music, interviews, and special events. The BBC publishes *London Calling*, which gives advance details of the BBC's short-wave services and is sold everywhere the BBC is heard except in England itself.

The special regional overseas services are prepared for individual members of the Commonwealth, such as the African and West Indian colonies, Australia, Canada, and Newfoundland. The European Services, aimed at twenty-one different countries on the continent and broadcast in native tongues, has scheduled news, features, talks, and programs of special interest of the area of reception. BBC news broadcasts continue to maintain their wartime hold over listeners throughout Europe, and in countries like Czechoslovakia, the BBC still attracts very large audiences. A listener survey in France showed that about 17 per cent of the adult French population listen to the BBC from time to time, and that as many as a million and a half do so regularly. Broadcasts in Arabic, Turkish and Iranian languages are beamed to the Near East for one or more hours a day, and to the Far East a daily half hour of English is broadcast along with foreign language programs. For its coverage of Latin America, Canada, and the United States, the BBC depends primarily on arrangements with stations and networks for rebroadcasts of outstanding BBC programs.

CBC International Service. Canada inaugurated the CBC International Service at the close of World War II. The CBC's "Voice of Canada" is now transmitted in ten languages to eleven distinct geographical areas in

Europe, South America, and Australia. The International Service is operated by the CBC for the Canadian government and is financed by a Parliamentary grant of funds. An active broadcast exchange arrangement is maintained with Radiodiffusion Française for the benefit of French-Canadian listeners as well as listeners in France. Over three thousand broadcasts are made each year by the CBC in the Czech, Dutch, German, Danish, Swedish, and Norwegian tongues. Relay and rebroadcast arrangements with friendly countries enable wider reception of CBC news, commentary, educational, dramatic, and music programs.

• THE UNITED NATIONS AND RADIO •

When the United Nations was established, there were high hopes that international broadcasting might be turned into an instrument of peace and understanding. In October, 1946, the UN Radio Division was set up on a meager basis with one studio and some recording facilities for radio correspondents. The next year the UN asked the CBC and the United States Department of State to make available to it their short-wave transmitters to disseminate programs of the UN. Since those modest beginnings, UN radio "has developed into a world-wide network operating in twenty-seven languages, using short-wave transmitters in the United States, Canada, Great Britain, Switzerland, and Tangier."¹⁸ Its programs are rebroadcast daily in thirty-three countries and its recorded programs are played on thousands of stations, including more than one thousand in the United States.

UN programs include broadcasts of the proceedings of important meetings of the General Assembly and its agencies, recorded excerpts from the meetings, news, interviews, dramas, and special features. These broadcasts report day-to-day developments in the UN and explain the varied activities of the organization. The daily "United Nations Today," and the weekly "Memo from Lake Success" have been carried by American networks and independent stations on a sustaining basis. "One Billion Strong" and "The United Nations Story" have also been well received in this country. Under the direction of Norman Corwin, a series of outstanding UN documentary programs, enlisting the talents of top-ranking Hollywood and Broadway stars, has been produced. Television coverage of the 1949 UN General Assembly was sponsored by the Ford Motor Company as a public service and carried over the CBS TV network. English language broadcasts account for only about half of the UN's radio schedule, however. Programs are beamed to Europe and the Middle East, to the Latin-American countries, and Pacific ocean areas.

UNESCO, a subsidiary organ of the UN, has also indicated a vital interest in broadcasting by financing several surveys of the radio facilities

¹⁸ Forney A. Rankin, *op. cit.*, p. 30.

of war-devastated and occupied countries to formulate a practical program of restoring national radio systems to effective operation. In these projects, UNESCO is obliged to concern itself solely with the technical equipment needed for broadcasting, and to assume that peaceful and constructive use will be made of the improved facilities, although the present state of world affairs suggests other possibilities.

• SUMMARY •

International broadcasting enables nations to communicate information and propaganda across territorial borders instantaneously and without censorship. Propaganda by short-wave was perfected by Nazi Germany as a political weapon of terror, deception, and demoralization. World War II saw the full flowering of radio as a weapon of psychological warfare. Since the war, international broadcasting, as an instrument of foreign policy, has been continued on a large scale.

Questions for Discussion

1. What advantages does international broadcasting have over other means of communication across national frontiers?
2. How was international broadcasting used in the thirties to influence world public opinion?
3. How was radio used to achieve victory in World War II?
4. What should be the programming policy of the Voice of America to promote better understanding of the United States throughout the world?
5. How can international broadcasting be used by the United Nations to foster peace?



Part II

RADIO AND TELEVISION IN THE STUDIO

Inside the Station

THE POWER to make or break a star, to keep a program on the air or to take it off, to enable a station to operate in the black or in the red, rests with the individual listener at home and what he decides to do with the knobs or push buttons on his receiving set. Program popularity, station circulation and sales curves are dependent upon the interest and listening activity of the audience. As a result, what comes out of the loud speaker is not there by "happenstance," but by definite planning and organization designed to meet the needs and interests of the audience.

Let us tune in some stations and listen to what is being offered. Then we can draw some conclusions about the people and the plans involved, and go behind the radio dial into the station to learn about the organization and functions of the station personnel.

A Twist of the Dial. It is early morning. People in the city are still asleep, but in smaller towns and in the country much activity exists. Programs from the clear-channel station across the state as well as those from the 5,000-watt regional station in the next county are available to us with a twist of the dial. One program is geared directly to interest the farmer. Included are complete weather reports, market information, news of exhibitions and demonstrations, Department of Agriculture reports, and an on-the-spot interview made the day before (via a tape recording) with a nearby farmer who has been particularly successful with crop rotation. The person handling the broadcast is an authoritative and experienced farm director who advertises farm machinery and reads feed commercials. Another program is of a general "wake-up" type with bright popular music and chatter, transcribed and live announcements, five-minute world and local news summaries and weather reports. Another consists of morning devotions, hymns and Bible readings.

Later in the morning as people in the city begin to stir, getting their children ready for school and themselves ready for the day's work, we may hear complete news and sports summaries. One newscast may be

delivered by a single announcer, while a competing program may feature pick-ups from New York, Washington, London, and San Francisco—made with ease and without perceptible delay. Other broadcasts bring us a popular disc jockey with a tremendous following among the high school set; inspirational words from a local minister; hillbilly and western music by a five-piece “combo”; a “breakfast at home” husband-and-wife interview program with a popular novelist as guest of the day; a telephone quiz on early American history; classical and favorite musical comedy melodies; cooking and household hints interlarded with tidbits of Hollywood gossip and fashion trends; and the start of the dramatic serials and mid-morning variety and participation programs.

This listening during a brief two- or three-hour period is such a simple matter that few people stop to ask what type of organization and planning is necessary to permit the smooth flow for eighteen hours a day, seven days a week, on a split-second schedule of programs and announcements, varied in content, style, origination, and personnel.

• STATION ORGANIZATION •

While the particular organizational details may vary according to the size and type of station, affiliation or nonaffiliation with a network and an active or static program policy, the procedures and jobs to be done are such that the basic functional organization of a station is fairly well standardized throughout the country.

Determination of Station Policy. As has been explained in earlier chapters, each station operates on the basis of a license issued by the Federal Communications Commission. Usually the license is held by a corporation especially formed for the business of running the radio station. The Board of Directors of the corporation is the final authority on station policy; it is responsible to the stockholders on the one hand for efficient management and to the FCC on the other hand for operating “in the public interest, convenience or necessity.” Stations may also be owned by individuals or partners. In some instances the corporation owning a station may be engaged primarily in other types of business, such as newspaper publishing, insurance, radio and television manufacturing, and motion picture production. Other stations, usually noncommercial, may be owned by colleges or universities, municipalities, trade unions, and religious groups.

General Manager. The person chosen to interpret in detailed fashion station policy as determined in general form by the Board of Directors is called the general manager or station manager. He has supreme authority in running the station. In many instances he is a member of the Board of Directors or an officer in the corporation. The success or failure of the station to operate on a profitable basis depends in large measure on

the administrative skill of the manager in selecting and supervising an efficient staff, on the quality of his day-to-day programming judgments, and on his sense of responsibility to the community in fulfilling the obligations laid upon the holders of radio licenses. This is a big order. There are no hard and fast rules for winning public favor. Radio is a combination of show business, advertising and public service. Programs must be interesting and entertaining to get audiences and to sell the goods and services advertised on the station. The manager must be aware of the likes and dislikes of his community; not only the existing likes and dislikes but the potential ones.

Some kind of "station personality" must emerge. For example, to be effective in one area, a station may have to program much local folk music, another station may find its place in the sun with an active farm schedule, a third may depend chiefly upon sports, a fourth upon "news on the hour," and a fifth upon classical music. The primary responsibility for selecting and developing this "station personality" and winning acceptance for it in a highly competitive industry is in the hands of the general manager.

To carry out the operation of broadcasting, the general manager hires executive assistants to supervise the various departments set up in the station. In the average station these departments are program, engineering, and commercial. Each executive has a staff to carry out the particular duties of the department. In a smaller station the general manager may "double in brass" either as the program director or as the commercial manager. In larger stations the persons who hold these positions are often vice-presidents.

Program Department. It is the function of the program director and his staff, the largest department in the matter of personnel, to plan and present the programs in a manner satisfactory to the management, the sponsor, and the listener. The program director supervises the following divisions: announcing, sports, news, music, transcriptions and records, continuity, production, and talent. It is the responsibility of the program director to suggest ideas for sustaining programs; to work with the commercial department in suggesting program ideas for the various advertisers on the station; and to keep a close check on the quality of production and overall balance of the station's program structure.

ANNOUNCING DIVISION. In a small 250-watt local station, three or four announcers may handle the entire day's schedule, relief announcing being taken care of by other members of the staff. As stations grow larger and more complex, the announcing staff may increase to six or eight and be headed by a chief announcer who has supervision over them. The staff may be supplemented by special announcers handling news and sports. It is desirable, for more effective showmanship, to schedule the announcers so that a man selected to handle a program will fit in with its format and

style. A slangy disc-jockey program conducted by a restrained announcer will annoy listeners.

The program director, aided by the chief announcer, tries to build a staff with different specialties and a range of vocal variety. Alternating announcers for consecutive programming is desirable. In many stations the announcers also handle the studio controls and play the records and transcriptions.

Recalling the programs mentioned earlier in this chapter, we can note the parts played by the various announcers. They introduce the farm director, broadcast the news, present popular music with a light touch and serious music with a dignified one, chat with the hillbilly combination leader, introduce the feature commentators and interviewers, conduct the quiz with spirit and verve, and during station breaks read commercial announcements ranging in subject matter from farm machinery to soap flakes.

As we listened we could draw these conclusions:

1. An announcer may be classified according to his main duties:
 - a. Introduction of featured program talent.
 - b. Master of Ceremonies (MC).
 - c. Featured personality in his own right.
 - d. Effective salesman.
2. The station was judged, in large measure, by its spokesman, the announcer.

NEWS DIVISION. The news that we heard on our tour of the dial had to be prepared in the station's news room for the newscaster or announcer to read. Preparation of the news may take nothing more than "scissors and paste" as the staff announcer tears off copy from the press associations wires. The preferable practice is to have an experienced news editor prepare the copy with the particular area served by the station in mind. In small stations, the news editor may also be a part-time staff announcer. In large stations several writers may be employed to cover local events and to process and rewrite the news dispatches. A tape recorder may be available for on-the-spot-news coverage. Special Washington correspondents may be hired to supplement the wire services.

The men who prepare the news may deliver it themselves. However, the general trend is for trained editors to write the news for presentation by announcers with a flair for newscasting. "Name" newscasters who prepare their own copy, however, may be featured in their own right. Such persons usually are newsmen with either local or national reputations who acquire personality value for the station.

MUSIC DIVISION. Music is a very important part of the programs presented. Most of it comes from records or transcriptions, but some is performed by live musicians, organists or small combinations. In the station's

music division we find a music director, who is responsible for selecting the numbers for the various programs, for auditioning talent, and developing standard instrumental and vocal units. If the station is large enough, he may be assisted by a music librarian who maintains a transcription and record library as well as whatever special and stock arrangements are kept on file for use on live music programs. The music staff takes care of clearance and copyright problems and maintains the records necessary to determine payment to special licensing agencies for music actually broadcast.

The musical director in a large station may also be the orchestra leader of whatever staff orchestra is maintained. Some stations keep from six to fourteen men as a basic staff orchestra on an annual or seasonal basis, according to the station's needs and its contract with the American Federation of Musicians. Part of the cost may be directly underwritten by the hiring out of the orchestra on local commercial programs or indirectly by the use of the orchestra on participating commercial programs where higher rates are charged. Even small stations, independent and network-affiliated, find it advantageous to keep at least one staff musician. This man is usually a combination pianist and organist and is used as accompanist for amateur hours and local vocalists or instrumentalists. He plays the themes, background and transition bridge music for children's narrations, women's programs, and feature broadcasts. Folk music played by hillbilly or western ranch type combinations is essential for many stations. Not only are these musical organizations powerful listener drawing cards but they can also be useful in promoting the station through personal appearances at dances and theatres.

CONTINUITY OR SCRIPT DIVISION. We often forget that most of the words heard on the air have been written. Few performers extemporize what they say; they read from script. The informal disc-jockey programs, which seem ad lib, are often carefully scripted. The continuity or written material used to introduce programs and musical selections within the programs may be prepared by the announcer in a small station; or by a special continuity department, ranging from one to three writers in a more active program department. These continuity writers prepare copy to suit the announcer's style and program format on the basis of music sheets listing factual information on compositions in order of performance.

Incidental script writing may also be handled by members of the continuity division. An interview with the county health commissioner about a polio epidemic, a reworking of a familiar children's story, a talk on a drive for funds by a local charity group to be given by the president of a bank, chatter for the "breakfast-at-home" husband-and-wife team and a ten-minute drama on Horace Mann's contributions for "Education Week" are normal assignments. In large stations, specialists for music continuity, talks and interviews, and dramas may be hired. In medium and

small stations, the members of the continuity division are expected to be versatile craftsmen in writing for radio.

In co-operation with the commercial department, the continuity division of independent stations in metropolitan markets may write many of the commercial announcements. In a small local station, one or more of the announcers may service advertising accounts by regular consultations with the sponsor on copy. The announcer writes the copy, checks it with the sponsor and general manager (doubling as commercial manager), and places it in the copy book for use at the scheduled broadcast time. As the station set up becomes more complex this operation is taken over by two other persons. The salesman on the account does the servicing and tells a staff writer in the continuity division what is to be included in the copy. The salesman checks back with the sponsor and the commercial manager; the traffic department sees that the copy is placed in the copy book. In dealing with an advertiser represented by an advertising agency, the commercial copy may need to be rewritten by the continuity division or it may be passed directly to the traffic division by the commercial manager. With large network-affiliated stations, fewer writers may be required in the continuity division because there is more reliance upon copy prepared by advertising agencies for their clients and on network sustaining programs.

PRODUCTION DIVISION. Many programs need to be rehearsed before they are broadcast and closely supervised while on the air by specialists in studio techniques. This is especially the case with live music, variety, and dramatic programs. In small stations which depend on transcribed and recorded music and simple program formats, little or no prebroadcast rehearsal is deemed necessary except perhaps for a "voice-level" check. Whenever studio direction is required, it is handled by an announcer, engineer, writer, or the program director himself. In larger stations, an announcer may be assigned part-time studio production duties, or full-time staff production-directors may be hired. Many administrative details on programs may be delegated to these production-directors by the manager of the program department. Dramatic and vocal talent may be selected by them, program ideas conceived and auditioned, scripts supervised and edited, and in some instances narrative or dramatic scripts written by them. Production-directors make possible the presentation of polished programs, expertly rehearsed and broadcast. Many stations call them "producers" or "production men," but the trend in the radio industry is to restrict the term "producer" to refer to the executive who has over-all supervision of one or more program series including program policies and budget.

SPECIALTIES IN THE PROGRAM DEPARTMENT. a. **Public Service Division.** An important division of the program department is the public-service division which deals with education, religious programming, political campaigns, public issues and safety, health, and bond drive campaigns, Com-

munity Chest, Red Cross, and similar appeals. Announcements and talks are scheduled, special interviews and documentaries prepared and presented, and transcribed programs from the organization's national headquarters played. Some of this material is included in sponsored programs and some is donated by the station and presented on a sustaining basis. Everybody on the station may be involved in public-service programs as an addition to their regular duties, but one person is designated the coordinator or director of public service for convenient approach by different organizations. In small stations this person is often the general manager; in somewhat larger stations the program director has charge of this division; and in a few of the very large stations, a specialist is hired. If a political campaign is in progress, the purchase of time by the various political party radio chairmen will be handled as any other commercial broadcasts but the programs are supervised by a key person familiar with the FCC regulations on political broadcasting. Stations differ greatly in the amount of public-service programming and in the choice of person to run the division.

b. Sports. Here again we find a great difference among stations. Some very small stations specialize in sports, with one or two people doing nothing but that. In metropolitan areas, an independent station may secure a consistently high rating whenever it carries play-by-play reports of sporting events, studio recaps, taped interviews with visiting sports celebrities, or sports news periods. If the station does not have a separate division for sports, one or two of the announcers will usually be chosen to handle the programs.

c. Farm Programs. Many programs are especially designed to assist the farmer with complete weather and market reports, agricultural news, and information about new farming methods and refinements of old methods, by presenting authoritative talks and interviews featuring government officials, state agricultural college professors, experiment station workers, and successful farmers. Except for low-powered stations in urban areas, practically every station includes some agriculture programs in its schedule and some make the farm audience their prime consideration. It is a very common practice to have attached to the program department a farm director who is an expert in agricultural matters. The releases of the U. S. Department of Agriculture, State Agricultural Boards, and Agricultural Colleges are available to the station for programming purposes, but an effective series conducted by a farm director will include far more than these releases. The usefulness of a portable disc or tape recorder is never more evident than in farm broadcasts. On-the-spot interviews with successful farmers, exhibitors at county and state fairs, and groups conducting various demonstrations are easy to obtain providing the station's budget permits the farm director to attend these functions.

d. Women's and children's features. Women's programs are commonly

featured on most stations but there are various ways in which these programs are prepared and presented. Regional and clear-channel stations may hire a woman to handle the women's features. She may edit and present a woman's news program together with an interview and home-making hints. Such programs are usually half an hour in length and they may or may not use music. On local stations, a staff member regularly employed as a secretary or clerk may handle whatever women's programs the station offers. Another method is to employ someone outside the station as special talent. In many newspaper-owned stations, the paper's women's editor will double as the radio women's specialist. Some stations develop a trade name for the women's editor so that in the event of change in personnel, the program may continue without having to be adjusted to a new name.

Children's programs fall into several general types. One emphasizes a children's talent revue. Children are auditioned and chosen to appear on the daily or weekly broadcast conducted by a radio "uncle," "aunt," or "cousin." Popular or semiclassical songs constitute the bulk of the program and are interspersed with an occasional tap dance, accordion, piano or other instrumental solo or recitation. Some stations also rehearse and train vocal groups from duos to huge choruses and develop children's orchestras. Another general type emphasizes narrations of favorite stories, reading of the comics, or dramatizations of familiar fairy and folk tales. The women's director may handle this activity, either by reading the stories herself or building up a children's stock company to present the dramas. A man is usually chosen to read the comics and the teller of tales or children's theatre-of-the-air director may be a male member of the staff, too.

Still another favorite juvenile program is the quiz, handled by a staff announcer or special events man, and often conducted in co-operation with local school systems. A recent addition to a number of station's schedules is the teen-age MC handling a record show especially aimed toward the junior and senior high school audience.

e. Actors and sound effects technicians. Some programs utilize actors in dramatic roles and use sound effects for background identification. A small station relies upon the vocal dexterity of the announcers and secretarial staff to supply whatever acting is required. Local "little theatre" groups, or college and university radio departments, may provide live dramas, and if the station desires to supplement its programming with plays, it can draw upon those people. The sound effects may be handled by another announcer or engineer. In larger stations, regular dramatic auditions may be conducted to build a file of available talent. A few stations are so active in this area that they put some actors under contract or provide enough work to maintain a pool of experienced professional actors.

Engineering Department. Although the listener is often unaware of the engineering department, a moment's consideration makes it apparent that

this department is a vital link in station operation. It is headed by the chief engineer and is usually divided into studio and transmitter divisions. If a station has the transmitter and studio together at one location a small, compact staff is possible. Normally the two are separated, sometimes by as much as fifteen miles. The studios may be located in the center of town and the transmitter outside the city limits. In a small station the studio engineer may be stationed in master control, while announcers take care of announce-booth equipment and recording turntables. The process may be further simplified by having combination announcer-engineers in a control room overlooking two other studios. In some large stations, engineers may play transcriptions and records, but there is considerable variance in this practice. Many station managers feel that since transcriptions and records are a part of the program department, they should be played by someone in that department, usually the announcer. In some cities, it is the opinion of the American Federation of Musicians that the turntable operators should be members of that union.

Studio engineers are also responsible for making instantaneous recordings on disc recorders, splicing tapes and servicing tape recording equipment. Whenever a "nemo" or remote (a program away from the studio) is broadcast, an engineer or combination announcer-engineer is in attendance with the remote amplifying equipment and microphones. Since the FCC prescribes definite rules and regulations for maintenance of technical standards, it is the responsibility of the engineering department to follow these rules and regulations, to anticipate the replacement of obsolete transmitter, monitor, and studio equipment, and to maintain the required broadcast logs. Engineering staffs vary in number from four in small stations to over twenty in some of the large ones.

Commercial Department. The commercial department is the revenue-producing department. Station-break announcements and program commercials are the result of a representative of the commercial department having obtained a contract covering the presentation of a sponsor's message over the station's facilities. The two major sources of advertising contracts available to independent stations are local advertising and national spot advertising; network-affiliated stations have an additional source of revenue: network advertising. The commercial manager with the assistance of one salesman may handle all sales negotiations for a small station. Medium-sized and large stations keep a full-time sales force of three to six salesmen.

The salesmen and commercial manager work closely with the program department in building programs and writing copy. In small stations the salesman may also be a part-time announcer. To have information available on time periods open for sponsorship, and to schedule the announcements and programs correctly according to the terms of the contracts, stations rely on a traffic division, generally a branch of the commercial

department although in some organizations it comes under the program department.

The traffic manager and his assistants are responsible for preparing the final program log which itemizes exactly what is to be broadcast for which client, at what time, in which studio, by which announcer, and indicates what facilities are to be available, necessary switching cues, and which production-directors are to supervise. Each member of the station's staff concerned with operations, as well as the executives, receive the program log for ready reference throughout the broadcast day.

Before the compilation of the final log, the program director supplies information to the traffic department listing sustaining programs to be logged, indicating whether originations are local or network and necessary production coverage for sustaining or commercial periods. The commercial manager supplies bookings for commercial announcements and programs according to contractual agreements. Either before or after the final typing or duplication of the log, the chief announcer names the announcers to handle the specific announcements and programs. The chief engineer assigns personnel to cover the programs according to technical needs. A master book of a loose-leaf notebook style containing all copy to be read on the air, is assembled in chronological order corresponding to the program log and placed in the announcing booth. Transcriptions are placed in an active file by product or sponsor classification. After the broadcast, the announcer signs the announcing copy in the master book, or the final "as broadcast" program log. The traffic department uses this record to bill clients and advertising agencies. Another function of the traffic department is to work out analyses of program types when required by the FCC. The commercial department also includes the bookkeeping or accounting division which enters accounts, renders statements, makes out the station payroll, and pays bills.

Not many people, in normal listening situations, do exploratory tuning. It is, therefore, to the advantage of a station seeking to increase its listening audience to make more people aware of its programs on the theory that if you can get people to listen once, they may tune in again and again. Responsibility for telling nonlisteners what they are missing is assigned to the promotion and publicity division, which, in many instances, reports to the commercial manager or directly to the general manager. Promotional announcements on the air, billboard transportation, newspaper advertisements, direct mail, window displays, booklets, blotters, book matches, bread wrappers, collars on milk bottles, movie trailers, radio log listings in the newspapers, public relations work with organizations, publicity campaigns in the press, and talent appearances before local clubs, are standard methods for advertising program schedules.

• INSIDE THE TELEVISION STATION •

Let us turn now to the operations of a television station. In a single day you may view on a television set a morning chapel service, television shopping revue, a newscaster, sidewalk interviews, sewing instruction, western films, children's programs of all types from puppets to storybook ladies and animal antics, variety shows with "big time" vaudeville acts, name comics and famous dancing teams, situation comedy, a standard radio serial brought to television, romantic music with a telegenic soloist, suspense mysteries, audience participation novelty programs, newsreels and interviews with personalities in the news of the day, Broadway stars in famous stage plays or original dramas, and on-the-scene sporting events supplemented by interviews with sports figures and summaries of games and events. Many of these programs originate in network production centers on the East and West coasts and only a few are actually produced in the local television station.

John Crosby, the *New York Herald Tribune* radio critic, has written that "five is television's magic figure: five times as expensive, five times as difficult, and five times more effective." Without dipping too deeply into the technical side of television production for the moment, let us observe the same program in both radio and television studios in order to make a comparison.

Radio: here is a woman's afternoon shopper's guide program, an everyday affair. In the studio at a table, ready for the radio broadcast, are the commentator, her guest for the day (a celebrated chef), and the announcer. The commercial announcements on the program are in the script together with the notes for the interview. In the control room is a studio engineer. Such production-direction as is needed is taken care of by the announcer who gives simple three-, two-, and one-minute warnings before the show ends. Two production or program people therefore are sufficient to handle the broadcast.

What happens when this same program is made ready for television? In the studio we find the commentator, her guest and the announcer, but added to the group are *two cameramen*, one for each of the two cameras, who move the cameras into position and change lenses as instructions come from the control room over the telephonic communication system; one floor manager, to relay signals from the control room to the talent and to co-ordinate on-the-air activity; one studio assistant who handles the lights required to illuminate merchandise displays, talent, and the settings (which consist of a comfortable living room set for part of the program, and a kitchen set for the interview); and one studio assistant, in charge of properties, who manipulates the title cards at the opening and closing of the program, places the proper piece of merchandise in its place for an effective camera shot during a commercial, and assists behind the scenes

during the salad-tossing demonstration by the chef. In the control room we find the same engineer handling the audio equipment, turning on the microphones and supervising the voice levels throughout the broadcast, but he has been joined by a video engineer who handles control units for both cameras and controls picture quality; a second video engineer or technical director (abbreviated TD) who communicates with the cameramen in the studio on camera placement and lens selection for long shots, medium shots, medium or big close-ups as instructed by the director and who does the actual switching from camera to camera; and the director, who is responsible for co-ordinating the entire operation in the most effective manner. In another studio or telecine room is still another technician, a film projectionist, who, on cue from the technical director in the program control booth, runs the commercial films used by some of the co-operating sponsors on this shopper's guide.

In the case of the radio broadcast, two people were sufficient in the immediate area to put the woman commentator's program on the air. In the telecast of the same program *eleven* were used. The production of the television program could be more elaborate with an additional camera and cameraman, and special engineers to maneuver the dolly camera and boom microphone, more studio assistants for special effects and sets, and an assistant director. When one tries to televise a simple production like this with a bare minimum of personnel, it may be possible to cut down on studio people from six to five or even to four (announcer, two cameramen, and one floor manager) and to reduce the control room personnel by one, if the director can do his own switching, but you will still have an absolute minimum of eight (contrasted to radio's two) consisting of the following: announcer, two cameramen, floor manager, video engineer, audio engineer, projectionist, and director.

The same general increase in staff requirements is true for remote television broadcasts, in contrast to radio pick-ups of the same event. Whereas an announcer and an engineer, with an occasional production director to supervise the unit, are quite satisfactory in radio, the remote crew for television, on a minimum basis, will generally consist of:

Two camera men, one for each of two cameras, stationed to overlook the event being telecast.

One audio engineer, whose duties are much the same as those of the radio engineer mentioned above.

One video engineer, to control picture quality on the two cameras.

One announcer, whose general duties are similar to those in the radio counterpart although he uses different techniques.

One director, who co-ordinates the production, monitors the camera not on the air and calls the shots to be telecast.

One TD, or "switcher" who supervises the technical aspects of the video pick up and the microwave relay transmitter and does the actual switching from camera to camera.

It is clear that a television station operated in conjunction with a radio station involves a pyramiding of staff in the programming and engineering departments. If the station is active in local programming, the commercial department will need some assistance in the sales division, including perhaps the establishment of a television sales manager and one to two additional salesmen. The accounting, traffic, and promotion divisions also will need more help. The administrative division may be expanded by the hiring of an assistant manager with special television duties. However, for a metropolitan station the following list of additional program and engineering personnel is representative:

ENGINEERING DEPARTMENT	
Transmitter technicians	2
Film projectionist	1
Remote Cameramen	2
" Audio technician	1
" Video technician	1
" Technical Director	1
" General Assistant	1
Studio Cameramen	2
" Audio technician	1
" Video technician	1
" Technical Director	1
General Supervisor	1
Relief and Maintenance	2
Master control	2
	Total 19
PROGRAM DEPARTMENT	
Remote Director	1
" Announcer-Sportscaster	1
Film Director	1
Studio Directors	2
Floor manager	1
Studio assistants	3
Announcers	2
Program supervisor	1
Supplemental personnel	
Newscaster	1
Continuity	1
Music Librarian	1
Art Director	1
	Total 16

This list is based upon a normal five-day operation of a network-affiliated TV station with a skeleton crew on the other two days of the week. The weekly forty-nine hour program schedule might be divided roughly into the following categories: fourteen hours from the network, fourteen hours of film, fourteen of remotes, and seven from the studio.

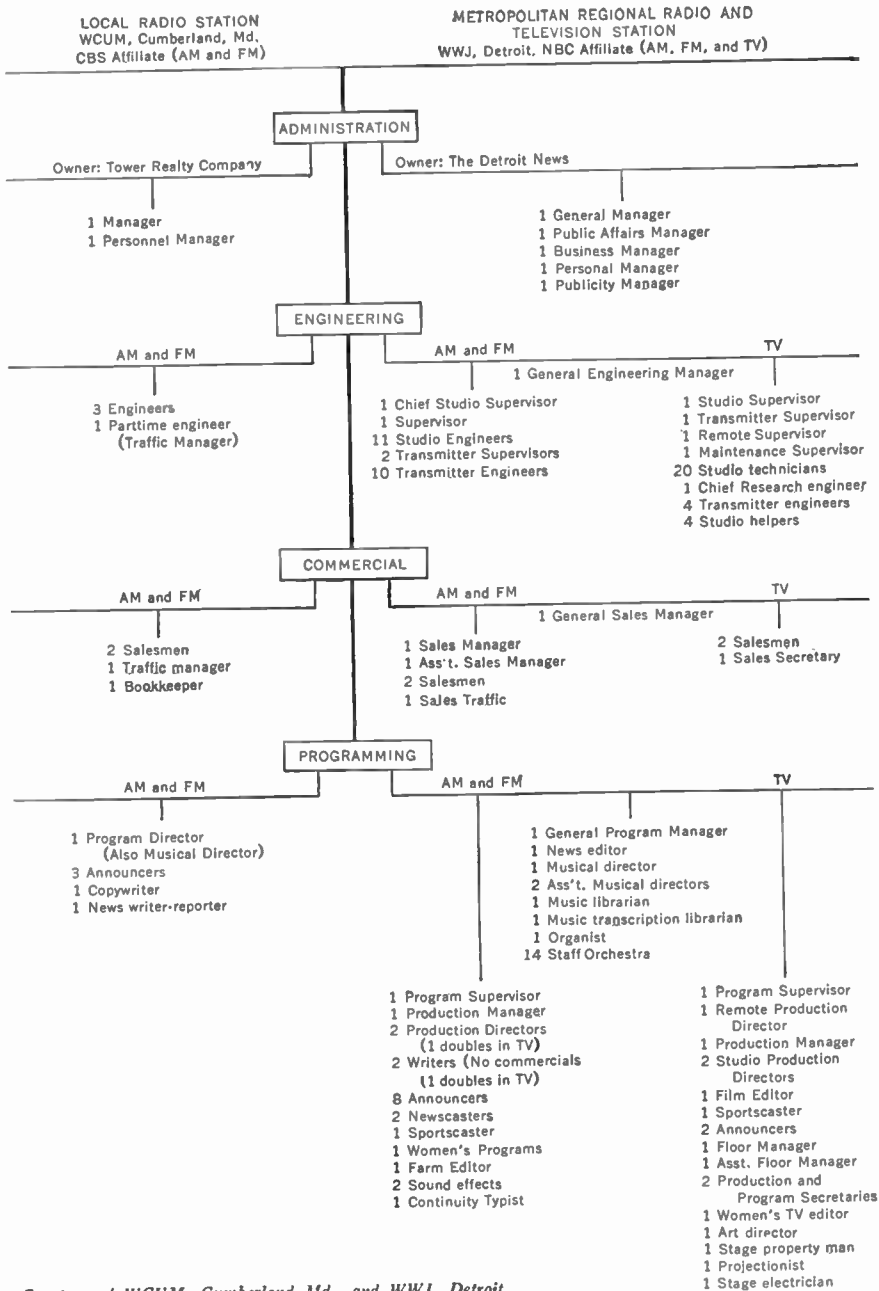
Operation of "community" TV stations transmitting to small metropolitan areas is possible with a staff one-half to one-third the size of a metropolitan TV station. This will involve a decrease in remote and studio programming and an increase in network feeds and film projection. Even this kind of television station requires four to five times the staff needed for a comparable radio station.

• SUMMARY •

Radio and television stations plan and present programs to meet the needs and interests of the audience. Organizational details are fairly well standardized. Station policy is determined in general by the holders of the license and interpreted in specific fashion by the general manager assisted by various departments. The Program department, usually the largest, initiates sustaining programs and aids in planning and presenting sponsored programs. The Engineering department is charged with supervision of technical equipment at the studio and transmitter. The Commercial department secures revenue through sale of announcements and programs to advertisers. Television operation entails more expense and pyramiding of staff particularly in Program and Engineering departments—an approximate ratio of 5 to 1 has been used to contrast the media.

Projects and Exercises

1. Tune in the stations which are received well in your immediate area. On the basis of this listening, estimate the staff organization each station needs for the programming you heard. Each student should take a different period in order to survey all hours of station operation.
2. Do the same for the TV stations in your area.
3. Visit one or more stations for "behind the scenes" tours. Ask a representative of the station to discuss the actual organization. Discuss later how nearly correct your estimate of the organization staff was.



Courtesy of WCUM, Cumberland Md., and WWJ, Detroit

FIG. 3. Comparative station personnel chart.

EXAMPLE OF PROGRAM LOG
 WWJ and WWJ-FM, Detroit, Oct. 5, 1949 ¹

ET = Electrical Transcription, S = Sustaining, C = Commercial

<i>Anncr.</i>	<i>Time</i>	<i>Studio</i>	<i>Program</i>	<i>Clas.</i>	<i>Eng.</i>	<i>Prod.</i>
JC	5:30	H	Nat'l Anthem, Sign On, Prayer ET#5, WX.	S	JJ-HL	
GH	5:34—5:59:40	H	First Call	S		
		H	CARE Anncmt.	S		
		H	Traffic Safety Anncmt.	S		
		H	Bonds Anncmt.	S		
GH	5:59:40	H	Daybreak Promo Anncmt.	S		
GH-JC	6:00—6:04:40	H	News (The Detroit News)	C		
GH	6:04:40	H	Minute Parade Promo Anncmt.	S		
GH	6:05—6:28:50	H	Daybreak	S	JJ	
		H	Nat'l Safety Anncmt.	S		
		H	Marines Res. Anncmt.	S		
		H	Vet's Anncmt.	S		
GH	6:28:50	H	Speedway (Sucher) (1 Min.) ET#5	C	JJ	
DZ-JC	6:30—6:58:50	H	Farm Story	S	JJ	
DZ	6:58:50	H	Anacin (Whitehall) (1 Min.) ET#2	C	JJ	
GH	7:00—7:29	H	Bob Maxwell Show	C	JJ	
		H	Nervine (1 Min.) ET#1700	C	JJ	
		H	Surf (Lever) (1 Min.) ET#2	C	JJ	
		H	Schick (1 min.) ET#3	C	JJ	
		H	Spry (1 Min.) ET#1	C	JJ	
		H	Rit Dye (1 Min.) ET#C-162	C	JJ	
		H	United Found. Anncmt.	S		

GH	7:29	H	Commonwealth Bank Annmt.	C		
JC	7:29:50—7:44:30	PU&H	Listen & Live (Plymouth) [Studio and Police Dept. Headquarters]	C	AD-JJ	
JC	7:44:30	H	News Reader	S		
DZ	7:44:50—7:59:30	H	News By Cederberg (Kinsel)	C		
	7:59:30	H	Speedway (Sucher) (30 Sec.) ET#4	C	HL	
JC	8:00—8:30	C	Minute Parade (Hudson)	C	RE	
JC	8:30—8:59:40	C	Minute Parade (Hudson)	C	RE	
	8:59:40	H	Commonwealth Ar.ncmt.	C		
	9:00—9:15	D	<u>HARRIS INTERV. (RECORDING ONLY)</u>		<u>AD-HL</u>	
DZ-GH	9:00—9:04:40	H	News (The Detroit News)	C		
DZ	9:04:40	H	Vel (Colgate) (1 Min.) ET#1	C	RB	
GH	9:05:50—9:28:50	H	Bob Maxwell Show	C	RB	
		H	Spry (1 Min.) ET#2	C	RB	
		H	Bonds Annmt.	S		
		H	Cancer Annmt.	S		
		H	United Found. Annmt.	S		
GH	9:28:50	H	Rinso (Lever) (1 Min.) ET#4	C	RB	
JC	9:30—9:44:40	B	Musical Youth	S	JJ	SD
GH	9:44:40	H	Giveaway Promo Annmt.	S		
DZ	9:45—9:58:50	S	Fran Harris (HAMMOND, PIANO)	C	RE	
		H	Ivory Flakes (1 Min.) ET#2	C	RB	
		H	Heinz Baby Food (1 Min.) ET#1	C	RB	
		H	Wonder Bread (1 Min.) ET#WB-183	C	RB	
GH	9:58:50	H	Ajax Cleanser (1 Min.) ET#2	C	RB	
DZ	10:00—10:30	NBC	Welcome Travelers (P&G)	C		
DZ	10:30	H	Orange-Ade (15 Sec.) ET#7	C	RB	

¹ Courtesy of WWJ, Detroit.

Technical Aspects of Radio

RADIO communication involves the transmission of sound through space to a point of reception not connected by wires to the point of origin. To accomplish this, microphones are used to convert sound waves into patterns of electrical energy. This energy is amplified and modulated by transmitting apparatus and broadcast on radio frequencies into the ether. At the point of reception, the electrical patterns are converted back to sound waves which emerge from the loudspeaker.

For an elementary understanding of the technical aspects of radio, it is helpful to examine each stage of this process and to describe the equipment which makes radio communication possible.

• MICROPHONES •

The Nature of Sound. Sound consists of waves of air particles in motion. When one speaks, the air expelled by the lungs passes through the vocal folds, which set up vibrations of the air particles. These are amplified by resonators in the head and throat and the resultant product emerging from the mouth and nose is called voice. Musical sound is produced in a violin by vibrating a string with a bow, using the box of the violin as the resonator. This sound is a physical product, brought into being by physical energy, and limited in its radius of transmission by the physical strength of the sound and the existence of intervening barriers. Sound produced by a violin or the human voice is usually periodic, or regular in pattern, and thus pleasing to the ear; often, especially among younger violinists or persons with vocal defects, aperiodic sounds are heard; these are irregular and unpleasant, and to them are ascribed such qualities as rasping, noisy, and scraping. Sound is perceived through the ear; the physical movement of air particles caused by the sound vibrate the membrane in the ear which then transmits the pattern to the brain where, through various complex nervous processes meaning is given to the perception of sound.

The sound itself has a frequency, which we perceive as pitch, determined by the number of its vibrations—the greater the number per second, the higher the pitch; a regularity or irregularity of vibration—with simple to

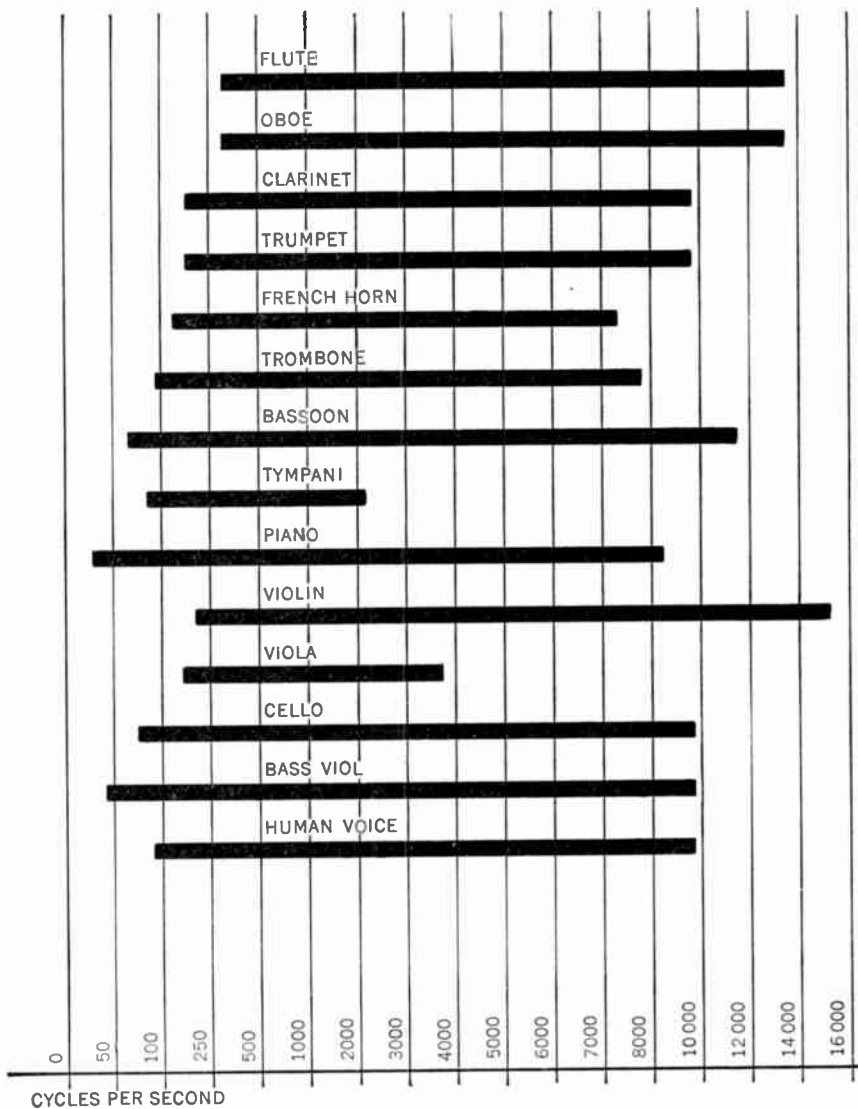


FIG. 4. Frequency range for musical instruments in comparison with human voice.

complex patterns—which we perceive as quality; amplitude of vibrations which we perceive as intensity or loudness; and has an existence in time which we perceive as duration.

The more sensitive the reproduction of the full sound, in all its range

of frequencies, quality, intensity and duration, the fuller and more satisfying will be the experience of hearing.

Microphone Fundamentals. The purpose of the microphone is to convert sound waves into electrical impulses as faithfully as possible. There are three general types of microphones: (1) pressure or dynamic, (2) velocity or ribbon, and (3) combination or variable pattern. Microphones may also be classified by their pick-up of sound: (1) nondirectional or a 360-degree area of pick-up, (2) unidirectional or a pick-up on one "live" side, (3) bidirectional or a figure eight pick-up area, two opposing sides being "alive," and (4) polydirectional, in which the area of pick-up can be adjusted in various ways. These adjustments for the polydirectional microphone give three, or six, or twelve variable patterns based upon the first three basic response patterns, nondirectional, unidirectional and bidirectional.

Pressure or Dynamic Microphone. The dynamic microphone receives sound vibrations on a diaphragm and translates them into electrical impulses in a moving coil. The moving of the coil in the magnetic field, proportional to sound pressures acting on the diaphragm, generates a small electric current. Dynamic or pressure microphones used in many stations include the Western Electric "eight-ball" which is not manufactured at present, the current Western Electric "saltshaker" and the RCA 88 A. Common characteristics of these microphones are ruggedness of construction, small size, light weight, good frequency response and relative freedom from the effects of wind and moisture which makes them very useful for remotes. Many stations use them for studio work as well, particularly as announce microphones. The salt shaker and 88 A are nondirectional in pick-up area and are used for round tables and interview programs. When the salt shaker is used with an acoustic baffle, it becomes unidirectional.

Velocity or Ribbon Microphone. This microphone has been widely adopted for studio work because of its high fidelity. It consists essentially of a thin duraluminum ribbon suspended between two magnetic poles. When the ribbon is set in motion by sound vibrations, small electric currents are developed. This microphone is equally sensitive on the two opposite sides facing the ribbon but comparatively "dead" on the two edges. The bidirectional characteristic of the velocity microphone, combined with its high fidelity, makes it very useful. The opportunities for subtle shadings of sound perspective due to relative position of the performer directly "on beam" or at the edge of the beam, and the insensitivity on the two "dead" sides are especially important in radio dramatics. The high fidelity (50 to 15,000 cycles) gives lifelike reproduction of music. RCA's 44 BX is the velocity microphone most widely used.

Combination or Variable Pattern. These microphones represent a more recent application of microphone research. By use of the same micro-

phone but with different switch positions, a great variety of pick-up area sensitivity may be achieved. Western Electric manufactures the 639 A Cardioid microphone, which consists of a special ribbon and magnet structure in combination with a dynamic unit. When the cardioid, or heart, pattern is desired, the ribbon and dynamic element are used together for a unidirectional pick-up. It may also be used for nondirectional pick-up patterns with the dynamic unit used alone, and for bidirectional pick-ups with the ribbon alone. The RCA 77 D, a polydirectional microphone, consists of a single ribbon element and a variable acoustic network or labyrinth, which permit three broad general adjustments for unidirectional, nondirectional and bidirectional pick-ups, with additional variations and voice or music selector switches. Stations using these microphones profit by their flexibility. Some stations do not use them because there are more opportunities for mistakes when time does not permit careful checking of the switches prior to a broadcast. Frequent manipulation of the switches also results in more wear and tear on the microphones.

New Microphone Types. The latest microphones to come into use are the small condenser microphones, manufactured by Western Electric and Altec Lansing, and the frequency modulation microphone by the Stevens Company.

The condenser microphone was used widely in the early thirties but its lack of ruggedness imposed certain limitations. Recent improvements have eliminated the source of difficulty and engineers look for a resurgence of its popularity. It is nondirectional, does not distort under sudden blasts of sound waves, and has excellent frequency response.

The frequency modulation microphone is actually a small FM transmitter and is reported to have "lifelike" reproduction of the audible frequency range. It, too, is nondirectional. These microphones have not been as widely adopted for broadcasting as the other general types. Day-by-day experience under all types of conditions will supplement the laboratory experiments, and more definitive comments will then be possible.

• STUDIOS •

Programs may be produced and broadcast from any location ranging from a submarine to a blimp. One "Chesterfield Supper Club" program featuring Perry Como as soloist, the "Satisfiers" vocal group, orchestra, and Martin Block as announcer, with an agency director, NBC director, and an NBC engineer, was broadcast to a coast-to-coast network from an airliner cruising far above the skyscrapers of New York City. The most common point of origination, however, is the station or network studio. A small station may have a combination announce-control room with one adjoining studio and find it highly satisfactory. Regional and clear-channel stations with more complex programming may have from one announce

BROADCAST MICROPHONE REFERENCE CHART

<i>Manufacturer and Number</i>	<i>Type Area of Pick up</i>	<i>Frequency Responses</i>	<i>General Uses and Characteristics</i>
WE 618 A	Pressure Unidirectional	40- 6,000	Announce. Remotes (For Voice) Not in current manufacture.
WE 630 A	Pressure Nondirectional <i>Eight-ball</i>	40-10,000	Remotes. Studio round tables and interviews. Not in current manufacture.
WE 633 A	Pressure Nondirectional With Baffle is unidirectional <i>Salt shaker</i>	50-10,000	Announce. Remotes Studio round tables and interviews. Rugged. More "modern" design than <i>eight-ball</i>
RCA 88 A	Pressure Nondirectional	60-10,000	Announce. Remotes. Studio round tables and interviews. Rugged. Can be worked very close.
RCA 44 BX	Velocity or Ribbon. Bidirectional	50-15,000	High fidelity. Dramatics. Music. Can be worked moderately close. Not good on remotes.
WE 639 A or B	Combination Pressure and Ribbon. <i>Cardioid</i>	40-10,000	Versatile. 3 to 6 areas. Dramatics, Music, especially for one mike pickups. Some remotes. Usually worked at farther distance. Much TV audio work.
RCA 77 D	Combination Velocity and Labyrinth. <i>Polydirectional</i>	50-15,000	Versatile. 12 areas of pick up. Dramatics. Music, especially one mike pick-up. Can be worked moderately close. Much TV audio work.

booth and two studios to four or five studios including an audience studio. Networks, with a much greater variety and volume of program originations, may have six to eight audience studios accommodating from fifty or one hundred to twelve hundred, and eight to ten small and medium-sized studios, for nonaudience programs, in New York, Chicago and Hollywood.

Studios require acoustical treatment according to the primary use that

is made of the studio. In the early days, heavy drapes and thick carpets were used to absorb sound, reduce echo, eliminate extraneous noises, and keep studios from sounding "boomy." Low and high frequencies were dampened out by this method. The speaking voice did not suffer too much as improved microphones, amplifying systems, transmitters, and receivers were introduced, but music and songs did. They sounded lifeless, lacked brilliance and tone color in comparison to concert hall reception due to the reduction in frequency range and the elimination of musical overtones. Some degree of reflected sound or reverberation for brilliance is normal for our hearing. If there is a high degree of reflection, however, it may create an echo or "boomy" effect, and even distort sound to the point where it is "noise."

As studio design improved, "reverberation without echo or distortion" began to be considered together with the need for isolating the studio from extraneous outside noises. Modern studios are "floating studios." The studio is literally a room within a room, not directly connected by any rigid means to the building that houses it. Special acoustical felt or springs enclosed in absorbent material are used to keep the studio floor, walls and ceiling isolated from the regular frame of the building. This prevents the transmission of sound and shock vibrations from trains, traffic, street repair, office noises, etc.

In order to prevent corridor noises or sounds coming into the studio from the hall, a sound lock or indirect entrance is usually constructed. A sound lock means that a small foyer or entrance hall is between the studio door and the corridor door. The doors are of extra heavy construction and fit tightly. Any observation windows or control booth windows in the studio have two or three panes of plate glass, and are constructed so as to prevent solid connections between the jambs. With no outside ventilation, relatively noiseless air conditioning is essential.

In the acoustical treatment of the studio there are two general approaches. One is the "live-end, dead-end" type with a neutral zone between. The live-end section consists of a back wall constructed of seasoned wood or sound reflecting materials, and an approximate third of the adjoining side walls with the same material, but with "saw-tooth" or shallow "V" construction to prevent parallel reverberation surfaces. Opposite the live-end is the dead-end section with special acoustical material designed to absorb the sound without reflection. In this type of studio a greater amount of reverberation may be obtained for singers and instrumentalists by placing them at the live-end, or a lesser degree of reverberation may be obtained by moving the group to the dead end. The degree of reverberation and change of quality are dependent, not only upon (1) the acoustical treatment of the studio, but also upon (2) the directional characteristics of the microphone being used, (3) the placement of the microphone in relation to the location of the performing group, (4) the distance between the

microphone and the performing group, (5) individual differences in the musicians and vocalists, and (6) the size of the performing group. It is apparent that the set-up to be used for a particular broadcast can only be determined as the result of experimentation.

The second general type of studio construction is more common among stations which require a more flexible use of their studios. One objection to the definite live-end, dead-end type of studio is that it is restrictive, more useful for single microphone orchestral pick-ups than heavy duty utility work so necessary for a studio in constant use. Further, complications may arise when a large number of microphones have to be used, as on a variety or dramatic program. Acoustical theories and reverberation times figured in the laboratory, sometimes do not work out in actual studio operations. A general purpose type of studio is looked upon with more favor by some stations. It consists of uniformly distributed acoustic treatment. Many have saw tooth or "V" construction on walls and ceiling, used with or without additional half spheres or "bumps" on the walls, or half columns with the rounded portion towards the studio and flat portion toward the wall. The purpose of this type of construction is to prevent "slap" or "bounce" from flat parallel surfaces. Drapes or curtains may be drawn across certain sections to vary the acoustical characteristics. The same general principles of experimentation, before arriving at a set-up, hold true here as with the live-end, dead-end studio, and the same factors of microphone type, distance from performers, and individual performer difference must be taken into account. Examples of various ways to set up programs will be given in subsequent chapters.

• CONTROL ROOM •

The next step in tracing the broadcast circuit is the studio control room. The microphone in the studio turns the sound into minute electric waves (audio current) which travel over special microphone cable into the control room. The first stop is at the studio control console. Here a preamplifier strengthens the weak audio current and it passes through a gain control known as a "fader," "pot," or "mixer" which regulates the volume of the audio current. Referring to clock numerals as many engineers and directors do, at a point at bottom left, about where "7" would be, the fader would be closed and no audio current from that microphone would pass. By turning the fader in a clockwise fashion to the right, audio current is passed according to the distance the fader is turned. *Fading up* the microphone means that the control console fader connected to that microphone "channel" is turned to the right or on. *Fading down* or *off* is the reverse. The console contains a number of these faders, located in parallel series near the bottom, convenient for easy manipulation by the engineer as he is seated at the console overlooking the studio. Each microphone in the

studio has its corresponding fader and the engineer has the responsibility of turning on the number of microphones required, with appropriate level or volume for each according to the needs of the particular program. This is called "riding gain." These faders may be connected with transcription turntables, one fader for each turntable located at either side of the console desk. The number of faders varies according to the elaborateness of the console equipment needed to handle a station's program requirements. Six "channel" mixers are sufficient for normal use, four faders for microphones and two for turntables.

In addition to the individual faders the usual console has a master fader, shortened to "master," which has over-all control of the other faders. With the master, the engineer can fade up or down all the component parts of the program at the same time.

From the microphone faders, the audio circuit goes through additional amplification to strengthen the signal enough to boost it along the wire to the master control room or directly to the transmitter. There must be enough amplification for proper transmission, but not so much that the equipment will be overloaded and the sound distorted. A volume indicator, on the face of the console, translates visually the amount of signal being sent. This is a meter containing a fluctuating electric pointer or "needle," a scale arranged to indicate the voltage percentage in black figures from 0 to 100 as the principal scale above the arc, and volume unit or "VU" levels, in decibels from minus 20 to plus 3 in red figures below the arc. *The more gain or volume being sent, the more to the right the "needle" moves across the meter scale in direct proportion to the variations in strength of the signal.* This instrument is referred to by a variety of terms: volume indicator or "vi" is very common due to a carry-over in terminology from an earlier meter; the use of VU, after the newer meter, is more authentic and generally trade-accepted. If the incoming level is too low for proper amplification and transmission, so that the listener at home will not be able to understand it easily, the engineer "riding gain" will turn the fader up; if the VU needle "peaks" over 100 to plus 1, 2 or 3 consistently, the level is too high and the fader has to be turned down. Otherwise, distortion will result as automatic compressors in the transmission equipment go into action to prevent overloading.

The person at the control console regulates the volume during the entire broadcast so that the quality of transmission will not vary and the listener at home will not be distracted by inaudibility or distortion. In addition to the supervision of volume output, he may have the responsibility of (1) having the faders open and closed when they should be, (2) fading the microphones in or out smoothly as needed for certain effects, and (3) balancing and blending the microphones by ear. An example of this is a program, where one microphone picking up a vocalist, is balanced against a second microphone with a selective pick up of a soft-muted violin sec-

tion of the orchestra. A third microphone is regulating an eight-voice choir, a fourth microphone is suspended directly over the piano for a rippling piano run, and a fifth microphone is used for an over-all orchestral pick-up.

This operation requires not only manual and mental dexterity, but considerable artistry on the part of the technician. A high degree of co-operation between the engineer, the director supervising the production, and the performing talent is desirable. The example quoted was not selected because of unique difficulties. It would not be out of the ordinary for a station which produces much in the way of live programs. A counterpart in dramatic presentation is a scene where one microphone is covering live organ introductory chords; the second microphone is used for dialogue between characters in the scene; the third controls an isolation booth telephone filter pick-up; the fourth is available for the sound effect of a telephone ring preliminary to a conversation; and a fifth is used both by the announcer for the commercial credits and the narrator for the play.

Above each microphone fader is a key switch for auditioning or listening to another studio, or to a record during the actual broadcast of a program. Additional amplifiers in the console or in a relay rack in the booth permit the engineer or announcer to monitor the program being broadcast or listen to the program source being auditioned. There are various switches on the console providing channels to feed a program to a remote line for cue purposes, and to feed remote lines or the network line to the transmitter or master control. Other controls permit the operator to make announcements from the control room, regulate the volume of the speaker in the booth, and to talk to the people in the studio over the talkback system. In many small stations a single studio console serves as a master control system, since it is possible to control microphone channels from two studios as well as running the turntables and making announcements directly from the control booth.

An essential piece of equipment for smooth control room operation is an excellent loud speaker with high fidelity. The VU meter can register only the volume; the engineer and director, through the mixing of the microphones, effect the balance and quality of broadcast by "ear" judgment, not by meter readings. The rehearsal period is used to check these items. A control-room loud speaker with faulty response in the higher frequencies may induce a director or engineer to change a set-up to make it sound more pleasing when actually the broadcast would be harmed. There is a reverse caution needed, however. Extremely sensitive control-room loud speakers can lull the production director into thinking that certain tones and certain effects are going to be heard on home receivers when, as a matter of fact, the average set is incapable of reproducing them. A specific example is the sound effect of jingling of coins, which consists primarily of high frequency sounds and is extremely low in volume. A high fidelity microphone picks up this sound effect authentically as heard over a good

control-room speaker. On an average radio, it will be lost completely or be reproduced as the clinking of heavy washers.

Another source of program-production error in control-room loud speaker operation is carrying the speaker at too high a level. This may emphasize minute sounds and delicate nuances of tone which seem to be suitable for transmission but are lost in the home with the average listening level. To guard against these production errors, many directors and engineers drop the level of the speaker to correspond to home reception during portions of the rehearsal, and some utilize another speaker with less fidelity and a six-to-eight-inch speaker-cone similar to those in the average home set.

Supplementary equipment found in the control room are the jack panels with their associated patch cords. These are used to extend the flexibility of the console in some control rooms by terminating the inputs and outputs of all amplifiers on the jack panels. This allows rapid rerouting of the signal in case of trouble, variation in distribution of the various channels or the use of filter or echo devices to change the quality of the signal.

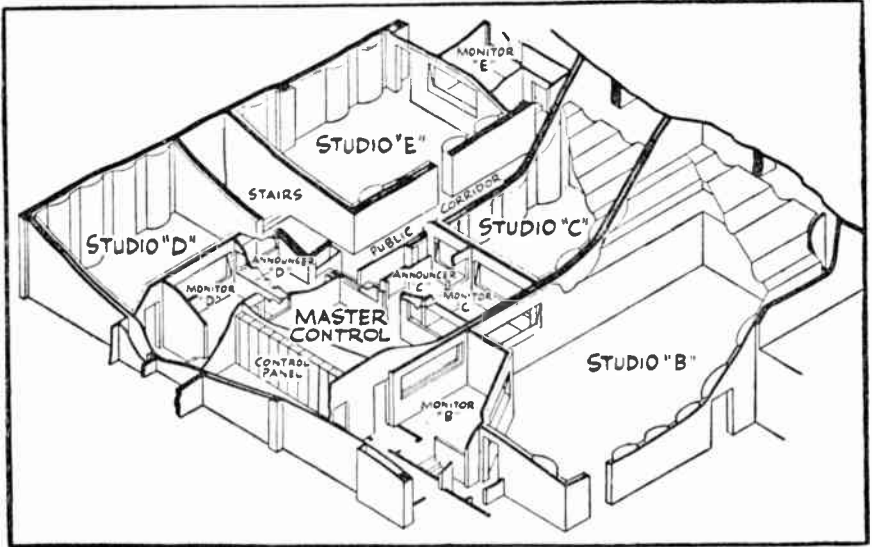
• MASTER CONTROL ROOM •

If the individual station contains more studios than can be handled with ease by the single control room which feeds the transmitter directly, a master control room is used as the co-ordinating center. Here the various studio outputs, or program feeds, are received and amplified. The master control room may range from a simple extension of the control room to an extremely complex arrangement with relay racks lining the walls. These racks contain power supplies, program and monitor amplifiers feeding several speakers, and jack panels for routing any channel in a countless variety of ways. They also have equipment for receiving and equalizing network and remote channels and sending them into the appropriate studio at the right time, and to the transmitter; and elaborate systems of preset switches, push buttons, signal lights, and countless other pieces of equipment known only to the technicians who expertly and calmly make the necessary adjustments for smooth operation.

• TELEPHONE NETWORK •

The reference to network channels coming into the MC or master control room should be supplemented by a brief description of how network programs get from origination centers to stations affiliated with them. It could be more descriptively termed a "telephone network" because of the thousands of miles of specially leased telephone lines which are used in network broadcasting. Programs go from the network master control room by special telephone circuits to the "long lines" division of the American Telephone and Telegraph Company where they are routed North, East,

South, and West. Booster amplifying equipment is located along the lines and at switching centers to keep the volume at proper level. Upon receiving the signal in its master control, each radio station relays the program to its respective transmitter by similar high-fidelity telephone lines. The "telephone network" can reverse the circuits to receive program feeds from affiliated stations along the network and redistribute the programs in regular fashion.



Courtesy of KGW, Portland, Oregon

FIG. 5. Isometric view of a studio arrangement. This is a good example of studio planning for an individual station. The master control room overlooks three studios yet each studio has its own monitor control room.

• TRANSCRIPTIONS AND RECORDINGS •

In addition to programs using live performers, programs may be presented by transcriptions, which are especially prepared for broadcast by the station, or are secured from transcription library services; or by the use of regular commercial phonograph records on sale in record shops.

Many broadcasts are presented by a station on a "delayed" basis, at a period other than the original time on the network because of local commitments. Some programs are repeated after the initial live presentation due to the different time zones across the country. Special auditions also may be prepared for presentation to clients at their convenience. Reference copies of programs may be desired for "as broadcast" checks at a later date. To take care of such demands, stations and networks employ two general methods to make program recordings: instantaneous or disc method, and magnetic tape.

Instantaneous Recording. In this method large sixteen-inch discs which have an aluminum base covered by acetate and are somewhat thinner than regular records, are placed on a revolving turntable of special design and construction. A continuous spiraling groove (moving in from the edge or out from the center), is cut into the acetate coating by a special diamond or sapphire stylus leaving an impression on the sides of the grooves. Fifteen minutes of a program can be included on one side. This type of transcription is trade-named after its revolutions per minute (rpm), $33\frac{1}{3}$, shortened to "33's." With the newer "microgroove" system, one side can accommodate forty minutes. In similar fashion, standard commercial records are referred to as "78's" since they are generally recorded and played back at 78 rpm.

These instantaneous recordings or transcriptions (either term is used) develop scratch, and the response, which may have been very good (50 to 10,000 cycles) drops in fidelity with successive play-backs or as copies ("dubbings") are made. When copies are needed in great numbers, master records and pressings, using more durable material, are made. Broadcast transcription companies and library services use the latter method.

Magnetic Tape Recording Method. In this method a plastic base tape is run from one large reel to another, much the same as in home movie projection systems, past a magnetic recording mechanism, making it possible to record programs up to one hour. When the tape is run through at a speed of seven and one-half inches per second, a frequency response range from forty to 7,500 cycles is obtained; at a speed of fifteen inches per second, the frequency range is extended to 15,000. The mechanism is small enough to be portable.

This system is very useful because each tape can be used over and over again. The mechanism is so arranged that succeeding recordings wipe off previous ones. In addition, the tape can be spliced quite easily so that changes can be made in the program before it is played on the air, without loss of fidelity. This opportunity to "edit" a program, eliminating faults in production, the portability of the equipment, and the convenience of making tape recordings ahead of scheduled broadcast times, have induced many stars and program producers to "tape" their programs. Less expensive versions of instantaneous and tape recording methods are available to schools and universities. Wire recorders, while less expensive, have not been adopted as widely as tape recorders due to lower fidelity and difficulties in splicing.

Each recording method has its advantages. The disc provides ease and permanence of storage and simple maintenance. Any portion of a program may be singled out conveniently. The tape permits editing and re-use of the same tape; it is also portable.

Turntables. The 33's, 78's, and 45's are played on turntables similar in function to phonographs. However, since a variety of commercial and

instantaneous recordings are used on the air, turntables must be carefully designed and constructed with special filter controls and extremely light pick-up arms. At least two tables are needed to enable the operator to "cue" one record while the other is on the air. Turntables may be placed in studios or control rooms depending on station policy.

• REMOTE PICK-UPS •

When programs originate away from the studios, a special telephone circuit is ordered from the telephone company. This circuit goes from the point of pick-up to the master control of the station. An engineer uses portable remote amplifiers similar in design and function to the control-room console. Suitable microphones are placed for the best pick-up of the program, the engineer mixes and balances the microphones and sends the program along the special telephone circuit to master control. A second circuit may be ordered for communication between the control room and the engineer at the point of pick-up. After a period of test transmission, time signals are given up to the time the program is due to go on the air. The control room at the station may give a "take-it-away" cue, the remote may start on a time basis, or, immediately following a prearranged word cue included on the program.

For special remote pick-ups, such as golf matches, telephone service is not available and a short-wave transmitter is used instead. The announcer follows the action, using a portable "walkie talkie" to broadcast to a mobile truck which sends the signal by special short-wave transmission to master control.

• TRANSMISSION •

The equipment at the transmitter sends out radio waves according to the licensed power and frequency of a station. The methods of transmission are Amplitude Modulation (AM) and Frequency Modulation (FM).

The Broadcast Spectrum. Let us compare radio and sound waves. Radio waves are caused by electrical vibration or "oscillation" whereas sound waves are air particles set in motion by physical action. Radio waves travel, as do sound waves, in all directions similar to the familiar illustration of water waves activated by a stone, but they go faster than sound, with a speed of light or 186,000 miles per second instead of the sound velocity rate of 1090 feet per second, and, of course, travel much farther than sound, to the moon and back, for instance. Whereas sound to our human ear varies in frequency from approximately 16 cycles to 20,000 cycles, radio waves considered useful at present vary from 10 kilocycles (10,000 cycles) to 3,000,000 kilocycles.

With a receiving set possessing no frequency discrimination, a listener would receive a jumble of signals due to the great use of these radio

waves for communication: control tower to airplane, ship to shore, amateur to amateur, and commercial and governmental messages for example. As stated before, different frequency bands are assigned to various kinds of communication services by the Federal Communications Commission. The standard or AM broadcast band for commercial and educational stations uses from 550 to 1600 kilocycles. The United States, following international allocation agreements, has available a total of 106 channels in this band.

Below the standard band are various communication services. The very low frequencies, from 10 to 100 kilocycles, are useful for long-distance communication; those from 100 to 500 kilocycles are used for distances up to a thousand miles. Above the standard band are other communication services, international short wave, FM and television, and radar and experimental research bands. The television bands, numbered for convenience, range from an assigned frequency of 54 to 60 megacycles (one megacycle equals one thousand kilocycles) to 210 to 216 megacycles. The FM bands, ranging from 88 to 108 megacycles, are in between the television channels.

Transmitter and Antenna. Modern transmitters are almost self-operated. Engineering science and manufacturing skill provide instruments to insure accuracy and sustained transmission. Except for some small stations, transmitters and antennas are usually located in outlying areas. This is due to intense radiation of energy from the antenna, which tends to "blank out" listener reception in the immediate area, and the need for extensive ground systems consisting of thousands of feet of copper wire buried from six to twelve inches deep. Another important consideration is the electrical interference when it is located in a thickly populated district.

Transmitters have two functions:

1. Generation of a powerful radio wave initiated by a vacuum tube oscillator and amplified until it reaches the assigned power of the station. This wave is termed the carrier wave because it carries with it on its path through the ether the audio signal produced in the studio.

2. Modulation or superimposure of the audio signal upon the carrier wave. A homely illustration is that this process is like putting coal into a truck and having the truck carry it to your home. The two methods used for this process are:

- a. Amplitude modulation or AM. The power or amplitude of the carrier wave is varied. The frequency is the same.
- b. Frequency modulation or FM. The frequency of the carrier wave is varied. The amplitude remains the same.

Unless one possesses a great deal of engineering knowledge, a discussion of AM-FM methods of transmission is confusing. A preferable method for nontechnical people is to consider the effect of the two types

of transmission. A wider frequency range of reception is possible in the FM system. Lightning, summer heat storms, electrical appliances in the neighborhood, building elevators, and other such disturbances do not interfere with FM reception. As a result the fuller frequency range makes the program seem more lifelike. This is especially true with music.

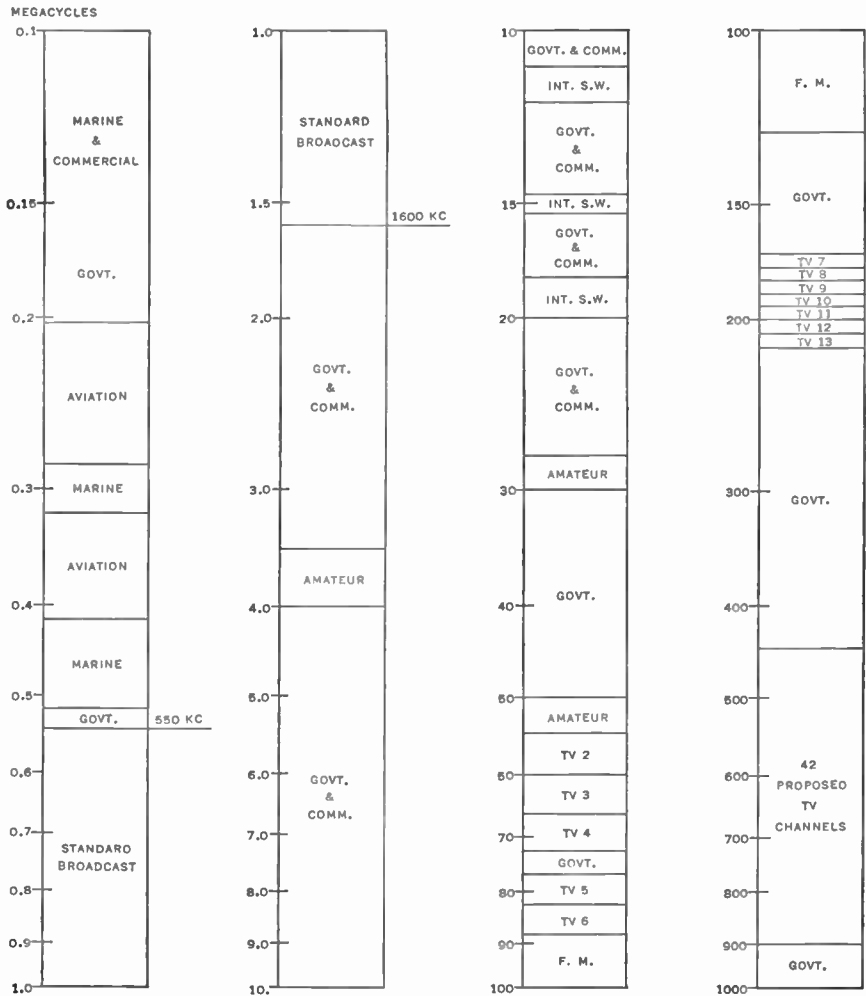


FIG. 6. The broadcast spectrum.

Another characteristic of FM transmission is the decrease in station coverage, due to the tendency for FM to travel in "line-of-sight" paths instead of following the earth's curvature as does AM transmission. The sky wave does not normally reflect in FM, with the resultant decrease in station interference; more stations, therefore, may be assigned to the same FM

channels than is possible with AM. In reaching remote and rural areas, however, AM is the only satisfactory method as yet developed.

The antenna tower serves as the jumping-off place for the modulated carrier wave. It may be a single symmetrical tower reaching hundreds of feet up into the sky with the upper portions containing TV and FM extensions; or it may be a series of vertical spires so placed as to complement or interfere with each other in order to change the pattern of radiation. The latter is referred to as a "directional antenna," and is used to prevent an overlap of coverage with another station on the same frequency, or to direct transmission away from a section of land or water the station does not care to reach, in order to intensify the strength of the station's coverage in another area.

• R E C E P T I O N •

The next and final step in the broadcast process is the reception by the home receiver. The radio waves sent out by the transmitter via the broadcast antenna are received at home on whatever antenna system is used. The receiver amplifies the weak signal, separates the audio current from its carrier wave, amplifies it some more and out it comes from your loud speaker as sound waves, with relatively the same characteristics they had when they entered the microphone as voice or music in the studio. The "coal truck" has delivered the coal! All of this happens at the speed of light so that the people at home a few feet away from the loud speaker actually hear what happened on microphone before the people in the studio audience!

• S U M M A R Y •

The transmission of a program from a radio station to a home involves:

1. Microphones which convert sound waves into electrical impulses (audio circuit). There are three general types of microphones—pressure or dynamic, velocity or ribbon, and combination or variable pattern. Pick-up area classifications are nondirectional, bidirectional, and unidirectional.

2. Studios which are specially designed and constructed. Two approaches to acoustical treatment of studios are "live-end—dead-end" and "general purpose," with the latter commonly preferred.

3. Control rooms where various amplifiers strengthen the audio circuit for proper transmission. The operator of the speech input console regulates the volume level of the specific microphones needed and watches the VU meter to prevent overloading and distortion and to insure sufficient volume level for transmission.

4. Master control room which contains equipment necessary to receive incoming audio circuits from the studios as well as from remote locations and network feeds and strengthen the audio circuit for its next stage in transmission.

5. Transmitter where the audio circuit is superimposed (modulated) upon a carrier wave by AM or FM and broadcast from the antenna tower according to the assigned frequency and power.

6. Home receiver where the audio circuit is separated from the carrier wave and reproduced over the loud speaker as sound.

Programs may be "live" or presented by disc or magnetic tape recordings. They may originate in the studios of the station, from remote locations or from network centers utilizing specially leased telephone lines for intraconnection purposes.

Projects and Exercises

1. Classify the microphones in your studio according to their respective areas of pick-up—nondirectional, bidirectional, unidirectional. Conduct experiments to determine the operational characteristics of your microphones which give the best results. Use different speakers and musical instruments. Vary the distance from the microphone and location on or off the beam. Decide the most effective locations and distances for different effects which may be desired.

2. Classify your studio set-up as to acoustical construction and treatment. Test isolation characteristics by turning off all microphones and having one person talk in one studio while another listens in an adjoining one. Walk around the studio clapping your hands sharply together and listening to the sound as it comes back to you. Classify the "live" and "dead" areas. Conduct experiments in increasing the "liveness" by removal of rugs and drapes—in increasing the "deadness" by bringing in additional rugs and drapes. Consider the advisability of construction of movable flats hinged together which contain highly absorbent material on one side and reflective surfaces on the other for changing the acoustical conditions of the studios according to need.

3. Practice "riding gain" on a single voice. Then practice on two voices and move into riding gain on two or three microphones. Open and close faders on cue or script markings. Follow hand movements by instructor in fading up or down to acquire dexterity in manipulation of the faders. Play a professional recording and observe the VU meter readings.

4. Practice "patching up" the various combinations possible in your control room. Clear the board after each try for the person who follows.

5. Play a recording and listen to it critically for fidelity and balance as it is patched first through a highly sensitive loud speaker and second through a small "home type" speaker. Compare the results and draw conclusions about the differences in quality and perception which influence control-room operation. Compare for example, the difference in level for a sound effect of night noises needed to assure clear-cut recognition over the small speaker as contrasted to the level needed when heard over the more sensitive speaker.

6. Observe and practice recording technique using the equipment available at your studio.

7. Observe and practice turntable operation. Chapter 25 contains some specific recommendations for this.

8. Make a field trip to several station transmitters.

9. Report in class on reception differences between AM and FM in your area. Listen in the evening to distant AM stations for confirmation of the "sky wave" fading of programs.



RCA polydirectional 77D



RCA velocity 44BX



Western Electric cardioid 639B



Western Electric pressure 633A
(saltshaker)



Western Electric condenser 640AA



RCA pressure 88A



Studio B, KGW, Portland, Oregon



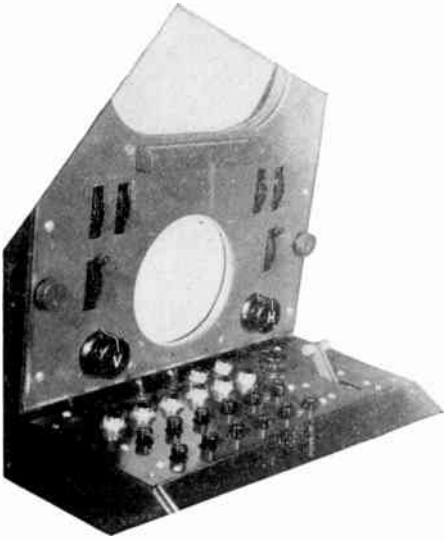
Studio B, KRON, San Francisco, viewed from control room



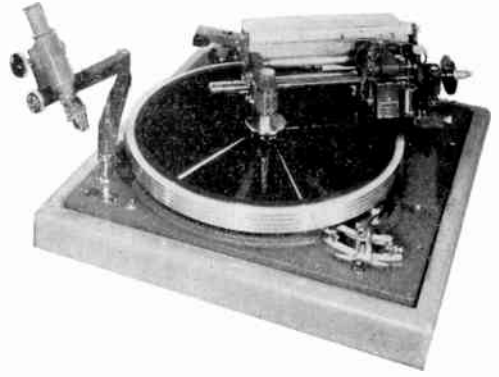
University of Michigan Speech Department Studio A



CBS Hollywood studio, showing elaborate arrangement of sound effects



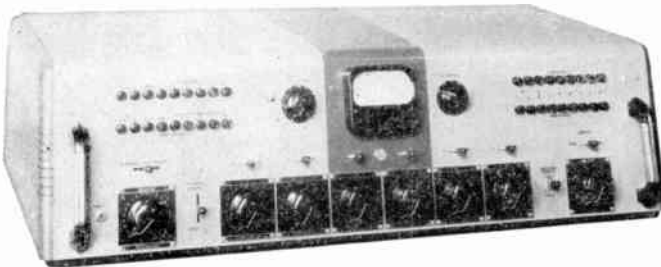
RCA camera control unit



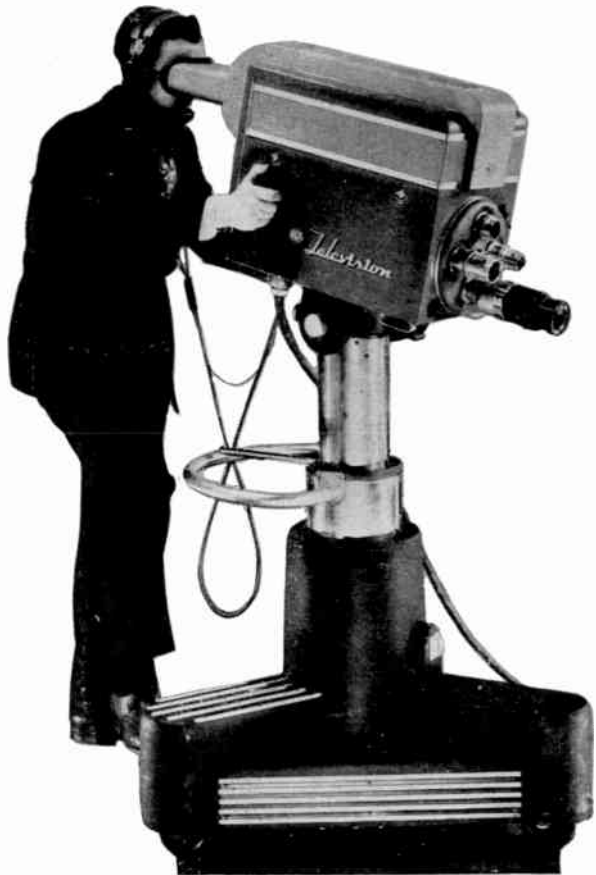
Presto 6N disc recorder



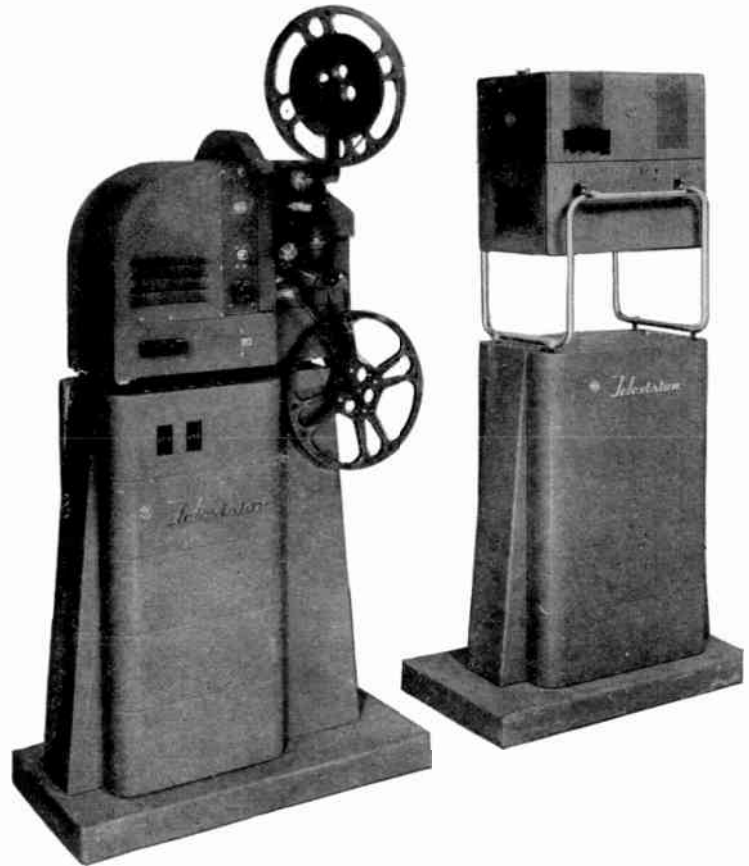
Ampex tape recorder, console model



RCA speech input console
Type 76-Bs for control room



RCA image orthicon camera with lens turret



RCA 16mm. TV film projector and camera



Jane Durrell Show, WWJ-TV, Detroit. Iconoscope cameras and sketches for children's stories illustrated here.



"Studio One," CBS-TV, New York. Margaret Sullivan and John Forsythe in "The Storm."



Control room, WPIX, New York. Video engineer, bottom left, director's chair, technical director and audio engineer, at right



Control room, CBS-TV, with assistant director, director, technical director and audio engineer, seated left to right



Remote pick-up of football game, WWJ-TV, Detroit. Cameras located on top the University of Michigan stadium press box



Temporary control room for remote pick-up, WWJ-TV, Detroit. Mobile equipment pictured

Television Fundamentals

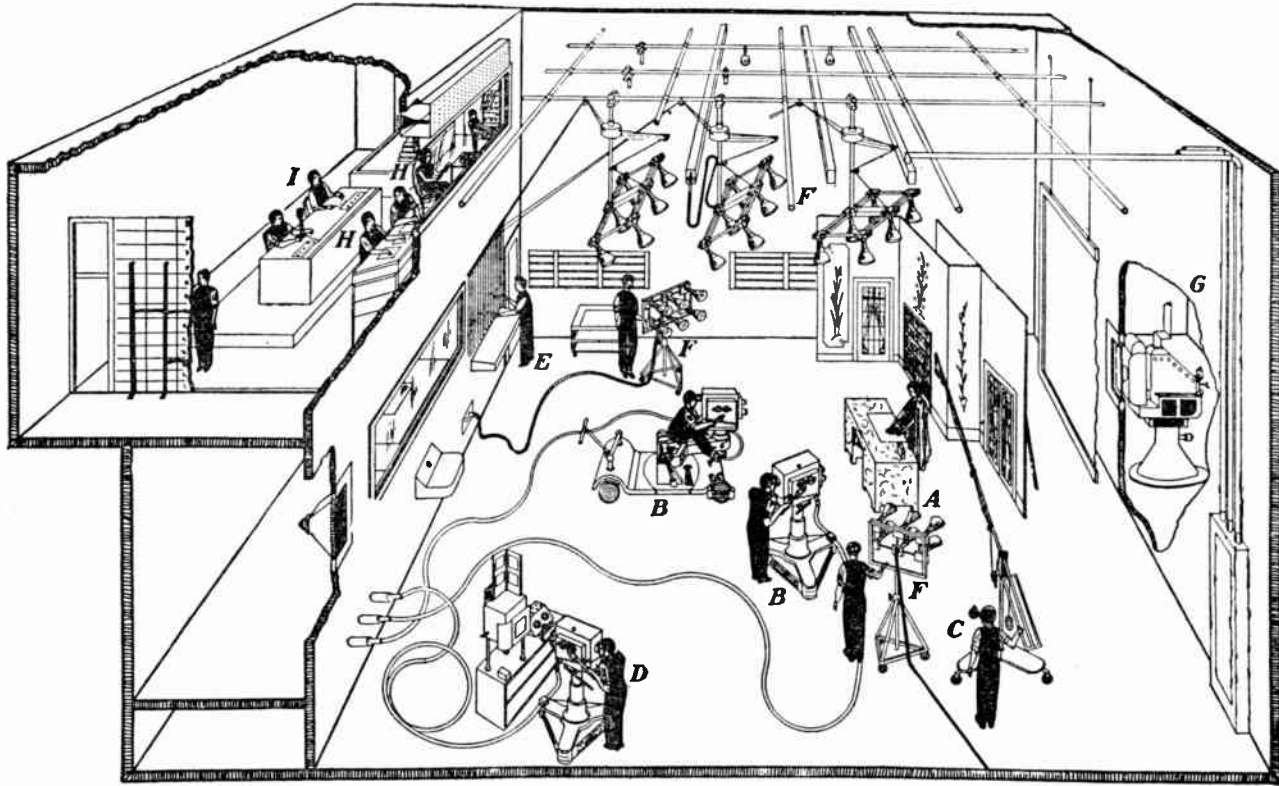
TELEVISION involves two simultaneous operations: the transmission of sight and sound. The audio (sound) which accompanies video (sight) has been traced in the preceding chapter. The same path is followed by audio in television utilizing the upper one-half megacycle in the assigned frequency band. Turning to video, let us first explain the television process from camera to home and then analyze elements in the "program chain."

• GENERAL EXPLANATION •

You may recall sitting in the movies when a "follow-the-white-dot" singing short was presented. The audience was shown one line of the song at a time with a little white dot moving across that line from left to right indicating which words the audience was to sing, and how long the word was to be held. When it reached the final word at the right, the dot jumped back quickly to the left side of the screen to start again with a new line of lyrics now in view. That is a very rough illustration of the first step in the telecast journey, the action of the electronic camera which scans, moving as the white dot from left to right but at a constant speed, the object or scene to be televised.

The scene in front of the camera is focused by means of a lens on a plate or mosaic in the electronic pick-up tube. As light from the scene strikes this mosaic it induces a small electrical charge. Where the light is brightest, the electrical charge is greatest. Meanwhile, the electronic beam sweeps back and forth across the mosaic 525 times every one-thirtieth of a second (a frame). The beam changes the patterns of light and dark on the mosaic into electrical energy which is collected and passed through various stages of amplification in control rooms and transmitters in order to modulate the carrier wave and send it out into space.

The television receiving system consists of a special antenna, a combination of tuning and amplifying circuits in the set to select and strengthen



Courtesy of the National Broadcasting Co., Inc., Engineering Dept.

FIG. 7. Diagram of live-talent studio. (A) scene being televised (B) cameras picking up scene (C) microphone boom picking up sound accompanying the scene (D) camera picking up titles and video effects (E) lighting engineer at lighting controls (F) lights (only a few shown) may be adjusted at (E) for an angle (G) slide projector for rear screen projection of scenery (H) sound and video control engineers (I) program producer and technical director. There are additional people in the studio during a broadcast, such as property men, lighting assistants, and technicians.

the signal, and a kinescope, a picture tube, on the face of which the original scene is recreated by a reverse process of the original action by the camera in the studio. Here an electronic beam scans the inner surface of the picture tube at the synchronized rate of 525 lines every one-thirtieth of a second. The image is thus reassembled in the home receiver for direct view or projection on a screen.

As was noted earlier, the very high and ultra high frequencies used for television-FM transmission do not normally permit much more coverage than "line-of-sight." The station antennas therefore are as high as possible, utilizing skyscrapers in metropolitan centers or nearby heights of land, in order to reach as much area as possible.

The telephone lines used for network radio broadcasting cannot carry the television signal. Special coaxial cable, capable of doing so, has been developed which permits extension of television network service throughout the country. Another method of network television operation utilizes automatic microwave relay stations between cities. The original signal is picked up by one relay, amplified and directed in a straight air line to the next point, and so on until the destination is reached. These relays must be no farther apart than about twenty five miles. Another method of presenting one television program to more than one station is that of "kinescope" films. By this method, 16mm. films of television programs are made directly off the viewing tube, processed and distributed for projection over other stations.

• TELEVISION PROGRAM CHAIN •

"Organized chaos" would seem to describe the scene in a TV studio during a live program of moderate complexity. A great variety of types of lighting are combined to create a blaze of light; massive movable platforms or "dollies" which support boom microphones moving left or right and extending forward or drawing back as the operators follow the action; additional cameras with pedestal base being moved around by the cameramen, tilted up and down or swinging right or left; a huge "boom dolly" camera electrically raised up and out in space like a steam shovel ready to take another mouthful of dirt; stage settings, special device mechanisms, and props; milling performers and production personnel; camera, light, and "mike" cables and intercommunication wires cover the nonplaying area like a mass of snakes.

The same congestion appears on the sound stage during the making of a movie and back stage of a theatre, but an essential difference exists in television. Here we have "continuity." From the director's call, "dissolve to one" to the end title there is a continuous picture presentation; there is no stopping, as in movies, to reset lights, tear down walls for new camera angles, freshen make-up, or repair cameras; no dropping of curtain to

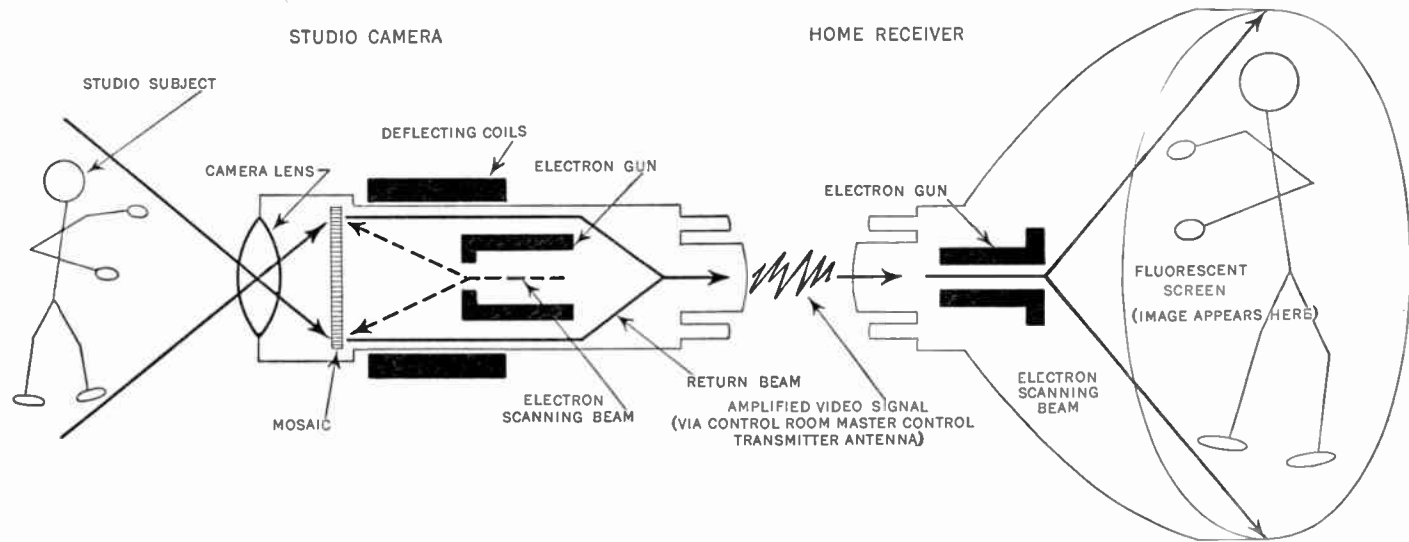


FIG. 8. The Television program chain.

make costume changes and to reset the stage. The television program must continue with a fluid and uninterrupted production.

What are the elements in the television program chain?

They are:

- | | |
|------------------|------------------------------|
| 1. Studio Design | 5. Control room |
| 2. Microphones | 6. Film and slide projection |
| 3. Cameras | 7. Master control |
| 4. Staging | 8. Transmitter and antenna |

• STUDIO DESIGN •

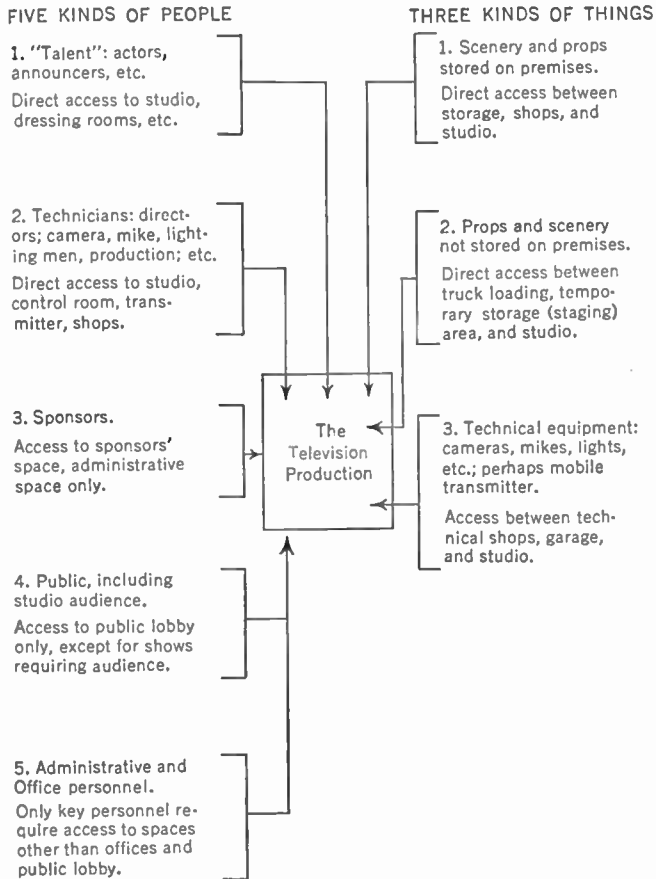
With television still developing and with astronomical costs for construction and equipment, not much has been forthcoming that is definitive in design of studios and stations. J. P. Allison, writing in the *Architectural Record* for June, 1949, summarizes the TV station design problem in this way:

Such close scheduling of TV broadcasts is necessary, in order to make maximum use of the costly space and equipment, that *circulation* assumes paramount importance. . . . People and things must flow through the building; control is essential. Executives and managerial personnel, sponsors, visitors and studio audiences ordinarily use one set of entrances to the station; operating personnel, technicians and production staff another. Talent, actors, performers a third. The diagram indicates the necessity for keeping the various kinds of traffic separate. Whatever the station size, rigid economy and compactness are essential. . . . The building designer . . . will learn that a TV station requires three or four times as much space as a comparable radio station. . . . Production methods are almost certain to change so flexibility of the original space and provision for expansion are important.

Included in this article were floor plans designed for typical stations by architect René Brugnoli and Ben Adler, TV consultant. Two are reproduced here. Figure 10 is the floor plan for a very small station and envisages the use of mobile equipment for the studio. The rear of the truck can serve as a control room, being backed into the garage as the station begins operation. Figure 11 is for an intermediate size station with the one control room serving also as a master control. It has scene shops, etc., under the storage and dressing rooms. Future expansion is provided by using the storage and dressing rooms on the first floor, and by moving those facilities to the basement.

The design problem for adequate studio size has been recognized by the networks. ABC took over and remodeled a former riding academy in New York City for TV use. This television center contains such features as a mechanical rig covering a wall thirty by fifty feet; a fifty-foot elevator, operated by push button, allowing painters to finish a huge backdrop in one-eighth the time of men painting on the floor; and a "conveyor belt" lay-

out for construction of "nonexpendable" sets, complete with slotted ceilings to permit flats to be raised from a carpenter shop on one floor to the paint shop above. Charles Holden, ABC's TV production manager, says, "We've never destroyed a single flat in the year we've been working. We have done 1,100 shows for which we've built 268 new sets, using some of the elements (standardized units which fit together) as many as forty or fifty times."¹



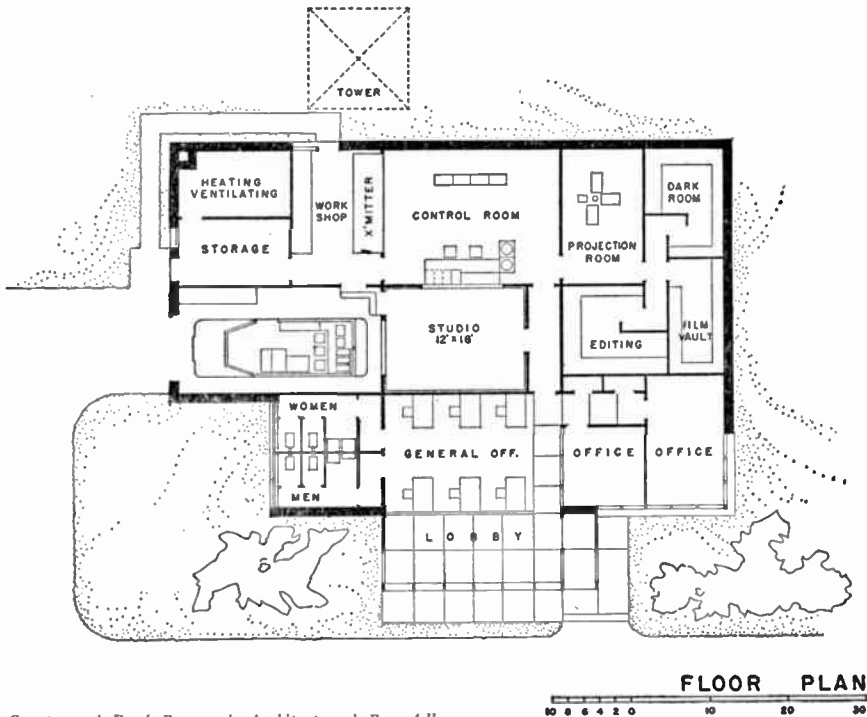
Courtesy of the Architectural Record

FIG. 9. Circulation problem in a TV studio.

TV studios are designed to accommodate the various items necessary for visual reproduction. So many variables enter into the production of studio presentations that acoustic conditions vary greatly with type and complexity of production. Not much acoustic treatment other than isolation is attempted. Studios are relatively more "dead" than "live" to permit

¹ *Variety*, August 10, 1949, p. 33.

some absorption of the various incidental noises of physical movement necessary during a production, such as dollying of cameras and microphones, incidental set changes and entrances and exits of performers. Stage hands may be striking the sets used in a previous production and making changes for the one to come due to "back-to-back" programming of shows in the same studio.



Courtesy of René Brugnoli, Architect and Ben Adler

FIG. 10. Floor plan of a small TV station.

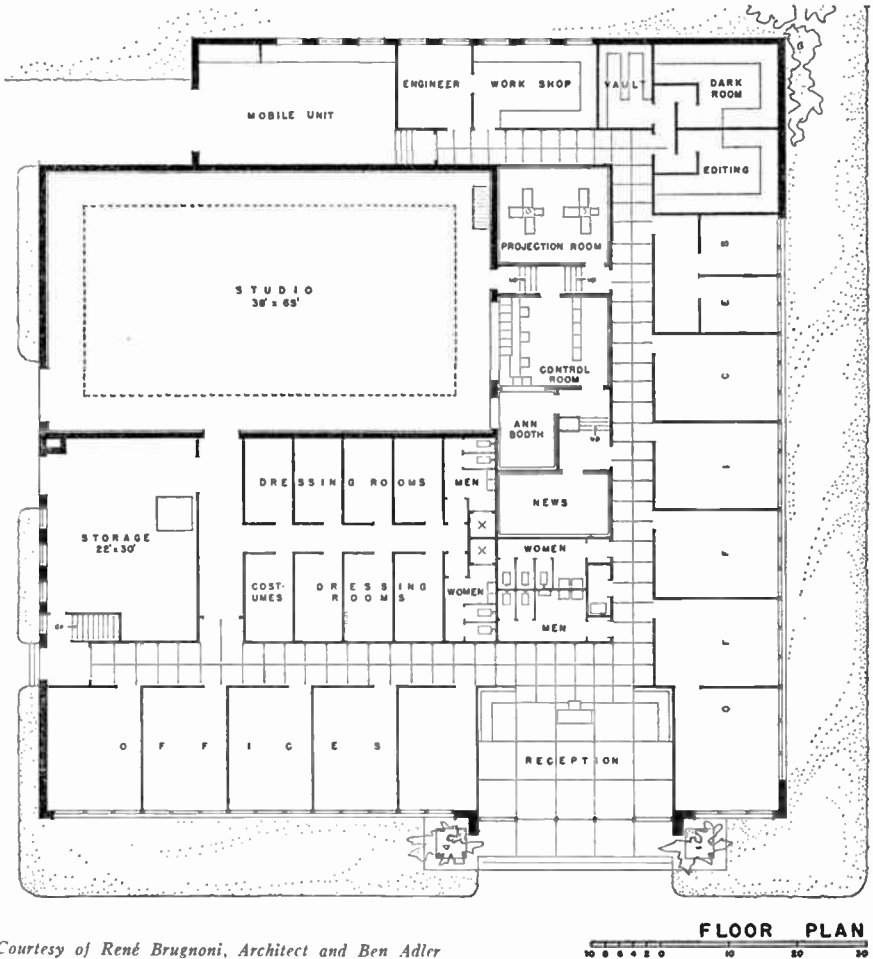
• MICROPHONES •

The two microphones used most generally in television are the WE Cardioid and the RCA 77 D. These are either suspended overhead out of camera range, hidden from camera view by props, or mounted on a boom which may be moved to follow action and directed from side to side by a boom operator. Recently, small-sized condenser microphones have been introduced because they are unobtrusive.

• CAMERAS •

There are two basic types of cameras: the "iconoscope" or "ike" which made possible an electronic system and fast scanning when invented in 1923 by Dr. Zworykin; and the "image orthicon" or "orth" developed

during World War II and introduced commercially shortly thereafter. The image orthicon, operating with far less light, has much greater sensitivity than its predecessor. This improves working conditions and makes possible remote pick-ups under adverse lighting conditions. Another feature of the "orth" is the small size of the bulb which cuts down the size of the entire



Courtesy of René Brugnoli, Architect and Ben Adler

FIG. 11. Floor plan for TV station, intermediate size.

camera and permits the use of turret-lenses. This fact increases the variety of camera shots available to the director. With a turn of the wrist, a camera man can bring any one of four different focal-length lenses into operation, permitting "big close-ups" to "long shots" from one location without moving the camera. The three lenses generally used are 135 mm. focal depth lens for close-ups, 90 mm. for medium, and 50 mm. for full-length shots

with the fourth-turret position reserved for various special lenses. The studio camera and the camera control unit, its counterpart in the control room, are referred to as a camera chain.

• STAGING •

Sets. "Economy through use" is a guiding principle in TV staging. A small TV station may have several sturdy sets, constructed in semipermanent fashion around the walls and at the corners of the studio for use on daily features. Examples of these stand-bys are living-room sets with removable drapes, mantles and wall furnishings, usually with a realistic door; shining modern kitchen cupboards and drains, stoves and refrigerators that really work (almost a must for homemakers programs); a study or office set for news or sports; store counters for commercials and displays of merchandise; rough line drawings or cartoon backgrounds for story hour and other children's programs; and plain flats painted in semimonochromic greens or grays with or without drapes, for musical and vocal acts where a neutral background is desired. Whenever additional sets are needed they are usually constructed of sturdy material in multiple-unit style for changing into new combinations on succeeding programs.

Miniature sets require a special technique of construction. Networks have specialists on staff capable of planning and building these, but the average station farms them out when they are needed for regular series use.

The use of projected stills, enlarged photographic reproductions, or film strips, known in motion picture studios as process shots, increases variety and extends the locale of the scenes. This technique, requiring space, costly special equipment and lighting, permits a background to be projected onto the back of a translucent screen. In front of this screen the "live" action takes place. The viewer is transported, in this way, to Timbuctoo or Times Square or perhaps to an airplane or moving car. The camera fuses the two elements into one picture.

Animation and mechanical titling devices are constantly being developed for the medium. "Gadgetry" is a fascinating subdivision of staging technique. Each station possesses many useful devices for this purpose.

Lighting. Both incandescent and fluorescent types of lighting are used in television at present, although fluorescent lighting seems to be preferred. The introduction of the image-orthicon camera made possible a great reduction of light intensity. Present "orths" operate at incandescent light levels averaging 150-foot candles for general studio productions, contrasted to the 1200-foot candles required for the older "ike" cameras. Banks of lights are used for over-all illumination and are supplemented by strips, isolated floods, and spots. Problems of make-up have been eased by improved lighting, since little is now needed. The introduction

and expansion of color television will open a vast new area for lighting equipment and newer techniques with day-to-day changes.

• CONTROL ROOM •

The selection of the particular camera shots for actual airing takes place in the control room, by the program director.

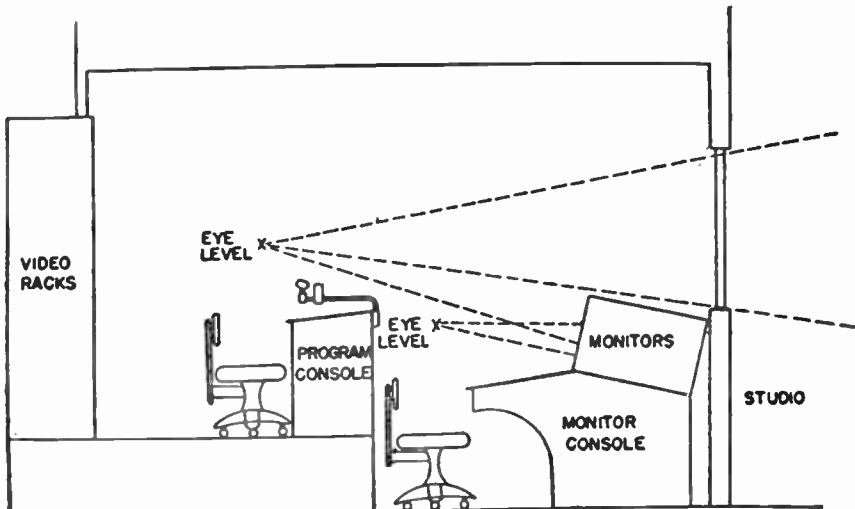
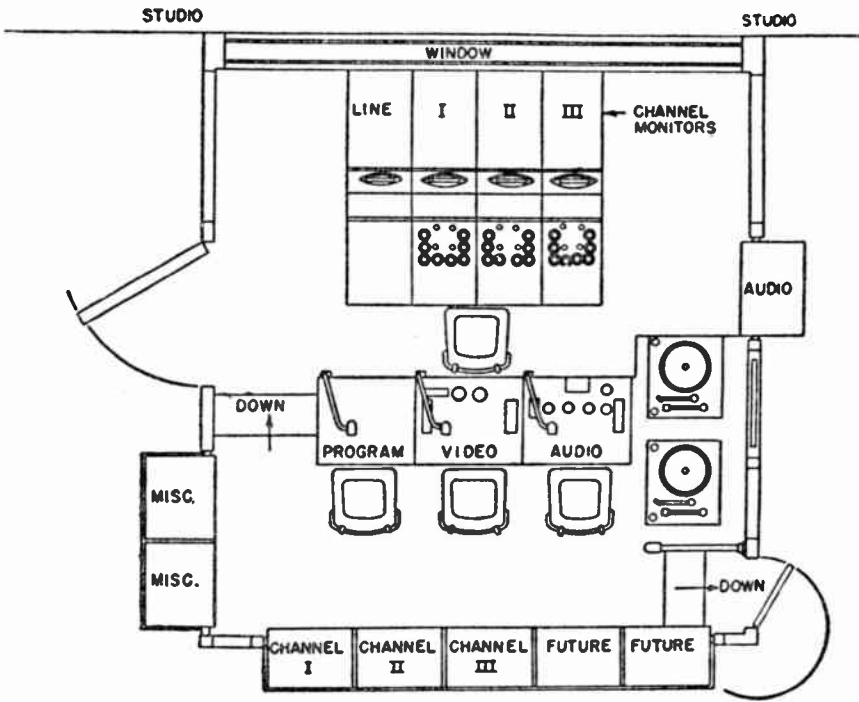
The TV program director monitors each camera that is in use by looking at monitor screens, one of which is assigned to each camera. The director, therefore, is able to see what is to be telecast before the picture is sent out. Final "preview" adjustments in focusing and framing the picture, and changes in the shading and quality may be made, together with any rechecking of the lens for the proper shot and shifting of angle of pick-up. The major work, for such directorial duties, should have been accomplished during the camera rehearsal with only refinements remaining to be made during the actual telecast. This does not apply, of course, to situations when the director and technicians are "winging the show," that is, doing a production without previous rehearsal, or in emergencies when one camera blanks out or develops "bugs" and has to be put out of commission, leaving one less camera available.

The director calls for the camera he wants by using such expressions as "take one" or "slow dissolve to three" and the technical director manipulates the controls at the video switching console to accomplish the desired effect. A final check of the program is possible by reference to another screen, the line monitor, on which appears the picture actually being telecast. This process of shot selection is similar to motion picture editing in principle, but it has continuity, the essential difference mentioned earlier.

The control room is situated so that it looks down on the studio. Whereas the radio control room may be elevated about two feet above the studio floor, the tendency in television design is to move it higher in large studio operations. Some stations have experimented with balcony height control rooms. Standardization of location has yet to come.

The camera controls with viewing picture tubes and oscillograph tubes which reproduce the picture signal-wave form, are operated by the video engineer; and the audio controls, console and turntables, are handled by an audio engineer. An assistant director may also be in the control room following the script closely, giving warnings of up-coming shots and pre-arranged switches. He relieves the director of the necessity of looking out for every detail in the script.

Communication between the control room and the technicians in the studio is necessary during the telecast. Wired phone head sets or pocket radios are used for inter-communication. Bright tally lights placed on studio cameras and on control camera monitors indicate which camera is "hot."



Courtesy of the General Electric Co.

FIG. 12. Design of TV control room.

Some of the more frequently used continuity editing techniques are:

1. *Cuts*: A direct switch from one camera to another.
2. *Dissolves*: A transition from one picture to another by fading down one picture to blackness and fading up the following shot from blackness to full light. There is a momentary overlapping of the two pictures. The dissolve may be "slow" or "fast."
3. *Fades*: Fading in a camera from blackness or the reverse, but without the overlapping as in the dissolve.
4. *Superimposures*: The use of two cameras at the same time, each with its own picture such as in commercials where a sponsor's name may be superimposed on a live picture or where an orchestra conductor is superimposed over the orchestra.

Sporting events, parades, ceremonies and special news events require portable and compact TV equipment. The usual remote or mobile equipment contains two cameras mounted on folding newsreel type tripods, with lens turrets holding special telephoto, "Zoomar," or Balowstar lenses, as well as regular lenses, to bring the action close to the viewer; matched camera monitor units; switching units; master monitor; and power and synchronizing generator mechanism needed to feed the program. The cameras are located at points of vantage to cover the area of action. The monitors and additional equipment are located either in a remote truck or in a room pressed into service as a temporary control room. Here the director works with the video engineer and technical director (TD) who does the switching. The special-events announcer or sportscaster may speak from the temporary control room or from a spot where he can see the entire scene with his own eyes and possibly with a monitor showing what picture is on the air. To transmit the program from point of pick-up to the transmitter, microwave relays or special coaxial cable are used. The first method is used for most pick-ups except those close to the transmitter.

• FILM AND SLIDE PROJECTION •

"Film and slides are to the television station what recorded music and transcriptions are to the radio station." The room which houses the various film cameras and projectors is referred to as the "telecine" room and is generally located adjacent to the control room. Here are the various cameras which receive the film or slide pictures directly upon their respective pick-up tube mosaics. Ingenious systems of angular mirror arrangements or "multiplexers" allow several projectors to be used with one film camera. 16 mm. film is favored because it is not inflammable, but regular movie 35 mm. film can be used. When film which is projected at 24 frames per second is used, it has to be changed by special scanning techniques into the 30 frames per second television requires. Any film

camera can be used in combination with studio cameras permitting additional flexibility in integrated production.

The types of film used by stations can be broken down into:

1. Sustaining features and shorts.
2. Film clips incorporated into live programs.
3. Newsreels.
4. Commercial film incorporated into live programs.
5. Spot commercial film.
6. Slides or stills incorporated into live programs.

• MASTER CONTROL, TRANSMITTER,
AND ANTENNA •

As in radio, the master control room is needed when more than one studio and announcing room are used. Master control takes care of re-routing of traffic from various studios, amplifies the signals, and makes additional checks on the quality of pictures. The transmitter and antenna perform the same function as in radio: transmitting the video and audio signals into the ether. Most TV transmitters and antennas are located on tall points near the center of metropolitan areas due to the need for obtaining height to increase the area of coverage. Equipment for receiving microwave signals from remote pick-ups is located together with the antenna.

• SUMMARY •

Television consists of simultaneous transmission of audio (sound) and video (sight). Audio transmission is the same as in FM radio. Video transmission involves a television program chain. TV studios must be designed with care. Three to four times more space is needed than in radio. Efficiency in production may be accomplished by separating the various kinds of traffic. Microphones generally are kept out of camera range. Cameras in use are either the older iconoscope type or the more recent image orthicon which operates with far less light. The camera scans the scene to be televised with a 30-frames-per-second speed. Program staging uses an "economy-through-use" principle in preparation of the sets with miniature sets and process shots extending locale.

The program director stationed in the control room previews the shots to be telecast. Cuts, dissolves, fades, and superimposures are important continuity editing techniques. Programs which originate outside of the studio require mobile TV equipment with special lenses to bring the action close to the viewer. Films and slides are incorporated into live programs or may be featured and are presented from a special telecine room. The master control, transmitter and antenna function in the same general fashion as in radio except for the location of the antenna, usually found atop high buildings in the center of the city.

Projects and Exercises

1. Visit a TV station for a "behind the scenes" tour.
2. Clip and post on a bulletin board TV programming pictures from magazines and newspapers. Compare studio design, microphones used, camera types and placement, sets for various standard and one-time productions and costumes.
3. Arrange for committee or class viewing periods at TV sets for reports to the class. Discuss and comment on sets and camera techniques, and "continuity" editing devices. Classify types of film used.

Talking on the Air

“LADIES and Gentlemen, at this time station WDDT is pleased to present a *talk* by . . .”

Click! Off goes the set in the listener’s home, the action coming almost like an automatic reflex. Stimulus—the word *talk*. Response—turn off set! “A radio talk is the surest way to get a high rating—*for the competition!*” is a generalization to which practically every station manager would subscribe. And yet, every day *talk* hits the air lanes, sometimes in the disguised cloak of an interview. Sometimes people *do* listen to talks . . . and learn . . . or are entertained . . . or stimulated . . . or convinced.

You are to talk on the air. You realize how easy it is to lose your listeners; you also know how powerful the broadcast word can be when it is effectively prepared and delivered. How, then, should you proceed?

• NATURE OF THE BROADCAST AUDIENCE •

Consider, first, the broadcast audience and how it differs from the audience assembled in a convention hall to hear a public speaker. The platform speaker can make use of relatively simple techniques to analyze his audience. The occasion for the speech itself will provide clues: why has the audience assembled to hear a speech at a particular time and place? Is it a homogeneous group of people with common backgrounds and interests or is it a diversified group assembled for this occasion only? Answers to questions such as these can tell the speaker a great deal about the audience he will address: their economic, social, and political make-up, their probable attitudes toward him and his subject, and their age and educational levels. As he speaks, the trained platform speaker observes audience responses and adjusts his behavior accordingly. If attention seems to be waning, he may use a number of devices to recapture it. Even if he is only mildly interesting, it is very unlikely that the audience will “take a walk” because of social pressure and the dictates of courtesy.

The radio speaker, on the other hand, talks in a sound-proof studio and cannot see his audience. He has his script. He has timed his speech. No basic changes in his text can be made. The radio speaker, even more than the platform speaker, must learn how to gauge the make-up of his audience in advance. On the basis of that estimate he must choose his appeals, organize his arguments, and write his speech. If he errs in his analysis or if he is unimaginative in constructing his speech, he is certain to lose his audience. There is nothing to stop the radio or television listener from switching to another station or turning off his receiver. The radio speaker must deliver his speech effectively or there will be no one to hear him. Two common misconceptions of the nature of the broadcast audience tend to hamper effective communication by the radio speaker:

The Fallacy of the Mass Audience. The first misconception is the notion that the radio audience is made up of a mass of people, vast in size and fuzzy in character. To quote one impression: "With the mind's eye to see the vast listening audience scattered over a score of states, on mountain top and ocean wave, in cottages and palaces, or sun-kissed forests, is to sense a thrill of power that nothing else can give." This attitude is often observed in speakers who are making their first microphone appearance. They may be broadcasting over the facilities of a small 250-watt station, but are awe-struck by the thought of their voices traversing the ether with the speed of light, penetrating every nook and cranny of the nation. It is also observed in some politicians who deliver their broadcast appeals for votes with such vigor and bombast that many a control engineer has commented to the announcer, "Open the window, he doesn't need a transmitter." Even talking into a microphone in a studio-to-classroom audition situation gives some students an illusion of a mass audience. The antidote to this misconception is a forceful statement of the conditions under which most radio listening actually occurs.

The radio audience is not a static grouping of people. It is in a state of continual flux: some are tuning in while others are tuning out. The radio audience usually is composed of independent groups of listeners ranging in size from one to six. There is little or no social facilitation. The circular stimulation experienced by speaker and audience in platform situations is absent. Competing with the speaker may be household tasks, interesting books and magazines, conversations, and a variety of other distractions.

C. L. Menser, a former vice-president of NBC, used to admonish his staff, "Remember that little old lady in Oscaloosa, Iowa" to remind producers of the need for directing programs to audiences composed of individuals in a home environment.

Disregard of a Station's Listening Profile. The second misconception is less obvious and consequently more mischievous. This notion recognizes the character of the actual listening situation, but fails to distinguish dif-

ferent kinds of radio audiences. One reads of preparing a speech *for radio*. This attitude has its discredited intellectual antecedents in those writers who referred to *public opinion* without realizing that there are many different publics in public opinion. A more accurate statement is: The speaker prepares his talk for *a* radio audience. The composition and size of the audience depends upon many variables. A speech to be delivered over a 5000-watt station in Minnesota, which has a large rural coverage, will have to be written differently than a speech to be broadcast over the facilities of an eastern metropolitan station. The audience for a speech at ten o'clock in the morning will differ sharply from the audience available at ten in the evening over the same station. Just as a platform speaker must shape his speech according to the interests, beliefs and desires of the people seated in an auditorium, so must the effective radio speaker model his radio talk in terms of the specific audience available to him. It is possible, through knowledge of a radio station's listening "profile," to estimate the specifics in the particular audience for the talk. The successful radio advertiser knows how to do this. The radio speaker can do it, too.

A practical check list of items that go to make up a station's listening profile includes the following factors:

1. PRIMARY COVERAGE OF THE STATION. Of the almost three thousand AM and FM stations presently in operation, most are small community stations with maximum power of 250 watts. Only a few AM stations have state-wide coverage. Others have intermediate coverage over much smaller areas. Directional antenna systems may "saturate" one area while virtually excluding another. Nighttime coverage differs from daytime. Inquiry at the station will yield these elementary facts of primary coverage: station power, rural or urban areas, and pattern of signal.

2. TIME AND DAY OF BROADCAST. Time and day are important in determining "available audience." It will avail little to attempt to reach a male audience on a weekday afternoon, but you may do so at the same hour on Saturday or Sunday. The speaker should request a time period and day which enable him to reach the desired audience. If a speaker is granted a spot in "prime" time, a greater responsibility rests on him to do an effective job and not kill off the audience for the succeeding program. If, as usually is the case, he is assigned time according to an open spot on the schedule, the speaker will have to build his speech accordingly. Local patterns should be carefully noted: Friday date night in a college town, for example, or meal times prevalent in the community. In network broadcasts, time differences between sections of the country may become important. Franklin D. Roosevelt, made a point of starting his "fireside chats" late in the evening, when family audiences on the Pacific coast would be available, too.

3. PROGRAM NEIGHBORS AND COMPETITORS. Any specific audience for

a particular broadcast is influenced by the programs which precede or follow it and those on at the same time. Advertisers take advantage of this fact and rush to contract for desirable spot-announcement times or program periods before and after popular programs to take advantage of the "bonus" audience. This is an important reason for station affiliation with a network. The radio speaker should be no less reticent in making a frank appraisal of his program neighbors and competitors. A five-minute spot following a sports event, popular newscast, or disc jockey will probably have more listeners lined up than a quarter hour following a sustaining "filler." This "carry over audience" should be considered in writing the radio talk. The speaker may choose to ignore it in actual text reference, but he should nevertheless be aware of the fact. It is also wise to study the program offerings of rival stations. A speaker, for example, may hope to draw upon a pool of "serious" listeners in a certain area. A "Town Meeting of the Air" or "Chicago Round Table" scheduled at the same time would tend to take a good share of that group of potential listeners, whereas a light variety-type musicale or situation comedy might not take away as many.

4. **ONE-TIME OR SERIES.** Radio schedules are adjusted to the habits of listeners, and conversely, listeners adjust their habits to broadcasting schedules. Seven o'clock (EST) on Sunday evening has become so closely identified with Jack Benny that he is guaranteed that time by the network. Tuesday evening in television has become so identified with Milton Berle that some New York restaurants have changed their serving hours to accommodate the rush to TV sets to view the program. Audiences do learn to listen regularly "by time." If the talk is one of a series, at a regularly scheduled time, the speaker may be fairly certain that a portion of his radio audience consists of people who have heard some of the previous talks. Since even faithful listeners tend to have short memories, it is unwise for a speaker to assume that references to statements he has made on earlier broadcasts will be effective unless the series is unusually well established.

5. **PROMOTION OR "UNHERALDED AND UNSUNG."** Many talks are tucked away in "fringe" time due to the desire by program directors to keep listeners for their station. The speaker appears at the studio, broadcasts and departs, with a limited audience of those few who happened to hear the program, and friends and relatives who knew of the speech by word of mouth. Others who might have been genuinely interested and have made an effort to tune in could not, due to the lack of promotion. If they don't know about it, they can't listen! Enlist the services of the station's promotion department early enough for assistance in attracting listeners through regular channels. Supply the station with a provocative title, and a "teaser" or attention-getting synopsis of the speech for use in newspaper listings and on-the-air promotional announcements. Stations decry the apathetic attitude of "non-pros" when it comes to supplying material for promotional

uses. The organization which supplies the speaker or the speaker himself should not overlook other sources of promotion such as mailing lists and professional or trade papers and magazines. The relatively small cost of newspaper advertising should be weighed against the additional listeners secured as a result.

These five items do not constitute a complete check list for radio audience analysis, but they are important factors to keep in mind.

• WRITING THE TALK •

1. *Purpose and Attitude.* This is a period of critical evaluation. What do you hope to accomplish by the talk? What is your purpose?

IS IT TO ENTERTAIN? Very few talks on the air have this as the main purpose. Many top entertainers aided and abetted by big name bands and popular vocalists, are available to the listener. It is hard to compete on their level. No thousand-dollar-a-week budget for gag writers is at your disposal.

IS IT TO INFORM? Most broadcast talks have this purpose. The service programs, farm and homemaking, bring many speakers before the microphone. Experts in government, science, and the arts are frequent studio visitors. The power of radio to bring to so many the words of so few, usually eliminates the "middle man" who digests the opinions of others and rephrases them. Instead, the ideas of the expert himself are broadcast directly to the home.

IS IT TO STIMULATE? Talks may be written for special "one-time" broadcasts, for limited series on patriotic themes, or to encourage a good turnout at the polls. Devotional and inspirational subjects also come within this purpose.

IS IT TO PERSUADE? Are you after action? Regular commercial advertising with indirect appeals for action is recognized as having this purpose. The radio medium is utilized to solicit funds during community fund drives and appeals from national charitable organizations, in campaigns to increase the purchase of Government bonds, and to get votes. Two-to-five-minute talks may be presented during regular programs, or speeches of ten or fifteen minutes may have their own time periods. Longer speeches are usually reserved for national political campaigns or important public addresses.

This is also the time for determining your attitude. "Get inside the house" is a guiding principle for door-to-door salesmen. The seller of brushes gives away one in order to be allowed to display the complete line inside the house. In radio you enter and are right in the living room as an invited guest. There was no need for "putting the foot" in the door while engaged in rapid high-pressure appeals for entrance. The listener can revoke this invitation, however, by a twist of the wrist. Accordingly, the atti-

tude you must adopt as you start to write the speech, is that of a guest: be friendly and courteous; use a conversational style befitting such a guest; be easy and informal rather than stiff and pedantic. The language and organization should permit instantaneous comprehension and be interesting at all times. Remember, if at any time you become boring, long-winded, complex, confused, superior, stuffy, or insincere, you can be dismissed with a "click." This attitude must be kept in the foreground of consciousness when you prepare a script. You should write an informal one-sided conversation as a friend in the home.

2. *Use of Time-Tested Methods.* Effective communication by the spoken word is not a new development unique to radio. The fundamental principles of oral communication were set forth by Aristotle in his *Rhetoric* and have been amplified by numerous writers. Public speaking, whether from a platform or a radio studio, should adhere to the essential elements of clear organization of evidence and argument, the need for variety to gain and hold attention, and the use of vigorous and vivid language.

3. *Adaptation to the Medium.* Some of the time-tested methods take on new importance when it comes to the use of radio.

a. **GAIN ATTENTION IMMEDIATELY.** One adventure broadcast started with the provocative: "Have you ever met a dinosaur? Probably not. Most *certainly* not, as a matter of fact, because there haven't been any dinosaurs perambulating about the earth for millions of years." The opening of a radio speech is crucial. The decision to stay with you or dial elsewhere is often made in a few seconds. You may have only the time taken by a person in getting up from a chair and walking over to the set to capture his interest. Brigance suggests seven devices for gaining and holding attention: (1) Suspense, (2) Activity, (3) Conflict, (4) Humor, (5) the Familiar, (6) Self-Interest, (7) Derived Interest.¹ Put these devices to work in your speech.

b. **ROCOCO IN LANGUAGE SHOULD GO.** Avoid ornate and literary words, and overworked clichés. Use and explain only necessary scientific and technical terms and stay away from professional or trade "jargon." Remember that the audience cannot refer to a dictionary. However, strange words and phrases may add spice if capitalized on and skilfully incorporated into the speech. *Caution:* Any chef realizes the value of spices, but he realizes too, the dangers of "too much pepper."

c. **USE SIMPLICITY IN LANGUAGE STYLE.** A radio audience is usually unable to follow a long and involved sentence. Short concise sentences that come to the point without qualifying clauses are desirable. Twenty-five words may be a good writing limit on sentences, longer sentences are effective when they are in a loose speech style. Simplicity is essential. Variation in sentence length gives change of pace. The use of contractions,

¹ W. N. Brigance, *Speech Composition* (New York, 1947), pp. 114-120.

active verbs, and questions are also advisable. The ease of understanding in a "blind" reception situation is the important factor. "Think like a wise man," wrote Aristotle, "but communicate in the language of the people."

d. REPEAT! REPEAT! REPEAT! The radio speaker has no opportunity to clarify the points of his speech as does the platform speaker, who can see the fluctuations in attention in the audience before him. Consider for a moment a speaker who is delivering a speech in an auditorium: over at the left a man and woman come down to the fourth row, sit down and chat for five minutes with the people there, then depart, permitting the occupants of the fourth row to listen to the speech again; at the rear, a baby starts to cry; during the last five minutes of the speech twenty people slip into the rear left section arriving early to hear a violin recital scheduled to be held in the same auditorium at the conclusion of the speech. The speaker would be wholly inadequate if he did not recognize the disturbing effect of such activities on his audience and go over points that might otherwise be missed in the confusion.

Comparable distractions occur in the home, and the speaker must subordinate the unimportant to the important by reducing the number of main ideas he wants to get across. Frequent restatements and summaries for clarification assist in overcoming these home distractions. All of these considerations must enter into the prepared script.

e. BUILD MENTAL PICTURES THROUGH WORDS AND STORIES. A liberal use of pictures has proved valuable in increasing the circulation of tabloid newspapers and picture magazines. Pictorial advertising increases effectiveness. New elementary and high-school texts search for illustrative "gimmicks" to increase "comprehensibility" and pupil interest as contrasted to an earlier trust in the dogma: "Learnin' can't be fun!" The use of metaphors, illustrations and anecdotes is standard practice in platform speaking. It is even more important in radio speaking. Build mental pictures through vivid and descriptive words which evoke specific images. Build pictures, human-interest stories and specific incidents within the experience of the radio audience you will reach.

f. TALK IT OUT. This point is often forgotten. A fluent platform speaker who is accustomed to speaking from an outline or notes, writes out his speech for radio's exact time requirements and often uses a stiff and literary style. Talk as you compose, testing the talk by speaking it aloud as you write. Seek an informal and conversational style. Difficult word combinations, tongue twisters which may make you "fluff," should be avoided. What if you had to deliver this: "A statistical statistician is one who surveys statistics statistically." Talk the speech as you write it.

g. "STICK TO YOUR OWN LAST." You are preparing the speech for yourself to deliver. Keep to a style befitting *your* background, *your* personality. If you attempt to change your speech style in an extreme fashion, "what you are" will break through and the audience will become suspicious of

your sincerity. No one expects a school superintendent to speak like the manager of the local ball club, or some one from a rural area to pretend he's "above" that and use a style of speech that may be the norm elsewhere. Personality changes come about over a long period of time. If you consider a radio talk as an opportunity of "putting on airs" or "getting down to their level" you fool only yourself. The microphone is sensitive, the audience is close to you and can detect insincerity, lack of naturalness, pretense, "phony" diction, and "parrot-like" statements.

4. *Rehearse, Edit and Time.* This is the step which puts final polish on your script and enables you to enter the studio with the confidence of knowing you have just the right amount of material for the allotted time. The actual "talk" time may be different than program time. If you have been asked to give a talk on a 6:15 to 6:30 broadcast it means that you probably have only thirteen-and-a-half minutes for your speech. The station break takes thirty seconds, the announcer's introduction another thirty seconds, and the closing announcement thirty seconds. If you are to speak for a certain period during a "round-up" or as a portion of a longer program, the allotted time of two, three or five minutes probably means that you do have exactly that length of time. Be sure and check with the station before the broadcast to determine exactly how much time you have; don't wait until just before the program.

a. **HOW DO YOU TIME A TALK AT HOME?** Timing seems to be a "buga-boo" with some professionals and most amateurs. Many directors for example, never get past the "stop-watch" stage and the accolade they treasure most is "You got the show off on the nose." Timing should be one of the least of a speaker's worries. It actually is very easy and simple. Rehearse at home until you feel you have the right speed for you and your material. Light frothy material may be read with considerable speed, but important key points and serious material require slower rates for comprehension. Actual rates range from about 115 to 180 words per minute, with 140 to 155 the average for most speakers. Professional radio speakers count by lines instead of by words. Fourteen to sixteen lines per minute is average for typewritten copy running across 8½ x 11 paper with one-inch side margins. Determine your rate by reading aloud a five-minute section of your speech. Use a clock with definite minute markings. Make adjustments in your rate if you seem too high or low in the number of lines you cover in a minute. Go over it at the adjusted pace until you feel comfortable at that speed for the type of material you are using. Don't force a lot of speed on yourself or slow way down. If you do, you will "revert to type" when on the air and ruin the timing. Avoid the tendency to go through the material at a "reading pace" instead of a "speaking pace." Make certain that you pause where you plan to pause, and give full value to emphatic words. Do this with the five-minute section until you have computed your line rate. Then count the lines in the entire script and mark

minutes in the left hand margin. You know now how much you need to cut for time. Do not cheat. Don't fool yourself into thinking you can save a carefully polished phrase for which there is no time by reading it faster. Devote the rest of your rehearsal time to improving your delivery, and re-checking the manuscript to insure clarity at all points. Don't waste valuable rehearsal time by laboriously timing the entire speech. If you have access to a stop watch, you may use it but it is not essential.

You now have the exact number of lines of script. Look for several two- or three-line tentative cuts, somewhere about the middle, three-quarters through, and just before the final summary paragraph. Bracket them! This is the expendable material which can go if you slow up on the air. The next step is to mark program clock times on the script. Programs start with the minute hand straight up at the hour, quarter-hour and so on, station breaks come at 14:30, 29:30, 44:30, and 59:30. Let us schedule you for the 6:15-6:30 spot. You know that your program will start right at 6:15:00. The announcer will make his introduction and you will begin at 6:15:30. The first time-mark on your script should be 6:20. Why not 6:18 or 6:19? Because there is no need to start worrying about time too early in the broadcast. You are concerned with the primary job of gaining attention and holding on to the audience. To determine where you should be in the script by 6:20, multiply fourteen (your line rate as determined by rehearsal) by four and one-half (time between end of introduction, 6:15:30, and 6:20). This produces a total of sixty-three lines. Count sixty-three full lines, combining any half lines in your counting, and mark down in the margin to the right "6:20" or in a shortened form "20." This "20" marked in large figures, indicates where you should be by the studio clock.

The next time-mark on your script should be "25," five minutes or seventy lines later; then "27," two minutes later and two minutes before you should be through; "28" one minute to go; and "29," the end of the talk. While you are broadcasting, adjustments in pace may be made, by eliminating one or more of the tentative cuts you have marked.

This is a departure from the usual advice to speakers which recommends marking times at the bottom of each page. The change is suggested as the result of studio experience. This method also permits the announcer or director to give you the professional signals of "two" and "one" minute to go. These signals mean the time remaining for you to complete your remarks.

b. HOW DO YOU MARK YOUR SCRIPT FOR INTERPRETATION? This question assumes that you will use the rehearsal period and mark the script for interpretation so that you do not have to depend entirely on recall or "doing it by rote" during the broadcast. Each speaker has his own technique for marking scripts. Some underline words once, twice, or three times, according to stress; some use inflection arrows, pronunciation marks,

or written directions such as "Hit it here" or "Slow." Parentheses may be used to indicate subordinate phrases. Pauses may be indicated by "... " or "/". "//" indicates longer pauses. Experiment with these different methods and use the system you find works best for you.

c. **WHAT IS THE FORM OF THE SCRIPT?** The usual practice is to double or triple space the script with ample margins. Use the large pica type if possible. Avoid paper that rustles and crackles. Yellow typing paper is quite soft and therefore excellent. The station may desire a copy for its files. This may be used by the announcer or director in following your speech, correcting any changes which may be made during the program by the speaker and to assist in timing. Some stations request copies ahead of time, for press releases or station policy checks.

• DURING THE BROADCAST •

Now you are in the studio, with your prepared and rehearsed script. The director or announcer greets you and seats you at a table with plenty of knee room. A microphone may be mounted on a desk stand or suspended over the table. You place your script at the right or left side of the microphone if it is on a stand, or under and just behind it if it is suspended. You may then receive some general information about the silent signals required, together with some friendly counsel on what to do for the most effective performance. Following are some items of information a director might give in such a situation:

Studio Signals to Expect. There are a number of standardized signals or "cues" which are useful when on the air, for control room to studio communication, or for intrastudio work.

MEANING	CUE OR SIGNAL USED
1. Get ready—or stand by for signal to come.	One or two hands raised—palm toward studio.
2. Start your portion, go ahead now.	Index finger pointed at respective performer using whole arm motion; or, a head nod towards performer. This latter signal used frequently by announcer or engineer in simple productions.
3. You're speeding. Slow down. Stretch it out. (<i>Not abruptly but gradually.</i>)	Drawing hands apart as if pulling taffy or rubber band.
4. You're too slow. Pick it up. Increase rate. (<i>Gradually.</i>)	Circular motion of hand with index finger extended. Action goes to right similar to dialing a phone, except it's a larger circle.
5. More energy. More volume. (<i>Do it gradually.</i>)	Moving hands up, palms up. One or two hands.

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|--|--|
| 6. Less energy. Less volume. (<i>Gradually.</i>) | Moving hands down, palms down. One or two hands. |
| 7. Move closer to microphone. Get in <i>on mike</i> . | Hold hands up, a few inches apart, palms towards each other. Move hands toward each other, repeating gesture—or—bring hand toward face, palm in. |
| 8. Move farther from microphone. Get <i>off mike</i> . | Push hand away from body or face, palm out. |
| 9. Watch director for cue to come. | Tap forehead next to eye. |
| 10. Time going as planned. Don't worry. Relax. | Touch nose. |
| 11. Stop or cut. Using a natural ending such as close of sentence if not prearranged. Also means microphone is dead. | Slash throat with index finger or edge of hand. |
| 12. Good going. Everything is all right. Thanks for what you did. | Circle with thumb and forefinger together, other fingers extended. |

Let the Microphone Work for You, Not Against You.

1. DISTANCE AND POSITION: Work directly facing the microphone in a position referred to as "on the beam." Many professionals prefer to work relatively close to the microphone. Six to twelve inches away for velocity, combination type (cardioid or RCA 77 D) and newer condenser mikes; four to eight inches away for pressure mikes. Working "close" tends to favor the lower frequencies and makes the voice more pleasing for "at home" listening. It also adds "intimacy" and gives desirable "presence" to the voice.

Many engineers recommend working farther back from mike than the distances given above. It is true that under laboratory conditions, a more faithful reproduction of the entire frequency range is secured when working farther back from the microphone. Any room noise or reverberation is also increased that way. Psychologically, however, the radio audience seems to prefer less reverberation and less room noise, but more intimacy in straight voice transmission. There is no reason to rebel against this listener preference. It is true, however, that less attention needs to be paid to "riding gain" when the performer is farther from the microphone because of reduced danger of overloading the equipment. This fact gives rise to the customary admonition to newcomers in microphone work to stay back twelve to eighteen inches. If you do work "close," remember that such a microphone position requires closer supervision by the technician at the controls and more attention to style of delivery by you. When possible and practical, working "close" is recommended.

2. PROJECTION TECHNIQUE. As noted above, work sitting down. "Elbows on the table" is strongly recommended. There is a sound psychological reason why one should be seated for a studio talk. This helps to

break platform habits of vocal projection. A person in a seated position shows a greater tendency toward a conversational style of delivery.

Visualize two of your friends on the other side of the microphone about five feet away, and talk to them, not to the microphone. In this way you permit past experience to assist you in adjusting your projection. Forget the microphone and talk to those two people in front of you. You won't blast the microphone because you don't shout at friends that distance away. Normal conversational type gestures may contribute to naturalness and vitality.

Adopt a "First-time" Approach in Interpretation. When you work from script, there is a great tendency to read and not talk it. Keep in mind the chief characteristics of a "first-time" approach. Remember that one is not glib in saying something the first time. There is the "thinking as you go" manner: the slight hesitations before certain words, to ascertain if that word will be the correct one; the repetition of some words; changing a word or phrase after it has been said and substituting another one in its place; using transition words, phrases and vocalized inflections; changes in rate, pitch and volume during a sentence and presenting the thoughts in word groupings, not word-by-word. To illustrate this point briefly: Instead of a word-by-word style such as "*I-am-here-today.*" Use groupings such as "*I'm heretoday*"; or, "*I'm here today*"; or "*I'mhere today.*"

Mechanical Details. Count the pages of your script for a final check to see that they are in order. Read a portion aloud on mike. This enables the control operator to obtain a voice level or "balance" and enables the director to check your line rate to help you in timing. Be certain that you read at the rate and the volume you are going to use during the broadcast. Remove staples and paper clips from the script to avoid rattling as you finish each page and turn to the next one. Put the finished page over at the side of the table, sliding or turning it over silently. Don't weave around. Keep your head up and "elbows on the table." Acknowledge cues given to you by studio personnel with a slight nod of the head. Don't touch the mike with script or hands. Make certain the mike is off before asking, "How did I do?"

Advice Which Is Better Not to Give in the Studio. In the above four sections we have summarized information and counsel a director might give in the studio. Nervousness or "mike fright" which should not be mentioned in the studio might well be discussed here. It is natural to have a certain amount of apprehension and tenseness as you get ready to speak. Almost every performer has a touch of it just before "hitting the air." The wise director or announcer does not mention "mike fright." It does no good to repeat over and over, "Now don't be nervous." Ignore the subject; instead, chat about other things right up to broadcast time. Focus the speaker's attention on the desirability of "talking to a couple of people just the other side of the microphone," and "thinking of the meaning."

Two unobtrusive directorial techniques useful in relieving tension if it persists are: (1) sitting across the microphone opposite the speaker and following the speech with interest, reacting to the material as a sympathetic listener, with appropriate smiles, head and eye gestures; and (2) standing at the side of the speaker and placing your hand gently on the shoulder. These are simple yet effective devices.

• PRODUCTION ASSISTS •

Not always does the speaker himself have an opportunity to keep the listener from tuning elsewhere. Notice carefully the announcer's introduction presented at the beginning of this chapter, "Ladies and Gentlemen, at this time station WDDT is pleased to present a talk by . . ." The click may come before the audience knows the name of the speaker or his topic. Certain production aids are helpful in the program "format."

1. *Apply Music.* Play a program theme in keeping with the subject and speaker. A bright march or melodic concert orchestra may be useful for many talks of "general nature." The use of the speaker's college song may be appropriate. Trite or "corny" themes should be avoided. A "Child Care" series does not need "Oh, What a Beautiful Baby" played by Guy Lombardo.

2. *Provocative Title.* After music is established, fade it down for the title and then bring it up again briefly. The title serves as a newspaper headline. It attracts attention.

3. *Start Abruptly With a Teaser.* The announcer or speaker can give a brief quotation from the speech itself, such as an interesting sentence which attracts attention quickly. The announcer follows the quotation with some such comment as "That represents the view of John Blank who is here. . . ."

4. *Topical References.* A speech by an economist might be prefaced by a capsule report of world or national news on business conditions with the general topic of the speech related to these events before any mention of the word "talk." This technique may be applied to other situations.

5. *Use Sound Effects.* The wail of a siren might aid in establishing a mood for a traffic-safety talk and provide a good beginning tie-in for introductory continuity. Sounds of airplanes, automobiles, and steamboats blending into each other might serve for a travel series. These only suggest the uses to which sound effects may be put to gain attention.

6. *Multiple Voice.* If the station has more than one announcer available at the time, use the second one in the introduction. Alternate the voices in a series of questions appropriate to the material to be covered in the talk. The use of the speaker himself as noted in point three is applicable here also.

The purpose of these devices is to persuade the listener not to dismiss the speaker before he gets an opportunity to start. After that it will be up to the speaker. A note of caution is necessary. Some subjects and certain speakers need no such implementations. Indeed, it would be distracting, cheap, and presumptuous. Rely upon good taste in applying the recommendations given above. Subtlety and discrimination are "musts." When used carefully they can be respectable, showmanlike, and helpful in keeping the audience from performing the semiautomatic "click" response.

• SUMMARY •

Radio speakers must remember that the broadcast audience consists of small independent groups in a home environment. A knowledge of the station's listening "profile" will aid in estimating the particular audience. Some of the effective public speaking techniques take on new importance in adaptation to radio. Attention should be gained at once. The microphone speaking rate may be determined by line rate timings. Studio hand signals are used for communication by the program direction personnel while the program is actually on the air. Speaking "close" to the microphone while seated with "elbows on the table" is recommended. A direct, conversational style of delivery and a "thinking-as-you-go" approach in interpretation increase effectiveness. Specific production assists may be used to "hold that audience."

EXAMPLE OF A RADIO TALK

Alexander Woollcott ("The Town Crier"), Granger Radio Program, CBS, New York, March 16, 1937.²

(Note the speaker's use of concrete language, personal touches, questions to the audience, and general directness of manner.)

SOUND: TOWN CRIER BELL FADE ON WITH VOICE.

VOICE: HEAR YE!...HEAR YE!...HEAR YE!...

ANNOUNCER:

Hear what a newspaper writer said about The Town Crier...
"There's only one Alexander Woollcott". You'll agree. And here's another saying that enthusiastic men all over the country are repeating..."There's only one Granger". The leading tobacco made only for pipes. A treasured old-time tobacco secret that no other manufacturer can use, mellows and flavors Granger Tobacco as nothing else can. Right down to the last big flake, Granger smokes sweet and fragrant. Compare it with any tobacco at any price. Granger Pipe Tobacco takes pleasure in presenting the one and only Town Crier...

² Courtesy of Liggett and Myers Tobacco Company.

WOOLLCOTT:

This is Woollcott speaking. This broadcast is hereby offered as sacred to the memory of a woman celebrated in the annals of New England---an astonishing woman whom I might so easily have met but whom, to my inexpressible regret, I never met.

I can get to her best by telling you of an innocent pastime in which I occasionally indulge. I ask myself---or let me put it this way---I ask you: If you had your choice out of all the world, with whom would you dine tomorrow night? Einstein? Joan Crawford? Mahatma Gandhi? Toscanini? Gipsy Rose Lee? Think it over. I'm having some trouble making up my own mind, I'm torn between two choices, each dictated by my strongest appetite: the journalist's stock in trade---curiosity. Let's see---my guest for dinner tomorrow night. I can't decide between the Duke of Windsor and Adolph Hitler. But ten years ago I'd have had no hesitation. I'm telling the literal and perhaps unbecoming truth when I say that the contemporary whom I most regret never having met was the Maid of Fall River---Lizzie Borden. Lizzie Borden, who through the events of a busy morning in August, 1892, achieved a dubious and lasting celebrity.

It was eleven o'clock on that morning that old Andrew Borden ambled home from the bank in time to take a bit of a nap before dinner. He was a grizzled skinflint of considerable means. His household consisted of his good wife Abby, his two spinster daughters by an earlier marriage, and Bridget, the hired-girl. Of his daughters, the elder, Miss Emma, was out of town on a visit. There had been some talk of Miss Lizzie going away too, but, as treasurer of the local Christian Endeavor, her duties would keep her in town at least over Sunday. It was an odd custom of the Bordens to seal the house so hermetically that even at eleven in the morning Mr. Borden had to ring to get back in. Bridget opened the triple-locked door for him and then climbed the back stairs to take a brief snooze in her room under the baking roof. Mr. Borden took off his coat, got himself a copy of the Providence Journal and stretched out on the horse-hair sofa in the sitting-room. A quarter of an hour later, Lizzie called up the back stairs to Bridget. Something had happened to father. This was no rash over-statement. Someone had hit Mr. Borden in the head with an axe---hacked at him so often and with such violence that his face was unrecognizable---someone who, like Lady Macbeth, might well have muttered, "Who would have thought the old man to have had so much blood in him?"

Soon there was a rush of neighbors to the spot. Inconveniently they all wanted to know where Mrs. Borden was. Bridget had asked the same question earlier and been told by Lizzie that a note had summoned Mrs. Borden to the sickbed of some friend. That note, by the way, was never found, nor even after the widest search was there found the slightest evidence that any such note had ever been written. But Mrs. Borden was found. Upstairs on the spare room floor. Her head split open by an axe---twenty times, as if in fury, that axe had swung---presumably the same axe which later (an hour and a half later, the doctors thought) had done in Mr. Borden. From then until now it has always been assumed that the two murders in that house that morning were the work of the same person. What person?

Well, where had Lizzie been all this time? Oh, well, she'd been around, sewing and ironing. But after her father came home, she had talked to him? Yes. And told him Mrs. Borden was out?

Yes. And then what? Well, she'd gone out to the stable and climbed up into the loft to look for some pieces of lead to use as sinkers for her fish-line. Lizzie didn't have a fish-line and she hadn't been fishing for five years, but it seems she was in a lather to get her tackle ready for a trip to the country the following week. In all, she described activities which might have taken her as much as three minutes. But although that loft was surely the hottest spot in all New England that morning, Lizzie according to her own story lingered there twenty minutes ---the crucial minutes of the case---eating a pear and thoughtfully looking out of the window.

Of course, Fall River was in a panic at the notion of a murderous maniac at large in the community. The police were exhorted to prodigies of endeavor so it came as a tremendous shock a week later when they merely arrested Lizzie. Everywhere women's rights societies raised a hullabaloo in her behalf. The church rallied around her and editorial writers as far away as Boston and New York shuddered at this blunder by police in need of a scapegoat---a clumsy attempt to fasten an unsolved crime on a delicate and pious young woman. Indeed, this woozy state of the public mind lasted throughout the trial, to every session of which Lizzie was escorted from the lock-up by one of two devoted clergymen who spelled each other at this agreeable task. Even the presiding judge appeared to have lost his head, such as it was. For instance, Lizzie was arrested because in her testimony at the inquest, she did create the strong impression of a woman inexpertly lying her head off. That testimony was very damaging to Lizzie and at her trial the judge felt the jury oughtn't to hear it.

Then there was amply supported evidence that a few nights before the murder she had gone into a Fall River drugstore and tried to buy prussic acid. The judge even thought up a reason for not letting the jury hear that evidence either. Small wonder that on a tidal wave of popular sympathy Lizzie was acquitted.

Then the reaction. Slowly it dawned on many troubled citizens of Fall River that the younger Miss Borden had got away with murder. Granted that in the brief time after Bridget went upstairs, Lizzie had to be pretty spry to change her dress, tidy up, scrub the axe, return it to the cellar and call in the neighbors. It was no child's play to manage both murders unseen with Bridget right there in the house. Anyone else, however, would have had the same handicap, plus the additional difficulty that Lizzie was also right there in the house as well. Some even began to argue that whereas it was morally impossible for Lizzie to have committed the murders, it was mathematically impossible for anyone else to have committed them. Wherefore, though Lizzie lived on in Fall River for thirty-five mortal years, the neighbors seldom saw her. She lived alone because eventually she and her sister quarrelled and Emma moved away---lived alone in a fine new house she built for herself. After all, Lizzie was a wealthy woman, thanks to the sudden (and by them at least) unexpected death of her parents.

My brief summary here of the Borden case may have been marked by a certain levity, but that case always did arouse levity in the onlooking world. This was born, I suspect, of embarrassment ---society's sheepish embarrassment of having been made a fool of. The late Theodore Roosevelt once said that the only thing he could remember about the case was an anonymous quatrain which everyone in America and England was reciting at the time.

Lizzie Borden took an axe
And gave her mother forty whacks;
When she saw what she had done
She gave her father forty-one.

And there was a local joke about the neighbor who earlier that morning had asked Lizzie how her father was. "I don't know," she said, "I'll axe him."

And for years there was a favorite story in Fall River about a drayman who once delivered a huge packing case at Miss Borden's house. As he plunked it down on the front porch, she asked his help in getting it open. "Just wait a minute," she said, "I'll go down in the cellar and get a hatchet." She returned a moment later to find the dray already three blocks away, the driver still lashing his horse and afraid even to look back. And I find that after four-and-forty years, certain quite unimportant details of the case still linger in men's minds. Take the Borden breakfast, for instance. You take it. I don't want it.

On the morning of the murders the family had partaken of such hot-weather dainties as mutton broth, cold mutton, sugar cookies and bananas. This lent a certain credibility to Bridget's explanation as to why she later went upstairs to lie down. She wasn't feeling very well.

Then one minor detail is still remembered from Bridget's testimony. Hearing Mr. Borden's ring, she had gone through to the front door to open it. Did she know where Miss Lizzie was at the time? Yes, upstairs. How did Bridget know that? Because, as she struggled with the lock, there had floated down to her from upstairs---where, mind you, the murdered stepmother already lay cold on the floor---from upstairs there floated down the sound of Lizzie laughing---laughing all by herself. A penny for her thoughts.

But all this is fresh in my mind because I've just had access to the actual testimony. As the first volume, one in a new and welcome series of notable American trials, the complete record has now been published, brilliantly edited and introduced by Edmund Pearson, whose studies in murder are the ablest written in this country and who knows more about the Borden case than anyone in the world---now that Lizzie's dead. But there is one point, not made in his book nor even raised at the trial, which some might think enough in itself to have hanged Lizzie higher than Haman. I refer to the bloodstains. But wasn't it the whole point of the defense that there were no bloodstains on Lizzie? Exactly. Some said she must have changed her dress and just before they locked her up, Lizzie did burn a dress. A dirty one, she said, with old paint stains on it. Then there was a popular but unsupported theory that she had stripped for action, protecting her hair with a bathing cap and wielding the axe stark naked. The thought of a New England Sunday school teacher committing parricide in broad daylight under circumstances so immodest was almost more than Fall River could bear. All these were efforts to explain why, if she were guilty, there was no blood on her. But it was up to Lizzie to explain why, if she were innocent, there was no blood on her. If she was telling the truth when she swore she heard a groan and hurried into the house to see what was the matter with father, wouldn't she have rushed to his side? Would she have peered at him from a neat and cautious distance and then called for Bridget? If she'd

been innocent would she ever in this world have come unspotted from that dreadful discovery?

Well, I shall never be able to ask her about it. I might have any time before 1927. Lizzie and Emma, long estranged, died that year within ten days of each other. In Lizzie's will---students of morbid psychology noted with lively interest---she left large sums for animal rescue work. Always kind to dumb animals, Lizzie was. She also left five hundred dollars for the care of her father's grave in perpetuity and instructions that she be buried beside him. Whatever happened in the Borden house on that hot day in August long ago, the family reunion is now complete. They all lie grimly together in the quiet cemetery at Fall River.

There's the final chapter in the great Borden mystery. Mystery? Was it one? Am I using the word advisedly? I think so. If to you it all seems clear as crystal, then you know your way about better than I do in the eternal mystery of the human heart. I shall always be sorry I never met Lizzie. After all, there was only one Lizzie Borden. Of course, that was plenty.

ANNOUNCER:

Definitely, Mr. Woollcott. Now because of the way it's made and the way it's cut, Granger Pipe Tobacco burns with a steady, even glow that warms the cockles of many a man's heart. It's real pipecheer tobacco...fragrant, mild, cool, and sweet. And remember this: Granger never gums a pipe.

The Town Crier will be back again next Thursday at this same hour. This is CBS, the Columbia Broadcasting System.

Projects and Exercises

1. Listen and present reports on talks heard on the local stations and networks, basing your comments on recommendations presented in this chapter.
2. Record your own voice for play back. Analyze and evaluate the voice and delivery in general terms.
3. Discover your "line rate" for various types of material. Compare your "at-home" timing with stop watch timing in the studio on mike.
4. Rewrite printed material into conversational speech style suitable for the intimacy and directness of radio.
5. Prepare and present talks for class listening and criticism. Keep in mind the nature of the radio audience. Use the check list for audience analysis according to the station on which you are supposed to be broadcasting. Consider the other factors noted in the chapter for "before broadcast" activities. The instructor may assign special projects. The following activities may also be used. Take any station you choose:
 - a. Prepare a two-minute talk for use by you on an early morning disc jockey program at about 8:15 A.M. Subject: Community-wide used clothing drive to be conducted by Kiwanis in co-operation with the public and private schools.
 - b. Same subject---same length---for use by you on a woman's program during the 11:00-11:30 A.M. period.
 - c. Same subject---same length during a 6:15 P.M. Sports Round-up.

- d. Same subject—same length for presentation by the Mayor at 7:15 P.M. A program by itself.
 - e. Same subject—same length for presentation by the high school basketball or football coach.
 - f. Prepare a two-minute talk on your community as it might be presented by you on a station in another state.
 - g. Prepare a number of five-minute talks for a series entitled "Men of Action," dealing with leading figures in contemporary business life in your own state for presentation on a 50,000-watt clear-channel station on Sundays at 2:25 P.M. What alternate title can you think up for the series?
 - h. Prepare a similar series entitled "A Woman's Hand" dealing with famous women in history who influenced the course of governments or social living by their actions—directly or indirectly. What alternate title can you think up for the series?
6. Divide up in pairs. Assign one student as director. Practice any of the talks with the director making suggestions for improvement and handling the presentation for the class.
7. Practice variations in delivery and microphone position in accordance with signals from the control room. Slow up, for example, to stretch thirty seconds without destroying effective delivery. Speed up, move back from microphone, use more force, etc., as signaled by the instructor or student director without "fluffing" or disturbing the effectiveness of the delivery.
8. Prepare "hold-that-audience" formats for different program series. Refer to the "Production Assists" section. Think up appropriate titles and prepare only the opening section leading into the talk.
9. Prepare promotional releases for the above series which might be distributed to local newspapers.

The Announcer

THE ANNOUNCER of a radio station “plays many parts.” To many people he is the station’s spokesman. Behind the scenes at the studios he has many other duties and responsibilities. He is, of course, a performer, doing straight announcing, reading commercial copy, newscasting, sports work, interviews, discussions, quizzes, special events, and narration. Here he is primarily concerned with talk of all sorts, speaking to people and about things. In addition, he is often the person in charge of program production; in evening hours he may be studio manager; he is a writer, usually preparing his own continuity; and he is a technician, handling the controls, placing microphones, joining and breaking away from the network, and playing records and transcriptions. In this chapter we shall examine some of the general performance qualifications and responsibilities of an announcer.

• BECOMING AN ANNOUNCER •

The station announcer may join the staff through a “front or side entrance.” The usual station procedure is to audition prospective announcers with varied copy of music continuity, commercial announcements, news, descriptive material, and extemporaneous or ad-lib assignments. Versatility, salesmanship, ability to respond quickly, and basic vocal equipment are judged in this way.

A “side entrance” may be used when a member of a station staff regularly employed as a salesman, engineer, clerk, elevator boy, or writer, to mention but a few, becomes interested in performance and demonstrates that he has an aptitude for announcing. Persons who are originally hired for positions which involve techniques akin to announcing such as acting or singing, may also enter announcing through a “side entrance.” These people may decide to change their professional capacity because of new interests or recognition by program officials of their particular talents.

• AN ANNOUNCER'S KIT OF WORKING TOOLS •

Voice. The basic equipment needed by an announcer is voice. A clear resonant and relaxed speaking voice is desirable. The earlier requirement of low pitch, which automatically excluded many candidates from consideration as announcers, is no longer the chief consideration. The intimacy of the radio medium does favor relatively low, rather than high pitches in the over-all range of an announcer's voice, but clarity and resonance are more important than pitch alone. Unpleasant qualities such as hollowness, harshness, or marked nasality limit opportunities for announcing work. Training and exercise may enable one to increase vocal range and gradually lower average pitch. If extensive work is required for these changes, it should be supervised by a competent voice teacher.

Attitude. The key note of any announcer's personal attitude should be confidence. He must be poised and sure on the air. Audiences quickly detect nervousness or uncertainty. When attention is focused on the way one speaks instead of on what one is saying, effective communication ceases. The leadership in the announcer-listener relationship must be assumed by the announcer. He is a dominant, not a retiring, personality. Everything about his delivery must give the listener the feeling that the announcer is confident of the product's ability to live up to the spoken claims for it, and of the talent's ability to be as good as the announcer claims. Radio has no place for the timid, "Why am I here today?" announcing approach. What the announcer does and says from "The following was transcribed earlier for broadcast at this time." To "Shop at Blanks and Save!" must be spoken with assurance and dominance. A note of caution: When this confident and self-assured manner becomes exaggerated and merges into a bullying, shouting, and superior style, with an undercurrent thread of "See how good I am" running through it, then one has become afflicted with "announceritis," a swelled head. Controlled confidence is the desired goal.

Style. This may be referred to as the announcer's "air personality." One announcer may have sincere warmth and vitality and seem like an interested friend; another may capitalize on a homey approach, talking as one neighbor to another over the back fence; another may rely on a quiet authoritative assurance, apparently unruffled by anything or anybody; another has worked out a bouncy, breezy, country club or "California-sports-coat" manner or its opposite, a blasé and sophisticated "man-around-town-with-dinner-jacket" style. Other approaches are those of the soft, professional sympathizer; the circus barker or pitchman; the staccato human machine gun; and the naive "It's-simply-wonderful" style. This list could be extended and modified, but it illustrates the impressions listeners receive. Each announcer has to determine for himself the particular style best suited to him. An added responsibility of a station staff announcer is to develop a multiplicity of styles or changes of "vocal costume" accord-

ing to the various programs he handles. It is in flexibility and adaptability that many young announcers fail. To be familiar and jocular on a popular disc show, then serious and sincere on a hymn period, then informal and kidding in an audience-participation period, and then dignified and authoritative on a classical music program requires skill and concentration. Conversely, the demand for general adaptability, a program "chameleon," may be dangerous to an announcer concerned with a long-term professional outlook. The better paid network and free-lance positions call for specialists with distinctive air personalities. If individuality, or show business "color," is lacking, audiences may accept the message without remembering the person. Again a note of caution: the style should not become so important that communication suffers.

Understanding. It is possible for an announcer to present his material without actually understanding its meaning. If he does read his script as a mechanical mouthpiece, however, he may get by only in less critical situations. An announcer should strive to understand the significance of the material he is reading. He should not become absorbed with the mechanics of the vocal process, listening to his own voice and speaking with a pride in how he is saying it, but should "think the thought" instead.

Pronunciation. Many are the discussions on "correct" pronunciation in radio stations throughout the country and among network personalities. So much attention is given the subject because these people know they are considered authorities by listeners. Broadcasting is effective, along with the movies, in furthering a trend toward standardization of American pronunciation. Even station personnel in regional areas tend to follow the lead of their contemporaries on the networks, and to eliminate their regional speech habits. The type of pronunciation labeled "General American" appears to be the standard radio speech, with individual differences according to the regional background of announcers. It is an accepted custom among many announcers to check the latest complete dictionary recommendations, keeping in mind that the dictionaries record the prevailing usage deemed best by social standards; to compare these recommendations with actual pronunciations by personalities in the public eye who might be considered "authorities"; and to double-check by their own reactions the appropriateness of the pronunciation for them as individuals, and for the program.

Foreign place names and proper names create special problems. The press services and the networks compile word lists as the names appear in the news. The general practice is toward Anglicizing foreign names. Two reference volumes, other than recognized dictionaries, which are of special value, are *NBC Handbook of Pronunciation* and CBS's *World Words*.

The question of which of several pronunciations is "right" cannot always be decided with any finality. The pronunciation "preferred" by the reference works, by public figures, and by co-workers should guide an an-

nouncer. When you choose a pronunciation, use it with assurance and confidence. *Caution:* Overly precise, pedantic pronunciation will cause the audience to react negatively to the announcer and to his message.

Articulation. Articulation is concerned with the utterance of vowels, consonants, and diphthongs. Good articulation aids in effective communication. Articulation must be distinct and pleasing without calling attention to itself. Consider again the position of the listener in relation to the person on mike. The microphone is only a few inches away from the speaker. The listener at home is really just as close to the speaker, due to the electrical increase in speaker volume. Very few people, except relatives and intimate friends, ever get as close to a person as a microphone does. The microphone reveals much about speech and personality that is hidden by distance. As a microscope brings out minute flaws and rough spots in material which to the ear is apparently flawless, the microphone highlights what might be disregarded in other situations. The amplifying system serves to bring the voice to us in magnified detail for "microscopic" sound examination. The listener does not expect a high degree of careful articulation from the casual performer, but he is quick to detect slovenliness and indistinctness in indifferent or untrained announcers.

Good articulation demands: (1) an ample supply of air, (2) a relaxed throat, (3) the use of head, throat, and chest resonators in correct proportion, and (4) the strong and agile movement of lips, tongue and jaw. You may be familiar with the announcer who uses *dubya* for *double u* or *git* for *get*, *proibly* for *probably*, *godder* for *got to*, *kuz* for *because*, *jest* for *just*, *gonna* for *going to*, *l'll* for *little*, and *in'* for *ing* endings. You may be familiar too with the over-articulation of "stage-trained" or "platform-minded" announcers who carry over speech habits from their activities in fields where it is necessary to project to the rear of a theatre without electrical amplification.

Both sloppy and exaggerated articulation adversely affect judgments of an announcer's personality. When one is as frequent a caller in the home as is an announcer, minor faults of articulation may grow into major irritations.

The following appears frequently in announcer's audition copy. Try it as a challenge:

SHE: (TO PLUMBER) Are you copper plating those pipes?

HE: No Mum! I'm aluminuming 'em, Mum!

Or, for a change of pace, five stand-bys:

1. "Is this the sixth sister's zither?"
2. "The seething sea ceaseth, and it sufficeth us."
3. "He thrusts his fists against the posts and still insists he sees the ghosts."
4. "The green glow grew, a glowing gleam, growing greener."

5. "Geese cackle, cattle low, crows caw, cocks crow."
And an announcement which completely threw an announcer when he read it at sight:

Rome wasn't built in a day...and you can't serve a good cocktail or good punch in a minute...that is, not unless you serve Piccadilly Cocktail or Piccadilly Punch, the bottled cocktail and punch that the famous house of Old Nobility has made available to smart hosts everywhere. Old Nobility Piccadilly Cocktail and Old Nobility Piccadilly Punch come bottled...ready-prepared for you to chill and serve in a jiffy. Your neighborhood dealer has Old Nobility Piccadilly Cocktail and Old Nobility Piccadilly Punch at only \$1.45 a large bottle.

Emphasis. The announcer uses emphasis to point out for the audience the important and unimportant ideas in the spoken material. A platform speaker, of course, uses gestures to give emphasis and clarity to ideas, but radio listeners cannot see an index finger pointed at them on the sentence, "This is important news for you," or "Shop at Blanks . . . and save!" accompanied by a nod of the head and a smile of satisfaction on *save!* However, an announcer may profit by using gestures, even though they are not part of the audible code. Speaking with gestures is very common in good conversation; incipient radio announcers who avoid gestures break their conversational speaking patterns and risk a dull and lifeless presentation of their material.

One method of emphasis is vocally to underscore key words. "Your tea is easier to *make*, more delightful to *taste*, more *flavorful* and *satisfying*."

Another method is to separate key words or phrases with appropriate pauses. "The orchestra plays a favorite of yesterday . . . *Lady Be Good*." "Remember the address . . . *Main and Second*."

Climactic emphasis may be achieved by increasing or decreasing force. "It's priced to save you money. *Don't delay—buy today!*" "It's *mild . . . mild . . . mild*."

A note of caution to the announcer: An emphatic and enthusiastic treatment is acceptable if it is in keeping with the product and the program, but if the announcer resorts to "shouting" or "barking" for emphasis, he may make the audience weary of him.

Word Color. Word color is closely related to emphasis. Emphasis is concerned primarily with volume, and word color with quality of tone and emotional undercurrents. Not only the generally accepted denotations, but associated impressions, attitudes, and mood are communicated.

Consider this narrative setting for Hawthorne's "Ethan Brand": "Within the furnace were to be seen the curling and riotous flames, and the burning marble, almost molten with the intensity of the heat . . . while outside, the reflection of the fire quivered on the darkness of the surrounding forest." This selection requires care and skill in setting a mood through word color.

In musical continuity, word color is the announcer's stock in trade. "Hold on to your hats, here's Jimmy Lunceford's treatment of 'Runnin' Wild'." "An Irish medley . . . first a lively jig . . . 'The Irish Washerwoman' . . . then, the tenderly nostalgic 'Danny Boy' . . . and finally 'Come Back to Erin'." "Majestic, resplendent with regal beauty and appeal, the orchestra's interpretation of 'Pomp and Circumstance'." "Music Sweet . . . Music Hot . . . the Rhythm Parade!"

In announcing commercials, consider the implicit meanings brought out in word color by: "The *lowest-priced*," "The car of the year," "Blank pipe tobacco smokes *sweet* and *fragrant*," "It's *smart* to wear a Blank hat."

Rate. There are two factors involved in rate. One is the over-all pace, the line rate or number of words per minute; the second is the speed with which individual words are spoken. Announcing requires variety in pacing, because of the many different types of material broadcast. Mood and pace are closely related. Consider the following:

Jones leads with a right to the jaw. Brown brushes it off before it reaches him...Jones gives him a left hook...there's another left hook...and now Jones is following Brown...a short jab by Jones a right to the jaw...Brown blocked it...There's a clinch...they're apart...Now Jones gives a left to the stomach...another left...a straight right lead...and a powerful...but powerful left hook.

With variations in pacing, an impression can be given of a slow, extremely tense, or a fast bout.

The choice of pace can influence the degree of comprehension. Consider this narrative description of ways of detecting counterfeit money:

NARR 1: The best way to recognize illegal money is to know what genuine bills look like. Open your purse--that's right --now take out a dollar bill. Go ahead--there--hold up the side with Washington's portrait...now look at the numerals in the upper corners.

WOMAN: Why they're set against a pattern of fine lines--it's almost like a lace doily. And--the lines are traced along the entire border.

NARR 1: The tracing is much more complicated than most of us realize from a quick glance. Made by a skilled craftsman using a geometric lathe.

NARR 2: This type of geometric lathe is a special engraving machine capable of cutting precise lines into a steel die--the designs it makes are so involved they can never be reproduced. These machines were developed solely to defeat counterfeiters.

NARR 1: Now look at the portrait of Washington. This part was done by hand. Those fine lines--even the ones around the eyes and mouth--were cut into hard steel by the skilled hand of an expert engraver. A counterfeiter cannot produce work of such high quality. If he could he would demand a legitimate job at very high pay.

NARR 2: Actually there are only about twenty-five men in the world who could be called competent in this work. These engravers must have the delicate touch of an artist and the sense of precision of an engineer.

NARR 1: If you ever see a bill where the portrait is dark--or the eyes dull--or the hair lines blurred--that bill is a counterfeit.¹

If this selection is read at a fast clip, it will communicate nothing. The auditor must feel close to the narrators, as though they were right at his shoulder, examining the same bill with him, in the same intimate manner a golf professional might give instructions on how to grip a club. Knowing when to slow down, how to capitalize upon contrast in rhythm, how to use pauses, are refinements and subtleties which give announcing professional flavor.

Inflection. The English language has its own characteristic melody patterns. An incident widely quoted in the radio industry illustrates this. On a dramatic broadcast from Hollywood, the usual practice is to have a star reappear after the play, to give an "oral trailer" about the program to come. This continuity sometimes does not get rehearsed due to exigencies of time, or late confirmation of broadcast details. A prominent star began the following trailer in good form. It read: "Next week this program will feature in the starring role the very *talented* and *brilliant* young actor, John Blank!" Just as he was about to give the name of the person he was lauding, the star saw it for the first time. His amazement and horror at such praise for this particular actor of little standing or prestige in the profession was perfectly reproduced by the melody pattern, a questioning snort, with which he uttered the words, "John . . . Blank?" He had never spoken a more expressive phrase in his entire acting career.

Students of speech should be familiar with the drills in variation of meaning and emotion; saying "Oh" or "Yes" in many different ways. The physical "nearness" of the auditor to the radio speaker permits extensive use of inflection to signify minute shades of thought and feeling. The attitude of the announcer towards the product he is talking about, towards the talent, musical selections, and the personalities mentioned in the news broadcasts are revealed in the melody patterns of his speech. His state of health, his poise or confidence in his ability, and clues to his personality are suggested by his vocal inflections. It might be well to mention three very common melody patterns which are particularly distracting: (1) a mechanical transitional vocal hold, (2) sing song, and (3) recurrent up or down patterns.

1. *Mechanical Transitional Vocal Hold.* This is the result of the working conditions in many studios. The announcer, in addition to reading

¹ Courtesy of the author, Rollin Quimby, "Michigan Journal of the Air," University of Michigan Department of Speech, WUOM, Ann Arbor, March 17, 1949.

copy, may be cuing in records while one turntable is on the air, filling out a program and announcement log, editing news for the next program, checking out-going program levels, auditioning microphone placement for a studio program, pulling records from the transcription library, and answering the phone. With all of this responsibility and activity the announcer may not have sufficient time to rehearse his continuity and commercial announcements. He may be obliged to read from sight. Therefore, to insure himself enough time to glance ahead quickly and get some general sense of the copy, an announcer may fall into the habit of mechanically lifting his voice at ends of phrases and holding the final note. While holding this note he may look aside to check a title or the console controls. After a time the habit is firmly established. Consider the following:

You know Mothers, every child going to school needs lots of energy to do good work. If your child comes home after school feeling tired and worn out maybe it's because he's not getting the right kind of food at lunch. Now bread is a very important part of any lunch...and it's important that the bread you use... be full of all the food energy that children need so much.

This is a straightforward commercial announcement. It needs a direct and friendly approach. An announcer who has fallen into the mechanical transitional vocal hold habit may read it very unevenly. The underlined words below indicate the trouble spots for such announcers.

You know Mothers, every child going to school needs lots of energy to do good work. If your child comes home after school feeling tired and worn out maybe it's because he's not getting the right kind of food at lunch...and it's important that the bread you use...be full of all the food energy that children need so much.

The habit of separating phrases and sentences by three and five dots used indiscriminately by some copy writers, tends to encourage this faulty reading style. The announcer is never certain where the end of the thought comes unless he studies the script carefully.

2. *Sing Song*. This is sometimes referred to as "ministerial" pattern. Translating the announcement into sing-song style, indicating pitch levels and relative stress, we might get something that looks like this:

SCHOOL
LOIS OF ENERGY

MOTHERS, to going

You know child needs

. every

to do
good
work.

3. *Recurrent Up or Down Patterns.* Another melody trap is present when the performer gets past the word-by-word style of delivery and into the word-combinations phase. With a close correlation to breathing rhythm, usually short half breaths, the inflections always go up, or always go down, at ends of phrases and sentences. The melody curve can be plotted if one follows it with a pencil in hand. The same announcement is read:

You know Mothers.....every child going to school.....

needs lots of energy.....to do good work.

Or, the curve may be just reversed and will go up instead of down. This style leads to monotony.

• SUMMARY •

We have examined in some detail the announcer's kit of working tools. These tools are voice, attitude, style, understanding, pronunciation, articulation, emphasis, word color, rate, and inflection. No one can be considered most important for each is part of the whole. One announcer, of course, may be more outstanding in some than in others. In an audition, the director may use a chart listing various items and attend to each in turn, or he may listen without a chart and note general reactions first, with notes on specific points later.

EXAMPLE OF MUSIC CONTINUITY

Excerpts from RCA Recorded Program Service (Thesaurus)
Supplied to Subscribers to Its Library Service ²

1. ANNCR: (COLD) This is _____, inviting you to listen to
The Salon Concert.
1260-H THEME: A DESERTED MANSION (BMI)
(HOLD 25 SECONDS: THEN FADE UNDER)
ANNCR: We present THE SALON CONCERT--a half-hour program of light
classical music performed by the Salon Concert Players
with Max Hollander, featuring the shorter masterpieces of
great composers. _____ (STATION OR SPONSOR) takes
pleasure in bringing you these memorable musical minia-
tures on THE SALON CONCERT.
(THEME OUT: :45
Before we begin today's/tonight's Salon Concert, here's a
program note: a little later on the program we will hear
the gifted, young concert pianist, Earl Wild, in a per-
formance of Anton Rubinstein's "Staccato Etude." But
first, let's turn our attention to the orchestra under the
baton of Max Hollander, as they play--the PROCESSION OF
THE SARDAR, from the Ippolitov-Ivanov suite, "Caucasian
Sketches."
1422-K PROCESSION OF THE SARDAR (ASCAP) (PLAYERS) 3:35

² Courtesy of RCA Recorded Program Service.

2. 977-J THEME: I HEAR THE SOUTHLAND SINGING (BMI)
(HOLD 35 SECONDS, THEN FADE UNDER)

ANNCR: Out of the Southland, out of the heart of hope, comes a song which tells us the Golden Gate Quartet is here again with more of their chant songs and rhythmic spirituals--music born of the trials and dreams of their people--songs that send a golden voice high up to heaven...
(THEME UP TO CLOSE 1:33)

The fact is every rung in Jacob's ladder takes you higher toward heaven...so the spiritual suggests you ask yourself: DO YOU THINK I'LL MAKE A SOLDIER?

1000-A DO YOU THINK, ETC. (SESAC) (G GATE) 1:35

Upon the fundamental throb of African rhythms were built the spirituals, forged of sorrow in the midst of religious fervor as--THE TIME AIN'T LONG.

1151-L THE TIME AIN'T LONG (MR) (G GATE) 2:33

3. 939-E THEME: KAYE'S MELODY (BMI)
(HOLD 15 SECONDS: THEN FADE UNDER AND OUT)

ANNCR: Do you hear that theme? Does it make you want to dance? Well, it's time to SWING AND SWAY WITH SAMMY KAYE as we bring you a quarter hour of dance music with vocals by The Three Kaydets and Nancy Norman.

4. 917-A THEME: FROM A TO Z IN NOVELTY (MR)
(HOLD 30 SECONDS, THEN FADE UNDER AND OUT)

ANNCR: It's A to Z in Novelty! Yes, friends, it's time for another rhythm party. This time we hear music by the Sammy Herman Trio and the spirituals of the Golden Gate Quartet. So for swing and rhythm, it's plain to see... it's novelty from A to Z!
(THEME UP TO CLOSE :58)

First, a bright Spanish dance...styled by the Sammy Herman Trio. LA SORRELLA!

983-K LA SORRELLA (PD) (HERMAN TRIO) 2:00

Next...the Golden Gate Quartet comes calling for a first song--and from long ago, and in beautiful harmony, the boys sing--PREPARE ME LORD.

1122-J PREPARE ME LORD (MR) (GOLDEN GATE) 2:25

5. 1055-A THEME: BEETHOVEN FIFTH EXCERPT (PD)
(HOLD 15 SECONDS: THEN FADE UNDER)

ANNCR: _____, speaking for (STATION OR SPONSOR) _____ takes pleasure in bringing you a program of music by the Rosario Bourdon Symphony Orchestra and the Salon Concert Players, with songs by the baritone, Thomas L. Thomas. Ladies and gentlemen, the CONCERT HALL OF THE AIR.
(THEME UP AND OUT AT 30 SECONDS)
Our Concert Hall of the Air program opens today/tonight

with the Rosario Bourdon Symphony Orchestra playing
Brahms'--HUNGARIAN DANCE NO. I.

718-C HUNGARIAN DANCE NO. I. (PD) (SYMPHONY) 3:05

(SEGUE TO)

1233-H VALSE MIGNONNE (BMI)

(AFTER 5 SECONDS) (OVER MUSIC) (MUSIC OUT ON CUE) Richard Wagner displayed a fondness for the drama at a very early age. He was but 13 when he fashioned a tragedy with the lines of "Hamlet." He later gave the same treatment to "King Lear." Later he was to fulfill this early promise with works which ranked him as the greatest composer of opera in Germany. His "Die Meistersinger," his only venture in the comic opera field, forms a delightful contrast to his more serious works. "Die Meistersinger" was first produced at Munich in 1868 and was brought to New York in 1885. (FADE MUSIC UNDER AND OUT.) The Rosario Bourdon Symphony Orchestra plays for us now the colorful and descriptive DANCE OF THE APPRENTICES from Wagner's "Die Meistersinger."

765-H DANCE OF THE APPRENTICES (PD) (SYMPHONY) 3:30

6. 975-H THEME: CHURCH IN THE WILDWOOD (PD)

(HOLD 35 SECONDS: THEN FADE UNDER)

ANNCR: The time has come again to share inspiration and song with neighbors and friends, while John Seagle sings your favorite hymns from the CHURCH IN THE WILDWOOD.

(THEME: UP AND OUT FAST AT 1:05)

Our hymn service begins with a unique hymn. The music is by Haydn and the words by John Newton, a soldier of fortune who became a preacher. John Seagle sings--GLORIOUS THINGS OF THESE ARE SPOKEN.

832-B GLORIOUS THINGS, ETC. (PD) (SEAGLE) 2:10

Next--I'M A PILGRIM, from an old Italian air.

937-B I'M A PILGRIM (BMI) (SEAGLE) 2:25

With music by William Doane and words by Fanny Crosby, John Seagle presents the sacred song--SAVIOUR, MORE THAN LIFE. (START MUSIC) "Behold I am laying in Zion a stone that will make men stumble, a rock that will make them fall; and he who believes in Him will not be put to shame."

964-D SAVIOUR, ETC. (PD) (SEAGLE) 2:45

7. 1228-A OPENING THEME: SONGS THAT MY MOTHER SANG TO ME (BMI)

(HOLD 37 SECONDS: THEN FADE UNDER AND OUT)

ANNCR: Greetings, neighbor. SLIM BRYANT AND HIS WILDCATS are set to entertain you with ballads and dance tunes gathered from the hills and plains all over the country. By way of getting things off to a good start, here are Slim and the boys with...THE AIRLINE POLKA.

1317-L AIRLINE POLKA (BMI) (BRYANT) 1:33

Our favorite hillbilly vocalist, Ken Newton, provides us with one of his best hillbilly vocals--ALL MY LIFE.

1373-C ALL MY LIFE (BMI) (BRYANT & NEWTON) 3:00

ANNCR: Here's a fast bit of melody put together by Jerry Wallace, the Wildcats' guitarist. Jerry calls it--WALKIN' THE PUP.

1494-D WALKIN' THE PUP (BMI) (BRYANT) 1:22

EXAMPLES OF OPENING NARRATIVES

University of Michigan Department of Speech, WUOM, Ann Arbor,
March 31, 1949³

1. SOUND: (AFTER OPENING CROSSFADE THEME TO METRONOME TICKING)

NARR: Each one of those ticks means that one second of time has elapsed. It almost seems incredible that a little tick like that can mean so much...for here we are living in the so-called three dimensions of length, width, and breadth...and no matter what we do...we are always governed by the fourth dimension...known as time. Well, this is the story of a man who did the impossible...A story about a man who went outside his three dimensions, and stole...four minutes of time.
--The Man Who Stole Four Minutes
by William Fleming

2. NARR: There was once a far away place called Giantland. In this place only giants lived--and all of them were twenty feet high, that is, all of them except Bantuk. Bantuk was the smallest of all the giants--somehow he just never grew to be their size. In fact, Bantuk was only eight feet tall. Of course he was very unhappy because he just couldn't keep up with all the rest of the giants. Sometimes it was very disturbing to be a giant--for instance, times like this....
The Smallest Giant by Eleanor Littlefield

3. NARR: The name is Smith, Barney Smith. You're a reporter on a big New York daily, but you're not much of one. You were stuck with human interest yarns and writing leads for other guys out on beats, but you always wanted to write big stuff, serious stuff, and then one day when big stuff came along, you couldn't write it, you felt it stuck too far inside of you to rattle off on paper and so you didn't do anything about the guy you, Barney Smith, met in the bar and the story about how he cried about the flags out there and how you tried to do something with it, but nothing came, and all you could remember now was the bar, the guy, his story. (CROWD SNEAKS IN UNDER) Patrick's is the smallest bar on the west side of Manhattan. When you walked in there that afternoon, you thought right away that something was wrong, too wrong, because there sitting at the bar was a thin spidery looking man--not old but with gray hair. He had a long, sorrowful face

³ Courtesy of the authors: William Fleming, Eleanor Littlefield, and Alfred Slote.

cracked like those you see in old oil paintings. He was sitting bent over a beer (WEEPING IN UNDER) and he was weeping...weeping all over his face.

The Flags Out There by Alfred Slote

PRONUNCIATION CHECK LIST

Recommended pronunciations in *NBC Handbook of Pronunciation* compiled by James F. Bender.⁴ Each word is transcribed twice; a diacritic system and International Phonetic Alphabet markings are used. Accent is indicated by capital letters for primary accent and italics for secondary accent in the diacritic column; in the phonetic column an accent mark above the line indicates primary accent, an accent mark below the line means secondary accent.

academician	uh <i>kād</i> uh MĪSH 'n	ə,kæd ə 'mɪʃ ən
adagio	uh DAH jō	ə 'dɑ dʒo
Aesop	EE sahɹ	'i sɑp
Aisne (River)	ān	en
American	uh MĒR ĩ k'n	ə 'mer ɪ kən
anti	ĀN tɪ	'æn tɪ
Appomattox	ăp uh MĀT uhks	,æp ə 'mæt əks
auf Wiedersehen (Germ.)	owf VEE der zā 'n	aʊf 'vi dər ,ze ən
Bach (Johann Sebas- tian)	BAHK (YŌ hahn zā <i>bahs</i> tee AHN)	'bæk ('jo han ze ,bas ti 'an)
baroque	buh RŌK	bə 'rɒk
basso	BAHS ɔ	'bas ɔ
Bayreuth (Germany)	bī ROIT	,baɪ 'rɔɪt
Beethoven (Ludwig van)	BĀ tō v'n (LŌŌT vĭk f'n)	'be to vən ('lut vĭk fən)
Berkeley Square (Lon- don)	BAHRK lĭ <i>skweɪr</i>	'bɑrk lɪ ,skweər
billet-doux	bĭl ā DOŌ	'bɪl e 'du
boulevard	BOŪL uh vahrd	'bu:l ə vɑrd
Brahms (Johannes)	brahmz (yō HAHN ēs)	brɑmz (jo 'han ɛs)
Cannes (France)	kān	kæn
catsup	KĀT suhp	'kæt sɑp
Cavalleria Rusticana	<i>kah</i> vahl ā REE ah rŏŏs tĭ KAH nah	,kɑ val e 'ri a ,rus tɪ 'kɑ nɑ
cherchez la femme	SHĒR SHĀ lah FĀM	'ʃer 'ʃe la 'fæm
Chesapeake (Bay)	CHĒS uh peek	'tʃɛs ə pik
connubial	kuh NŌŌ bĭ 'l	kə 'nu bɪ əl
corps (sing.)	kawr	kɔr
décolleté	dā kahl TĀ	de kal 'te
De Gaulle (Charles)	duh GŌL (shahrɪ)	də 'gɒl (ʃɑrl)

⁴ Courtesy of Thomas Y. Crowell Company, publisher.

Delhi (India)	DĒL ee	'dɛl i
d'Hardelot (Guy)	dahr duh LŌ (gee)	dɑr də 'lo (gi)
Don Giovanni	dōn jō VAHN ee	dɒn dʒo 'van i
either	ĪE th er	'i ðər
exchequer, Exchequer	ĕks CHĔK er	ɛks 'tʃɛk ər
Fascism	FĀSH iz 'm	'fæʃ ɪz əm
Flaubert	flō BAIR	flo 'bɛər
Francesca	frahn CHĔS kuh	frɑn 'tʃɛs kə
Ganges (River)	GĀN jeez	'gæŋ dʒɪz
Gloucester (Mass., Eng.)	GLAHS ter	'glas tər
Gluck (Christoph Wilibald von)	glōok (KRĪS tōf VĪL ĩ bahlt fuhn)	glʊk ('krɪs tof 'vɪl ɪ balt fʌn)
Goethe	GER tuh	'gɜ tə
Götterdämmerung	gert er DĒM uh rōong	.gɛt ər 'dem ə ruŋ
gubernatorial	gyūō ber nuh TAW ri 'l	.gju bər nə 'tɔ rɪ əl
Händel (Georg Friedrich)	HĒN d'l (GĀ ōrg FREET rik)	'hen dəl ('ge ōrg 'frit rik)
Humperdinck (Engelbert)	hŌōM pēr dīngk (ĀN gəl bērt)	'hum pər dɪŋk ('en gəl bɛrt)
I Pagliacci	ee pahl YAH chee	i pəl 'ja tʃi
Jekyll (Dr.)	JEE kil	'dʒi kil
Kuomintang	KWŌ mīn TAHNG	'kwo mɪn 'tɑŋ
La Forza del Destino	lah fōrt zah dēl dēs TEE nō	la ,fort za dɛl dɛs 'ti no
La Gioconda	lah jō KAHN duh	la dʒo 'kan də
Lakmé	lāk MĀ	,læk 'me
Massenet (Jules)	mahs NĀ	,mas 'ne
Mitropoulos (Dimitri)	mī TRAHp uh luhs (DMĒE tree)	mɪ 'trɑp ə ləs ('dmi tri)
Nebuchadnezzar	nĕb yōō kuhd NĒZ er	,neb ju kəd 'nez ər
oleomargarine	ō lī ō MAHR juh reen	,o li o 'mɑr dʒə rin
pièce de résistance	pyĕs duh rā zees TĀHS	,pjɛs də ,re ,zɪs 'tɑs
prelude (n, v)	PRĒL ōōd	'prel ud
Puccini (Giacomo)	pōō CHEE nī (ZHĀHK ō mō)	pu 'tʃi ni ('ʒɑk o mo)
Reykjavik (Iceland)	RĀ kyuh veek	're kjə ,vik
Rimski-Korsakov (Nikolay)	rīm skī KAWR sah kōf (NEE kō lī)	,rɪm skɪ 'kɔr sɑ kɔf ('ni kɔ laɪ)
Schumann (Robert)	SHŌō mahn (RŌ bērt)	'ʃu mɑn ('rɔ bɛrt)
Stalin	STAH līn	'stɑ lɪn
Stradivarius (Antonius)	strād ĩ VAIR ĩ uhs (ahn TŌN ee uhs)	,stræd ɪ 'veər ɪ əs (ɑn 'ton i əs)
sulfanilamide	suhl fān ĪL uh mīd	,sʌl fæn 'ɪ ə məɪd
Sun Yat-sen (China)	SŌON YAIIT SĒN	'sun 'jɑt 'sɛn

Szydłowiec (Poland)	shĕd LAW vyĕts	ʃɛd 'lɔ vjɛts
Tchaikovsky (Petr)	chĭ KAWF skĭ (PĚT ruh)	tʃaɪ 'kɔf skɪ ('pɛt rə)
Tel-Aviv (Palestine)	TĚL ah VEEV	'tɛl ə 'vɪv
terpsichore, Terpsichore	terp SĪK uh ree	tɜrp 'sɪk ə ri
tripartite	trĭ PAHR tit	trɑɪ 'pɑr taɪt
Tristan und Isolde	TRĪS tahn öönt ee ZÖL duh	'trɪs tɑn ʊnt i 'zɔl dɔ
Tsinchow (China)	CHĪN CHŌ	'tʃɪn 'tʃo
Valparaiso (Chile)	vāl puh RĪ sō	,væl pə 'raɪ sɔ
Venezuela (So. Amer.)	vĕn ĭ ZWEEF luh	,ven ɪ 'zwi lə
Vespucci (Amerigo)	vĕs PŌŌ chĭ (ah mā REE gō)	vɛs 'pu tʃɪ (,ɑ me 'ri go)
Vinci, da (Leonardo)	dah VEEN chĭ (lā ō NAHR dō)	da 'vɪn tʃɪ (,le o 'nɑr do)
Weber (Karl Maria, von)	VĀ ber (kahrl mah REE ah f'n)	've bɜr (kɑrl mɑ 'ri ə fən)
Zuider Zee (Nether- lands)	ZĪ der ZEE	'zɑɪ dɜr 'zi

Projects and Exercises

1. Prepare a practical announcer's audition for another student. Include:
 - a. An ad-lib assignment to reveal ease of delivery without script.
 - b. News copy to reveal general ability in reading from script and style of newscasting together with the auditionee's command of pronunciation of foreign and domestic place names.
 - c. Musical continuity to reveal familiarity with composers and selections. Do not select the very obscure composers or too technical terminology.
 - d. Descriptive narration.
 - e. Commercial copy.

Alternate reading at sight with five minutes study. Criticize the presentation and audition material.

2. Assign announcer's copy found in the scripts elsewhere in the text. Study these announcements before presentation in class. Class criticism, evaluation and drill.
3. Listen to announcers on the air. Report on their use of the "working tools."
4. Prepare brief pronunciation check lists on the basis of such listening. Each student should bring in ten words heard on the air with their pronunciations as given. Discuss "correctness" of presentation.

Announcements

THE ANNOUNCEMENT in radio has a spotlight on it. While it is being presented, it is "center stage." There is no competition for the attention of the listener by other program features. Edward R. Murrow stops his news presentation to let the listener hear about his sponsor. Jack Benny is not in the middle of a comedy routine while Lucky Strikes are sold. The spokesman for United States Steel talks without the Theatre Guild production of a play continuing in the background. This is not so with newspaper advertising, magazine advertising, or billboards.

This is a decided advantage for the radio copy writer who tries to attract attention, arouse interest, stimulate desire, and impel action. If commercial messages which come between entertainment portions of programming have ingenious and interesting approaches, are sincerely and honestly related to the audience's personal interests and problems, and are spoken in vivid and meaningful terms they may be good listening and not be resented.

The radio spotlight on commercials is detrimental, however, if the commercial messages are displeasing. Rude or annoying announcements are offensive because they are practically inescapable interludes when given between program units.

• WRITING COMMERCIAL COPY •

In writing radio announcements, the seven points discussed in Chapter 17 should be kept in mind: (1) Gain attention quickly, (2) rococo in language should go, (3) use simplicity in sentence style, (4) repeat with skillful rephrasing and restatement, (5) build word pictures, (6) talk it out, and (7) "stick to your own last." In writing commercial copy you may be writing announcements to be read by someone other than yourself. If so, familiarize yourself with that person's air personality.

The basic appeal to be used for motivating acceptance and purchase of

a commercial product, is the first thing to be decided by the writer. One or more appeals may be chosen from our basic and impelling motives: self-preservation, self-interest, sex, social prestige, pride, etc.

After choosing your basic appeals, consider the make-up of the audience that will hear the announcement. Note the time and day of the broadcast, and the age and buying habits of potential listeners. Examine the station's programming profile and select the appeal for individuals who may be attracted by such offerings. Study any listener surveys that have been made for the station. People have local habits, likes and dislikes: in some areas, brown eggs are preferred, whereas white eggs are preferred in others. Your community may rank high in home ownership, another in apartment rentals. There may be differences in shopping habits. "In Washington, D. C. . . . Friday is more than twice as important a shopping day as Wednesday, whereas Friday in Cincinnati is only one-fourth as important as Wednesday. In Houston, Texas, Monday is the most important shopping day, about one-and-one eighth as important as Saturday."¹ Different areas and different groups respond to different motive appeals. Whereas "style for social prestige" may be the best appeal for a college set, "long wear and economy" may be the best for low-income or rural areas. The specific individual in a specific environment must be considered in selecting the appeal.

The particular product must also enter into the selection of appeals. A copywriter may have to prepare copy for a shoe store that wants to stress a certain line of men's shoes. "Style" and "price" appeals are usually used in such copy, but in an area where there are poor transportation facilities and walking long distances is common, "feel" and "fit" appeals stressing comfort may be more effective. Questions like the following should be asked: "Is this product a new and unfamiliar one?" "Is it a luxury or necessity?" "Is it an inexpensive product bought on impulse or one purchased after considerable thought and planning?" "Is it seasonal or all year round?" "Who purchases it, men or teen-age boys?"

An example of the type of consumer analysis helpful to a copywriter is the classification of women into sales-approach types published by the Printz-Biederman Company of Cleveland, a women's clothing manufacturer. The analysis is included here to indicate how a station staff writer may get away from stock appeals in preparing spot announcements.

1. *The young unmarried woman*: She is very sensitive about the opinion of others. She is susceptible to offense where the fatness of her own or her family's pocketbook is in question. If the girl is in business, she can be talked to on the topic of durability, but beware of allowing her to feel that you have the least idea that her life outside her business hours is not as frivolous and full of pleasure as that of her idle sisters.

¹ H. W. Hepner, *Effective Advertising* (New York, 1949), p. 47.

2. *The young married woman, without children:* She wants becomingness and style. She wants to look more attractive than anyone else to her husband and wants the other young matrons with whom she spends her time to see that her husband can and does give her as beautiful, if not more beautiful, things than any of them have.

3. *The young married woman, with children:* She is less concerned about becomingness and style and more concerned about price and durability. She still has her youth and her little vanities, but she is beginning to plan for a family as well as to be a charming young lady. This makes her wiser, more practical, and more careful in her purchases.

4. *The middle-aged unmarried woman:* She is interested in dressing in such a way as to appear still young. She is usually interested in quality and fit. If she is of the slender- or heavy-figure type, she wishes to minimize her bad points and make the most of her good ones.

5. *The middle-aged married woman, without children:* Appeal to her is very much the same as to the unmarried woman of her age group, but with less emphasis on price and rather more on style, fit, and becomingness as factors which tend to increase her own self-esteem and her husband's pride in her.

6. *The middle-aged woman, with children:* The main consideration is price. She must make those dollars go as far as she possibly can and still not be a disappointment to her children and their friends.

7. *The elderly unmarried woman:* She is appealed to by becomingness, workmanship, and in some cases by style. Quality appeals more and more strongly to her as she grows older, especially if she has grown older gracefully and dresses with dignity and real beauty.

8. *The elderly married woman, without children:* Women of this age group are apt to have unusual figures. These customers must never be made to feel that they are ugly and impossible to fit. Garments should be sold to them which minimize stooped shoulders or other ungraceful features. If the customer is in an income group below the average, more stress must be laid on the price factor. And where the individual is socially prominent, more emphasis is put on style.

9. *The elderly married woman, with children:* She is keenly interested in the way she appears to her children. For this reason more money is often spent and more care taken in the choice of the garment than is the case where only she and her husband need be pleased.

10. *The unmarried professional or business woman:* She has a healthy curiosity about the workmanship and about processes of manufacture.

11. *The married professional or business woman:* In addition to the interests of the unmarried professional woman she is also interested in becomingness for the sake of the husband. She has greater confidence in the article if she is taken behind the scenes a little and is shown the why's and wherefore's.

• TYPES OF ANNOUNCEMENTS •

Station Breaks. These come between programs during the pauses used for station identification.

1. **SERVICE ANNOUNCEMENTS.** These are short five- or ten-second commercials following time signals or weather reports. "It is now 10:00 o'clock Central Standard time, . . . courtesy Blank Watch Company. Choose a 'Blank' Watch for your gift to her!" Many national advertisers,

such as Bulova and Gruen, use service announcements on a saturation basis as "reminder" copy—using slogans, headlines, and simple phrases exclusively.

2. **CHAIN BREAKS.** When stations are affiliated with one of the networks the period between sponsored programs is a valuable source of revenue for the station. It is desired by advertisers because of the opportunity it offers to capitalize on the audience attracted by the network program. Fifteen to twenty-five seconds, the time remaining after the local station's call letters and location are given, are available to a client. These announcements may be broadcast live or by transcription. Both local market and national advertisers use these periods. Since only a brief time is available for the commercial message, unity and concreteness of expression are essential. Most stations designate thirty or fifty words as the maximum for chain breaks, but some get as many as seventy-five words into the brief pause, requiring an acute sense of timing by announcers.

3. **ONE-MINUTE SPOTS.** Many independent stations schedule their non-commercial programs on a fourteen-minute basis to permit the use of one-minute announcements during station breaks. If the program is commercial, the program which follows is held up for an additional thirty seconds. Network affiliates may schedule one-minute announcements between sustaining feeds from the network, fading out the network program at a logical place and signing it off locally; or, they may take the preceding program to its conclusion and join the network late, following the station's one-minute announcement. The announcer and engineer on duty listen to the network, "stretch" or "pick-up" a few seconds to cover the closing or opening announcements given by the network announcer, and fade in with such dexterity that many listeners do not know what has happened. Announcers often cover the same network programs each day or each week. They learn the format of the program and can anticipate the entrance of the net announcer by watching the clock and noting the progress of the show. At 28:40 the network program may conclude an audience-participation program with studio applause. The local station announcer knows from experience that the network director holds the applause at this time for seven to nine seconds. Accordingly, the local announcer opens his microphone at four seconds and fades down the applause as he locally signs off the network program. He may say something like this: "Thanks, Richard Roe, for another stimulating 'Visit to Hollywood' program. Listen in again tomorrow . . . same time . . . same station . . . for another 'Visit to Hollywood' broadcast with Richard Roe as your host. The program came to you from Hollywood over the Constitutional Broadcasting System. You are listening to WDDT . . ." The announcer then begins the one-minute announcement at 29:00. The procedure in cutting into a network program late is to monitor the net and introduce the first number or featured MC locally. The monitoring of the network in this instance goes on during the

actual reading of the commercial. By using headphones, announcers can do this with skill and ease after some practice.

Approximately 150 words are at the disposal of the writer in one-minute announcements. With this time much more can be done with the attention, interest, desire, and action steps of persuasion. A temptation to use too many separate appeals must be avoided, however. Transcriptions are frequently used for such announcements. Below are examples of station-break announcements:

EXAMPLES OF STATION-BREAK ANNOUNCEMENTS

(This copy was written for Oldsmobile dealers to be broadcast locally. The identical theme is used in thirty-, fifty-, and one-hundred-word announcements.²)

30 words: Swift--sure--and superior! That's the service at (dealer) (address). Drive in soon--let (dealer's) staff of Oldsmobile's Futuramic Mechanics swing into action on your car! That address again: (address).

50 words: For quick, quality care for your car--it's (dealer) (address). (Dealer) has a fully-trained staff of Oldsmobile's Futuramic Mechanics--an ample stock of genuine Oldsmobile parts--and "up-to-the-minute" equipment. You're sure of superior service--when you drive in to your Oldsmobile dealer's (dealer) (address).

100 words: Fast--Friendly--and Futuramic! That's the kind of service you get at (dealer) (address). (Dealer's) fully trained staff of Oldsmobile's Futuramic Mechanics will swing into swift, efficient action as soon as you drive your car through the door. They have a complete stock of genuine Oldsmobile parts--modern, factory-approved equipment. They use factory-specified, "up-to-the-minute" methods. You're sure of the best of care for your car--at a price that's a pleasant surprise--when you come to (dealer) your Oldsmobile dealer. Don't delay--drive in today--at (address), the home of quick, Quality service!

Participating Announcements. These are similar to one-minute station-break announcements. Many transcribed one-minute commercials can be used interchangeably as station breaks or as participating announcements. worked into the body of a program. There are only a limited number of chain and station breaks available in a single broadcast day. Consequently, some periods of programming are designated as participation periods in order to carry commercial announcements. Disc jockeys, women's features, musical clock, breakfast chatter, household hints, and straight music are frequently presented in the form of participating commercial programs.

² Courtesy of Oldsmobile Division of General Motors Corporation and D. P. Brother & Co., Inc.

No one sponsor purchases the entire program. One-minute announcements are sold to several sponsors. Participating commercial programs are very flexible. Mary Margaret McBride, for example, devotes a great proportion of her program to information or entertainment and delivers the commercial announcements one after the other. Other broadcasters arrange the program so that the entertainment or information portions run for a few minutes, then a live or transcribed commercial, followed by entertainment or information. Commercial announcements that last two or three minutes may occasionally be included on programs of this type.

EXAMPLE OF PARTICIPATING ANNOUNCEMENTS

Mary Margaret McBride Program, Oct. 24, 1949, WNBC, New York ³

(Miss McBride is famed for the individuality of her commercials. They are spoken ad lib and carry her personal endorsement. Guests on the program frequently recite with her the merits of the various products. Announcements reproduced here are "as broadcast" transcripts.)

Speaking of reading that you remember--I thought this morning of a poem we learned in school--about the woman who had such a lot of children and then someone came along who wanted to adopt one of them. Try as she would, she couldn't find one she could bear to let go. It's the same way with some of my products. I've been thinking of them and of reasons why I couldn't give up ...well, STARLAC, for one. Borden's STARLAC--it's really a public service. A dry skim milk with all the nourishment, vitamins, minerals...everything whole milk has except the fat and costing only about seven cents a quart. What a boon, especially to mothers whose children go to the ice box and drink up all the milk. But with Borden's STARLAC, she's never in danger of running out of milk. There it is on the shelf--ready to reliquify into fluid skim milk, chill, and make into chocolate drinks or egg nogs or to use anyway you use ordinary milk.

As for SINGER SEWING MACHINES, I suppose it runs into millions of dollars--the money women save by making their own clothes--clothes for the children--curtains--bedspreads--all on their SINGER SEWING MACHINES. And, certainly the SINGER dress form comes into that category. No more personal try-ons! No more false steps with this wonderful SINGER dress form because it's molded, right on your own figure. The molding takes only thirty minutes. Yet a SINGER dress form cuts dressmaking time in half.

Bon Ami's GLASS GLOSS--No I can't give up GLASS GLOSS for there's a money-saving theme again--a better waxlike cleaner for your glass, silver and other metals, backed by the prestige of Bon Ami. Yet it costs less--you save twenty cents when you buy Bon Ami's GLASS GLOSS. Simply wipe GLASS GLOSS on--wipe it off! GLASS GLOSS leaves no streaks or hazy after-cloudiness. Housewives who have used GLASS GLOSS are enthusiastic and no wonder--for GLASS GLOSS leaves windows, mirrors, glass table-tops and shelves crystal clear and clean! It banishes varnish from silverware, chromium and metal fixtures in a jiffy and makes them shine as never before.

³ Courtesy of Mary Margaret McBride.

Co-op Announcements. These are sold on network shows to different sponsors in local markets and vary in length and position according to the program format. In a daytime drama there may be an opening announcement, no middle, and a closing announcement. In an evening half-hour entertainment program the local co-op announcements may be divided into three one-minute periods at opening, middle, and close, and incorporated within the program frame.

EXAMPLE OF A NETWORK CO-OP PROGRAM FORMAT WITH LOCAL MIDDLE ANNOUNCEMENT

A Baukhage Broadcast, WHRV, Ann Arbor, Mich.⁴

0:00:00 to 0:00:08 (approx.)	BAUKHAGE FROM WASHINGTON	BAUKHAGE: "Washington, June 18th, 1949 (or whatever date is). In just a minute I'll tell you what we are thinking about to- day." SPONSORED STATIONS LEAVE NET.
0:00:08 to 0:01:08 (approx.)	GIVE LOCAL IDEN- TIFICATION AND COMMERCIAL	STAS. GIVE ONE MIN. LOCAL INTRO. AND COMMERCIAL SIMILAR TO: "The ...Co., makers of...presents Baukhage, famous American Broad- casting Company commentator, with the news, direct from Washington, etc." END COMMERCIAL AT 0:01:08 WITH: "And now here is Mr. Bauk- hage. Come in Washington." RE- JOIN NET. NOTE: Cue from Network announcer for return to Baukhage will be: "And now here is Mr. Baukhage."
0:01:08 to 0:07:00 (approx.)	BAUKHAGE	BAUKHAGE BEGINS HIS COMMENTARY WITH: "Baukhage talking"...CON- CLUDES THIS PORTION AT APPROX. 0:07:00 WITH FOLLOWING CUE FOR STAS. TO LEAVE NET.: "And now for an announcement. I'll be back with more news in just a minute."
0:07:00 to 0:08:00 (approx.)	GIVE MIDDLE COMMERCIAL	STAS. GIVE ONE MIN. MIDDLE COM- MERCIAL INCLUDING RE-INTRODUCTION OF BAUKHAGE AND CONCLUDES AT AP- PROX. 0:08:00. REJOIN NET. NOTE: Cue from Net. announcer for return to Baukhage will be "And now here again, is Baukhage with his commentary on the news."

⁴ Courtesy of WHRV, Ann Arbor.

0:08:00	BAUKHAGE	BAUKHAGE CONTINUES COMMENTARY AND CONCLUDES WITH FOLLOWING CUE FOR STAS. TO LEAVE NET FOR REMAINDER OF PGM. "That's all and thank you very much. Now here's a friendly message from your announcer."
0:13:30 (approx.)	to	
0:13:30	GIVE COMMERCIAL	STAS. GIVE ONE MIN. CLOSING COMMERCIAL AND SIGN-OFF AT 0:14:30
0:14:30 (approx.)	SIGN-OFF WITHOUT RETURNING TO NET	WITH "This program came to you from Washington, through the American Broadcasting Company."

THERE'S A COMPLETE NEW HOME ENTERTAINMENT CENTER NOW BEING DEMONSTRATED AT THE H. P. JOHNSON COMPANY, 209 SOUTH FOURTH AVENUE, IN ANN ARBOR. WHAT IS THIS FABULOUS ENTERTAINMENT CENTER? WHY, IT'S THE NEW GENERAL ELECTRIC TELEVISION MODEL 818, A MAGNIFICENT CONSOLE, VENEERED IN THE GOOD TASTE WHICH IS GENUINE MAHOGANY. WHAT DO YOU GET IN THIS GORGEOUS G.E. CONSOLE MODEL? MANY, MANY THINGS: AM AND FM RADIO, SUPERB REPRODUCTION OF BOTH STANDARD AND LONG PLAYING RECORDS WITH THE AUTOMATIC RECORD PLAYER, AND A DAYLIGHT TELEVISION SET ON A GIANT TWELVE AND ONE HALF INCH PICTURE TUBE. G.E. DAYLIGHT TELEVISION IS AT LEAST EIGHTY PER CENT BRIGHTER THAN ORDINARY TELEVISION UNDER THE SAME CONDITIONS. NO HOME ENTERTAINMENT CENTER COULD BE MORE COMPLETE, MORE COMPACT, MORE SATISFYING THAN THIS MARVELOUS NEW GENERAL ELECTRIC CONSOLE MODEL. SEE IT TODAY AT YOUR G.E. DEALER IN ANN ARBOR, THE H. P. JOHNSON COMPANY, 209 SOUTH FOURTH AVENUE. DEPEND ON DEPENDABILITY, DEPEND ON G.E. AND THE H. P. JOHNSON COMPANY.

Cowcatchers, Trailers and Hitch-Hikes. Sometimes a company that sells several different products, such as Procter & Gamble (Ivory Soap, Crisco, Duz, Camay, etc.), may use program time for brief announcements advertising products other than the one usually identified with the program. If the announcements come at the beginning of the program they are termed "cowcatchers"; if they come at the end of the program, they are termed "trailers" or "hitch-hikes." In order to prevent a string of commercial announcements around station-break time the networks require that hitch-hikes precede the closing theme song or final words from the star performer.

We give here an example of a dramatized "Speed-Easy" hitch-hike from a "Cavalcade of America" broadcast.⁵

GEORGE: But Mary...the rent's forty a month...As is. (BE PRETTY GRIM)
 MARY (WHEEDLING HIM): Let's take it anyway.
 GEORGE: But it's so dingy! And that awful wallpaper!
 MARY: Don't worry. We'll paint the room ourselves with Du Pont Speed-Easy. That's the new wallpaper paint.
 GEORGE: But can we?

⁵ Courtesy of the Du Pont Company, Wilmington, Del.

MARY: Of course. It's easy. You just thin Speed-Easy with water. It'll cost under three dollars a room. And it dries in an hour. Tomorrow you won't know this place!

Program Announcements. These are the commercial credits which are used when a sponsor purchases an entire program. Here he has an opportunity to present programs which serve to attract the audience most likely to purchase his product: daytime programs for women, late afternoon programs or Saturday morning for children, late evening sports round-ups for men, and programs with widespread appeal, comedy, variety, drama in the evening. The tone of the program and commercial announcements may be in keeping with the product for suggestive effect. A perfume company may use the "alluring strains" of Stradivari violins, in a program of romantic music, with announcements in a similar key, such as the Prince Matchabelli series. This is limited in application. More common is the appeal to specific audience program preferences with the announcements in keeping with the mood and type of program. Soup, for example, may be advertised on a local morning chatter show, a coast-to-coast news program, and an audience-participation feature. The commercials will vary in style, emotional appeal, and form according to the individual program. The maximum time available to commercials is regulated by the code of the National Association of Broadcasters.⁶

FOR DIFFERENT PRODUCTS. Three one-minute announcements may work well with a toothpaste where mass purchase is essential whereas institutional copy dealing with a new chemical process in paint manufacture and how it holds up under adverse weather conditions cannot be adequately treated in less than two minutes. In the latter case, the advertiser may instruct the writer to use only brief opening and middle "identifications-of-sponsor" type of announcement and have the longer "reason-why" copy at the close.

FOR DIFFERENT PROGRAMS. A comedy program may permit references to the sponsor's product throughout the script, in addition to the two regular commercial periods. A drama may be written in two or three acts so as to permit an announcement after each, but in some instances an adverse audience reaction to such interruptions of the story may make advisable only opening and closing copy. Conditions of program practice may necessitate changes in placement.

The usual practice of a closing announcement before a comedian's sign-off resulted in many rushed readings and actual "cut-offs" by NBC on the Fred Allen program due to the "stretching" of the final comedy sequence. This continued until the placement was changed so that the final commercial came about nine minutes before the end of the program. A "Bob Hope" program routine which follows, uses this placement:

⁶ See Chapter 11 for the full NAB Code.

<i>Unit</i>	<i>Unit Time</i>	<i>Running Time</i>
Opening	:45	:45
Monologue	3:38	4:23
Commercial #1	1:52	6:15
Orchestra Number	2:08	8:23
Cast spot	6:32	14:55
Vocal	1:30	17:25
Commercial #2	1:10	18:35
Guest spot	7:45	26:20
"Thanks" Song and March of Dimes		
Appeal	1:40	29:00
Sign off	:25	29:25

QUALITY OF WRITING AND DELIVERY. This is the most important element in commercial announcements. Short uninteresting commercials delivered in an "off-the-cuff" or "barking" manner may seem much longer and be less effective than longer commercials with good writing and delivery. Copy prepared for newscasters to be delivered in the same style as a news bulletin may create ill will. Routining such a news broadcast so as to permit the newscaster to be heard first with provocative headlines, and then to follow with the opening commercial can be effective. It should have clearly defined transitional phrases in script and delivery to separate the headlines from the commercial.

EXAMPLE OF OPENING COMMERCIAL 1

IGA Stores Program, KHQ, Spokane, 3:15 P.M. News Broadcast,
March 3, 1949 ⁷

ANNOUNCER: Now that the Lenten season is underway, many of you will be on the look-out for meat-substitute dishes that taste good--and your IGA store is the right place to look for suggestions. DEL MONTE FANCY RED SOCKEYE SALMON for salmon loaf--and that wonderful IGA X-tra whipped salad dressing for tartar sauce there's a thought! For Macaroni dishes with cheese or tuna fish, IGA offers a variety of ideas for low-priced meals with high taste appeal. TASTY CUT MACARONI--24 ounce package, is only 28 cents at IGA. TASTY LOAF CHEESE FOOD, only 85 cents for the two-pound loaf. STAR KIST FANCY TUNA--SOLID PACK--is just 42 cents--and SONNY BOY FANCY FLAKE style Tuna, only 37 cents at IGA. Then, how about making a plate of corn bread the central feature of a lunch or dinner?--piping hot from the oven--it's everybody's favorite! QUAKER CORN MEAL--white or yellow--20 ounces only 12 cents. See IGA's low prices on Campbell's Soups--in fact, see IGA's low prices on everything--and, remember, it's low prices every day at IGA.

⁷ Courtesy of R. O. Dunning, KHQ.

EXAMPLE OF OPENING COMMERCIAL 2

"The Right to Happiness," NBC, New York, Sept. 16, 1949 ⁸

(ON RECORD--14 SECONDS)

(MUSICAL INTRO TO DUZ SONG--WASHING MACHINE SOUND--ORGAN)

AUDREY MARSH: (SINGS) "There's a new, new, NEW DUZ at your store
Now the 'everything' soap does even more
Does a whiter, cleaner wash for you
It's EXTRA DUTY DUZ for you!"
(END OF RECORDED SONG)

MAN: (FRIENDLY, CONVERSATIONAL, PERSUASIVE) Like that song?
That's something we worked out to tell you there's a New
DUZ! Yep, the "Does Everything" soap has a new EXTRA
DUTY FORMULA! No other leading washday soap has it--only
DUZ! And with this EXTRA DUTY Formula you get the WHITEST
CLEANEST DUZ washes ever--yet there's greater safety for
colors, greater safety than any other leading washday
package soap can give. Now here's a lady who's just tried
this New Extra Duty DUZ--I asked her to tell you about it.

WOMAN: (REAL CHATTY) I wanna tell you I actually saw the gri-
miest towels I own come out of that DUZ wash shining
white! So much whiter even my newest towels seemed dull
alongside 'em. And now DUZ gets the greasiest work-
clothes the cleanest it ever did--without any "extra"
scrubbing either. You should see how wonderful this New
DUZ treats the most delicate colors I wash. Even leaves
'em looking brighter, prettier!

MAN: Only New DUZ of all leading washday soaps brings you this
new Extra Duty Formula. Try it. The big red box is the
same--but inside is the New Extra Duty DUZ. See how DUZ
does everything now!

EXAMPLE OF OPENING COMMERCIAL 3

"Truth and Consequences," NBC, Hollywood, Aug. 27, 1949 ⁹

RALPH: Now ladies and gentlemen...I've got something special!
You're in on a big premiere tonight! (STARTS TO BUILD)
For the first time on any nighttime network...(DRUM ROLL
...CYMBAL CRASH) the first time anywhere...(DRUM ROLL...
CYMBAL CRASH) the celebrated MR. HARLOW WILCOX will talk
about the amazing New DUZ with the EXTRA DUTY FORMULA!
(WAVES UP BIG APPLAUSE)

HARLOW: Thank you, Ralph. Thank you, Ladies and Gentlemen. And
YOU'LL thank ME...when you try this New EXTRA DUTY DUZ.
Of all leading washday soaps, New DUZ is the ONLY ONE
with this EXTRA DUTY FORMULA! NEVER BEFORE...no, never

⁸ Courtesy of the Procter & Gamble Company and Compton Advertising, Inc.

⁹ Courtesy of the Procter & Gamble Company and Compton Advertising, Inc.

...could you get such WHITENESS for towels and linens with so much safety for the colors you wash.

RALPH: Hear! Hear! The EVERYTHING soap does more than ever!

HARLOW: This Extra Duty Formula gives all your white pieces... sheets, tablecloths...a whiteness beyond anything that was once thought possible. The grimmest workclothes come "extra" clean, too, without "extra" scrubbing! Yet--DUZ is SAFEST for the prettiest colors you wash...SAFEST of all leading washday package soaps! In hard water or soft, DUZ leaves those prints 'n' stripes looking even newer and brighter!

RALPH: WHEW! Extra Duty for EVERYTHING!

HARLOW: Only New DUZ, of all leading washday package soaps has this EXTRA DUTY FORMULA...only New DUZ gives you such white, clean washes with so much color safety!

RALPH: Try it, folks!

HARLOW: The big red box is the same--but inside is the New DUZ with the EXTRA DUTY FORMULA!

RALPH: See how DUZ does everything now!

* * * * *

• FORMS OF COMMERCIALS •

No matter which type of commercial is being used, form must be considered. The time available governs the choice of form, but it does not rule out any of the following. Combinations of the different forms may be used:

- | | |
|-------------------------------------|--------------|
| 1. Straight selling or description. | 5. Dialogue. |
| 2. Testimonial. | 6. Humorous. |
| 3. Educational. | 7. Singing. |
| 4. Multivoice. | |

Straight Selling or Description. This is the most common and most widely used. Principal advantages are directness and unified development of a single appeal. It depends on the announcer and "copy for the ear." A question often raised is "Should the announcer give the commercial as *his* personal recommendations?" The practice on most stations is for the announcer not to do so in regular staff work, but he may be permitted to do so on "personality shows." Statements such as, "Come to *our* store" and "*We* have been doing business in the same location" tend to confuse the station and sponsor relationship. The usual practice is to avoid them unless they are phrased as quotations from the sponsor.

Testimonial. This may be a personal recommendation by the program star, announcer or guest, or a quotation from a celebrity or "satisfied user." Testimonials can impart additional impact, due to the feeling of gratitude many listeners have. They may try a product recommended by a radio "friend," the announcer or the star. If this appeal is not tactfully presented it may induce a negative reaction. The indirect method is used

by many comedians. An example of integration of sponsor mention in the Bob Hope script may be noted on page 474. Unidentified quotation by a "satisfied user" is utilized in the Lucky Strike commercial on this page and in the DUZ announcement, page 263 and endorsement by Ralph Edwards, page 264.

Educational. This form may be used when the writer is using "long circuit" or "reason-why" appeals. "They provide information for the consumer who does deliberate before he makes a purchase, comparing values and weighing pros and cons. . . . They are most used in the advertising of products which are rather high in price . . . and consumed only over a relatively long period of time."¹⁰ The "Cavalcade of America" uses this type of commercial extensively.

Multivoice. This may consist of a series of alternate voices in climactic arrangement; a question-and-answer frame which permits an abrupt beginning; a device for pin-pointing attention on a slogan or phrase; or reinforcement through repetition.

EXAMPLE OF MULTIVOICE COMMERCIAL

Jack Benny, Lucky Strike Program, NBC, New York, May 25, 1947¹¹

I OPENING COMMERCIAL:

SHARBUTT: THE JACK BENNY PROGRAM--presented by LUCKY STRIKE!

RIGGS: (CHANT--57 to 59--AMERICAN)

RUYSDAEL: LS--MFT

SHARBUTT: Lucky Strike means fine tobacco.

RUYSDAEL: Just listen to the words of tobacco warehouseman George Webster. . .

VOICE: At market after market, I've seen the makers of Lucky Strike buy fine tobacco that makes one grand smoke.

RUYSDAEL: William Currin, tobacco auctioneer, said:

VOICE: For years and years, I've seen the makers of Lucky Strike buy tobacco that's just chock-full of smoking enjoyment. Smoked Luckies myself for 23 years.

RUYSDAEL: Friends, independent tobacco experts can see the makers of Lucky Strike consistently select and buy that fine, that light, that naturally mild tobacco.

SHARBUTT: Yes, Lucky Strike means fine tobacco and fine tobacco means real, deep-down smoking enjoyment for you--remember. . .

RUYSDAEL: LS--MFT

SHARBUTT: Lucky Strike means fine tobacco.

RUYSDAEL: So smoke that smoke of fine tobacco--Lucky Strike--so round, so firm, so fully packed, so free and easy on the draw.

¹⁰ Albert W. Frey, *Advertising* (New York, 1947), p. 168.

¹¹ Courtesy of the American Tobacco Company.

Dialogue. These commercials may be simple in form or little productions complete with sound effects and music. An announcer may engage in conversational banter with the performer. Many daytime serials utilize a fictional character such as "Granny" or "Cousin Mary" who, in conversation with the announcer, speaks with authority about household duties. Some sponsors use the playlet idea by incorporating the "Boy-meets-girl, boy-loses-girl, boy-wins-girl!" formula into the commercial. Dialogue commercials win attention and interest, but listeners resent commercials that are too far-fetched or too glowing in the claims made for the product. The humorous form is an outgrowth of dialogue technique.

EXAMPLE OF DIALOGUE COMMERCIAL

"Mr. District Attorney," NBC, New York, Sept. 3, 1947¹²

- ANNCR: Men, in case you didn't happen to know...and you probably didn't...today is a very special day. We're calling it "Advice-for-Men-Who-Don't-Know Day."
- MAN: Men who don't know what, Fred?
- ANNCR: How to make their best girls greet them with...
- GIRL: Hello handsome!
- MAN: Say...I could use that advice myself.
- ANNCR: Well, remember, good looks begin at the top. Good looks begin with good looking hair.
- MAN: But I've got dry hair that never stays put. What's the answer?
- ANNCR: Vitalis is the answer! For Vitalis contains natural vegetable oils that keep your hair under control...and with that natural, masculine look. No mineral oil...no slick, greasy shine. In addition, Vitalis and the famous sixty-second workout brings you an extra advantage so many hair preparations cannot provide.
- MAN: Something special?
- ANNCR: Yes, it's that distinctive "Vitalis feel"... that wonderfully refreshing, scalp stimulation. So...if you want her to say...
- GIRL: Hello handsome!
- ANNCR: Get Vitalis...available now at drug counters and barber-shops everywhere.

Humorous. Humorous commercials are frequently used on comedy programs, and also by disc jockeys and personality "salesmen" such as Arthur Godfrey. The Jack Benny program has used the Sportsmen Quartet with especially prepared lyrics to popular songs.

¹² Courtesy of Bristol-Myers Company.

EXAMPLE OF HUMOROUS COMMERCIAL

Jack Benny with Fred Allen as Guest Star, Lucky Strike Program, NBC,
New York, May 25, 1947 ¹³

ALLEN: What are you doing here in Allen's Alley anyway?

JACK: Well, if you want to know, I'm conducting a poll.
What are you doing here?

ALLEN: Jack, old Pal, if I told you why I'm here..the real,
honest-to-goodness truth, straight from my heart, you
wouldn't believe it.

JACK: Yes I would..Why did you come?

ALLEN: To louse up your program.

JACK: Fred, don't be greedy..You're lousing up your own
program, isn't that enough?

ALLEN: Wait a minute, Jack..let's not get mad..After all,
it's your last program of the season. You're going off
the air.

JACK: Yes, I guess you're right..I go off the air every
year at this time..My sponsor thinks I should have
a vacation.

ALLEN: That isn't the reason, Jack..Your sponsor knows that
your material just won't keep in the summer.

JACK: What?

ALLEN: You and oysters go out of season at the same time.

JACK: Oh yeah..well I remember a broadcast you did that was
so bad it corroded the Sixth Avenue El..Not only that -

ALLEN: Wait a minute, wait a minute, Benny. I have a
surprise for you..I have some friends of yours visiting
me..here in the alley.

JACK: Some friends of mine?

ALLEN: Yes..HEY FELLOWS, COME OUT HERE..

JACK: Boys, what are you doing here?

QUART: (ONE NOTE)

(APPLAUSE)

JACK: Well, I'm glad you're here because I'm conducting a poll
to find out who's the better comedian..Fred Allen or
Jack Benny.

ALLEN: Yes..So speak up, boys..who gets your vote?

(INTRODUCTION TO "THE GIRL THAT I MARRY")

QUART: THE MAN THAT WE VOTE FOR IS F. E. BOONE.
HE SELLS CIGARETTES MORNING, NIGHT AND NOON.
ABOUT HIM WE ARE WILD,
HE IS FINE AND HE'S LIGHT AND HE'S NATURALLY MILD.

¹³ Courtesy of the American Tobacco Company and Amusement Enterprises, Inc.

THE MAN THAT HE WORKS WITH IS SPEEDY RIGGS
 FROM GOLDEN TOBACCO HE MAKES BENNY'S WIGS.
 WHILE THEY'RE PLANTIN', THEY'LL BE CHANTIN'
 YOU CAN HEAR THEM FROM MOBILE TO SCRANTON.
 SO YES, YES INDEEDY, OUR VOTE GOES TO SPEEDY AND BOONE.

ALLEN: Say, that's very good.

JACK: It certainly is.

QUART: OH L S S S S S S, L S S S S S S
 M F F F F F T.
 OH M F F F F F F, M F F F F F F
 L S S S M F T.
 OH L S M F T
 YES IT'S L S S S S S S, M F F F F F F
 L S S S M F T.
 OH L S S S S S S, L S S S S S S
 M F F F F F T.
 OH M F F F F F F, M F F F F F F
 L S S S M F T.

ALLEN: Wait a minute fellows..
 that's not what we
 want. Boys.....Boys
 ...Please...Boys, wait
 a minute...Wait a
minute.....WAIT A
MINUTE.....WAIT
A MINUTE!!!!

(APPLAUSE)

Singing Commercials. Singing commercials are widely used. Some of them have catchy tunes and lyrics. "Chiquita Banana" became so intriguing in 1944-45 that it was published as a popular song. Singing commercials are usually transcribed or are broadcast live on network programs. Choral speaking groups, as developed by Meredith Willson, are off-shoots of the singing commercial.

EXAMPLE OF A SINGING COMMERCIAL

(This music has as part of its accompaniment a special recording of a washing machine in operation. Vera M. Oskey, radio copy supervisor of Compton Advertising, Inc. says that the "slosh-slosh" of a conventional type of electric washing machine filled with sudsy water had a rhythmic beat that adapted itself to samba rhythm. A Hammond organ and brush drums are sometimes used to heighten the effect).

The musical score for 'The Duz Song' is presented on three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of quarter and eighth notes. The lyrics 'D-U-Z D-U-Z Put Duz in your' are written below the first staff. The second staff continues the melody with the lyrics 'Wash-ing ma-chine take your clothes out bright and clean'. The third staff concludes the melody with the lyrics 'When you Duz your wash you'll sing D-U-Z does Ev-ery-thing!'. The score ends with a double bar line and repeat dots.

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FIG. 13. The Duz song.

• SUSTAINING ANNOUNCEMENTS •

Staff writers are responsible for preparing all noncommercial announcements. These usually consist of "public-service" announcements which may be of any type and form listed in the discussion of the commercial announcements. They are broadcast during local and national drives for funds. Many of the same techniques and appeals are used. Reminders to vote, tolerance notes, traffic safety suggestions, information on special community events and what to do to meet disaster emergencies or epidemics come under this classification.

Stations also face the problem of keeping old and attracting new listeners. Promotional "on-the-air" announcements are prepared to acquaint the audience with the start of a new series, or to "billboard" coming program features. Variety in approach is necessary. One method frequently utilized is to assign a definite period for these announcements and work them into a program format. Interviews with personalities heard on the station is one device for entertainment "bait." Two examples of public-service station-break announcements follow:

You may not realize it, but there is a lot you can do to guard against cancer. Vital cancer facts--facts you should know--are contained in the American Cancer Society's new free booklet. Mail your request for this booklet to Cancer, C-A-N-C-E-R, New York, 21.

It costs only six cents to put wings on your letters! Use swift, dependable air mail for all your business and social correspondence. Get delivery in hours instead of days! Overnight service to any point in the United States! Consult your local post office for full details on the new Air Mail!

• SUMMARY •

Commercial announcements occupy "center stage" in radio. The writer needs first to decide upon the basic appeals for motivating acceptance and purchase, then to consider the specific audience and particular product. Consumer analysis studies are helpful. Announcements may be classified as to type:

1. Station breaks
 - a. Service announcements
 - b. Chain breaks
 - c. One-minute spots
2. Participating announcements
3. Co-op announcements
4. Cowcatchers and Trailers or Hitch-hikes
5. Program announcements

Another classification may be made according to form:

- | | |
|------------------------------------|-------------|
| 1. Straight selling or description | 5. Dialogue |
| 2. Testimonial | 6. Humorous |
| 3. Educational | 7. Singing |
| 4. Multivoice | |

Combinations of the different forms are frequently used. Sustaining announcements may be of the same type and form. They require the same care in preparation to be effective.

Projects and Exercises

1. Listen to an assigned period for a report on the general motives appealed to in the commercials heard.
2. Discuss the relative effectiveness of the above commercials with recommendations for possible changes or alternate approaches for different audiences.
3. Using the Printz Biederman classification prepare commercials for women's clothing suitable for a local Department store:
 - a. Straight announcement or one-minute drama for a sale on inexpensive cloth winter coats.
 - b. Educational 150-word announcement for a woman's participation program on an expensive fur coat.
 - c. Testimonial copy or straight announcement for introduction of a new line of smartly tailored classic suits.
 - d. Twenty-second jingle for station-break announcements for inexpensive evening gowns.
4. Prepare suggested multivoice copy for a product and program of your own choice. Class criticism of choice and copy.
5. Rewrite newspaper or magazine advertisements for radio. Discuss the changes which are necessary.
6. Prepare co-op announcements for a local distributor of a nationally advertised product using the "Baukhage Talking" format.
7. Listen to a specific program to become familiar with it. Then prepare appropriate substitute commercials in harmony with the program and its current advertising campaign.
8. Write seasonal seventy-five-word station-break announcements for single voice, using actual companies and products in your area, as follows:
 - a. A toy store in the first week of December.
 - b. A florist in the week before St. Valentine's Day.
 - c. An oil furnace company specializing in service of furnaces in the Fall.
 - d. A children's clothing store in the Fall.
 - e. A dry cleaners company two weeks before Easter.
 - f. A garden supply store in the Spring.
 - g. A soft drink in the middle of Summer.
9. Rewrite the above incorporating sound effects or music in the announcements.

Interviews and Quizzes

DIRECTORS of radio programs have found that, except in unusual circumstances, it is generally easier to hold an audience with an interview than a straight talk. Quizzes and audience-participation shows are applications of the interview technique. An interviewer or MC on such programs must think not only of himself and his presentation, but he must always consider the answers and actions of those across the mike from him. Something may happen that makes the next question inappropriate; a contestant may become frightened or blurt out censorable material; a telephone call may not go through as planned; the correct identification of a mystery voice may occur before it is expected; a long-winded answer may upset the timing; all of these "surprise" factors must be anticipated in some degree and handled with apparent smoothness and assurance.

• INTERVIEWS •

Interviews may be classified in three general types: (1) Opinion, (2) Information, and (3) Personality. These may be presented entirely ad lib, from an outline, from a complete script, or by using a combination of these methods.

Opinion Interviews. The opinion interview is used throughout radio as a basic program frame. The "Man-on-the-Street" format is adapted to an individual station's requirements. An informal presentation is very common; an announcer stations himself on a busy corner and stops the passersby for a chat on the "topic of the day" which may range from "What would you do if someone gave you a million dollars?" to "Who will be the next President and why do you think so?" This cross-section of public opinion is interesting to the audience. They like to know what others are thinking. The newspapers used similar techniques long before broadcasting.

Adaptations of this approach may be observed in various programs. Members of the audience may be invited to write to the station about their

pet peeves and the writers of the best letters asked to come to the station for an interview. A program may originate each week in a different location, inside a factory, in a private home, or at a railway terminal. A concealed microphone may pick up the reactions of persons unaware until afterwards that their words have been recorded for playback on the air.

These programs are largely ad lib. The vernacular speech adds flavor. A prepared script would destroy the spontaneous conversational manner. The interviewer may have an outline, as a guide. He should prepare for the program whenever possible by reading about the subject. An audience may forgive the ignorance of the man in the street, but it expects an announcer to have more than a casual acquaintanceship with his subject. The interviewer must make sure that the "interviewee" is heard on the air with satisfactory volume. A few personal questions provide an opening wedge and let the interviewee forget about "mike fright." Instead of saying, "Now don't be shy" or "You're not scared of talking into a microphone are you?" which may cause the person to be nervous, he is asked something about himself or about the preceding guest's answers. The person begins to think about the topic. The microphone is held casually between the two of them. The less stress given to the "broadcast" angle, the more naturalness results. The questions should be phrased in such a way that the person will not answer "Yes" or "No," but if he does, more details should be requested. Abrupt transitions from one question to another should be avoided. The interviewer should lead into the next question by referring back to the preceding thought. Summaries and restatements for the listeners are desirable.

Information Interviews. This type of interview is used with great frequency in public-service programs. A doctor may give information on child care, a physicist on the Geiger counter, a social worker on the service of a Red Feather agency, a person from overseas on differences in habits of living. Many of these are completely scripted; if not, they are at least outlined and discussed in advance. Most persons have difficulty in reading from scripts. The writer must capture the individual's natural method of talking and not force formalized language and sentences upon him. Writers should talk to the person who is to be interviewed before preparing the script. Notes can be made listing specific phrases and expressions that come up in this preliminary conversation. These notes should be referred to, along with the writer's memory of the individual's style of speech, while preparing the script.

Enough time should be allowed for several complete microphone rehearsals ahead of the broadcast. The director handling the program should encourage the interviewee to make his own changes in the script to conform to his own conversational style. He should watch for words which seem to give difficulty and phrases which sound awkward when the person reads them aloud. Most interviews of this type sound artificial unless great care is

taken both in writing the script and in rehearsing it. A good method is to have an outline of questions and ad-lib replies. The type of information interview where the announcer feeds the speaker a leading question and then retires into the background during a long reply is not desirable, however. This frame is nothing more than a thinly disguised talk and turns the interviewer into a stooge.

Whether a script is used or not, the audience should receive the impression that there is none. Repetition of words and phrases, conversational pauses and interruptions in the presentation may help in creating a general "first-time" naturalness.

A great responsibility rests upon the interviewer for preparation ahead of time. A young announcer may well take a lesson from Ben Grauer, who is recognized as a top man in his field. Grauer works hard before an interview, getting facts on the particular subject and reading extensively. He is not content to go into one without this preparation, even though he can handle almost any interview completely "cold," due to his long and varied experience.

Personality Interviews. In personality interviews the person interviewed is important primarily because of what has happened to him, what he has done, or because of the position he holds in the public eye. It may be a feature story interview presented when the occasion arises, or built as a regular series such as "We the People." It may be a celebrity interview.

Feature-story interviews range from novelties and stunts to eyewitness accounts of disasters. Great flexibility and sensitivity must be possessed by the interviewers. Language and delivery must match the mood of the occasion. This seems obvious and yet announcers have been guilty of bad taste in pursuit of a feature interview after a disaster, capitalizing upon personal grief or using a type of delivery more suited to a sports account. When novelty or stunt interviews are conducted, an announcer must be careful not to seem superior or to be making fun of the "interviewee." An objective attitude may be hard to maintain when one encounters eccentrics who come into public attention through their activities. The audience may decide to ridicule the person on the basis of the interview, but the announcer should not slant it in that direction. Avoid correcting grammatical errors made by the interviewee or commenting on gaps in his knowledge. The audience does not like a smart aleck interviewer.

One of the more successful celebrity interview series in the Midwest is the "Show World" series of Dick Osgood, broadcast over WXYZ, Detroit. Due to the high calibre of his interviewing, Osgood has the respect of the stars who play the city. Osgood offers seven very practical rules for interviewing celebrities.

1. Know as much as possible about your subject.
2. Avoid obvious or trite questions.
3. Keep a file of background material.

4. Do not put the celebrity "on the spot" by asking questions that will embarrass him.
5. If you want information on a touchy subject, take an oblique or indirect approach before you get on the air.
6. Don't wait to talk with the celebrity until you are both on the air.
7. Give every personality the plush treatment.

• QUIZZES AND
AUDIENCE-PARTICIPATION SHOWS •

"I have a lady in the balcony, Doctor!"; "The sixty-four dollar question"; "Aren't we devils?"; "Think carefully, can you tell me . . ." These phrases represent key expressions of quiz and audience-participation shows which have brought pleasure to many, and condemnation by many. The personality of the MC is one determining factor in effectiveness, and the program format is the other.

The early quiz shows were simple in idea and production, such as a spelling bee, a team of men pitted against women, or questions drawn out of a basket. Variations on the standard formats were developed in the early forties. By the end of the decade quizzes and audience-participation programs were so widespread that they were considered an economic threat to actors and vocalists.

Quizzes may be classified in two general types:

1. A panel receives questions submitted by listeners. The contest element for the audience, necessary for interest, is in observing how well these experts answer the questions, together with a race to guess the answers ahead of the panel. A small prize is given for the use of the questions and a larger amount is distributed in the event the experts fail to answer them correctly. Examples of this type are "Information, Please!" "The Quiz Kids," and "Twenty Questions."

2. Individuals are selected to answer the questions. These individuals may be selected from the studio audience by a casual or chance selection as in "Professor Quiz" or "Dr. I. Q."; by elimination contests during the warm-up period; or from those who send in letters and are invited to come to the studio to participate. The contestants may be selected from the radio audience, the names being selected at random from telephone directories and the individuals called by phone, or by a "best-written-letter" method. "Give-aways" have relied on telephone selection in order to secure many listeners, each waiting for the telephone to ring in his home. Some giveaways have permitted the studio audience to compete when the telephone contestant failed to supply the correct answer.

The audience-participation programs rely on stunts performed by participants for the entertainment of the audience. These stunts may range in complexity from a pie hurled in the face to elaborate and fantastic situ-

ations. "People Are Funny" describes its stunts as "basically psychological." The producers explain:

Art Linkletter along with his partner and producer, John Guedel, and the gag men, employ basic human weaknesses and foibles as the fundamental beginnings of all stunts. Jealousy, greed, love, pride, fear, ambition and the innate hamminess of ordinary people are played upon and enlarged to major sized proportions for their stunts.

Take the case of Mrs. Virginia Taylor of Pasadena, California. Mrs. Taylor had never attended any radio show until one Tuesday night when some friends took Mr. and Mrs. Taylor to the NBC studios to see "People Are Funny." During the warm-up Linkletter called for married couples without children. Mr. and Mrs. Taylor responded along with several other couples, won out over the others and found themselves in a typical "People Are Funny" predicament.

Linkletter offered Mrs. Taylor one thousand dollars cash if she could keep quiet for one solid week. Mrs. Taylor said she could do it easily, probably thinking in her own mind that no one would be around to check on her. But she didn't count on the wacky Linkletter. Art sent a cute little movie starlet to their home to live with them, the stipulation being that if Mrs. Taylor spoke *one word*, for any reason, the starlet would get the thousand bucks. She not only didn't speak for one week, but refused to speak one word on the following Tuesday's show until Linkletter placed the one thousand dollars in her hands.¹

Many more questions and stunts than one anticipates using should be available for emergencies. An audience-participation program with its elaborate stunts is more difficult to time than a quiz program. Extra stunts are prepared and held in readiness. These vary from very short "quickie" gags to longer ones.

"People Are Funny" refers to these quickies as "cuckoos." Here is an example: ²

WHAT HUSBAND DOESN'T LIKE ABOUT YOU

Raleigh Cigarettes will give you 50 dollars if you can tell me what your husband doesn't like about you for the next 300 seconds without pausing.

If I can count to five during your pauses, you get no money.

Okay...Go!

(PRODUCER YELLS TIME)

IF LOSES: Here's a carton of Raleigh 903's and we'll send you a table radio.

The personality of the MC must be such as to inspire the confidence of participants. He must be extremely facile in identifying co-operative and stubborn contestants. He must be intelligent enough to know when a reply other than the one marked on his script answers the question satisfactorily. He must keep the radio audience informed of the activities in the studio in

¹ Courtesy of John Guedel Radio Productions.

² Courtesy of John Guedel Radio Productions.

order to keep them from feeling cheated. He must have contagious enthusiasm without artificiality. He must be able to take anything in his stride from an off-color remark to microphone fright, and deal with it diplomatically. He must not appear to ridicule the contestants by reference to their nationality, race, or personal characteristics. He must be extremely fair and courteous to those on his program.

• DIRECTION •

The informality and ad-lib factors in many interviews, quizzes and audience-participation broadcasts do not permit much rehearsal before air time. This precludes advance timing. Adjustments must be made during the performance. When interviewees or contestants are going on the air for the first time, an entire course on microphone technique would serve to confuse rather than to put them at ease. A few simple instructions about distance from the microphone and how loud to talk are enough. A quick microphone level check may help before the broadcast. If the person moves off mike during the broadcast, a signal to the announcer or MC can be given. A nonchalant "Would you come in a bit closer to the microphone," spoken aloud to the person does not sound out of place. Another technique is to place a hand on the shoulder and gently move the person towards the microphone. This may be done by the director if he is working in the studio, or by an announcer.

Timing an interview program depends in large measure on the interviewer. He follows a studio clock or a stop watch and concludes at the time agreed upon prior to the broadcast. "Stretch" material should be available for use during the closing period. This material may be a recapitulation of the setting of the interview, or the background of the guest. If a director is assigned to the program, he may signal three minutes to go, two minutes to go, and a final one minute to go. A quick glance at the studio clock when this final signal is received indicates to the interviewer the exact position of the second hand. He does not have to figure in his head the time it signifies, just the position. Then he knows that he has until the second hand goes once around the clock to that position again to complete the interview. An alternative plan is to give the interviewer a stop watch, started from zero, at the one-minute warning time. The interviewer has only to watch the second hand going around to the top of the dial as he brings the interview to a close "on the nose." The interviewer should not be required to add minutes and seconds in order to compute when the interview portion should be completed, because he should be able to concern himself almost entirely with the content of the interview.

A quiz or audience-participation broadcast is prepared in blocks or units. A timing sheet is worked out prior to the broadcast, indicating in studio-clock times the completion times of each unit. (See the timing sheet

for "People Are Funny" at the end of this chapter.) Such timings are "ideal" timings and never work out exactly as marked. However, they provide guideposts. If the first round goes quickly, a stretch signal to the MC can indicate that he can engage in more chatter with those in the second round. The MC's script is also marked with the clock timings for the completion of each unit of a quiz show to check the timing quickly. Similar contraction or stretch of the various units continues during the broadcast. With audience-participation broadcasts a similar timing sheet is prepared with approximations of time for individual stunts. These times may be completely off in some instances, so that stand-by stunts are necessary. Timing deadlines in early portions should not be considered as absolute deadlines. If a particular contestant is exceptionally entertaining, it would be bad showmanship to cut him down. It is well to cut short the dull participant as diplomatically as possible.

• SUMMARY •

Interviews generally attract larger audiences than straight talks. Opinion interviews of the "Man-on-the-Street" type are very common and are usually all or partially ad lib. Public service programs rely greatly upon information type interviews. A "first-time" naturalness of presentation is desirable even when a script is used. Personality interviews focus attention upon the persons being interviewed through a feature story or celebrity interview format. Applications of the interview technique are found in quiz and audience-participation programs. Quizzes are of two general types: questions are submitted to a panel or to individuals in the studio or at home. The personality of the MC is highly important in audience-participation programs. He must be able to deal with every contingency adroitly and diplomatically while keeping the program going in the best showmanlike fashion. Little advance rehearsal is possible hence adjustments must be made during the broadcast. "Stretch" material, additional questions and extra stunts are helpful devices for smooth presentation. A timing sheet, marked in advance, may be a reference guide.

EXAMPLE OF TIMING SHEET AND SCRIPT

"People Are Funny," NBC, Hollywood, Oct. 4, 1949³

(A portion of the script, with the timing sheet indicating the actual timing of the various units. The script is a guide for the Master of Ceremonies and indicates alternate wording in the event of success or failure of contestants in some stunts.)

³ Courtesy of John Guedel Radio Productions and Brown and Williamson Tobacco Company.

PEOPLE ARE FUNNY TIMING SHEET

Oct. 4, 1949

<i>Spot Timing</i>	<i>Running Timing</i>	<i>Spot Timing</i>	<i>Running Timing</i>
:45 Opening	:45	1:15 Set Up Chinning	16:10
:25 Link Opening	1:10	:15 Chinning	16:25
:25 Intro Carpenter Spot	1:35	1:45 Kissing To Fall	18:10
:30 Interview	2:05	1:25 Payoff Serial	19:35
2:00 Carpenter Go Out	4:05	1:00 Intro Lost Wallet	20:35
1:15 Intro First Commercial	5:20	1:50 Payoff	22:25
:50 First Commercial	6:10	:50 Second Payoff	23:15
:15 Intro Person's Accent	6:25	:15 Intro Second Commercial	23:30
:20 Establish Strangers	6:45	1:00 Second Commercial	24:30
:20 Bet	7:05	:30 Intro Comeback	25:00
1:00 Both Interviews	8:05	2:00 Comeback	27:00
:45 Set Up Contest	8:50	1:05 Payoff	28:05
3:45 Contest	12:35	:35 Link Close	28:40
1:00 Payoff Accent	13:35	:30 Hitch	29:10
1:20 Intro Movie Serial	14:55	:15 Rod Close	29:25

LINK: (DRAMATICALLY) Over the valiant hero's head,
A sword hangs by a single thread.

ROD: And tonight we cut the thread...because this is....

LINK: PEOPLE ARE FUNNY!

(APPLAUSE)

ROD: Yes, from Hollywood, John Guedel's production of People Are Funny, brought to you by Raleigh Cigarettes!

LEFEVRE: Smokers—remember this! It pays to buy Raleigh Cigarettes because Raleighs...and only Raleighs...give you the finest quality cigarette made, plus those famous Raleigh premiums! So get the pack with the coupon on the back—Raleigh Cigarettes!

ROD: And now here is radio's top master of ceremonies.....
ART LINKLETTER!

(APPLAUSE)

LINK: Hello there! Anybody here like to have free health insurance for a whole year?

(THEY YELL)

That lady down in the _____ yelled first.
Boys, give her the 365 apples...two whole crates of health insurance...(That'll keep the doctor away)
And now, Rod O'Connor, who's next on Raleigh's People Are Funny?

ROD: Mr. and Mrs. _____ from _____
meet Art Linkletter!

LINK: Hello folks...Mrs. _____ what am I handing you?

(A CARTON OF RALEIGH CIGARETTES)

Remember Raleighs, and only Raleighs, give you the finest quality cigarette made, PLUS those famous Raleigh premiums!

Now Mr. _____ what am I handing you?

(LOOKS LIKE A BOTTLE OF LINIMENT)

That's right....a bottle of liniment....just in case.

(INTERVIEW)

Mr. _____ do you think the average person in Hollywood is too smart to fall for one of the oldest tricks in the world?

(HE SAYS)

Well, we're going to find out tonight with your help— First...boys, put the carpenter's cap on him....and the carpenter's apron. That's it. Now give him a carpenter's hammer, a carpenter's saw....and a carpenter's fifty foot tape measure. Now, Mr. _____, do you know what you're going to be tonight?

(A CARPENTER)

No....a plumber! You go up to the busy corner of Hollywood and Vine and get a passerby to hold one end of your tape line against the building about 15 feet from the corner; then unwind the tape around the corner and ask another passerby on that side of the building to hold the tape a moment while you go in the alley for more tools. See what happens, Mr. _____?

(YEAH...NEITHER GUY KNOWS ABOUT THE OTHER GUY HOLDING THE TAPE)

Ah, but that's only part of the picture....You don't ever come back from the alley....you just hide there behind some trash cans until our man comes in a car and picks you up.

Mrs. _____ what do you think you're going to do?

(HIT SOMEBODY WITH A PIE?)

Oh no.....you go along and stand right on the street corner where you can watch both sides of the building and see what happens. How long do you think those two innocent dupes will stand there holding the tape before they tumble to the trick?

(I DON'T KNOW)

That's what we want you to find out....Will smart Hollywood people fall for the oldest trick on earth? And will they come back here and admit it afterwards? Well, better get started. Irvin Atkins here will show you the way. Goodbye.....say goodbye to them audience.

(AUDIENCE GOODBYE AND APPLAUSE)

Isn't that Mr. _____ an old trickster! But wait until you hear the trick we are going to play on him!

LINK:

Now I'm coming down in the audience and give a woman a chance to win a hundred dollars worth of prizes in just five seconds! Where's a man and wife?

RADIO AND TELEVISION

(PICK COUPLE..NAME..OCCUPATION)

Mrs. _____, we'll give you one hundred dollars worth of fine Raleigh Prizes if you can tell me..within twenty cents..how much loose change your husband has in his pocket..not his wallet..his pocket. No whispering Mr. _____.

(SHE GUESSES)

(CHECK TO SEE IF SHE'S RIGHT..WITHIN 20 CENTS)

(IF WIN) You win, Mrs. _____! And you get a hundred dollars worth of those beautiful prizes up there... accurate bathroom scales..gold trim electric clock... streamlined electric iron...beautiful glassware..sheer nylons..anything you want.

(INTO COMMERCIAL)

(OR)

(IF LOSE) Too bad, Mrs. _____! You should look through your husband's pockets more often. However, as a consolation prize you get your choice of any of those prizes on display up there...accurate bathroom scales..gold trim electric clock...streamlined electric iron..beautiful glassware..sheer nylons..anything you want.

(INTO COMMERCIAL)

LINK: Every one is the best of its kind—top quality—nationally advertised. And every one of you listeners can get these wonderful gifts we give away on "People Are Funny" because they're all Raleigh premiums!

FIRST COMMERCIAL

O'CONNOR: Yes, it pays—and pays handsomely—to smoke Raleigh Cigarettes! For Raleighs...and only Raleighs...give you the finest quality cigarette made plus those famous Raleigh premiums! There are over seventy-five premiums! They're beautiful! And you get them just like gifts! Just smoke Raleighs and save the coupons. And remember:

LE FEVRE: Raleighs are the finest cigarettes made. Raleigh cigarettes are richer tasting—more satisfying!

O'CONNOR: Yes, Raleighs are America's greatest cigarette value. So always get the pack with the coupon on the back. RALEIGH CIGARETTES!

LINK: Rod, who's next?

ROD: Mrs. (MARRIED WOMAN) _____ and Mr. (MARRIED MAN) _____, meet Art Linkletter!

LINK: Here's a carton of Raleigh cigarettes for each of you. Remember Raleigh's and only Raleighs, give you the finest quality cigarette made, PLUS those famous Raleigh premiums.

(ESTABLISHED STRANGERS TO EACH OTHER...AND THAT
HAVE TRAVELED OVER COUNTRY)

In your travels around the country have you noticed
that people talk differently in various sections...
I mean a person's accent sort of tags him where
he's from. I'll bet you a dollar I can tell the states
you two came from. Wanta bet?

(OKAY)

Well, I have to hear you talk a little more.

(INTERVIEW: OCCUPATION...HOW LONG MARRIED...
CHILDREN)

Okay, I have it. (GUESSES STATES...PAYS OR COLLECTS
DOLLARS) (DO EACH SEPARATELY)
We have five special guests tonight...each from a
different part of the United States, and here they are.

(THEY COME OUT) (FIVE PEOPLE SELECTED FROM FOLLOWING
STATES)

MASSACHUSETTS
ARKANSAS
OKLAHOMA OR KENTUCKY
NEW JERSEY
MAINE
SOUTHERN STATE...MISS. GA. ALA.
TEXAS

LINK: Now after each one says a few words I want you to call
out the state you think he's from. The first one of
you to call out each correct state wins \$50 worth
of beautiful Raleigh prizes. Listen carefully.
Hello folks!

(THE FIVE YELL "HELLO" IN UNISON)

Okay, you heard 'em—Where are they from? Well, maybe
you better hear each one in turn. Don't start calling
out the state until I tell you to—

(LINK GETS NAME AND OCCUPATION OF EACH
GUEST..THEN ASKS HIM TO READ LINE "MARY
WILL YOU MARRY ME IF I RUN THE STORE
FOR YOUR FATHER" (FROM CARD))

ORDER AS FOLLOWS:

1--ALEXANDER FOREMAN.....ALABAMA
2--HARRY GOULD.....NEW YORK
3--MRS. LUCY FLACK.....MISSOURI
4--MISS MARGIE McEACHIN.....MASSACHUSETTS
5--LEE SHADDOX.....OKLAHOMA

(AFTER EACH GUEST READS THIS LINE, LINK
SAYS "START GUESSING FOR 50 DOLLARS"!)

SOUND: ON CUE AFTER TEN SECONDS IN EACH CASE...GONG
LINK AWARDS \$50 WORTH OF RALEIGH PRIZES FOR EACH WIN
(GUEDEL CALLS STANDINGS)

(HINTS IF NECESSARY)

ALABAMA.....Down Mobile way.
 NEW YORK.....The Empire state.
 MISSOURI.....The "Show Me" state.
 MASSACHUSETTS...Home of the famous tea party.
 OKLAHOMA.....Big musical show with same name.

LINK: Well, that's all. John, how did they finish?
 (JOHN READS SCORE IN AMOUNT OF PRIZES)

LINK: Make your choice of prizes after the show, folks...in-
 laid bridge table and chairs...tailored sport jacket...
 anything you want.

(NOTE: IF LOSER GETS NOTHING...AWARD CHOICE OF ANY-
 THING ON DISPLAY...GET THIS ON CARD)

And for each of you five special guests, your choice of
 any Raleigh gift...and thanks from Raleigh's People Are
 Funny!

(APPLAUSE)

ROD: Remember Raleighs, and only Raleighs, give you the
 finest quality cigarette made, PLUS those famous
 Raleigh premiums!

.....

EXAMPLE OF A COMPLETELY SCRIPTED INTERVIEW

Special "Report from the World," "Home is What You Make It" Program, in Co-operation with the Twenty-first Institute of the Council of World Affairs, NBC, New York, Jan. 11, 1947 ⁴

(A number of interviews between persons in the United States and England in the same profession were scheduled. The interview reproduced below originated in England.)

GRAUER: The women, God bless 'em--the backbone of family life from America to Zanzibar--will play a tremendous role in shaping the future of the world in which we live. That you women of America may know how your British sister is faring, we take you now to London and NBC...correspondent Merrill Mueller...

MUEL: Good afternoon, America. I have with me Mrs. _____ Webb, a housewife from Richmond, a small town outside of London, who describes herself as being in the middle of the middle class.

MRS. W: We've worked it out--we come right in the middle.

MUEL: Mrs. Webb, tell us how you spend a typical day.

MRS. W: Well, let's take Monday. After I've gotten my husband off to work and my 3 children off to school I get my laundry out of the way and then go shopping. And that means a morning's work.

MUEL: A morning's work to shop, you say? Why, an American housewife can go to one of her super-markets and get all of her shopping done in at least an hour, Mrs. Webb.

⁴ Courtesy of the National Broadcasting Company, New York.

- MRS. W: Not here. Here we have to go to different stores for every item we need--and stand in line--queue up, that is ...all over again at each place.
- MUEL: Where do you go first?
- MRS. W: First of all I queue up at the baker's for bread. Over here you can't buy bread at the grocer's, you have to go to the baker's.
- MUEL: All this waiting can't be much fun.
- MRS. W: Especially when it's raining. It's particularly hard on young mothers who have to bring their babies out with them. Mine have got past the pram stage, thank Heaven.
- MUEL: Where to after the baker's, Mrs. Webb?
- MRS. W: Next there's queueing up at the fish market. Then rations at the grocers, where you queue up at different counters for each of our straight rations, that's our bacon, our tea and sugar, and our fats.
- MUEL: Well, how do you manage on your food allotments?
- MRS. W: Well I manage fairly well because I have a large family and you can do much more with points from five ration books than you can with one or two. It's the people living alone who have a hard time--you can't do much with eight points a week when a tin of sausage meat let's say costs twelve points. You see the only tinned goods that are not on points are certain soups and tinned vegetables.
- MUEL: What about other forms of rationing?
- MRS. W: Coal and coke and gasoline are rationed--it's pretty cold in the house unless you've been able to buy wood to supplement the coal, but logs are very expensive.
- MUEL: What about clothes rationing?
- MRS. W: Now you've come to my headache. Take our coupon position.
- MUEL: How many clothes coupons do you get?
- MRS. W: We got 30 points last August to last us for 7 months. And a pair of men's shoes alone takes 9--women's shoes 7.
- MULLER: Couldn't you make some of your own clothes?
- MRS. W: Mind you, material is rationed by the yard so it takes just as many coupons if you make your own clothes. What usually happens is that parents give up a good many of their own clothes coupons in order that the children should go warmly clad and shod.
- MUEL: On the whole, do you think you're fairly done by?
- MRS. W: Well I hate rationing and queueing, but I think it's absolutely necessary and I can't see any fairer way of distributing goods. We're near enough to Europe to know we've at least got enough to eat, and I think it's that realization which makes the ordinary housewife say in queues, as I've heard her saying many a time--after she's been grumbling like mad, "Well, mustn't grumble--might be worse."

(MUSIC: SEMI-CURTAIN)

EXAMPLE OF A CELEBRITY INTERVIEW, COMPLETELY AD LIB

Interview by John Rich, graduate student at the University of Michigan, with Lucile Watson and Donald Buka, "Michigan Journal of the Air," WUOM, Ann Arbor, May 26, 1949.⁵

(This "as broadcast" transcript illustrates the informal, unscripted, unrehearsed interview. Notice how informal a truly spoken style appears in written form. All interruptions, repetitions, and loose sentences are retained here. Also notice how the item about "fluffs" the second night of the performance comes into the discussion and gives it a very human touch.)

RICH: And once again, Ladies and Gentlemen, it's a privilege to talk to two of the star performers of the 1949 Ann Arbor Drama Festival. Our Journal of the Air tape recorder is located today in the Rehearsal Room backstage at the Lydia Mendelsohn Theatre, and our guests are respectively one of the grand ladies, and one of the most promising young performers of the American Theatre, Miss Lucile Watson and Mr. Donald Buka. First of all let's start with Miss Watson, if we may. Miss Watson, I am told that you very rarely, if not--never, play stock. How was it you came to Ann Arbor for this performance, "Night Must Fall?"

WATSON: Well, two years ago, dear Donald Buka, and his friend... my friend Mr. Byck, asked me if I would play this part if it ever came up in Stock, and I said yes, and it's two years ago, isn't it?

BUKA: Yes.

WATSON: And when I was playing in Hollywood in a production there, Miss Jane Broder called up, she is the agent, and asked me if I would play it...and I said, Yes I would, and of course here I am, and that's the whole thing.

RICH: That's very very fine. Well, we're certainly pleased to have you here in Ann Arbor. It is the first you've been here, by the way?

WATSON: Yes it is--it is the first time.

RICH: How do you like the little town?

WATSON: I think it's very fine--very wonderful. All seats of learning are very impressive.

RICH: Well, that's very, very gracious. Mr. Buka, may we ask you how you got mixed up in this performance of "Night Must Fall"? The same situation?

BUKA: Well, I've had that bee in my bonnet for some time. I did another Emyln Williams play, "The Corn is Green" with Ethel Barrymore, and immediately I had to see all the things that Mr. Williams had done. Mr. Williams wrote "The Corn is Green" and also wrote "Night Must Fall". The moment I read "Night Must Fall," I thought no one could do this but Lucile Watson. I never dreamt that the thing would finally materialize but here we are.

⁵ Courtesy of University of Michigan Department of Speech.

- RICH: How do you enjoy playing this week here in Ann Arbor?
- BUKA: I think it's been a wonderful week for me--it's been a wonderful experience for me, and the rest of the cast, playing with an artist like Miss Watson, who can really show the young people that they've got a lot to do, and a lot to learn, and her graciousness and kindness has meant a great deal to the whole cast.
- WATSON: Oh, that's an awfully sweet thing for you to say, my dear. I've been absolutely terrified. I've never been so frightened in all my life, because of the short rehearsal, you see.
- RICH: Yes, I understand that is quite a problem.
- WATSON: Terrific.
- RICH: And the stock company here, you have how much time?
- WATSON: Just a week.
- RICH: Just one week to do that entire show?
- WATSON: Yes.
- BUKA: Of course, I think there's kind of a correlation between the amount of terror, or, terror that goes into a performance and the quality of the performance. Alfred Lunt once told me he has yet to go on a stage without having stage fright, and I think that's a good sign--it sort of keeps you on--on your toes.
- WATSON: It is a good sign if it doesn't make you blank out, and some kind of terror makes you blank out. Now the kind of terror that on the opening night is excitement, and then I think that your brain is very, very, very vivid --that is when you have to concentrate on your lines. You've only had a week's rehearsal and you have to concentrate on your lines, but the next night, as it was last night, when that excitement had died down, and you still have to concentrate with a perfectly dead--dead set of nerves, then you begin to fluff and that's what I did last night most beautifully. And especially in the last act, I didn't know whether I was going to have a breakfast tray, or whether I was going to have a supper tray, or I didn't know--RICH: (Oh, no)--whether it was my teeth that were going to be beside my bed, or when the murder was going to be--oh yes, towards the end I thought, Oh lordy, where am I?
- BUKA: Well, let me explain that Miss Watson had lots of company, because it seems as if five other players had the same difficulty, and it was--
- WATSON: But it wasn't as noticeable.
- RICH: (Laughter)
- BUKA: We kept hopping along--we had a great, good time.
- RICH: Well, what do you do in a situation like that when somebody begins to blow his lines?
- WATSON: You trust in something, I don't know--I would say you pray--but--

RICH: Do you pray silently, or do you pray ad lib?

WATSON: You pray ad lib.

RICH: (Laughter)

BUKA: You pray ad lib, indeed.

WATSON: And you just hope the right word is coming out of the massive terror. Oh it's the most awful experience-- it's like a nightmare.

BUKA: But it usually comes out. One way or another, you usually get it out.

WATSON: Yes, but after all, what I was going to say is, poor old audience last night. I think they would liked to have helped us.

RICH: Yes, I understand that--that, that's quite true. That an audience generally experiences a great deal more embarrassment than the actor in situations like that. Would you vouch for that or is that a-a--a

WATSON: Well, I've never--I have never been in the audience when anyone has blown--(RICH--"Oh, I see)--I don't know how I'd feel.

BUKA: You see, that shows how there is a generosity of an audience, because I'm sure Miss Watson has many times... being a generous partaker of the theatre, she would not notice it--I think many audiences react that way.

WATSON: Uh-huh.

BUKA: But I think we made last night sound much worse than it really was.

(WATSON-----Laughter)

As I say we had a rip-roaring good time, and the murderer really got away with murder--

(WATSON & RICH-----Laughter)

And so did his victim.

RICH: Well, I saw it opening night and if that was any criterion I think it was one of the most excellent performances I have ever been privileged to see.

WATSON: That's awfully sweet of you. We didn't fluff on the opening night.

RICH: (Laughter--Watson & Buka) No, you didn't.

BUKA: And we're not going to this afternoon, or on Saturday matinee, or the rest of the performances--we've got a pact, isn't that right?

WATSON: Yes. (RICH--Well that's wonderful)--And I'm awfully afraid of boasting.

RICH: Well, I'm sorry to have to break this up. Our time is just about up--thank you very, very much, Miss Lucile Watson, Mr. Donald Buka for chatting with us via tape recording this afternoon. Here's wishing you both very good luck on today's performances of "Night Must Fall", and of course, we do wish you continued success on your theatrical careers.

Goodbye (WATSON: Thank you so much.) and thank you.

Projects and Exercises

1. Listen to locally produced interviews in your area and classify them as to type. Do the same for any locally produced quizzes and audience-participation programs. Time the latter with a stop watch for format breakdown.

2. Record several class ad-lib interviews and prepare a written transcript. Record another pair reading these scripts and compare the results.

3. Study the above transcripts and draw conclusions about characteristics of informal speech style. Then write an interview on a similar subject. Keep the flavor of the ad-lib style but do not attempt to incorporate all the repetitions, interruptions and hesitations nor write in the exact same loose style. Rehearse delivery and present for class as an ad-lib interview. See if the class can detect that it is from script.

4. Use sound effects (street background—industrial sounds—railroad station or air port—harbor noises—baseball game crowd—theatre lobby—etc.) to simulate a background for a series of "Traveling Mike" or "Meet-the-People" interviews. Adhere to the type of questions appropriate to such a background and the program series.

5. Present a series of informational interviews entitled "The Hobby Clinic." Keep to an exact three-minute timing excepting a few seconds leeway *under*, but not over the time. The interviewer may prepare opening and closing material but should use an outline of questions agreed upon in a previous half-hour conference with the person to be interviewed.

6. Prepare and present a series of four-and-one-half or nine-and-one-half-minute quiz or audience-participation programs. A suggested method of procedure: Divide the class into groups by counting off one through four. Assign duties. Number ones are directors; number twos are writers who double in the presentation as engineers; threes are announcers; and fours are MCs. Four rounds of this project permit alternation of duties. Each group is permitted to present its choice of program type and format, including specific title, sponsor, and station or network. A group other than the performance group is used for the participants—another group serves as the audience. Class criticism follows each presentation.

Round Tables and Forums

IT IS axiomatic that there is an impelling need in a democracy for public discussion as a means by which issues may be clarified, the public informed and enlightened, and majorities and minorities brought into the active intercourse out of which will emerge the compromises that characterize the democratic way. The methods of discussion and debate are uniquely the tools of democracy because they invite and require direct confrontation of advocates and an open clash of views. It is the element of confrontation that gives substance to the process of opinion-making in a democracy—confrontation around a cracker barrel, in a courtroom, on the floor of Congress, or before a radio microphone.

Radio and television contribute to this democratic process through round-table and forum broadcasts. These programs have proved themselves to be broadcasting's most effective way of handling controversial issues because they present various points of view to biassed listeners who otherwise might listen to their favorite speakers only.

"Broadcast discussions are useful for clarifying issues that have become confused in the public mind," says Lyman Bryson. "They are good for exposing the arguments on both sides of issues that are at the same time being discussed in homes and meeting places and in the press all over the country. Discussion programs, when they are doing their best work can help people to think."¹

The objective of a radio forum or round table is to present to listeners an organized, balanced, and interesting discussion of an important subject in a way that reveals the real questions or problems at issue. A forum that fails to be interesting defeats its own purpose because it will lose its audience; a forum that capitalizes on personality clashes at the price of elucidation of issues serves mainly to confuse neutral listeners and to impassion partisans. "Those taking part in forums," says Francis Williams,

¹ Lyman Bryson, *Time for Reason about Radio* (New York, George W. Stewart, 1948), p. 126.

"should have both knowledge and a degree of open-mindedness: the discussion should be an inquiry beginning from different points of view, and not a platform on which spokesmen . . . demonstrate the inflexibility of their loyalty to a party point of view and their fervid inaccessibility to argument."² Listener surveys indicate that, in comparison with good entertainment programs, round tables and forums do not have very large audiences, but those audiences consist of people who tend to be more influential in their own social circles. Even a low Nielsen may still mean that more than a million people are listening to a network radio forum, and that figure is considerably greater than the audiences attracted even to one-sided discussions in the press or on the lecture platform.

Round table discussions can be used to explore both controversial and noncontroversial topics. "The Northwestern Reviewing Stand" frequently offers panel discussions on subjects such as the nation's health, and calls upon three or four experts to make statements in their areas of specialty. Half of the program may be used for a general exchange of ideas by the experts. In such discussions, there may be no fundamental differences of viewpoint at all, but merely a many-sided expository presentation of an important topic. The round table thus becomes a device for the conversational presentation of material to which an audience might not listen in the form of a straight talk.

"The University of Chicago Round Table" also makes use of discussion techniques to explore noncontroversial questions, but it more often selects controversial topics and invites two or three exponents of different views to state their cases informally in a group discussion. "The People's Platform," on the other hand, devotes itself almost entirely to informal debates on controversial issues and generally offers two speakers and an active moderator who regulates, guides, and interprets the interplay of ideas.

Various stations have developed debate formats using two, and occasionally four, speakers. In such programs, the issue is explicitly stated in the debate question. Each speaker makes an opening statement of his case, following which are heard rebuttals, cross-examinations, and summaries. The most successful network debate-forum of this type is "America's Town Meeting of the Air," which usually uses two speakers and a moderator. After opening statements the speakers interrogate each other. The remainder of the program is thrown open to the audience in Town Hall and questions are directed to individual speakers. Shortly before the end of the program, the speakers summarize their cases.

In the final analysis, regardless of twists and "gimmicks" in format, the success of any debate or discussion depends on the ability of the speakers, the care with which they are chosen to represent different points of view, and the skill of the moderator.

² *BBC Year Book, 1949*, p. 14.

• PLANNING THE DISCUSSION PROGRAM •

The primary responsibility for any series of discussion programs rests with the individual who plans and moderates them. The public-service director of a large station, the program or news director of a small station, or a representative from an educational institution may assume this task. Planning a series of round tables involves choosing good topics every week and engaging capable speakers from the fields of law, labor, business, journalism, government, and education. Successful series have also been developed using school children or college students as the speakers. Topics must be timely and of general interest and should concern matters of policy, judgment, or interpretation. Simple questions of fact are not appropriate for discussion programs. Such broad questions of interpretation as "What is Democracy?" "What is Communism?" "What is a liberal education?" often lend themselves to good discussions. Controversial questions should be stated neutrally, in such form as "What should be our policy toward the Soviet Union?" or "How can we strengthen the United Nations?" Since round tables are usually broadcast on sustaining time, talent fees are generally not available, although some stations make it a practice to give small honoraria to guests. It is important, therefore, that the person responsible for a discussion series have excellent contacts with community leaders since he will be obliged to ask them to participate purely as a public service.

When topics and speakers have been decided upon, the moderator should indicate to the participants the exact format of the program, and what he expects each of them to do. If scripts must be cleared in advance of broadcast, the speakers should be so informed. The amount of actual planning and rehearsing of a round table or forum varies from one series to another. All programs seek the quality of spontaneity that good extemporaneous discussion or debate can provide, but many moderators have learned that, without some previous planning in consultation with the speakers, the program may achieve spontaneity at the expense of good coverage of the question. One speaker may find that he has devoted half of his speech to a point which his opponent has been willing to concede all along. Or the speakers may tangle during the broadcast on which aspect of the question they should discuss. The result is that the program is disorganized and valuable air time is wasted.

Planning and rehearsing the program should be limited to setting the format of the program, deciding what issues will be discussed, and in what order, and making a rough allotment of time for each major issue. Conceded matter can then be merely stated and need not be debated, and the crucial questions at issue can be explored more thoroughly. The moderator may prepare an outline which indicates the order of topics, and give copies of it to the speakers. All of these matters can be handled through

correspondence, or at a luncheon meeting where the moderator and his guests can review in a friendly fashion what they will later discuss on the air.

"The University of Chicago Round Table" follows a practice of very thorough planning and preparation for broadcast. Participants may actually make one or two "dry runs" of a program before it goes on the air. This method assures that most irrelevancies will be eliminated before broadcast, and clear lines of clash are set forth. But such detailed preparation occasionally results in dull broadcast discussions. The speakers lose their spontaneity and anticipate their opponent's statements. The controversy has been practically "talked out" of the program in advance of broadcast. Indeed, one participant discovered that the arguments he had used in prebroadcast sessions were being refuted by his opponent before he had a chance to state them on the air. The producers of such round tables must ask themselves whether, in sacrificing spontaneity for orderly discussion, they have organized their program to death.

Planning the broadcast is considerably simpler if the format calls for prepared statements by the individual speakers. Several procedures can be followed. The moderator may work the program "cold." Neither the moderator nor the opponent examines the speech before it is delivered over the air. At the conclusion of the talks, a question period ensues. In such an arrangement, the moderator must be confident that his speakers will not commit libel and that they are sufficiently quick-witted to work up questions as they hear their opponents speak. In another procedure, the moderator may ask to see the scripts in advance of broadcast, in which case he can check for libel or departures from good taste, and see how the lines of conflict have developed. Observing a scrupulous fairness at all times, he may advise both speakers that their scripts reveal that they are not clashing on the issues and, accordingly, he may suggest some revisions. It is also possible to go a step further and, after binding the speakers to their original speeches, the moderator may submit copies of all the scripts to them shortly before the broadcast to give them additional time to prepare questions. The moderator, himself, would be wise to draw up lists of questions so that there is no fear of a break in the continuity should one speaker be unable to respond quickly.

• PRODUCING THE DISCUSSION PROGRAM •

The production of a round table or forum is relatively simple if there is no studio audience. It is somewhat more complex when a studio audience is invited to participate in the question period.

In a round table discussion without a visible audience, it is generally wise to seat the speakers opposite each other across a bidirectional ribbon microphone. A nondirectional microphone may also be used. In both

cases, it is essential to check voice levels prior to the broadcast so that the speakers may adjust their physical positions to achieve a vocal balance on the air. It is very difficult for the control-room engineer to ride gain on a microphone being used by two people who are improperly balanced. Whenever possible, the moderator should have a microphone of his own so that he may break into the discussion at once should he feel an interruption desirable. The moderator should face the control room so that he can receive production signals from the engineer or director and observe the studio clock.

The moderator should work out a rough timing on his outline, so that the entire broadcast will not be limited to only a few of the questions that were planned for discussion. Getting the program off the air on time can be managed by back-timing the final announcement in rehearsal, and having the director give three-, two-, and one-minute signals to the moderator as the program approaches its close. The last two minutes of a discussion can profitably be devoted to a summary made either by the moderator or by the participants themselves.

During the discussion, the moderator carries the dual responsibility of maintaining order and of listening carefully to the talks and comments to judge whether further clarification of any points is necessary. The moderator should identify each speaker until he is fairly certain that the radio audience can associate the speaker's voice with his name. He should also try to prevent any one speaker from "hogging" the mike. The moderator should be quick to note digressions and bring the discussion back to the issue under discussion. In a recent "People's Platform" on the role of the U. S. Navy, moderator Dwight Cooke brought the digressing speakers back to the subject with a quick, "Gentlemen, I'm afraid we're sailing full steam away from our subject." The moderator must exert a firm control over the discussion when it becomes disorderly or seems to be going astray, but he must not stifle the freedom of the speakers to express themselves vigorously on the questions at issue. Maturity, intelligence, and great tact are required of the moderator to accomplish these seemingly contradictory objectives. The obsequious moderator, who remains quiet while the discussion turns into a verbal brawl will be criticized by the radio audience as much as the moderator who appears to be imposing his own views or interrupting speakers when they are making legitimate points. Either type of moderator will find it difficult to get good speakers to reappear on his program.

The speakers themselves should try to make their points concisely and simply. It is most important to retain emotional poise throughout the discussion regardless of provocation, and to have a fluent command of language to express one's ideas forcefully and clearly. In preparing for a brief opening talk on a forum program, the advice given in Chapter 17 should prove helpful. In preparing for the question-and-answer period, the best

advice for a speaker is to make a thorough study of his subject, outline his position, and work up a number of basic questions he would like to put to his opponent. A few main headings from the outline will serve as the basis for a summary at the end of the program.

In audience-participation forum programs, the production is somewhat more involved because additional production personnel and equipment are necessary to handle questions from the audience. In its broadcasts from Town Hall, "America's Town Meeting of the Air" uses several announcers or production assistants with roving microphones connected by long cables to the control room for this purpose. Members of the audience may indicate they have questions by raising their hands, rising to their feet, or handing written questions to the assistants. The moderator indicates to his assistants which person shall be called upon for the next question, and the microphone is swiftly moved into position.

Some moderators find it helpful to conduct a warm-up session with the audience before the program goes on the air. George V. Denny conducts a free-for-all discussion before the "Town Meeting" actually begins. This period tends to make the audience more responsive to the speakers during the broadcast, and also provides an emotional outlet for some people who feel strongly about the issues under discussion. A keen moderator can spot people with good questions during this period, and also note people to be avoided during the broadcast because of their inability to express themselves clearly or rationally. In such audience-participation forums, it is usually wise to provide a lectern and a single microphone for the speakers. Each speaker delivers his talk from the same microphone in a standing position, and remains in his seat on the platform during the parts of the program when he is not in action. If questions come repeatedly to one or two speakers, the moderator may suggest that they remain on their feet in order not to waste time.

It is also important in the production of these shows to avoid situations where the members of the studio audience are all on one side. This is unfair to one or more of the speakers and will also upset radio listeners who hold contrary points of view. In distributing tickets of admission to such programs, care should be taken to obtain a balanced representation. One way to do this in very controversial discussions is to make equal batches of tickets available for distribution to the members of organizations publicly committed to various sides of the question, and the rest of the tickets available to the general public through schools, community groups, or mail requests.

The interest of the studio audience may be heightened if a prize is offered for the best question put to the speakers. Such productions become more elaborate, however, and require several judges to rule on the questions, since it is desirable to announce the winner before the end of the program.

• SUMMARY •

Radio round tables and forums play an important role in the process of opinion-making in a democracy. Discussion programs should try to present to listeners a well-organized, balanced, and interesting statement and exchange of views on important public questions. A good broadcast requires careful planning in choosing topics, speakers, and formats. Upon the moderator rests the responsibility for maintaining a balance between orderly discussion and freedom of expression. No round table or forum, however, can be any better than the speakers who take part in it. The various devices for putting new twists or angles into discussion programs often serve to distract the listener and do not appreciably enhance interest in the program itself.

Projects and Exercises

1. Listen to several network and local station round-table and forum broadcasts and compare the work of the moderators.
2. Make an intensive listening analysis of one discussion program to detect whether an outline is being followed and when the discussion digressed from the main issues.
3. Study transcripts of "America's Town Meeting of the Air" and "The University of Chicago Round Table" and criticize the speakers and moderators in terms of the criteria set forth in this chapter.
4. Plan and present round table discussions on the following questions:
 - a. What kind of plays should a college theater produce?
 - b. How can we eliminate group prejudice?
 - c. What should we do to combat juvenile delinquency?
 - d. What is the best public policy for radio broadcasting?
5. Plan and present half-hour audience-participation forum programs debating the following questions:
 - a. Is the two-party system a failure?
 - b. Should we adopt a national program of compulsory health insurance?
 - c. Should radio stations be permitted to editorialize in their own name?
 - d. Should atheists be given time on the air?

EXAMPLE OF A RADIO DEBATE

"What Should We Do Now About American Communists?" on "The People's Platform," CBS, New York, Oct. 30, 1949³

(Note how skillfully moderator Dwight Cooke steers the debate along constructive lines by stating the issues, separating areas of agreement from disagreement, and encouraging direct clashes of evidence and reason-

³ Courtesy of Arthur Garfield Hays, Isaac Don Levine, and the Columbia Broadcasting System.

ing when the speakers are in disagreement. Note, too, how Mr. Cooke effectively summarizes the progress of the debate and restates positions for purposes of clarity. The stenographic transcript of the radio debate is reprinted without editorial revisions to improve grammatical constructions. What you see here in print is the fluent speech of three capable speakers. This transcript may serve to provide examples of good oral style.)

COOKE: Last week a Federal jury found eleven leaders of the American Communist Party guilty of conspiracy to teach and to advocate the violent overthrow of our government. Does that mean that we should try to jail all American Communists for treason? And, if not, what should we do now about the men and women who belong to the American Communist Party?

ANNC'R: You have just heard Dwight Cooke pose the issue for today's timely debate on Columbia's PEOPLE'S PLATFORM, the question: What Should We Do Now About American Communists? Mr. Cooke's guests are Arthur Garfield Hays, General Counsel for the American Civil Liberties Union, and Isaac Don Levine, author and editor of Plain Talk, a leading anti-Communist publication.

COOKE: Well, gentlemen, as we start this debate, I think there are two points that we can eliminate as we begin. First of all, as I understand it, neither you, Mr. Hays, nor you, Mr. Levine, propose to outlaw the Communist Party as such, and so far as I know, both of you are anti-Communist. Is that a fair...

LEVINE: That's correct, certainly.

COOKE: All right, then, going on from there, this trial has raised a number of issues which involve the constitutionality of the Smith Act, under which the men were convicted, freedom of speech in this country, and the connection between American Communists and a foreign power. So let's start, if you will, Mr. Levine, with the trial as such. Do you approve of it? Do you think the verdict was good and fair and wise for the American Government and for all of us?

LEVINE: I think, Mr. Cooke, that the verdict was one of the most wholesome events in recent American history.

COOKE: And a real protection, Mr. Levine, for our liberties?

LEVINE: And a great lesson in the dangers which threaten our liberties.

COOKE: Mr. Hays?

HAYS: I thoroughly disapprove of it. I think the verdict was almost certain, in view of the provisions of the Smith Act. But I've been and the Civil Liberties Union has been against the Smith Act ever since it was passed in 1940 as an improper interference with freedom of speech.

COOKE: So the first thing you, Mr. Hays, would say about what to do with American Communists is that they should not be prosecuted under the Smith Act, because the Smith Act itself is a threat to our civil liberties?

- HAYS: I would say that no man should be prosecuted except for his acts, not for his words, unless his words are directly inciting. And there was no evidence of direct incitement in that case.
- LEVINE: Mr. Hays, my objection to the Smith Act is that it does not go far enough. My objection to it is that it is debatable among people of good will in the area of the protection of free speech. I do think that it is both necessary and possible to devise effective legislation to curb the menace inherent in the fifth column which operates in this country in the disguise of a Communist Party.
- HAYS: Well, that's just the point. These men were not tried because they might be a dangerous fifth column. I agree that in the event of war with Russia the Communists would be a dangerous fifth column. That was not the issue on which they were tried. I still hold to the old Jeffersonian doctrine, that it is time enough for the purposes of civil government when words break out into overt acts against law and good order.
- LEVINE: Mr. Hays, I don't think there is much difference of opinion between us as to the debatable provisions of the Smith Act. It seems to me that what we need, however, is not an act such as the Smith Act, which leaves open the question of what...of how criminal is an advocacy of the overthrow of the government, but how to deal with people who engage in such criminal activities as training members of their party for sabotage, for kidnappings, for political assassinations, for counterfeiting, for forgery, for the capturing by various means of trade unions from within, for infiltrating the Government of the United States and fostering disloyalty as a method.
- COOKE: Is it your point, Mr. Hays, that such activities as Mr. Levine has been listing are not a clear and present danger, in the words of Justice Holmes to the American people?
- HAYS: I feel that the whole thing has been exaggerated, that there's hysteria over the United States, caused by legislation like the Smith Act, Congressional committees and the rest, and that that hysteria is doing much more harm than the Communists. I said time and again, Mr. Cooke, that the Communists are not dangerous because of what they do, but because of what they persuade us to do to ourselves. I'm interested not only in Communists, but non-Communists who are likely to be caught up in this game. I'm interested in independent thinking. I've an absolute faith in democracy. I trust the American people. Mr. Levine talks about legislation. Nobody in Washington has been able to prepare this legislation he talks about. Perhaps he could do it.
- COOKE: Well, let's ask Mr. Levine specifically here. What kind of legislation would you like to have now put into effect to protect us better against American Communists?
- LEVINE: I would like to have legislation which, instead of outlawing the Communist Party as such, which would enable it

overnite to change its name and appear under a new label, a piece of legislation which would make membership in any political party without name, in any political association which is a sub-division of a foreign government, which is directed, controlled and subsidized by a foreign power, punishable in the severest manner consistent with the cold war situation which is now being waged upon us partly thru the Communist Party by that foreign power.

- HAYS: Well, don't you realize we have legislation now which would make it...which makes it a crime for people to act as agents of a foreign power without registration. Why do you suppose the Communists have never been indicted under that? Because it's impossible, Mr. Levine, to prove it.
- LEVINE: Quite the contrary, Mr. Hays.
- HAYS: Why haven't they been indicted?
- LEVINE: The fact that they have not been indicted under that act does not at all mean that the proof, the documentary proof, massive proof, evidence which fills the State Department's shelves and filing cabinets is not available, proof to the effect, allow me to say...
- HAYS: Why not available?
- LEVINE: ...proof to the effect that the Communist Party is a shock brigade, as Harold Laski stated so well years ago in his article, "A Secret Brigade", operating like a brigade of paratroopers in the midst of the democracy which you and I are both anxious to protect.
- COOKE: Mr. Hays, would you agree with Mr. Levine that the American Communists are such a type of shock brigade?
- HAYS: I'd say, Mr. Cooke, that that's something everybody knows, but it has never been proved in a way that you can get it before a court of law. And, fortunately, we're a country where you can't find people guilty of a crime unless you can prove them guilty. Now, I haven't any doubt that the Communists act for Russia. But whether they do that because of their beliefs or because they're direct agents, I don't know. But I do know that you can't indict men unless you can prove them guilty of a crime. And I think that's very fortunate. This thing as everybody knows is not a basis for putting men in jail in the United States yet.
- COOKE: And your point is that so far it has not been possible for the Federal Government so to prove a case against the American Communists?
- HAYS: I say that if it had been possible, they should be indicted for failing to register under the Alien Registration Act.
- COOKE: Under laws now present...
- HAYS: Under laws now on the books.
- LEVINE: The criticism of Mr. Hays should be directed to the Department of Justice and not to me. I am not concerned with the wisdom or unwisdom of a certain action by a certain bureaucrat in Washington. I am concerned here with

a principle. When I listen to Mr. Hays, I hear myself listening to the liberals and democrats of the Benes school in Czechoslovakia. I hear the voice of all the civil liberties advocates in Italy and in Germany before they went down under the hatchet of Mussolini and Hitler. I can see that Mr. Hays realizes that the problem is a difficult one. But he will simply do nothing about it and wait until the deluge is upon us.

HAYS: Do nothing about it? I'd use the old American theory of giving them enough rope and letting them hang themselves. After twenty-five years they haven't enough votes to keep their name on the ballot in the State of New York. The whole thing reminds me of the little fellow in the hands of two burly policemen. Somebody came up and said, "What have you got him for?" And the policeman said, "He's trying to overthrow the Government of the United States." To me it's all nonsense. You're making the Communists important, you're publicizing them, you're making them feel like a great danger, whereas, as a matter of fact, almost any crackbrain movement will get millions of adherents in the United States in no time. The Communists have gotten nowhere. I have faith in the American people. I'm not afraid that Communists should preach their doctrines.

LEVINE: I have not only faith in the American people, but I believe that the American people will find a way. To me, it is not nonsense, but ignorance, which Mr. Hays is displaying. To be sure, ignorance due to the fact that he has devoted himself to a study of civil liberties and apparently has not sufficiently studied the documentary and massive evidence which proves exactly what I am trying to maintain here. You simply cannot, at a time when the world is ablaze, when one country after another has gone down, sit in your block and say that the fire which has caught up one street after another is not going to touch you and that you're going to do nothing; you will not even bother to devise an extinguisher.

HAYS: Yes, I think the best extinguisher in the world is liberty. I think our history has proven that. I think if you let people alone, let them express themselves and let off steam, they're far less dangerous than if you suppress them. I believe in liberty not only because of its philosophy and ideals, but because I think it's the safest way to meet any method...

LEVINE: I do not believe in liberty to destroy liberty. I believe that liberty must devise ways and means, keep up with the technological and the other dangers to preserve and perpetuate itself, and not to simply sit on its haunches and wait until the knife is applied to its throat.

COOKE: Well now, let's get more specific, in terms of the generalities about which you hold such firm convictions, gentlemen. Mr. Hays, are you saying, in the first place, that you would be against the type of law proposed by Mr. Levine, having a law whereby if any party can be

connected or shown to be run from abroad that it is illegal?

HAYS: No, I don't object to that at all. But the difficulty is one of proof. We have laws of that kind by which they've got to register. I don't object to a law, saying that if any party represents a foreign power they're guilty of a crime if they fail to register.

COOKE: To that extent we have an agreement. Now, is our disagreement in the area of how much of a threat to us today American Communists and American Communism is? Is that...

HAYS: That's a disagreement. And another disagreement is this: If Mr. Levine would say that liberty and freedom of speech are too dangerous today in a complicated society and we've got to abandon those principles, then I could understand him and believe he's a sincere man. But when he tells me, "I believe in free speech but...certain propaganda shouldn't be allowed," I'm not with him. I don't believe there is "free speech--but"--there's either free speech or there isn't. And I'm not afraid of free speech.

LEVINE: I think the basic disagreement is this: Mr. Hays seems to think that you can combat guns with ideas. I believe that when a gun is poked in your ribs in a dark alley at midnite, from behind and even from the front--and they do it both ways--no amount of arguing about liberty and civil rights will save you from getting a bullet in your neck. And half the area of this world is covered with nations with bullets in their necks.

HAYS: That's fine! But who has the guns? Have the Communists the guns in the United States today? We have the guns--and they're a comparatively small number of people. But let me tell you something. We're diverting this from two very important points, Mr. Cooke. Two objections I have to this kind of thing and this kind of legislation haven't to do directly with the Communists. Far more dangerous than the Communists is the effect that this has on non-Communists because everytime they get into a movement in which Communists are also interested, one is called a Communist, and there's hysteria and fear spreading all over. That's one thing that's dangerous to non-Communists who are independent thinkers. Another thing is the danger of a Gestapo in the United States. We spent about thirty million dollars investigating, for instance, federal employees. Corporations do it, states do it, cities do it. The result is that people are subjected to snooping and spying, and that's far more dangerous to the United States than all the Communists we have.

LEVINE: Mr. Cooke, allow me to say that Mr. Hays has put the cart before the horse. If in the United States--God forbid--we should develop a Communist party as strong as the Communist parties in certain European and Asiatic countries, then I vouch...(interruption)...allow me to finish...I vouch that American liberty will be gone, the reaction will come, hysteria will take a bloody form, and

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it won't be the hysteria which now exists in the minds of professional advocates and champions of civil liberties. There is no hysteria in the United States, Mr. Hays. This country is indifferent to the issues, unfortunately, the fundamental issues that we are discussing. There is no hysteria. The trial conducted by Judge Medina, the action of the jury, shows justice par excellence, justice to emulate and to envy for the rest of the world.

- HAYS: Do you think this has only to do with what happens in law courts? You and I differ on the question as a fact. If we had a strong Communist Party in the United States there might be some reason for your fears. But after twenty-five years they've gotten nowhere. And I think most of what they've gotten, most of their development, such as it has been, was caused by people like yourself who publicize them and make them important. I think if you gave them enough rope they'd hang themselves. I think that's the theory of free speech and why it works. It's a practical proposition. Your method of suppressing just doesn't work.
- LEVINE: I do not advocate suppression. I advocate legislation. (SPEAK SIMULTANEOUSLY) I outlined that, but I do have to answer the last point. Namely, the Communist Parties in Poland and in Czechoslovakia prior to the war were smaller in proportion to the population than that in the United States, and it has not saved those two countries from succumbing from within to Russia's domination.
- COOKE: See if we can focus this around a single point here.
- HAYS: I wish you'd...(unintelligible) these foreign countries, the, because I get impatient when people take countries with a long democratic tradition, like the United States, or even Great Britain and countries like that, and assume that because in foreign countries, like Czechoslovakia and Poland, the Communists were able to build up a big party that they'll be able to here. They built up big parties even before the fascist regime or the war. We're a different kind of people. We have these long traditions. And really the only question is how to face this so-called menace; whether to let it alone, in the confidence that democratic methods are the safest way to answer those things, or whether to try to deprive people of rights that we regard as traditional, because we're afraid of them. I believe in the courage...
- LEVINE: Mr. Hays will have to give me a little bit more time, just in order to match his eloquence. I picked on Czechoslovakia and on Poland...
- COOKE: Just a minute, Mr. Levine, just a moment. You may go on. I am attempting to allocate the time fairly evenly between you; even though the audience cannot see my signals, I am watching a watch. Now, go ahead!
- LEVINE: Czechoslovakia and Poland had traditions of liberty and of struggling for liberty that were harder, more passionate, more burning than anything the United States has had. We have, as you very well know, largely forsaken

the appreciation of our heritage of liberty. Both Czechoslovakia and Poland fought for liberty, fought for independence, smarting as they did for generations under the yokes of oppressors. And, therefore, allow me to say, it is a lesson which every student of history in America should carry before him day and nite.

HAYS: Don't you realize that in those countries the Communists had been able even before the war to build up strong parties; that after the war, in Czechoslovakia and Poland, they built up much stronger parties. Now, I say that sort of thing is impossible in the United States, as history has proved.

COOKE: Well now, gentlemen, as this thing focuses down, the first thing you're disagreeing on and so strongly is a future threat of the American Communist Party. Mr. Levine feels that it can go the way of Communist parties in European countries, which meant the complete defeat and overthrow of democratic government in those countries. You, Mr. Hays, feel that there is no real parallel between the Czechoslovak, for instance, Communist party and the American. On the one hand, Mr. Levine is saying the danger from guns of American Communists in the long run is so dangerous we cannot fight them with ideas, but with force. And on the other hand, you're saying, Mr. Hays, the danger to ideas can never be from guns; that only by a free flow of other ideas against the American Communist ideas can you really defeat them.

HAYS: That's expressed better than I could have expressed it myself.

COOKE: Then, going on from here, gentlemen?

LEVINE: Going on from here, allow me to say, Mr. Cooke, that I do not believe for a moment that we should dump ideas overboard and rely on guns to meet guns. I do not at all advocate that we should drop our heritage of civil liberties in order to meet what I regard as a very sinister, difficult, novel challenge. All that I say is: let gentlemen like Mr. Arthur Garfield Hays, and particularly the Civil Liberties Union which is so influential, make a study of the facts. Then they will no longer appear and say that there isn't enough evidence to prove that you're dealing with a criminal outfit, a criminal brigade in the disguise of a political... (interruption) party.

HAYS: You can't say that the Government today is tender toward Communists. All I'm saying is, if Communists violate laws they should be punished. Now, I say that if you can prove that they're an agent of a foreign power, they should be indicted for that and charged with that crime. You say everybody knows it. That doesn't happen to be the position of the United States, that you're charged with crime because of what everybody knows.

COOKE: Well, gentlemen, could we detour just long enough to suggest reasons why both of you think that they have not been so indicted? Your reason, Mr. Hays, is that the Government cannot prove it, that the connection cannot be established?

- HAYS: Yes. My reason is that, although I know the Communists act in accord with Russia and they follow the party line definitely, I think that some of them may do it, and a large number, because those are the things in which they believe. I think others do it because they're agents of Russia. But I don't know that the Government is able to prove that the Communist Party is an agent of a foreign government. If they are, they should go ahead and indict them under present legislation.
- COOKE: And you know of no other legislation, therefore, that is needed against American Communists?
- HAYS: None.
- LEVINE: Mr. Cooke, I'm glad that Mr. Hays has come such a long way.
- COOKE: From where?
- LEVINE: From the beginning of this argument. I must say that as far as the Smith Act is concerned and the action of the Administration, it is a debatable action because it makes people like Mr. Hays rush to the opposition of the Act. I would like to see people like Mr. Hays line up with me, the way he did a minute ago, and say that he believes that they should be punished if they are agents of a foreign power. I would like to see an act covering that.
- HAYS: I say there is such an act—the Alien Registration Law makes it criminal. Why don't they indict them under that? I say that, assuming that the Government is acting in good faith and is not tender toward Communists, they probably would, if they could prove it. Now, if you can get together the proof, I'm sure the Attorney General would be glad to hear you, Mr. Levine.
- LEVINE: I'm sure that the proof is contained partly in the record of the recent trial, which I hope Mr. Hays will read, and I'm further not only sure, I know that the proof is available in dozens of places. The books and the witnesses, their number is legion. There is no question as to the fact. But the unwisdom of the Administration's action in the last case, in bringing action under the Smith Act, is something which I do not want to defend, because I'm not a spokesman for the Administration. I think it represents muddled thinking on the part of certain people in Washington, and some people tell me, good attorneys tell me, that the Foreign Registration Act hasn't got the proper teeth.
- HAYS: Well, put the proper teeth in it. I don't...(interruption) principle you're talking about.
- LEVINE: That's what I'm here for.
- HAYS: Wait a minute! I'm not confined only to the Communist trial. When I speak of these things, I can't help having in mind the loyalty investigation, the Gestapo danger, the Thomas Committee in Washington, the threat to teachers in the schools, teachers who are becoming timid and dare not express themselves, the fact that people in Washington don't frankly say what they believe—all

these things brought about by the Communists, and I'd like to say--and that sums up my whole point--that to me the Bill of Rights is much more important to the United States than the Communists, and a Gestapo in the United States much more dangerous than the Communists. And I think Mr. Levine should devote some of his great talent to trying to avoid those things. What you're doing is bringing about a plague in order to cure a disease.

LEVINE: I'm doing precisely that. Experience has shown in one country after another that the way to invite a Gestapo and OZNA and OVRA and all the other secret service police machines, political machines for the suppression of people's liberties, is to follow the road outlined by Mr. Arthur Garfield Hays.

COOKE: I want to get a little more specifically, gentlemen, into this area of the Smith Act and free speech, which is implied in here and involved in everything we're doing today. The First Amendment to the Constitution provides, of course, free speech. Justice Holmes—I'll air my little legalities, and Mr. Levine and Mr. Hays then you can pick it up from there—Justice Holmes in defining an infringement, that is, a thing which permitted you to infringe this right of free speech, said this was allowable if there was a clear and present danger of overthrowing the Government. Then the Smith Act came along and in one of its sections it somewhat redefined that, in the opinion of many lawyers, and said to organize or help organize any society, or group, or assembly of people who teach, advocate or encourage the overthrow shall be a crime. Now, you, Mr. Hays, say that the line has to be drawn in terms of when you judge it's a crime to advocate overthrowing the government at the point where I start to overthrow it, and I can make as violent remarks as I choose about overthrowing it? It's a tricky area...

HAYS: I know it is. And the issue always is whether the words said are words of direct incitement to violation of law or to disorder. And that is always a doubtful area. But there was no allegation in this indictment of any clear and present danger. The position of Judge Medina was that the Communists would bring about a revolution if it became possible. It's a good deal like my saying that if my family starves, some day I'd rob a bank, and being held for a conspiracy to rob a bank.

LEVINE: I don't know about the present danger, but I know about the clear danger. That the danger is clear should be obvious to anyone who realizes, first, that a cold war, preparatory to a hot war, is being waged by a foreign power, which in every country has a Communist Party as a branch of that power. Second, I am firmly convinced that if it isn't the Smith Act with its wording, if it isn't the Foreign Registration Act, the powers and the genius of the American people looking at the rest of the world, at the shambles in all the countries where freedom existed, will devise democratic, proper ways and means of meeting a danger which is part of a world danger, a party which is part of a world conspiracy and not from a

strictly insular, provincial point of view, such as many defenders of American civil liberties represent when they discuss the position of the American Communists.

HAYS: You see, I think you're a timid American. I don't think you have faith in the American people. I don't think...
(SPEAK SIMULTANEOUSLY)

LEVINE: ...striking below the belt, and I don't think Mr. Dwight Cooke...

COOKE: Just a minute. Just a minute. I had been giving each of you gentlemen a complete freedom in saying what you pleased in this area. It is an extremely inflammable and extremely important area. I think it is up to our audience to decide when and if either of you hits below the belt, and I hope if any of them think there are any fouls involved, they will write you as sharply as any referee would speak to either of you in any public contest. Now, sum up your point, Mr. Hays.

HAYS: I'd like to make clear that I think people who have the attitude of Mr. Levine are timid Americans who haven't faith in American institutions and who don't believe that the best method of meeting these things is by letting the people alone, letting them express anything. I believe in the old colloquialism, "let 'em talk; it's a free country, ain't it?" And I think that's the safest plan under which to meet the Communists. Now, you've merely suggested one thing, after all your thought and emotion, Mr. Levine, and that is that there be something, a law under which you can indict people who represent foreign powers and fail to register that fact. I don't disagree with that. Is that the only thing you would suggest?

LEVINE: The other thing I would suggest is: know the truth and it shall make you free. If Mr. Arthur Garfield Hays will take the trouble to acquire knowledge, the knowledge that I have accumulated over the years of my non-timid fight, then he would know that he's not dealing with a theoretical menace, but with a present one, one that carried out a kidnapping on Fifty-seventh Street of a person that Arthur Garfield Hays knew very well.

HAYS: Well, why wasn't somebody indicted for the kidnapping?

LEVINE: Why didn't Arthur Garfield Hays take a hand in that case?

HAYS: Why? Because I don't know the facts...

LEVINE: I will be glad to give them to you.

COOKE: Gentlemen, with the questions you have raised, we finish today's discussion. I hope we have helped some of our listeners know some of the truth; we've at least given them some considerations which can help make them and keep them free in this very troubled world. Thank you, gentlemen, for giving me your convictions.

ANNCR: You have been listening to Columbia's PEOPLE'S PLATFORM, as it discussed the subject: "What Should We Do Now About American Communists?" Chairman Dwight Cooke's guests were Arthur Garfield Hays, general counsel for the American Civil Liberties Union, and Isaac Don

Levine, author and editor of Plain Talk, a leading anti-Communist publication.

We invite you to be with us next week at this same time, when Columbia will bring you another timely debate on the PEOPLE'S PLATFORM.

(WEDNESDAY NITE PROGRAMS ANNOUNCEMENT)

This is CBS...where you'll hear them all this fall...
THE COLUMBIA BROADCASTING SYSTEM.

Women's, Children's, and Feature Programs

MANY specialized programs are relatively simple in structure and utilize a minimum of personnel. Examples of such programs are: (1) those featuring a commentator giving advice about homemaking and fashion, and offering news of interest to women; (2) dramatic narrations of children's stories; (3) non-spot news-feature programs highlighting human interest stories and social or scientific advances. The latter are similar to magazine digest articles or Sunday newspaper feature articles. Some of these feature programs incorporate interviews within the program frame. The problems and techniques involved in writing and presenting these specialized programs are considered in this chapter.

• WOMEN'S FEATURES •

It is a curious anomaly that although women have not been generally accepted as straight announcers, they have acquired a tremendous following among women listeners as narrators and commentators. Women present sales talks as home-making consultants, or as beauty and fashion experts. The personality of the woman broadcaster is extremely important. Voice quality does not seem to be the determining factor. Many successful women's commentators have medium to high-pitched voices. Knowledge of subject matter and a warm and friendly conversational style of delivery are more important. Those who give an impression of "talking down" to the audience and stress the manner of speaking over meaningful interpretation and content do not survive in the radio world. It is extremely important for a women's commentator to analyze the interests and needs of her potential audience. A commentator in a rural area should slant her program in a far different way from her fellow member of the radio fraternity in a metropolitan area. The need to personalize material

and to find applications for the members of her audience are aspects of her work.

Early women's programs were restricted to the broadcast of recipes and information on such topics as fashions and interior decorating. Present-day women's programs, however, include social and political topics of local and international significance. Many programs attempt to combat juvenile delinquency; introduce women to labor-saving techniques; improve child care; expand the horizon of listeners with book reviews and interviews on cultural activities; and increase the knowledge and understanding of scientific advancements and world organizations. Of course, the lighter side of the news and human interest features are not neglected.

EXAMPLE OF A WOMAN'S PROGRAM

Mary Margaret McBride Interview with Clifton Fadiman, WNBC,
New York, Oct. 24, 1949¹

(The Mary Margaret McBride program is acknowledged to be radio's leading woman's program. Miss McBride was a successful newspaper reporter and feature writer before turning to radio. She has a gracious and informal manner of interviewing which puts her guests completely at ease and brings forth stimulating and provocative sessions. There is no script, but her preparation for each interview is most thorough. As she explains, "I read the books of guests and everything else I can find on them in the morgue and sometimes I send a reporter out to see whether she can get a few leads. And above all I spend eighteen out of the twenty four hours between broadcasting thinking of nothing but the guest. Dreaming, working and brooding. It takes lots of brooding." An "as broadcast" transcript of a portion of one of her interviews is reproduced here by special permission. Miss McBride and her guest of the day, Clifton Fadiman, had listened to the United Nations program referred to in the opening speeches just prior to the start of her broadcast.)

ANNOUNCER: One o'clock and here's Mary Margaret McBride.....

M.M.M.: And I think, Clifton Fadiman, we had a lead straight from Trygve Lie, didn't we?

FADIMAN: Yes, Trygve Lie speaking from the corner-stone laying of the new United Nations building. Do you remember what he said?--that the United Nations is an unfinished structure. I think he was referring to more than the building--to the fact that the structure of the United Nations is still unfinished in the same sense that our own constitution is still unfinished--we are constantly working to make it better. I wonder whether he might have meant, too, that the time was rapidly approaching when it will be necessary to make

¹ Courtesy of Mary Margaret McBride.

the United Nations even stronger than it is by having all the nations subscribe to one law--the abolition of war.

M.M.M.: I don't know of a better start toward the abolition of war than the establishment of world government.

FADIMAN: This is a wonderful day to talk about that for it's the anniversary of the United Nations! I feel just what Lie said--that the United Nations is neither a failure nor a success yet, but that it may become one or the other depending upon the direction it takes. The United Nations is a collection of sovereign states that meet and try to adjust differences. It has no supreme court nor is there any mode of carrying out decisions as in, say, a nation like ours, with a congress and an executive and people under him to carry out the law. For that policemen are necessary. We take policemen for granted, but we could not run New York City without them. We obey them and know that they have our interests at heart. A great many people are beginning to think that each of the nations in the UN should relinquish to a supreme authority its right to declare and wage war. That could be done--not by radical steps--but by taking advantage of the provision that the UN charter can be revised. I feel that we have to take the lead in this.

M.M.M.: How could we do it?

FADIMAN: Well, we could urge our government to call for a revision conference as soon as possible to revise the United Nations charter in such a way as to transform the United Nations into a world government capable of preserving peace.

M.M.M.: Suppose the United States undertook this move--could Russia defeat that?

FADIMAN: Yes, Russia might decline to enter into the world government. Communists and extreme isolationists--strange bedfellows--are both against world government. But if all nations didn't immediately participate, those who were so minded could form a world government and keep the door open for non-participants.

M.M.M.: Remember when you were last here? It was five years ago. I don't know how I let five years go by without having you on again....

FADIMAN: And you look about five days older, Mary Margaret...

M.M.M.: Well, five years ago you talked about the Writers War Board and world government.

FADIMAN: Funny you mentioned that--since that time a new board has been formed--the Writers Board for World Government. Some of the old group are in this new group and they are all interested in world government. There are Russel Crouse, Laura Hobson, Oscar Hammerstein, John Hersey--all reputable people and clear-headed

writers--neither radicals nor communists, who believe the only way to permanent peace is through world government.

M.M.M.: I guess they're liberals, aren't they?

FADIMAN: I don't know....that word has been kicked around so. Some are Republicans, some are Democrats...some call themselves liberals. Labels are silly anyhow.

M.M.M.: I was wondering what should I call you now? You're not a book reviewer anymore. Master of Ceremonies?... Writer?...Your last book was Reading I've Liked and I'm so fond of it--particularly your introduction....

FADIMAN: Maybe I can sell you another book. The Pickwick Papers is coming out in two or three weeks. I can praise that book because Charles Dickens wrote it.....

M.M.M.: I've already read your introduction. Simon and Shuster sent me the proofs. You said something about Dickens that I always felt--how his writing often makes you feel cosy. Outside may be stormy, but the fire roars in the fireplace, the curtains are drawn and everybody is peaceful and happy inside. You think Dickens is a genius?

FADIMAN: Next to Shakespeare, he is the greatest English writing genius. Sometimes when you want to rest or your throat is sore, I'd like to come in and read some of the Pickwick Papers to your listeners.

M.M.M.: Why that would be wonderful! Don't forget--it's a date. My throat will be sore about December 15th.

EXAMPLE OF A RADIO WIRE RELEASE FOR WOMEN'S PROGRAMS

"Women Today," Associated Press Feature Stories, Hollywood News, and Homemaking Advice, Oct. 22, 1949 ²

THE COUNTRY'S TOP MANUFACTURER OF RECORDING NEEDLES IS TALL, GRAY-EYED ISABEL CAPPS. THIS MILD-MANNERED, HARD-WORKING CONNECTICUT RESIDENT IS ONE OF THE BUSIEST PERSONS IN THE RECORDING BUSINESS AND SHE COMMUTES TO HER LABORATORY IN NEW YORK EVERY DAY. NOT ONLY DOES SHE HANDLE THE BUSINESS END OF HER COMPANY, BUT SHE'S CO-INVENTOR OF ONE TYPE OF NEEDLE THAT IS USED BY SOME OF THE LEADING RECORDING COMPANIES FOR USE ON LONG-PLAYING RECORDS.

SHE'S BEEN IN THE RECORDING NEEDLE BUSINESS FOR TEN YEARS NOW. HER FATHER, FRANK CAPPS, WAS A PIONEER IN THE RECORDING INDUSTRY. HE WORKED WITH THOMAS A. EDISON IN THE EARLY TALKING-MACHINE DAYS. ISABEL CAPPS ADMITS:--"I'M STILL SURPRISED, THOUGH, TO FIND MYSELF IN THIS BUSINESS TOO."

UNTIL 1939 ALL OF HER TIME WAS DEVOTED TO BEING A HOUSEWIFE AND LATER A PHYSICAL EDUCATION TEACHER AT STANFORD UNIVERSITY.

² Courtesy of The Associated Press.

BUT THEN A BIG CHANGE OCCURRED IN HER LIFE. SHE WAS FACED WITH THE NECESSITY OF SUPPORTING HERSELF AND DAUGHTER GALE. SO SHE WENT TO WORK FOR HER FATHER--MUCH TO HIS DELIGHT. HE HAD ALWAYS WANTED A SON WHO WOULD CARRY ON HIS WORK AND HE ADMITTED THAT THE NEXT BEST THING WAS HAVING A DAUGHTER FOLLOW IN HIS FOOTSTEPS. WHEN HE DIED IN 1943 HE LEFT HIS BUSINESS TO ISABEL. SHE SAYS:--"I HAD TO WORK LIKE THE DICKENS. YOU JUST DON'T KNOW WHAT YOU CAN DO UNTIL YOU'RE IN A DESPERATE POSITION AND SOME OPPORTUNITY IS DROPPED IN YOUR LAP."

THE BIG OPPORTUNITY SHE WAS REFERRING TO WAS THE OFFER SHE RECEIVED FROM A FAMOUS RECORDING COMPANY. ITS RESEARCH ENGINEERS URGED HER TO MAKE A SO-CALLED "PERFECT GROOVE SHAPE" NEEDLE. SHE WENT TO WORK ON IT FOR NEARLY A YEAR BEFORE SHE HAD DEVELOPED THE CORRECT METHODS FOR PRODUCING SUCH A NEEDLE. SHE NOW SAYS:--"IT TOOK LOTS OF EXPERIMENTING, BUT I FEEL THAT THE FINAL RESULTS WERE MORE THAN WORTH ALL THE HEADACHES. BESIDES, IN THE PROCESS I TURNED UP A GOOD DEAL OF RESEARCH DATA AND MATERIAL WHICH HAD ALWAYS BEEN OBSCURE IN THE FIELD."

NOW FOR SOME BRIEF NEWS FROM HOLLYWOOD:

CELESTE HOLM HAS JUST FINISHED CO-STARRING WITH RONALD COLMAN IN THE FILM "CHAMPAGNE FOR CAESAR." THE BLONDE ACTRESS SAYS THAT HER EARLY STAGE TRAINING HAS COME IN MIGHTY HANDY BECAUSE IT HAS ENABLED HER TO PLAY A VARIETY OF ROLES ON THE SCREEN. SHE EXPLAINS THAT ON THE STAGE SHE HAD TO GO IN FOR QUICK CHANGES OF CHARACTER. WHEN SHE FIRST STARTED AS AN ACTRESS LYNN FONTANNE TOLD HER THAT SHE WAS JUST RIGHT FOR A ROLE IN HER PLAY. BUT AT THE TIME SHE SAID IT, MISS FONTANNE WAS SITTING DOWN. WHEN SHE STOOD UP, THERE WAS A DEAD SILENCE. "MISS FONTANNE WAS TO PLAY THE LEAD AND I AM A FULL HEAD TALLER THAN SHE IS," CELESTE SAID. "BUT MISS FONTANNE WAS AWFULLY NICE ABOUT IT. SHE WENT OUT AND GOT ME A ROLE IN ANOTHER PLAY THAT OPENED THE DOOR TO HOLLYWOOD FOR ME."

FRANCHOT TONE BOUGHT THE FILM RIGHTS TO A FRENCH NOVEL, "THE BATTLE OF NERVES." TONE PLANNED TO STAR HIMSELF IN THE CENTRAL ROLE OF DETECTIVE MAIGRET. THEN HE HAD TO ADMIT THAT THE ROLE WAS TAILOR-MADE FOR CHARLES LAUGHTON'S TALENTS. SO NOW LAUGHTON WILL HAVE THAT ROLE AND FRANCHOT IS TAKING A LESSER PART IN THE PICTURE.

A BEAUTIFUL BLOND MOVIE STAR, MARIE McDONALD, HAS A BIG APPE-TITE AND IS ONE OF THOSE LUCKY GIRLS WHO NEVER HAVE TO WORRY ABOUT GAINING A POUND. AND MARIE EXPLAINS THAT AFTER HAVING TO SKIP MEALS QUITE OFTEN DURING HER JOB-HUNTING DAYS ON BROADWAY, THERE'S NOTHING SHE ENJOYS SO MUCH AS EATING. IN HER LATEST FILM, "TELL IT TO THE JUDGE," MARIE IS CO-STARRED WITH ROSALIND RUSSELL AND ROBERT CUMMINGS. "THERE WAS JUST ONE THING THAT MADE ME UNHAPPY," MARIE SAYS. "AND THAT WAS WHEN THEY CUT OUT MY BIG SCENE OF EATING A LAMB CHOP. THAT WAS A FUNNY SCENE. AND I CERTAINLY DIDN'T HAVE TO HAVE ANY REHEARSALS ABOUT HOW TO EAT A LAMB CHOP AFTER MY LEAN DAYS ON BROADWAY."

NOW FOR SOME HELPFUL HINTS TO THE HOMEMAKER:

TINTS AND DISCOLORATIONS CAUSED BY OVERHEATING STAINLESS STEEL USUALLY ARE EASY TO REMOVE. JUST SCOUR THEM WITH HOUSEHOLD CLEANSERS.

YOU CAN HAVE REAL FUN PLANNING A FLOOR IN RUBBER TILES. SELECT THE DESIRED COLORS, THEN PLACE THE TILES INTO EXACTLY THE

DESIGN YOU WISH. THE PIECE-BY-PIECE INSTALLATION ENABLES YOU TO CREATE OPTICAL ILLUSIONS, TOO. FOR INSTANCE, YOU CAN MAKE A ROOM SEEM WIDER AND LONGER WITH CERTAIN ARRANGEMENTS OF TILES.

GOLD GLITTERS THROUGH THE HOME FASHION SCENE THIS SEASON. NONTARNISHABLE YARNS HIGHLIGHT MANY OF THE LATEST LIVING ROOM FABRICS. AND FURNITURE AND MIRROR IN MANY HOMES ARE TRIMMED WITH GOLD COLOR.

IT'S IN THE LAUNDRY ROOM AND BATHROOM THAT MANY ACCIDENTS OCCUR AS THE RESULT OF TOUCHING FIXTURES WITH WET HANDS. BE SURE PORCELAIN ELECTRIC FIXTURES ARE USED IN THE BASEMENT, BATHROOM AND KITCHEN. FIXTURES AND APPLIANCES SHOULD BE LOCATED AND USED BEYOND ARM'S LENGTH OF THE SINK, THE TUB AND THE SHOWER.

HERE ARE SOME CUES FOR FAMILY COOK:

FIRST AN IDEA FOR A LUNCHEON SALAD: MIX CHOPPED HARD-COOKED EGGS WITH MINCED LEFTOVER HAM AND USE SOUR CREAM FOR THE DRESSING. SERVE ON SALAD GREENS OR USE AS A FILLING FOR SPLIT TOASTED FRANKFURTER ROLLS.

IF YOU'RE PLANNING SUNDAY MORNING BREAKFAST NOW, DON'T FORGET THAT SHIRRED EGGS MAKE A FINE DISH. TO PREPARE THEM BREAK TWO EGGS INTO EACH INDIVIDUAL GREASED BAKING DISH AND BAKE IN A SLOW OVEN UNTIL THEY'RE AS FIRM AS DESIRED. SERVE WITH CRISP BACON.

ROAST DUCK IS APPEARING ON A NUMBER OF SUNDAY DINNER MENUS THESE DAYS. IN ROASTING A DUCK REMEMBER NOT TO PACK IN THE STUFFING TOO FULL. LEAVE ROOM FOR THE DRESSING TO EXPAND. USE A SLOW OVEN FOR THE ROASTING AND POUR OFF THE FAT AT THE END OF THE ROASTING TIME.

TODAY'S BEAUTY HINT IS A REMINDER THAT SUBTLY APPLIED MAKEUP IS IN KEEPING WITH THE LADYLIKE TREND IN CLOTHES FOR FALL AND WINTER. AND CLEAR RED LIPSTICKS ARE MORE FLATTERING WITH THE NEW CLOTHES THAN TOO-PURPLISH SHADES.

• CHILDREN'S PROGRAMS •

Narrative programs directed toward young children are economical to produce and can attract faithful listeners. It is a field in which the smallest radio station can be active. The many volumes of children's literature and the script service of the U. S. Office of Education are excellent program sources if the station does not have a writer to compose original stories. Classical stories that appear in print usually require some editing and simplifying for children's broadcasts.

In building a series of children's programs, it is important to consider the general interests of children according to age groups. A story well suited for a six-year-old will be too simple for a ten-year-old. Children are less discriminating toward dramatic programs, however. A ten-year-old will listen to dramatic versions of stories, which he would not listen to in narrative form or read himself. Generalizations about the interests of children are difficult to make because of individual differences, but a rough classification may be helpful for those planning series of children's programs. Audience analysis for the specific station is recommended. Regional differences, of course, influence these classifications.

Age 4-5

The Mother Goose stories, repetitive jingles and stories dealing with very familiar things around the home or farm. Sample titles: *The Three Bears, Red Hen, Chicken Little, The Pig with a Straight Tail, Noisy Books, Big Dog Little Dog.*

Age 6-7

Stories with a little plot. Familiar transportation methods and animals and some simple fairy stories. Sample titles: *Jack and the Beanstalk, The Tinderbox, Cry Fairy, How the Camel Got its Hump, Golden Touch, The Little Engine That Could, Hop O My Thumb, Honk the Moose, Choo Choo the Little Switch Engine.*

Age 8-9

The fairy story is well liked. Beginning of folk tales and stories from other lands. Continued interest in animal stories. Sample titles: Grimms and Hans Christian Andersen stories, Oz stories, *Winnie the Pooh, Merry Shipwreck, Dogie Boy, Patsy and the Leprechauns, Li Lun Lad of Courage.*

Age 10-12

More attention to the outside world and reality instead of fairy stories. Beginning of sharp divisions of interest between boys and girls. Career stories have appeal to both. Adventure, invention, and sports have great interest for the boys. Romantic fiction and stories of home and school hold more interest for the girls. Some classic titles: *Treasure Island, Heidi, King Arthur, Robin Hood, Hans Brinker, Tom Sawyer.* The regular children's series such as Jack Armstrong and The Lone Ranger attract faithful followers in this age group. Adult fare (serials, mysteries, comedy) are listened to regularly.

The writer of children's narratives should approach the subjects from the child's point of view, not from the adult's. The child has the thrill of the new world unfolding before him and is highly imaginative. He accepts the fantasy of toads and trees talking. The concentrated attention which the child gives to the program makes it possible to have several characters and a simple plot. He will follow and remember correctly many specific details and characters, if they are properly identified. This does not mean that the writer can take advantage of this habit of attention and introduce long descriptive passages. Interest must be maintained through the action of the story. Direct conversational style is imperative. Classic fairy stories should not be presented as they appear in print, but edited to make the speech smooth and fluent. Horror passages usually can be changed to retain the excitement of the story without inducing fright. A narrative which casually tells about a witch cutting off sixty-seven heads may be accepted, whereas a dramatization of the same event would be too gruesome for broadcast.

Men or women may narrate children's stories. In most stations this duty is assigned to the woman's editor. Gushiness, mock enthusiasm, and artificial manner are taboo in the narration of these tales; the delivery must reveal genuine interest in the story. Exaggerating characterizations, play-

ing with nonsense words and rhythms, and reacting to the action in the story are helpful in effective presentation. Reading rate should be somewhat slower in children's narratives than in other types of narratives. Beginning announcers tend to read these narratives too rapidly.

Several music bridges are recommended for stories. These permit breaks in attention. Many children have not learned to take advantage of relatively static passages to shift attention as adults do. The music bridges almost force them to relax their attention to the story for a while. Sound effects are also effective production devices. Here you have an interesting contrast. Sound effects in scenes which are close to the experience of the children—cars, telephone, running, planes, trains, horses—should be authentic and realistic. Children are quick to spot the difference between the real sound and the sound effect. It would be better to let them use their imagination about sounds, or use vocalizations in exaggerated manner if realistic sound is not possible in these instances. In fantasies and fairy stories, however, children will accept sounds of a highly imaginative nature. A slide whistle can be a magic carpet to transport Aladdin's palace to the Far East, it can be the rapid growth of Jack's magic beanstalk into the sky, it can be the shrinking of a child into a tiny elf.

Following are two examples of children's narratives:

EXAMPLE OF A CHILDREN'S NARRATIVE I

"The Snow Queen," a Classic Story Rewritten for Radio by Ethel Joyce Atchinson, "Down Story Book Lane," University of Michigan Department of Speech, WUOM, Ann Arbor, March 6, 1950³

(An adaptation for children from five to nine years of age. The parallel columns indicate the changes in style that broadcast conditions impose.)

1. THE FRIENDLY BEGINNING

"Now we are about to begin and you must attend; and when we get to the end of the story, you will know more than you do now about a very wicked hobgoblin."

Hello there! This is the story about a wicked old hobgoblin, who was so very, very wicked that--well, just listen to this story about all the terrible things that he did.

2. DESCRIPTION

"The most beautiful landscapes reflected in it looked like boiled spinach and the best people became hideous or else they were upside down and had no bodies. Their faces were distorted beyond recognition and if they

In the mirror the trees looked all brown and wilted, the grass and flowers lost all their color. And the people! In the mirror, people were all upside down. Their noses looked a

³ Courtesy of Ethel Joyce Atchinson.

even had one freckle it appeared to spread all over the nose and mouth. The demon thought this immensely amusing."

foot long and the corners of their mouths always turned down. How the demon laughed when he saw how ugly the mirror made people look.

3. MODERNIZING AND UNIVERSALITY

"The roses were in splendid bloom that summer; the little girl had learnt a hymn and there was something in it about roses and that made her think of her own. She sang it to the little boy and then he sang it with her—"Where the roses deck the flowery vale, there, Infant Jesus, we thee hail." The children took each other by the hands, kissed the roses and rejoiced in God's bright sunshine and spoke to it as if the Child Jesus were there."

The roses in the tiny garden were so beautiful that summer. The little girl and boy would make up songs about the roses and dance and sing in the bright sun. The sun, the roses and happiness...what a wonderful summer!

4. CREATING SUSPENSE

"Kay and Gerda were looking at a picture book of birds and animals one day—it had just struck five by the church clock—when Kay said, 'Oh, something struck my heart, and I have got something in my eye.' The little girl put her arms around his neck, he blinked his eye, there was nothing to be seen."

One day when Gerda and Kay were playing in the garden a terrible thing happened. Just as the clock in the village struck five, Kay screamed! Gerda ran to him! What was the matter, what could it be! Why had Kay screamed so? "Ohhh!" was all that Kay could say. "Oh, Kay," said Gerda, "what has happened?" "I don't know," said Kay, "All of a sudden I had a funny feeling in my heart." "In your heart?" "Yes, and then it got in my eye," said Kay. Gerda didn't know what to think. Was something wrong with her friend?

5. DRAWING IMAGINATIVE PICTURES

"The snow-flakes grew bigger and bigger till at last they looked like big white chickens. All at once they sprang on one side, the big sledge stopped and the person who drove got up, coat and cap smothered in snow. It was a tall and upright lady all shining white, the Snow Queen herself."

The snow flakes grew bigger and bigger and bigger until they looked almost like soft white feathery clouds. Suddenly the big sleigh stopped and the driver of the sleigh turned to look at Kay. And do you know who the driver was? Standing right there before Kay was a beautiful lady all dressed in the purest of white fur. Tiny

sparkling diamonds were scattered all over her huge muff and hat. The lady was the most beautiful that Kay had ever seen as she stood there before him all white and sparkling, just like ice and snow when the sun shines on it. Why it was the Snow Queen herself!

EXAMPLE OF A CHILDREN'S NARRATIVE 2

"Grey Cloud," an Original Narrative Written by Ethel Joyce Atchinson, "Down Story Book Lane," University of Michigan Department of Speech, WUOM, Ann Arbor, May 18, 1950⁴

(Prepared for a broadcast to children from five to nine years of age.)

Many, many moons ago when only Indians roamed throughout the great forests and plains of our country, there lived a boy by the name of Grey Cloud. Grey Cloud had lived all his life on the wide plains where food and water were easy to find. He loved this life for he was free and could run and do as he pleased. He would sigh as he thought of the day soon to come when he would have to take his place around the great campfire of warriors in the village. For then, he would have to work every day as every warrior did to keep the village safe from harm. He hated the thought of all this so he would quickly push it from his mind and race with the swift West wind out onto the plains.

One evening as Grey Cloud finished his meal, his mother, Blue Stream, turned to him and said, "My son, you have roamed this land for many moons now. Each year I have watched you grow stronger and stronger. From a small child, you have grown into a young man. Soon the Great Chief will come to you and ask you to join the campfire of warriors. Do not be afraid. If they give you a task to do, do not fail to do it and do it well. Remember to bring honor on your family. O how proud I shall be of you. My only son will be a warrior at last."

Grey Cloud didn't know what to say. How could he tell Blue Stream that he did not want to go to the great campfire? He was happy as he was now. But he knew his mother was right...he must bring honor to his family. He sighed a deep and unhappy sigh. It was a terrible future to think of.

Not many days later the Great Chief did come to see Grey Cloud. Grey Cloud shuddered as he saw the tall figure of the old man approach him. The Great Chief was dressed in his ceremonial clothes. Many bright colored feathers hung from his braided hair, the sparkling beads around his neck shone in the light and he held a brilliant red and green blanket close around him. He stood very tall for a few moments looking down at the boy and then said, "Stand up Grey Cloud." Grey Cloud stood up but his knees were shaking as he did. "Yes, Grey Cloud, you are almost the size of a man. You have grown swiftly. Turn around my boy. Your shoulders are as wide as many a great warrior. You remind me in many ways of White Stag, your father, who departed many moons ago to the Happy Hunting Grounds of the Great Spirit. He would be proud that he had such a fine son."

Grey Cloud could only stare down at his toes. Oh, how he

⁴ Courtesy of Ethel Joyce Atchinson.

wished that he could run out onto the plains and hide himself in the tall grass. But the Great Chief spoke again. "I can see by your appearance that you are no longer a child. You must soon take your place with the men and great warriors of our tribe. Will that not make you happy?"

Grey Cloud couldn't even answer. How could he tell the chief that he didn't want to grow up. He was happy as he was. Why didn't they let him alone? Yet the Great Chief spoke again. "When the moon is full, the warriors of our tribe will meet around the great campfire at the twisted oak. Come to us then. Perhaps you will soon be able to take your place among us. May the Great Spirit guard you."

MUSIC: BRIDGE

Grey Cloud watched the Great Chief walk back to his own lodge. All the boy could think of was his dread of taking his place at the great campfire at the twisted oak. Every evening after his meal, he would race far out onto the plains to think. But no matter how he tried to forget the meeting, the moon was always there in the sky to remind him that the time of the meeting grew nearer and nearer. Then suddenly the great day was there! His mother, Blue Stream, hummed and sang for joy as she ground the corn with a stone. In all the lodges close by people buzzed with excitement. Tonight Grey Cloud was to go to the great campfire at the twisted oak.

And as soon as the Golden Sun hid behind the black mountains the drums began to beat, calling all the men to the campfire. Grey Cloud also started toward the twisted oak. He wore his best moccasins which Blue Stream had beaded with great care. His leather trousers were still a little stiff from being so new. High on his arms were shiny silver arm bands which his father, White Stag, had once worn. Grey Cloud knew that he looked his best but still he walked ever so slowly trying to put off the meeting with the Great Chief as long as possible.

Suddenly the drums grew louder and he saw the glow of the great fire. Hands reached out and drew Grey Cloud into the circle of men. To Grey Cloud all the men in their ceremonial robes seemed ten feet tall as they stood there looking down at him. Inside him a voice cried out, "Let me out of here! I want to get away from here!" But no matter what the voice said, Grey Cloud stood very still as he had been taught. Then the Great Chief stepped forward and putting his hand on Grey Cloud's shoulder said, "O men and warriors of the Great Spirit. Before you stands Grey Cloud, son of White Stag and Blue Stream. We have watched him grow from a small child. Tonight he stands at the great campfire of the twisted oak. Shall we take him into the circle of our campfire?"

From the dark shadows of the outer ring of men a voice was heard: "First, Great Chief, give him a task to do to prove that he is worthy of our ranks." All the warriors nodded in agreement. A task, a task? Maybe he could run away. But the Chief was speaking again. "Young Grey Cloud, the men of the tribe have decided that you must take a long journey to the land of the Manamari. Our brothers there are in need of food. You must help them find it. When your mission is done, return to us by the full moon. Go, my boy, and may the Great Spirit watch over you."

The land of the Manamari? Where was that? Get them food? How? Grey Cloud wanted to ask all these questions but he knew he

must not ask the men so he hurried to his mother Blue Stream. But she would not tell him what to do. She would only say, "You are almost a man now, Grey Cloud. You must think these things out for yourself. Remember that no matter what you do you must bring honor on our family and make us proud of you. You must learn all these things for yourself."

Grey Cloud started out on his pony early the next morning. He rode out on the great plains really not knowing if he were going the right way or not. He simply followed the path of the Golden Sun until it grew quite dark. As he settled down for the night, he heard a voice above him in the trees say, (OWL-LIKE) "Hoo, what is the matter Grey Cloud? Oh I know...Hoo...the wise old owl knows everything." And sure enough the owl did know everything! An owl that spoke! Grey Cloud could hardly believe his ears. Before he knew what was happening, the owl flew down and perched on his shoulder. Why the wise old owl knew all Grey Cloud's troubles! He even knew where the land of the Manamari was!

MUSIC: BRIDGE

Bright and early the next morning Grey Cloud started off again on his journey...but this time in the right direction, for the wise owl was perched on his shoulder to show him the way. They traveled many, many days. And then, there lay the village of the Manamari before him. But it wasn't at all like Grey Cloud's own village...there was no green grass...the children didn't play around the lodges. Everything was brown and dry. No laughter and singing filled the air.

As Grey Cloud rode slowly into the village, two men came out to meet him. They told him that there had been no rain for many moons. No plants would grow. A plague had come down on them many moons ago and none of the people had enough strength to make a long journey until they had more food. Grey Cloud told the men that he had been sent to help them. How happy they were to hear this! One of the men spoke up and said, "Tell us what to do! We will do anything you want us to do if it will help us get food and save the village." Now Grey Cloud hadn't thought about how he was going to help these people. At last, he had gotten to the land of the Manamari and he didn't even know what to do! He had to think! "Call the men of the tribe together this evening, and I will give you my plan," said Grey Cloud. Now he had to think of something quickly! What would he do?

As soon as the men left Grey Cloud, the wise old owl chuckled. "Hoo...Going to have to think fast, aren't you Grey Cloud? Hoo" Grey Cloud thought and thought and thought. How could he save the people of the village? The owl spoke again, "Hoo...maybe I could suggest something to you, Grey Cloud. Hoo...call the men of the tribe together and tell them to find all the animals they can and bring all these animals back to the camp alive." Grey Cloud didn't know what good this would do but the old owl was wise so he told the men that they should go into the hills and find every kind of animal there was and bring them back quickly. The men were so glad to find someone who had come to help them that they didn't even question Grey Cloud about why he wanted all the live animals brought to him. The men of the village hurried away to do as Grey Cloud told them. While the men were gone, Grey Cloud talked to the wise old owl. "I know that I am young and do not know many things about the world, but I cannot under-

stand, wise owl, why you wanted the men of the village to bring back alive all the animals they could find. What shall I do with the animals when they come? I don't understand what I am to do." The wise old owl hooted with joy. Then he told Grey Cloud his plan. How clever the wise old owl was!

MUSIC: BRIDGE

In a few days the men of the village began to return. They brought every sort of animal imaginable with them. The men brought back more and more animals every hour. Soon the village was filled with rabbits, dogs, earthworms, bees, snakes, birds ...all the animals that lived near by were there! When all the men of the village had returned, Grey Cloud called a great meeting. When they were at last quiet, Grey Cloud began to speak. "O wonderful animals of the land. Your friends here in the village of Manamari are in great need of food. If they do not soon have food, they will all die. You must help these friends that have fed you through many a long winter. Help them now and when you need help again they will be here to serve you. Why not help them as you would have them help you." All the animals murmured among themselves. They all wanted to know how they could help their friends. Again Grey Cloud spoke: "Animal friends, each one of you has a special talent. Why, Black Spider, you can weave a web. If you were to weave a strong web the men of the village would be able to fish in the deep streams. And you, Bumble Bee, you can make honey. Make more and make it fast. Lead the men to where you have hidden your stores. Honey is good for starving people. All of you birds can fly high and far. Why if each one of you were to find a single piece of grain and bring it back, it would help to make much bread for these hungry people. And all you squirrels and chipmunks! I'm surprised at you for not thinking about helping these people by bringing to them some of the nuts you have stored away. Each one of you can help these people. Go return to your homes and work hard. Bring these people the things that they need."

The animals hardly waited for Grey Cloud to finish speaking before they hurried away to bring back food. There was a great murmur in the forest as each animal thought of what he could do to help his friends in the village of Manamari. Before many days the village was filled with food and the people were singing and laughing again. They would now be able to live until the rains came.

Grey Cloud rather hated to leave but he knew he must. He had to return to his own home. The moon would be full soon and he must return to the campfire at the twisted oak. Somehow he no longer dreaded going back...in fact, he was looking forward to it.

As he rode toward his own village, Grey Cloud asked the wise old owl about this. "Hoo...you are not longer sad, I know, and you want to know why...hoo...wel-1-1-1, it's like this, when any of us help a friend, a brother or just anyone, it makes us feel good inside. We know we have done a good job. Hoo"...Still Grey Cloud could not understand why he was looking forward to going back to the great campfire at the twisted oak. Before his journey, he had not wanted to become a man. And the wise old owl hooted: "Hoo...Don't you know, Grey Cloud, people don't really grow up until they help others? Hoo...Children grow up so that they can help other people...that is what they are on

earth for...Help others and they will help you...Hoo...Now that you have helped others, you are ready to take your place at the campfire."

• FEATURES •

Other programs which attract loyal audiences though not the highest ratings, may be constructed in narrative fashion. These programs present information which is of general or specialized interest, human interest feature stories, and background and interpretative material for better understanding of the world. Feature programs may provide an inexpensive package program for sale by local stations or may be presented by educational organizations anxious to get away from straight talks. Multivoice narration adds variety and spotlights certain sections of the script. Incorporating simple sound and music bridges may make a feature program seem like a documentary program.

If the program is a solo presentation, it is essential that the narrator possess a definite air personality. The reputation of the individual as a world traveler, historian, sportsman, agricultural specialist, drama critic, or book reviewer may attract the people at the start of a series, but the audience will not continue to listen regularly if the individual is not intrinsically interesting. An announcer's style of delivery is not necessary—some persons may be very informal in manner and others more formal; but all should be direct, vital, and stimulating. Robert St. John, John Nesbitt and his "Passing Parade," and the late Alexander Woollcott, are examples of network personalities who established themselves in feature programming.

The listener's interest in a specialized subject may be so keen that he will listen although a recognized authority is not handling the presentation. A staff member who is able to "speak the language" may do a satisfactory job. Many sources of material are available to writers of these narratives: government reports and surveys, private business booklets and research organizations, and college and university bulletins. Stories in magazines and newspapers may provide a "spring board" to develop a topic with local tie-ins and applications.

A change in format from the straight narrative style is recommended for low-budget, staff-produced programs. Use two announcers instead of one, and a secretary who "doubles in brass." A portion of such a program type follows. This "Journal of the Air" script was written and presented by students. The use of the headlines at the opening and march music for bridges were attempts toward capitalizing on a recognized radio format. A tendency of beginners to race through the speeches, especially in listing the headlines, must be curbed. Overdramatic delivery is another pitfall. There must be life and brightness without too rapid or casual a delivery. Actors who are cast for this type of semi-documentary program give a

director considerable trouble. Narrations of fact require a different technique than characterization. It is closer to the style of an announcer or newscaster. A recommended direction for such people is for them actually to "act" the role of an announcer or newscaster. This gives the actor an opportunity to create a characterization, a technique with which he is familiar, instead of attempting to make an actor over into an announcer or newscaster.

The use of interviews and descriptions recorded on the scene and played back in the studio is another device for increasing listener interest. Illustrative portions of a WNBC, New York, program, "Around the Town" follow the "Journal of the Air" script below. An actor was hired to supplement the announcer and narrator in one feature. A sidelight on the "cat" episode is that the meow of the stowaway cat was secured by dangling a morsel of fish in front of the cat with a live mike ready to record the sound. The novelty touch!

EXAMPLE OF FEATURE NARRATIVE PROGRAM

"Michigan Journal of the Air," WUOM, Ann Arbor, March 24, 1949 ⁵

ANNCR: The Michigan Journal of the Air.
 I: Page one: Invitation to Burglary.
 II: Page two: Should the President live in a Fishbowl.
 III: Page three: The Mad Hatter, 1949 style.
 IV: Page four: A trip by tape to a Tovarich dress rehearsal.
 ANNCR: That's the schedule for today's Michigan Journal of the Air.
 MUSIC: THEME.
 ANNCR: The Michigan Journal of the Air...another in a series of programs produced by the University of Michigan Department of Speech and presented each week at this time... inside stories of news topics of the day...behind the scenes interviews with outstanding campus personalities, and human interest feature stories.
 MUSIC: UP, UNDER, SNEAKING OUT.
 ANNCR: Page one of the Journal. Invitation to Burglary!
 WOMAN: We'll be gone for a few days. Won't you drop in and help yourself?
 NARR I: This sort of invitation is lying around for a burglar to accept. Skilled housebreakers work throughout every sizeable community in the country regardless of all measures taken to stop them.
 WOMAN: But things like that never happen here.
 NARR II: Your own community is no exception. According to Ann

⁵ Courtesy of the University of Michigan Department of Speech.

Arbor Police Chief Casper Enkemann, there were 169 robberies from buildings and 61 breaking and entering cases reported in Ann Arbor during the past year.

WOMAN: Well, what can I do to keep my home safe while I'm away?

NARR I: Take a few precautions next time you leave home. The "invitation" is usually some telltale sign that you leave behind telling the burglar that you have gone away.

WOMAN: Sign? What sort of sign tells him no one is home?

NARR II: Some of the burglar's methods have been described by Mr. P. D. Keating in a recent issue of Better Homes and Gardens. This Week has summarized the recommendations of police officials.

NARR I: Remember these points. Sometimes your burglar friend will learn you are not home by phoning you. If someone answers the phone, he fakes a wrong number. If there's no answer, he'll phone again in half an hour to be doubly sure that you're out.

NARR II: Another thing to keep in mind is the newspaper. You might not be the only one who likes to see your name in print. Our same burglar likes to read that "Mr. and Mrs. D. A. Smith are spending two weeks at Island Lake."

NARR I: Newspapers can show that you are gone in another way. A stack of papers on your front porch along with full milk bottles and a mailbox full of letters is a clear sign that you are away. It's better to stop the milk and newspaper and have the postoffice hold your mail. Leave the shades up...make it look like some one is around at all times.

WOMAN: But what can I do when I'm gone for just an evening?

NARR II: Lights mean a great deal to a burglar. A porch light on with the rest of the house dark is a sure sign that you are gone. A light shining dimly from the living room or hall won't fool him either. Police advise plenty of lights. They even suggest leaving the radio on. They have also found that a lighted bathroom usually convinces a burglar that someone is home.

NARR I: Just a few small precautions before you leave home for any length of time may keep your home safe from a prowler. So, don't leave an invitation to burglary for anyone that might want to "drop in."

MUSIC: BRIDGE.

EXAMPLE OF "ON-THE-SPOT" RECORDINGS AND STUDIO DIALOGUE

"Around the Town," Condensed Version, NBC, New York, Jan. 26, 1946⁶

(ORGAN: MUSIC...ESTABLISH, THEN FADE BEHIND)

ANNCR: AROUND THE TOWN-with JOHN COOPER.

⁶ Courtesy of the National Broadcasting Company, New York.

(ORGAN: MUSIC UP, THEN BEHIND)

ANNCR: The NBC News and Special Events Department presents AROUND THE TOWN...a survey of goings-on around New York, reported by John Cooper. You'll hear stories of people and events in the headlines, recorded at the scene by our reporter with his traveling mike...unusual interviews... on-the-spot description...in a fast-moving 30-minute report of what's happening AROUND THE TOWN.

(ORGAN: MUSIC OUT)

ANNCR: This evening, John Cooper reports--

COOPER: The final mission of the USS New York.

ANNCR: A meeting of frightened people.

COOPER: The inside story of music in the subway.

ANNCR: How returning veterans get jobs.

COOPER: A talk with Joseph Frazer about his new car.

ANNCR: If you have a car, how to get a telephone in it.

COOPER: A welcome to a transatlantic cat.

ANNCR: Across the country in four hours and thirteen minutes.

COOPER: And a full account of how a musical group welcomes a new, and distinguished, member.

(ORGAN: HIT-BRIDGE TO FIRST SPOT)(ORGAN: FROM BRIDGE INTO FEW BARS OF "ANCHORS AWEIGH")

ANNCR: Yesterday, New York said goodbye to an old friend. It was more than a friend--for the battleship New York, thirty-one years old, veteran of two World Wars, has carried the name of the State through some of the greatest years of our history. Attempts had been made to have her turned over to the State as a memorial--but they failed. Her present---and perhaps last---assignment is that of a guinea pig in the atomic bomb tests in the Marshall Islands. To witness her sailing, AROUND THE TOWN went to a cold, windy pier on lower Manhattan.

(RECORD: USS NEW YORK)

(ORGAN: "ANCHORS AWEIGH"--BRIDGE)

(ORGAN (FROM BRIDGE MUSIC INTO VAMP BROKEN BY TELEPHONE BUSY & SOUND) SIGNAL & BELL...FADE OUT)

ANNCR: How would you like to have a telephone in your car? Well, you'll probably get one before long. The telephone company says they'll probably be available by this Spring or Summer. Meanwhile, a New York concern has come out with a variety of the same idea--a dial telephone installed in a car. They had the thing on display this week, and John tried it out...

COOPER: Yes, I went up to Central Park to get an actual demonstration. One of the phones was installed in a car belonging to Fred Budelman of the Link Radio Corporation. Another official of the company drove a station wagon

equipped with the same kind of phone...The two cars separated, and then I asked Mr. Budelman to call the station wagon and ask where they were...

(RECORD: CAR TELEPHONE)

END CUE: WOLF WHISTLE)

ANNCR: You know, John, I think they've really got something there.

COOPER: I think so, too. That little scene you've just heard was recorded in the car up in Central Park, and the conversation was actually carried by radio telephone. No tricks, no mirrors...no sound effects.

ANNCR: But you said it didn't go through the telephone company?

COOPER: No, Don. That had no connection with the telephone company--it was a private system. It was just an idea of what you might be able to do when the phone company gets its own system working.

ANNCR: (WOLF WHISTLE)

(ORGAN: HIT AND BRIDGE MUSIC)

(ORGAN: FROM BRIDGE INTO COUPLE OF BARS OF "COME JOSEPHINE IN MY FLYING MACHINE")

(AIRPLANE MOTORS BEHIND MUSIC--BIG TRANSPORT PLANE)

ANNCR: Now, AROUND THE TOWN welcomes a visitor to our city--a traveler from the old sod of Ireland.

COOPER: Aboard a Pan-American Clipper, flying from London to New York this week, they found a stowaway--a large tortoise-shell cat. Apparently it climbed aboard when the plane stopped for gas in Ireland. Anyhow, it's here in town--so we say, "Welcome to New York."

(RECORD: CAT) (:02) (Meow of Cat)

ANNCR: This line kills me, but I've got to read it--That, ladies and gentlemen, was the actual cat's meow!

(ORGAN: HIT AND TO BRIDGE)

ANNCR: This week, re-dedication exercises were held at 500 Park Avenue. The building re-dedicated was the New York Veterans Service Center, which now handles the work of an older Veterans Center on Fortieth Street. And the ceremony also marked the appearance of the two-hundred-and-fifty thousandth veteran at the center. To show how the Center works, AROUND THE TOWN follows a typical veteran as he applies for aid.

(RECORD: VETERANS CENTER) (2:45)

ANNCR: Did that veteran get the job, John?

COOPER: Well, Don, we arranged that demonstration with the officials of the Veterans Center simply as an illustration of what happens there every day--to show how the organization works. Sometimes they can find a man a good job and sometimes they can't. But they try.

(ORGAN: BRIDGE)

(SUBWAY TRAIN ENTERING STATION--CROWD NOISE)

GUARD: All right, step lively now. Let 'em out. Let 'em out...
Watch those doors (etc....ad lib few seconds)

ANNCR: A new problem for New York subway riders--shall there be
music in the subways?

COOPER: This week, the National Wired Music Corporation was busy
collecting replies to its advertisement in New York news-
papers--do you want music piped into the subways? Would
you like to rattle along to the strains of a symphony or
jostle your neighbors to jive? It was a fascinating idea
for the gag writers...For example, the guards might pack
the cars tighter with a slow rhythm--

(ORGAN: VOLGA BOAT SONG)

(CROWD NOISE)

GUARD: (IN RHYTHM TO MUSIC) Heave Ho! Heave Ho! Heave Ho!

(SOUND AND MUSIC: FADE)

COOPER: Or perhaps, with some band music, the whole thing might
be organized efficiently--

(ORGAN: FAST MILITARY MARCH)

(MARCHING FEET IN TIME TO MUSIC)

GUARD: Hut 2, 3, 4...Heads up! Shoulders back! Keep in step
there! Straighten out that line!

(ORGAN & SOUND OUT)

ANNCR: To get the facts of the case, John interviewed Wesley
Edson, Assistant to the President of the National Wired
Music Corporation--

(RECORD: SUBWAY MUSIC--EDSON INTERVIEW) (0:48)

(END CUE:... "you can't hear yourself think now.")

ANNCR: Mr. Edson certainly seems optimistic, John.

COOPER: Yes, but I'm wondering what the effect might be...if they
really should get music in the subways. It might go like
this--

(SUBWAY RUNNING)

(RECORD: SPIKE JONES) (0:45) END: DULL THUD

(ORGAN: HIT)

.....
CLOSE

COOPER: And that's the week's report from AROUND THE TOWN.

(ORGAN: THEME)

ANNCR: AROUND THE TOWN comes to you each Saturday at this time,
presented by the NBC News and Special Events Department.
Listen next week, when John Cooper will bring you more
stories of people and events in the headlines...more on-
the-spot descriptions and unusual interviews...recorded
at the scene with his traveling mike.
Production was under the direction of Garnet Garrison.
Don Pardo speaking.

THIS IS NBC THE NATIONAL BROADCASTING COMPANY....

• AGRICULTURAL FEATURES •

Radio station managers have learned through experience that by being of service to agriculture they can secure loyal audiences. Many programs are written especially for farmers. Weather and market reports are included in news programs. There are specialized agricultural feature programs broadcast daily. The use of portable recording equipment has given impetus to this type of broadcast. The "human-interest" angle is very important. The success of a farmer in an upstate county in increasing egg production through his methods of culling the flock and feeding a balanced ration, as reported by an "on-the-spot" recording, carries more weight and attracts more attention than a straight reading from a state agricultural bulletin. If such interviews are not feasible due to the number of programs being produced, then simulated interviews in the studio, a mailbox period, or a personalized presentation by the narrator are possible substitutes.

EXAMPLE OF A RADIO WIRE RELEASE FOR FARM PROGRAMS

Associated Press Feature Material and Market Information, Oct. 28, 1949⁷

FARM FAIR

FARM PRODUCTION COSTS ARE EXPECTED TO STAY HIGH NEXT YEAR, BUT FARM PRICES ARE LIKELY TO DROP FURTHER. SO THE AGRICULTURE DEPARTMENT ADVISES FARMERS THAT THEY MAY EXPECT LOWER NET PROFITS IN 1950.

FARM COSTS IN THE FIRST NINE MONTHS OF THIS YEAR HAVE AVERAGED ONLY ABOUT THREE AND ONE-HALF PER CENT LESS THAN THOSE OF ONE YEAR EARLIER. BUT FARM RECEIPTS HAVE AVERAGED 15 PER CENT LESS. THE DEPARTMENT STATES THAT: "LOWER PRICES OF FARM PRODUCTS AND COMPARATIVELY HIGH COST RATES, WITH RESULTING HIGH OPERATING COSTS, ARE DEFINITELY LOWERING FARMERS' NET RETURN."

THE FIRST EVIDENCE OF ACTIVE INFECTION OF FOOT-AND-MOUTH DISEASE IN MEXICO SINCE JULY HAS BEEN REPORTED. THE JOINT MEXICAN-UNITED STATES COMMISSION FOR THE ERADICATION OF THE DISEASE SAYS THE NEW OUTBREAK HAS OCCURRED NEAR THE CENTER OF THE QUARANTINE AREA.

THE COMMISSION DIRECTORS ASSERT THAT: "WHILE THIS APPEARANCE OF THE DISEASE OCCURRED IN ANIMALS WHICH HAVE BEEN VACCINATED FOR THE SECOND TIME, WE FEEL THAT THERE IS NO CAUSE FOR ALARM." THE INFECTION WAS DISCOVERED IMMEDIATELY AND THE ANIMALS DISPOSED OF. THE PREMISES ARE BEING DISINFECTED AND OTHER SUSCEPTIBLE ANIMALS IN THE IMMEDIATE AREA ARE BEING VACCINATED AGAIN. FURTHER, A STRICT QUARANTINE HAS BEEN PLACED AROUND THE SECTION, AND THE DIRECTORS BELIEVE THAT THE OUTBREAK WILL BE LOCALIZED.

SCIENTISTS OF THE COMMISSION SAY THE FOOT-AND-MOUTH VIRUS STILL PRESENT MIGHT INFECT SUSCEPTIBLE ANIMALS AT ANY TIME. AND UNTIL THE DISEASE IS COMPLETELY WIPED OUT, SUCH SPORADIC OUTBREAKS MAY OCCUR. BUT THROUGH CONSTANT INSPECTION AND QUICK

⁷ Courtesy of The Associated Press.

ACTION, THE COMMISSION EXPECTS TO WIPE OUT THESE POCKETS OF INFECTION WHEREVER THEY MAY BREAK OUT.

AS AN EXAMPLE OF THE COMMISSION'S WORK, IT IS REPORTED THAT THOUSANDS OF ANIMALS ADJACENT TO THE NEW OUTBREAK HAVE BEEN INSPECTED, AND WITH NO TRACE OF INFECTION FOUND. ALL OF THESE ANIMALS ARE BEING REVACCINATED AND WILL BE WATCHED CLOSELY.

AN ISLAND OF GREEN IN A SEA OF BROWN TELLS MORE IN ONE LOOK THAN MAY BE WRITTEN IN VOLUMES ABOUT THE WORTH OF IRRIGATION WHEN THE RAIN CLOUDS DRY UP. AND THE MASSACHUSETTS PRODUCTION AND MARKETING ADMINISTRATION COMMITTEE CITES THE CASE OF A BAY STATE FARMER TO PROVE THAT STATEMENT. RAY WHITE OF ACUSHNET, MASSACHUSETTS, HAS 150 ACRES OF LADINO CLOVER PASTURE AND ABOUT 100 ACRES OF ALFALFA FOR HIS HERD OF 450 COWS. AND DURING THE PAST SUMMER'S EXTREMELY DRY SEASON, HE INSTALLED AN IRRIGATION SYSTEM. THE WATER IS SUPPLIED TO THE PASTURE AND FIELDS UNDER PRESSURE THROUGH SIX-INCH MAINS AND FOUR-INCH LATERALS. WHITE HAS A WAR-SURPLUS PUMP TO BRING THE PRESSURE UP TO 100 POUNDS IN THE NOZZLE.

A RECENT TOUR OF WHITE'S FARM SHOWED 300 COWS GRAZING CONTENTEDLY IN A FIELD OF LADINO CLOVER. AND A FIELD WHERE THE CLOVER WAS AT LEAST EIGHT TO TEN INCHES HIGH WAS READY FOR THE HERD WHEN IT HAD PASTURED DOWN THE FIRST FIELD. BUT ALL AROUND THE WHITE FARM WERE BROWN, DRY PASTURES...AND COWS EATING EXTENSIVE HAY AT THE BARN.

OTHER AND LESS EXPENSIVE MEANS MAY BE USED TO BRING WATER TO DRY PASTURE LAND. BUT WHITE'S EXPERIENCE DEMONSTRATES THAT IRRIGATION DOES HAVE A PLACE EVEN IN AREAS WHERE RAINFALL USUALLY SUPPLIES ALL OF THE MOISTURE NEEDED.

MARKET TIME

COMMODITY FUTURES WERE GENERALLY LOWER IN QUIET TRADE YESTERDAY. CHICAGO LIVESTOCK TENDED WEAK, AFTER STEERS HAD HIT A NEW 1949 HIGH ON WEDNESDAY. NEW YORK EGGS WERE FIRM, BUT CHICAGO EGGS CONTINUED THEIR DROP WITH LOSSES OF AS MUCH AS THREE CENTS PER DOZEN. AND CHICAGO RYE LOST AS MUCH AS 3 1/2 CENTS PER BUSHEL.

FOR THE THIRD STRAIGHT DAY, THE STOCK MARKET HAS HAD A RECORD OR NEAR-RECORD RISE. YESTERDAY'S CLIMB WAS TO ANOTHER NEW HIGH FOR THE YEAR. IN THE LAST THREE SESSIONS, THE MARKET VALUE OF ALL STOCKS LISTED HAS INCREASED BY MORE THAN ONE-BILLION DOLLARS.

CHICAGO STEERS AND HEIFERS WERE STEADY TO FIFTY CENTS AND MORE LOWER YESTERDAY. FOUR LOADS OF CHOICE 900 TO 1,050 POUND YEARLING STEERS GOT \$37.50 TO \$41.00 PER HUNDREDWEIGHT.

HIGH GOOD COWS WERE STEADY, BUT ALL OTHER COWS WERE DULL AND 25 TO 50 CENTS LOWER. BULLS WERE STEADY. VEALERS WERE STEADY TO 50 CENTS UP.

THE HOG MARKET WAS SLOW AND 15 TO MOSTLY 25 CENTS LOWER, WITH AN EXTREME TOP OF \$18.25. SOWS WERE SCARCE AND STEADY TO 25 CENTS DOWN.

SLAUGHTER LAMBS WERE 50 TO 75 CENTS LOWER, WITH A PRACTICAL TOP OF \$24.25. SHEEP WERE STEADY.

ESTIMATED SALABLE RECEIPTS INCLUDED 10,000 HOGS, 3,500 CATTLE, 400 CALVES AND 2,000 SHEEP.

THE AGRICULTURAL DEPARTMENT ESTIMATES THE CHICAGO SALEABLE LIVESTOCK RECEIPTS FOR TODAY (FRIDAY) AT SIX THOUSAND HOGS, ONE THOUSAND CATTLE AND ONE THOUSAND SHEEP.

• SUMMARY •

Specialized programs, organized simply and using a minimum of personnel, may be effective in strengthening the program structure of a station. Women's features with a well-established commentator and personable interviewer is one such specialized program. Another is the narrative program directed toward young children. General interests of children according to age must be considered in story selection, and narration must be marked by a direct conversational style, slightly slower than usual narrative pace. Feature programs dealing with human-interest stories, background and interpretative material may be constructed in narrative fashion. Production aids such as music, headlines, multiple voice and "on the spot" recorded interviews and descriptions are recommended. Whenever a program is a solo presentation the narrator or commentator should have an interesting air personality.

Projects and Exercises

1. Prepare and present a five-minute woman's program. Use magazine and newspaper articles for material if not obtainable at first hand. Alternate presentations intended for:

- a. 250-watt station in a university town.
- b. Clear channel with rural audience in Northwest area of the U. S.
- c. Regional station with rural audience in "Corn belt."
- d. Regional station in metropolitan area:

Cleveland, Ohio.
Boston, Mass.

Dallas, Tex.
Free choice.

2. Prepare and present five-minute children's programs. These may be original or adaptations. Select a specific age group. Test for effectiveness by inviting a group of children to the studio to listen to the program or take recordings by disc or tape to a school classroom or public library. Note carefully the actions of the children during the presentation. Check the places where attention drifted or special interest was evinced. Question them following the presentation on story details to check on comprehension.

3. Prepare and present feature narratives, some single voice, others incorporating sound and multivoice narration as portions of one of a quarter-hour program series. Title the series as you work out the format.

4. Work out the above project for a program designed to interpret a public school system or college to the community. An evening program once a week entitled "Education for Living." Don't be academic.

5. Do the same for a program sponsored by a Local Chamber of Commerce entitled "Know Your City." This may well include historical notes, personality success stories, famous alumni, community projects past or contemplated, interviews, on the scene recorded reports. Make an interesting and informative period.

News and Commentary

THE BROADCASTING of news is an activity in which practically every radio station engages. News operations range from large undertakings involving special news editors and reporters to small-scale operations run by staff announcers. Inasmuch as the average adult American devotes between 10 and 25 per cent of his radio listening to news broadcasts, and has great faith in the reliability of radio news, it is essential that news broadcasters have a high sense of responsibility and the intellectual equipment needed for radio journalism. A staff announcer who is required to prepare and present news summaries should have a clear knowledge of what constitutes news and of the processes by which news is gathered and edited, a keen sense of news values, and skill in the construction and delivery of radio newscasts.

• WHAT IS NEWS? •

“News exists in the minds of men,” writes Wilbur Schramm. “It is not an event; it is something perceived *after* the event. It is not identical with the event; it is an attempt to reconstruct the essential framework of the event—*essential* being defined against a frame of reference which is calculated to make the event meaningful to the reader [or listener].”¹

Millions of events occur daily: your awakening in the morning is an event, just as your failure to awaken on schedule, or your death is an event. Which of these events is worthy of a news report? Your rising according to schedule may be a matter of such regularity that even you do not consider it of any significance; should you oversleep some morning, however, you would consider the event of some significance if it made you late for school or forced you to miss an appointment, and you might make a firsthand report of the event to the person you kept waiting. Should you fail to get up in the morning because you had died in your sleep, the event

¹ Wilbur Schramm, “The Nature of News,” *Journalism Quarterly*, Vol. XVI (September, 1949), p. 259.

would unquestionably be reported as news to a circle of your social and business acquaintances, and might even be reported to the community at large by local newspapers or radio stations. Should you fail to rise because you are a victim of a rare sleeping sickness which keeps you in a coma for days, weeks, or months on end, this unusual event might be reported by the press throughout the country. If you happened to be a high government official, the news of your illness or death might be transmitted around the world.

News is related to events which in some way *interest* people. People are interested in reports of events which directly or indirectly affect their own lives, and in reports of any irregularities in the course of human affairs which arouse intellectual or emotional curiosity. News of natural disasters, such as floods, hurricanes, and fires interest many people. Departures from moral and legal codes of behavior interest more people than strict observance of these codes. The commission of a crime, the apprehension of the suspected criminal, and his trial, conviction, or acquittal are events usually reported as news. Important governmental actions, such as the enactment of a law, the issuance of an executive order, or a court decision, are reported as news when they affect our lives in some way. Speeches and interviews by important public officials are newsworthy because they provide clues to future governmental action.

We may see, then, that the occurrence of an event of common interest is the basis for any news story, and that speeches, interviews, and public statements become newsworthy as they are related to past and future events. It is true, of course, that there are several figures in the world whose every public statement serves as material for news reports. The President of the United States is one of those figures because his remarks may indicate what our government will do next. George Bernard Shaw is another such figure because he has established a tremendous personal reputation for pungency of language. Greta Garbo illustrates the type of public figure who makes a fetish of silence and whose rare public comments are therefore always reported as news. The radio newsman must maintain at all times a clear understanding of the nature of news so that he will be able to distinguish between news accounts that are worthy of broadcast and stories which are nothing more than advertising or inconsequential statements of opinion.

• GATHERING AND DISSEMINATING NEWS •

A knowledge of the process by which news is gathered, compiled, and disseminated enables the radio newsman to evaluate the reliability of various news items. News may be gathered by on-the-scene reporters who describe an event as they see it. If reporters arrive after an event has occurred, they may interview people who were present at the time, and then

write secondhand accounts. Reporters seldom witness airplane crashes, but they are often able to interview surviving passengers, people who saw the crash, or people who arrived on the scene shortly after the crash occurred. From this information, the reporter reconstructs the event as best he can. In this news-gathering process, possibilities for error exist in the original observation, in the narration of it, and in the semantic difficulties involved in the use of language for descriptive purposes. Readers and listeners do not always interpret words in the sense intended by the reporter.

Some events, however, cannot be *seen*, in the sense that they take place behind closed doors and all that a reporter sees is a sheet of paper stating that something has occurred. A doctor releases a note stating that his patient has passed away, the Presidential press secretary releases an announcement of a Presidential appointment, or a clerk of the Supreme Court hands out a paper saying that the court will honor an appeal in a very important case. In such instances, reporters have to summarize the history leading up to the event to indicate its current news value.

Some events are purposely staged to provide material for news stories. Public rallies are scheduled to create newsworthy events in order to publicize certain ideas. Specialists in publicity know how to dramatize occurrences in order to attract public attention. An American soldier in Germany who wanted to protest our occupation policy found that he could get no newspaper space for his views until he dramatically created an event by resigning his American citizenship; then his story was carried by all the news-gathering agencies. John L. Lewis is a master of dramatizing events in labor affairs. Several years ago, instead of following a prosaic course of sending a formal letter to William Green, head of the American Federation of Labor, to notify him that the United Mine Workers were seceding from the federation, Lewis, in the presence of reporters, scrawled on a scrap of paper, "GREEN WE DISAFFILIATE LEWIS," and dispatched the note by messenger. The very manner in which Lewis broke from the A. F. of L. contributed to the interest in the event.

When a reporter has prepared a written report of an event, he submits it to the newspaper or radio station for whom he works. There the report may be edited to make it fit space and style requirements. If the story has more than local interest, it will be further edited and then transmitted to the regional or national headquarters of the wire service agency to which the newspaper or station may subscribe. There are three main wire service agencies which engage in the business of news-gathering and dissemination: Associated Press, United Press, and International News Service. In addition, there are several news feature agencies, such as the North American Newspaper Alliance, King Features, Overseas News Agency, and Gannett News Service. Transradio Press is a news agency which prepares news for radio stations only, whereas the other agencies are primarily designed to service newspapers.

The Associated Press is a membership corporation which provides vast news coverage through a unique arrangement with its affiliated newspapers. Newspapers that join AP agree to send to AP headquarters news of any local events which have regional or national interest. This means that AP can depend upon the reporters of all its member papers to provide it with news coverage. AP supplements these sources with its own reporters located in many news centers, and large staffs of newsmen in key cities like Washington, New York, and foreign capitals. Into AP's New York headquarters flow the news reports from regional offices which channel the reports received from individual papers. From overseas come the cabled reports of foreign correspondents. AP editors in New York process and rewrite these reports for transmission to all member newspapers which then use the material to make up their papers. In this way, a story which breaks in some remote community where an AP correspondent or a reporter of an AP newspaper is present, can be communicated to the entire AP membership within a matter of minutes.

Press Association, the radio affiliate of AP, rewrites the newspaper material, and transmits its copy over its own teletype system of communication to subscribing radio stations. To provide for regional and state coverage, AP stops its national transmissions several times a day for "splits" which are transmitted from regional headquarters to stations within a limited geographical area. Teletype machines are electrically operated typewriters which automatically reproduce copy received over wires at the rate of sixty words a minute. These machines are usually operated twenty-four hours a day because AP transmits material round-the-clock although the quantity of material sent out in the hours after midnight is much smaller than during daytime transmissions. As many as two hundred or more numbered items may be sent out in a single day, or far more than any one station can possibly use in its newscasts. These items include individual news and feature stories, headline summaries, five- and fifteen-minute summaries, and feature commentaries. Very important news stories are labeled "bulletins" and urgent dispatches are called "flashes." Most of the summaries are rewrites of earlier stories, but they include new information and late stories.

The United Press is a wire service agency affiliated with the Scripps-Howard newspaper chain and run differently from AP, since it is not a membership corporation. UP has to depend for its news material on its own correspondents here and abroad. It cannot rely on its subscribing newspapers to supply it with news the way AP can. United Press Radio is the equivalent of AP's Press Association. It rewrites UP news stories for radio presentation and transmits its copy over its own teletype system. The International News Service is a Hearst news agency which is primarily designed to exchange news material among Hearst newspapers and to supplement this with the reports of INS domestic and foreign reporters.

INS does not maintain a special radio service, but stations may subscribe to the newspaper wire.

• THE RADIO NEWSROOM •

A radio station that schedules news programs must subscribe to one or more of the wire service agencies to get its basic news material. Some small stations get along with only one service, and the announcers read the material taken from the news ticker, making practically no changes in it. This type of newscast suffers from the lack of editorial adaptation to local needs and interests, and from inaccuracies or inadvertent bias in the wire service material. Editors in New York work with great care to avoid such departures from high quality news reporting, but all local news editors should double check material for accuracy and fairness. Another drawback in reading the wire service material without modification is that, when more than one station in the same area engages in this practice, listeners hear identically-worded programs over different stations, and competition suffers.

A small radio newsroom may be nothing more than a large closet housing a news ticker, and a small office with a desk, some reference books and maps for the use of one or more news editors. The editors check the ticker copy, rewrite some stories completely to give a local angle or to improve the manner of presentation, retouch other stories by cutting their length, and then piece the stories together to make new and more effective arrangements. Large radio newsrooms employ several editors and subscribe to a number of wire service agencies out of whose combined reports the editors write their own newscasts.

A 1949 survey of thirty-four radio stations in Iowa made by Robert E. Widmark provides a basis for generalizing about common newsroom practices. Widmark found that the larger the stations, the more specialized were their news personnel. Staffs ranged from an average of four-and-one-third newsmen at stations of 5000 watts and over, to three-and-one-quarter newsmen at 1000-watt stations, and three-and-one-third at 250-500-watt stations. Three-fourths of the stations said that the persons who read newscasts on the air also help in their preparation. A majority reported they had fulltime news directors, with many of the directors supervising special events, farm programs, and sport shows as well. Sixty-five per cent of the stations subscribed to only one news wire. Over three-fourths made an effort to check local news sources either by using their own reporters or by telephone. A few stations had one fulltime reporter, with newspaper-owned stations depending on affiliated papers for local news. About a third had special arrangements other than the wire services to get news from the state capital or Washington. Low-powered stations used local news sources more extensively than high-powered stations.

Five- and fifteen-minute newscasts were most common, and 38 per cent had at least one regular newscast devoted exclusively to local news.²

• CONSTRUCTING THE RADIO NEWSCAST •

The main problems in constructing a radio newscast are deciding what items to include, in what order, and how to present each. The first two problems involve exercises in news judgment and the third involves skill in radio writing. It is well to remember that radio does not have headline type to highlight important stories, nor can a story be buried in the back pages to be caught by only a few. Indications of a story's importance must be made by placing it at the beginning of the newscast, by allowing more time for its presentation or by directly stating its importance in the report itself. But stories of lesser importance, though they are broadcast later in the program, will still be the center of attention for the thirty or so seconds it may take to read them.

A fifteen-minute sponsored newscast, which actually runs about twelve minutes, allowing time for commercial announcements, can comfortably handle as many as twenty or thirty different items. Seldom should one story run over two minutes in length, unless it has very unusual interest for the local audience. The items should be arranged within geographical or topical compartments as far as possible, and transitional phrases, such as "On the labor front today," or "Turning now to news from Washington," should be used to hold the units together. It is usually wise to take up national news, foreign news, labor news, and local news as separate units. Failure to maintain some organization in the news presentation tends to confuse many listeners.

The choice of stories to be included should be influenced by the audience to be reached at the time the program is broadcast: mid-morning and afternoon newscasts reach women listeners mainly and items should be selected with them in mind. The time of day also influences the kind of news material available for broadcast. While news of disasters may be reported at any hour, news of public events is reported on a fairly well-established schedule. Early morning newscasts usually review the previous evening's news, and mention events scheduled to take place that day. Noon news programs may report on Presidential press conferences, Congressional committee hearings, and European developments. Dinner-hour newscasts usually have an abundance of news material covering the entire day's events, while late evening newscasts can do little more than restate earlier newscasts or discuss events scheduled for the next day unless an unscheduled event, such as a natural disaster, breaks during the evening. Sundays are generally very dull news days because there is little official

² Robert E. Widmark, unpublished master's thesis, State University of Iowa, summarized in *Broadcasting-Telecasting*, August 8, 1949, p. 68.

activity to make news. If you listen carefully to Sunday newscasts, you will probably discover much greater use of feature stories and summaries of earlier events than you commonly hear on weekday newscasts.

Tape-recorded on-the-scene interviews and descriptions may supplement the material from AP, UP, or INS in constructing a newscast. Widmark's survey showed that 41 per cent of the Iowa stations made some use of tape recordings in their news programs.

In writing radio news, an editor must avoid carrying over the "inverted pyramid" style of writing used on many newspapers. Newspapers usually try to cram all the essential facts about a story into the opening sentence or paragraph. A radio newscast, on the other hand, uses a narrative technique to relate the facts in a more colloquial fashion that will be instantly intelligible to the listener who, unlike the newspaper reader, cannot dwell on any one sentence or go back to check a confusing word.

Consider the following news story which appeared in a New York newspaper recently:

Assistant District Attorney Milton Altschuler, of the Bronx, said yesterday that a seventy-five-year-old woman was fatally injured at 4:20 p.m. Wednesday afternoon when she was knocked down by a seventeen-year-old Bronx youth who was playing street football, and that the youth and another boy will be subpoenaed today for appearance in his office on Dec. 1.

The woman, Mrs. Esther Beck, of 27 West 181st Street, the Bronx, was knocked down as she crossed 181st Street at Grand Avenue, and died at 8:40 p.m. at Morrisania Hospital. Mr. Altschuler said that Irwin Chazin, of 44 Buchanan Place, admitted he had run into the woman while catching a football thrown by Charles Gregg, sixteen, of 2181 Davidson Avenue, the Bronx. Other participants in the game are being sought, Mr. Altschuler said.³

The story contains the names of four different people, three ages, four hours and days, five addresses, and nine related events—all in 133 words divided into four sentences. Read the story aloud. Note that while it may be satisfactory as newspaper copy, it is awkward for the reader and confusing to the listener. Compare it with the following account, which is a rewrite of the story for radio:

A game of street football played by Bronx teen-age youths resulted in tragedy yesterday afternoon. Seventeen-year-old Irwin Chazin, of Buchanan Place, was trying to catch a football when he knocked down a seventy-five-year-old woman who was crossing the street at the time. The woman, Mrs. Esther Beck, of West 181st street in the Bronx, was taken to Morrisania Hospital where she died several hours later. The district attorney's office is investigating the accident and will issue subpoenas for both Chazin and sixteen-year-old Charles Gregg who threw the football. Other participants in the game are also being sought for questioning.

³ *New York Herald-Tribune*, November 18, 1949, p. 38.

The rewritten story relates the essential facts in 26 fewer words than the newspaper story in a way that is both easier for the announcer to read and for the listener to understand.

In writing a newscast, complex sentence structures and difficult words should be avoided. Verbs should be used in active rather than passive voice whenever possible. Whereas newspapers usually employ the simple past tense to describe events that have occurred the previous day, newscasts are often able to use the present or past perfect tense to describe events that have occurred a few hours or minutes before broadcast time. "Governor Williams *has signed* the modified version of the Bonine Tripp Law . . . but *he says he doesn't* like it," is an example of radio's way of narrating recent events. Tongue twisters and phrasings that might be misinterpreted by listeners should be eliminated from all news copy. When a fairly long story tells about one individual, some variety can be obtained by referring to the person in different ways. Thus, Harry S. Truman may be called "Mr. Truman," "The President," or "The Chief Executive."

Editorializing on the news through the use of emotionally-loaded adjectives or by quoting only one side in a controversy should be scrupulously avoided. Although the practice of describing some individuals involved in political controversy as "handsome and slim" and others as "short, gruff, or pudgy" is quite common in many news magazines and papers, it does not contribute to a fair evaluation of the controversy by listeners. Such descriptive adjectives "personalize" the news to arouse more listener interest, but they often serve to load a news story emotionally in favor of one side or another. This is not to say that descriptive adjectives should be avoided altogether; they should, however, be used with great care in reporting political news. In covering controversial news, efforts should be made to balance the news report by quoting comment from both sides and indicating the sources of all opinions. One national wire service agency recently reported a Supreme Court decision by devoting one paragraph to the minority opinion and another to the opinion of the lower court that had been overruled. In failing to explain the majority opinion which had become the law of the land, the wire service was guilty of what, in effect, was poor and biased reporting. In this instance, a station news editor registered a complaint with the service, and New York headquarters forthwith repaired the error by adding a paragraph from the majority opinion.

Crime news should be handled with extreme care. "Morbid, sensational or alarming details not essential to the factual report, especially in connection with stories of crime or sex, should be avoided," according to the code of the National Association of Broadcasters.

• DELIVERING RADIO NEWSCASTS •

The most efficient rate for delivering newscasts appears to be somewhere between 175 and 200 words per minute.⁴ This rate is somewhat faster than normal radio speaking. Actually, the rate of speech in newscasts should vary according to the content and style of each story. If a newscast is constructed out of stories of widely different topics and events, a responsive reader will derive vocal variety from the changes in meaning and moods of the stories.

The reading should be clear, direct, and confident. A hesitant delivery indicates a lack of assurance, and the radio audience seems to prefer speakers who give the impression that they know what they are talking about. Newscasts should be rehearsed aloud, if time permits, to check the smoothness of sentences and to ferret out any tongue twisters. Pronunciations of place and personal names should be checked in dictionaries or in the pronunciation guides that the wire services provide daily. Many newscasters find it helpful to underline or overscore key words or names in the script and to indicate major pauses or transitions with pencilled notations so that they will have additional cues to aid their interpretation on the air.

Timing the newscast is handled much the same as timing an ordinary radio talk. Determine the average number of lines of teletype copy you read in a minute, and compute from that the total number of lines you can handle in the broadcast period. Back time the closing announcement and your final story. Several brief additional items should be taken into the studio as a precautionary measure to cover unexpected situations such as a miscalculation in timing. Few things can be more embarrassing to an announcer than to run short on his newscast and have to fill with announcements or music.

In reading news, an announcer should remember to avoid saying anything in any way that might conceivably alarm his listeners, for panic is epidemic, and great damage can be caused by the broadcast of frightening reports. The decision to interrupt a program on the air to broadcast important news bulletins or flashes should be made by the news director. Such interruptions should be reserved for bulletins of transcendent importance. With less important news bulletins, the news director must decide whether it is wiser to wait until a station break when the bulletin may be substituted for the scheduled announcement. Decisions like these are exercises in judgment that require a keen sense of news values and cannot be based on rules laid down in advance.

⁴ Harold E. Nelson, "The Effect of Variations of Rate on the Recall by Radio Listeners of 'Straight' Newscasts," *Speech Monographs*, XV (1948), No. 2.

• COMMENTARY •

The main difference between programs of news and programs of commentary is found in their purpose. A newscast aims to provide the listener news without editorial comment, while a news commentary has as its main purpose the presentation of background information and opinion to enable the listener to interpret the significance of the news. News commentaries have become a highly personal affair in American radio, and there is little consistency in the manner of presentation of leading network commentators.

Six different elements can be detected in many news commentaries, however:

1. *Narration of Straight News Reports.* The available facts are stated, but inferences are not drawn. Editorial judgment determines the selection of reports for the narration of news events which provides a springboard for interpretative comment.

2. *Analyses of Personalities and Historical Forces Which Indicate the Meaning of Events.* Here the commentator tries to throw light on news developments by providing a frame of reference in which the known facts that preceded or immediately followed an event are assembled to supply interpretative perspective. The commentator points out all the relevant and significant evidence, but he makes no effort to intrude his own conclusions upon the listener.

3. *Statements of Personal Opinion.* Here the commentator expresses his own beliefs and judgments on the significance of events. These personal opinions may be expressed outright, but some radio commentators use the questionable technique of disguising their purely personal belief as expert or majority opinion.

4. *Prophecies of Future Events.* The desire to know what is going to happen in advance of its occurrence is a wholly normal desire. Attempts to peer into the future in social and political affairs, however, are extremely hazardous in view of all the uncontrolled variables in human and social behavior and the many limitations on available information. Prophecy, nevertheless, has become a staple of much radio commentary and, depending on whether it is based on verifiable evidence, "inside information," or simple hunches, it takes forms ranging from outright forecasts to meaningless ambiguities.

5. *Advocacy, or the Direct Pleading for a Cause.* This turns the commentary into little more than a political talk, with the commentator making use of his privileged position on the air to advance projects close to his personal interest and to attack others. This element of commentary has probably given rise to more controversy than any other.

6. *Drama.* Here the commentator uses narrative and dramatic techniques to create an atmosphere of excitement and the aura of importance

and prestige. Sound effects of racing news tickers, "date lines," impressive introductions, and a breathless manner do much to achieve this purpose. A commentator often builds up his own prestige by referring to his associations with men in power or to his broad travel; he may refer to himself in the third person, a technique used by Walter Winchell and Fulton Lewis, Jr.; or he may set up a conflict between himself and individuals or groups with whom he differs. Great amounts of dramatic excitement have been created by some much-criticized commentators who make seemingly libelous attacks on the character or motives of persons in public life.

Occasionally a commentator creates a news event himself by revealing previously undisclosed information in the form of an interview with a public figure or the summation of his personal research. For this purpose, some commentators maintain a staff of research assistants and part-time reporters.

Commentaries also differ from ordinary newscasts in that a commentator may make no effort to cover all the leading news events, but may mention less than ten items, and give extended comment to perhaps two or three stories. The personality of the commentator is usually reflected in his style of commentary. No one should undertake to broadcast radio commentary until he has sufficient education and experience to make his comments on political and economic events worth listening to. No one, of course, is qualified to speak on every subject that may arise in the news. A responsible commentator refrains from commenting on subjects about which he knows very little. All commentators should continually broaden their own backgrounds, but they should be aware of their present limitations and not go beyond them in their broadcasts.

Following are ten rules which have been suggested as guides of conduct for radio commentators:

1. Separate facts from opinions, and clearly identify the source of each.
2. If you are advancing an argument, state the premises on which you base your reasoning.
3. In your choice of topics, don't ride a hobby horse by harping on the same subject day in and day out.
4. Check and recheck all statements of fact to verify their accuracy.
5. Avoid exaggerations.
6. Do not attempt to make yourself appear infallible. Not an overweening self-assurance, but a humility derived from knowing the limitations of your evidence and the pitfalls of prediction should characterize your work.
7. Do not induce panic or extreme insecurity in listeners through excessive emotionalism.
8. Do not prejudice listeners through innuendo, distortions of fact, or suppression of vital information.

9. Do not employ your ability to dramatize an opinion on one side of an issue only.

10. Be prepared to make a sincere and equal retraction if necessary and to provide reply time to those you may attack unfairly in a broadcast.

• SUMMARY •

The would-be radio journalist must develop a keen sense of news values, and he should know how news is gathered and edited, constructed into newscasts, and delivered. News broadcasts are concerned with the reporting of events with a minimum of interpretation and depend mainly on national wire service agencies for most of their content. Commentaries are more individual affairs, and offer elaborations and comments on facts to give background information and editorial opinions.

Projects and Exercises

1. Have every member of the class read aloud the newscast printed on the following pages to determine his most effective rate of news reading and to demonstrate his interpretative skills.

2. Rewrite a leading news story from a local newspaper for radio broadcast.

3. Rewrite a short news account from the inside pages of a newspaper for radio broadcast.

4. Prepare a five-minute world news summary for radio broadcast, drawing on a newspaper for your material.

5. Visit your local radio station and discuss news problems with the news director. Observe the operations of the teletype machine.

6. Prepare a two-minute local news report that might be included in a national news round-up.

7. Prepare a five-minute news summary of local news for broadcast over your local station. Draw upon local and college newspapers and interviews for your material.

EXAMPLE OF A RADIO WIRE RELEASE, GENERAL NEWS

Associated Press Fifteen-Minute Summary, Jan. 25, 1950¹

AP180

FOURTH 15-MINUTE SUMMARY

HERE IS THE LATEST NEWS FROM THE ASSOCIATED PRESS:

(INTRO)

SECRETARY OF STATE ACHESON HAS PLEDGED HIS CONTINUED LOYALTY TO HIS FORMER ASSOCIATE, ALGER HISS...

AND ACHESON'S PLEDGE HAS TOUCHED OFF A NEW FURORE AMONG REPUBLICAN CRITICS OF THE ADMINISTRATION...

SEVERAL BIG STEEL COMPANIES HAVE GIVEN MORE THAN A HINT THAT THEY MAY BOOST PRICES AGAIN...

¹ Courtesy of The Associated Press.

THE REPUBLICAN HOUSE LEADER PLANS TO TRY FOR A SHOWDOWN VOTE TOMORROW ON A BILL TO CUT THE WARTIME LUXURY TAXES...

PRESSURE CONTINUES TO MOUNT FOR WHITE HOUSE INTERVENTION IN THE COAL SITUATION--BUT JOHN L. LEWIS MAY SPRING SOMETHING NEW IN THE MEANTIME...

A NEW BLAST OF FREEZING WEATHER IS HEADING TOWARD SOUTHERN CALIFORNIA.

NOW FOR THE DETAILS OF THESE AND THE OTHER STORIES IN THE NEWS.

(HISS)

SECRETARY OF STATE ACHESON HAS MADE IT KNOWN THAT HE STILL REGARDS ALGER HISS AS A FRIEND.

THE SECRETARY OF STATE GAVE OUT THAT INFORMATION AT A NEWS CONFERENCE A FEW HOURS AFTER HISS WAS GIVEN A FIVE-YEAR PRISON SENTENCE FOR PERJURY. A JURY DECIDED LAST SATURDAY THAT HISS LIED WHEN HE DENIED TURNING OVER GOVERNMENT SECRETS TO A PREWAR RING OF SOVIET SPIES. AT THE TIME, HISS WAS A TOP OFFICIAL IN THE STATE DEPARTMENT.

A FORMER ADVISER TO THE LATE PRESIDENT ROOSEVELT, HISS MAINTAINED HIS INNOCENCE WHEN SENTENCE WAS PASSED UPON HIM TODAY, AND HE PLEDGED THAT HE WOULD VINDICATE HIMSELF. AFTER FILING A NOTICE OF APPEAL, THE FORMER STATE DEPARTMENT OFFICIAL WAS RELEASED UNDER BAIL OF \$10,000.

THAT TOOK PLACE IN NEW YORK.

IN WASHINGTON A FEW HOURS LATER, SECRETARY OF STATE ACHESON TOLD A NEWS CONFERENCE: "I DO NOT INTEND TO TURN MY BACK ON ALGER HISS."

THIS RECALLED A STATEMENT ACHESON MADE TO THE SENATE FOREIGN RELATIONS COMMITTEE IN JANUARY OF 1949, WHEN THE SECRETARY OF STATE SAID: "MY FRIENDSHIP IS NOT GIVEN EASILY AND IT IS NOT EASILY WITHDRAWN. ALGER HISS AND I BECAME FRIENDS, AND WE REMAIN FRIENDS."

THAT STATEMENT MADE A BIT MORE THAN ONE YEAR AGO BROUGHT SHARP CRITICISM FROM SOME MEMBERS OF CONGRESS. BUT TODAY ACHESON SAID THAT HE IS NOT CHANGING HIS STAND--REGARDLESS OF THE OUTCOME OF THE ALGER HISS CASE.

AT THE SAME TIME, THE SECRETARY OF STATE SAID IT WOULD NOT BE PROPER FOR HIM TO DISCUSS LEGAL OR OTHER ASPECTS OF THE PERJURY CASE.

(REACTION)

THE SENATE WAS DISCUSSING THE ALGER HISS CASE WHEN ACHESON'S NEW STATEMENT BECAME PUBLIC--AND A NUMBER OF REPUBLICANS WERE QUICK TO POUNCE ON THE STATEMENT.

G-O-P SENATOR JOSEPH MCCARTHY OF WISCONSIN CALLED THE ACHESON STATEMENT "FANTASTIC." THE SENATOR SAID HE WONDERED WHETHER THE SECRETARY OF STATE WAS SAYING IN EFFECT THAT HE ALSO WOULD NOT TURN HIS BACK ON OTHERS WHO--AS MCCARTHY PUT IT--HAD HELPED THE COMMUNIST MOVEMENT.

REPUBLICAN SENATOR HOMER CAPEHART OF INDIANA JUMPED UP TO SAY HE IS PROUDER THAN EVER THAT HE VOTED AGAINST CONFIRMING ACHESON AS SECRETARY OF STATE LAST YEAR.

AND FROM REPUBLICAN SENATOR KARL MUNDT OF SOUTH DAKOTA CAME THESE WORDS: "WE MUST NOT BLANDLY ASSUME," MUNDT SAID, "THAT BY THE ARREST, CONVICTION AND PUNISHMENT OF ALGER HISS WE HAVE RID THE STATE DEPARTMENT OF ALL ITS FOREIGN-MINDED OPERATIVES, OR COMMUNIST SYMPATHIZERS."

MUNDT URGED CONGRESS TO EXTEND THE TIME LIMIT UNDER WHICH A PERSON CAN BE TRIED FOR SERIOUS CRIMES INVOLVING NATIONAL SECURITY. THE PRESENT LAW MAKES IT IMPOSSIBLE FOR A PERSON TO BE TRIED FOR A CRIME COMMITTED MORE THAN THREE YEARS IN THE PAST.

(STEEL)

SEVERAL BIG STEEL COMPANIES HAD ANOTHER CHANCE TODAY TO DEFEND THE DECEMBER PRICE INCREASE OF NEARLY FOUR DOLLARS A TON-- AND HERE IS WHAT SOME OF THEIR EXECUTIVES TOLD THE CONGRESSIONAL HEARING:

INSTEAD OF BEING TOO HIGH, THE PRESENT STEEL PRICES ARE TOO LOW TO ASSURE THE FUTURE HEALTH OF THE INDUSTRY.

FOUR COMPANIES WENT ON RECORD TO THAT EFFECT. THEY ARE: INLAND STEEL, NATIONAL STEEL, JONES AND LAUGHLIN, AND ALLEGHENY LUDLUM.

INLAND STEEL PRESIDENT CLARENCE RANDALL FILED A STATEMENT SAYING: "LABOR HAS RECEIVED GENEROUS CONSIDERATION. THE FORGOTTEN MAN HAS BEEN THE STOCKHOLDER--THE INVESTOR OF RISK CAPITAL."

RANDALL CONTINUED BY SAYING: "CONGRESS OBVIOUSLY CANNOT ON ONE HAND ASK US TO RISK NEW CAPITAL FOR EXPANSION AND ON THE OTHER HAND, DENY US THE EARNINGS BY WHICH SUCH CAPITAL CAN BE ATTRACTED."

THE CHAIRMAN OF THE NATIONAL STEEL CORPORATION--ERNEST WEIR-- DESCRIBED STEEL PROFITS AS "MODERATE." THE HEAD OF JONES AND LAUGHLIN--BEN MOREELL--PREFERRED THE WORD "SLIM" IN TALKING ABOUT PROFITS.

MOREELL SAID THE STEEL INDUSTRY IS NOT CHARGING ENOUGH TO KEEP PACE WITH AMERICA--AND THE JONES AND LAUGHLIN PRESIDENT ADDED: "WE'RE NOT CONSIDERING A PRICE INCREASE--AT THIS MOMENT--BUT JUST AS SOON AS COMPETITION WILL PERMIT IT, DARNED (DAMNED) IF I'M NOT GOING TO DO IT."

OFFICIALS OF ALLEGHENY LUDLUM SAID THEY ARE ALREADY CONSIDERING A PRICE INCREASE ON STAINLESS STEEL. THE COMPANY LAST RAISED THE PRICE ON THAT PRODUCT IN 1948.

(TAXES)

THERE MAY BE A SHOWDOWN VOTE IN THE HOUSE TOMORROW ON A SUBJECT AFFECTING YOUR POCKETBOOK AND MINE.

AT LEAST, HOUSE REPUBLICAN LEADER JOSEPH MARTIN WILL TRY TO GET ACTION ON LEGISLATION CUTTING LUXURY TAXES BY AROUND 700 MILLION DOLLARS. THERE IS SOME DOUBT, HOWEVER, THAT HE CAN GET A VOTE. MARTIN INTENDS TO OFFER HIS BILL AS AN AMENDMENT TO A MEASURE TAXING THE INVESTMENT INCOME OF LIFE INSURANCE COMPANIES.

MARTIN CONTENDS THAT PEOPLE WILL QUIT BUYING UNLESS THE LUXURY TAXES ARE REDUCED--AND THE G-O-P LEADER ADDED:

"IF WE FIDDLE AROUND, BUSINESS WILL BE HURT AND THERE WILL BE UNEMPLOYMENT."

MARTIN'S BILL WOULD CUT MANY LUXURY TAXES BY ONE-HALF OR MORE --INCLUDING THOSE APPLYING TO JEWELRY, FURS, TOILET PREPARATIONS AND LUGGAGE. THE BILL WOULD ALSO TRIM DOWN THE TAXES ON SUCH THINGS AS THEATER TICKETS, TRANSPORTATION, AND LONG DISTANCE TELEPHONE CALLS.

(ATOMIC)

THE NATION IS RUNNING AHEAD OF SCHEDULE IN THE JOB OF EXPANDING OUR ATOMIC ENERGY PLANTS--AND CONGRESS HAS SOME FIGURES TO PROVE IT.

PRESIDENT TRUMAN ASKED THE LAWMAKERS FOR MORE THAN 87 AND ONE-

HALF MILLION DOLLARS TO FINANCE THE ATOMIC EXPANSION PROGRAM. THE MONEY IS IN THE GOVERNMENT'S BUDGET FOR THE YEAR BEGINNING NEXT JUNE 30TH. BUT MR. TRUMAN SAID THE FINANCING IS NEEDED NOW BECAUSE OF THE SPEED-UP IN THE ATOMIC PROGRAM.

(WOMEN'S RIGHTS)

IT'S TOO EARLY FOR WOMEN'S ORGANIZATIONS TO DO ANY CHEERING ABOUT THIS--BUT THE SENATE HAS APPROVED A PROPOSAL INTENDED TO GIVE WOMEN EQUAL RIGHTS WITH MEN. THE VOTE WAS 63 TO 19.

BUT THE SENATE ONCE BEFORE APPROVED THE PROPOSED CONSTITUTIONAL AMENDMENT, ONLY TO HAVE THE PROPOSAL DIE IN THE HOUSE. VARIOUS WOMEN'S GROUPS HAVE BEEN SPONSORING THE PROPOSED AMENDMENT FOR MORE THAN 25 YEARS. BACKERS CONTEND IT IS NEEDED IN ORDER TO GET RID OF STATE LAWS DISCRIMINATING AGAINST WOMEN.

IF THE HOUSE SHOULD FOLLOW THE LEAD OF THE SENATE THIS TIME, THE PROPOSED CONSTITUTIONAL AMENDMENT WOULD GO TO THE INDIVIDUAL STATES. IT WOULD HAVE TO BE RATIFIED BY 36 STATES IN ORDER TO BECOME EFFECTIVE.

(COAL)

PRESIDENT TRUMAN'S CHIEF MINE EXPERT APPEARS TO HAVE GIVEN THE SIGNAL FOR A SHOWDOWN IN THE COAL DISPUTE. THE DIRECTOR OF THE BUREAU OF MINES--DR. JAMES BOYD--CAME OUT WITH THE FLAT STATEMENT THAT DWINDLING COAL SUPPLIES THREATEN A NATIONAL EMERGENCY.

BUT A HIGH ADMINISTRATION OFFICIAL SAID THERE WAS LITTLE CHANCE OF ANY WHITE HOUSE MOVE BEFORE NEXT WEEK. THE OFFICIAL MENTIONED A POSSIBILITY THAT JOHN L. LEWIS HIMSELF MIGHT ACT BEFORE THEN TO STEP UP COAL PRODUCTION. ABOUT 88,000 SOFT COAL WORKERS ARE NOW ON STRIKE--AND DEFYING LEWIS BY STAYING AWAY FROM THE MINES.

LEWIS HAS CALLED A MEETING OF UNION LEADERS FROM THE DISTRICTS AFFECTED BY THE STRIKE. THE TALKS WILL PROBABLY TAKE UP WAYS AND MEANS OF DEALING WITH THAT SITUATION--AND MAYBE CHART SOME NEW MOVES IN DEALING WITH THE OPERATORS. SOFT COAL BARGAINING TALKS BROKE DOWN COMPLETELY SEVERAL MONTHS AGO.

(HARD COAL)

THE HARD COAL CONTRACT NEGOTIATIONS ARE IN THEIR EIGHTH WEEK--AND STILL NO SIGN OF ANYTHING EVEN RESEMBLING A CONTRACT. NEGOTIATORS WILL MAKE ANOTHER TRY TOMORROW AFTERNOON IN NEW YORK.

(STOLEN FUR)

IT COMES OUT NOW THAT F-B-I MEN HAVE BEEN POSING AS FURRIERS IN NEW YORK CITY'S FUR DISTRICT--AND HERE'S HOW THE MASQUERADE PAID OFF TODAY.

THE F-B-I AGENTS ARRESTED THREE MEN DESCRIBED BY THE GOVERNMENT AS THE LEADERS OF A MILLION-DOLLAR RING DEALING IN STOLEN FURS. TWO OF THE MEN WERE IDENTIFIED AS OFFICIALS OF LORAN FURS, INCORPORATED. THE THIRD WAS IDENTIFIED AS A DRIVER FOR THE RAILWAY EXPRESS AGENCY.

INVESTIGATORS GOT PLENTY SUSPICIOUS OF THAT DRIVER WHEN THEY FOUND HE HAD NO VISIBLE INCOME EXCEPT HIS SALARY. BUT THE DRIVER MAINTAINED A SUMMER HOME AT A LAKE RESORT IN NEW JERSEY, DROVE AN EXPENSIVE CAR, AND TREATED HIMSELF TO EXPENSIVE VACATIONS.

ALL THREE MEN ARE BEING HELD IN BAIL, CHARGED WITH CONSPIRING TO STEAL MERCHANDISE IN INTERSTATE COMMERCE.

(HEROES)

A KENYON COLLEGE STUDENT IS AMONG 15 HEROES TO RECEIVE AWARDS BY THE CARNEGIE HERO FUND COMMISSION. BRONZE MEDALS WERE DISTRIBUTED AMONG MEN, WOMEN AND CHILDREN IN NINE STATES. THE COLLEGE STUDENT HERO IS EDWIN COLLINS, 20-YEARS-OLD, OF DETROIT. HE RESCUED TWO OTHER STUDENTS FROM A FATAL FIRE AT GAMBIER, OHIO, WHEN FIRE BROKE OUT IN A DORMITORY IN FEBRUARY OF LAST YEAR. COLLINS WAS BURNED SEVERELY WHILE SAVING HIS FRIENDS.

(PHONES)

A TOP FEDERAL MEDIATOR HAS TACKLED THE JOB OF TRYING TO WARD OFF A NATIONWIDE TELEPHONE STRIKE AGAINST THE BELL SYSTEM. MEDIATOR WILLIAM MARGOLIS CONFERRED FOR TWO HOURS TODAY IN NEW YORK WITH COMPANY OFFICIALS. HE PLANS TO MEET TOMORROW OR FRIDAY IN CINCINNATI WITH PRESIDENT JOSEPH BEIRNE OF THE C-I-O COMMUNICATIONS WORKERS. NO STRIKE DATE HAS BEEN SET--BUT BEIRNE HAS INDICATED THAT WALKOUTS MIGHT BEGIN AS EARLY AS FEBRUARY FIRST.

(CHRYSLER)

25 PLANTS OF THE CHRYSLER CORPORATION ARE SHUT DOWN BY A STRIKE OF 85,000 C-I-O AUTO WORKERS--BUT GOVERNMENT MEDIATORS ARE ALREADY HOPING TO BRING BOTH SIDES TOGETHER FOR MORE NEGOTIATIONS AFTER A COOLING OFF PERIOD. THE STRIKE GOT STARTED ON SCHEDULE THIS MORNING AFTER FAILURE TO REACH AN AGREEMENT ON PENSIONS.

(WEATHER)

WINTER HAS BEEN GOING TO EXTREMES THROUGHOUT THE COUNTRY--PROVIDING EVERYTHING FROM SLEET AND SNOW AND BITING COLD WEATHER TO RECORD HEAT FOR THIS TIME OF THE YEAR.

IN NORTHERN MONTANA, THE TEMPERATURE WENT TO 57 BELOW ZERO--AND THAT'S ENOUGH TO FREEZE A MERCURY THERMOMETER SOLID. BUT A "JUNE IN JANUARY" HEAT WAVE SET NEW RECORDS AT MANY PLACES IN THE MIDWEST AND EAST. PITTSBURGH--WITH 76 DEGREES--REGISTERED ITS HIGHEST RECORDED WINTER READING. THE MERCURY WENT TO 78 IN SPRINGFIELD, OHIO.

BUT MOST OF NEW ENGLAND HAD TO DEAL WITH SLEET STORMS--AND SO DID PARTS OF ILLINOIS, IOWA AND WISCONSIN.

AND THE CITRUS GROWERS IN SOUTHERN CALIFORNIA GOT WORD TO EXPECT A NEW BLAST OF FREEZING WEATHER, WITH TEMPERATURES AS LOW AS 24 DEGREES. THE FORECAST SAID THAT MODERATE SMUDGING WOULD BE NECESSARY FOR SIX OR SEVEN HOURS. FREEZES EARLIER THIS MONTH AND IN DECEMBER HAVE WIPED OUT 20 PERCENT OF THE CITRUS CROP IN SOME DISTRICTS OF SOUTHERN CALIFORNIA.

(RESCUE)

THERE WAS A DRAMATIC RESCUE TODAY IN A COAL MINE NEAR POTTSVILLE, PENNSYLVANIA.

TWO MINERS WERE RESCUED FROM THE END OF A 100-FOOT, ALMOST PERPENDICULAR SLOPE AFTER THEY WERE OVERCOME BY MINE GAS.

THE MINERS, 50-YEAR-OLD ALBERT GALESKY AND 48-YEAR-OLD JOSEPH FLANNERY--BOTH OF NEW PHILADELPHIA, PENNSYLVANIA--WERE DISCOVERED BY ANOTHER MINER. GALESKY WAS RESCUED SHORTLY AFTERWARD. BUT IT WAS NEARLY FOUR HOURS BEFORE FLANNERY WAS REVIVED ENOUGH TO BE MOVED DOWN THE SLOPE AND OVER THE TWO-AND-ONE-HALF-MILE DISTANCE TO THE MINE ENTRANCE.

WHILE THE RESCUE OPERATIONS WERE UNDERWAY, A CATHOLIC PRIEST, THE REVEREND ARTHUR NUGENT, AND A WOMAN DOCTOR, MARY KINGSBURY,

DONNED MINER'S HELMETS AND WENT INTO THE MINE TO AID THE RESCUE WORKERS. OXYGEN TANKS ALSO WERE SENT INTO THE MINE.

THE RESCUE WORKERS SAID THERE WAS NOT SUFFICIENT ROOM IN THE SLOPE TO REMOVE FLANNERY AND AN OXYGEN TANK AT THE SAME TIME. AS A RESULT, NINE TANKS OF OXYGEN WERE USED BEFORE THE RESCUERS DECIDED IT WAS SAFE TO LOWER FLANNERY DOWN THE SLOPE TO A COAL CAR. HE WAS TAKEN TO A HOSPITAL AND PLACED IN AN OXYGEN TENT.

AN OFFICIAL OF THE LOHB COAL COMPANY SAID THE MINERS APPARENTLY HAD GONE INTO THE AREA TOO SOON AFTER SETTING OFF A BLAST OF DYNAMITE.

(STROMBOLI)

INGRID BERGMAN'S NEW PICTURE "STROMBOLI" HAS BEEN GIVEN TWO SNEAK PREVIEWS IN HOLLYWOOD SUBURBS--AND FRANKLY--

THE AUDIENCES DIDN'T LIKE THE PICTURE THE SWEDISH ACTRESS MADE UNDER THE DIRECTION OF HER NEW HEART-THROB, ITALIAN DIRECTOR ROBERTO ROSSELLINI. THAT'S THE WORD FROM OFFICIALS OF THE THEATERS WHERE THE FILM WAS PREVIEWED.

ONE MANAGER SAID THERE'S A LOT OF ITALIAN SPOKEN IN THE MOVIE MADE ON STROMBOLI. AND ONE THEATERGOER SAID THAT WASN'T BAD ENOUGH--HE COULD HARDLY UNDERSTAND THE ENGLISH THE WAY IT WAS SPOKEN IN THE PICTURE.

JA/WB841PES 25

Sports and Special Events

THE LARGEST audiences in radio and television are reached usually when sports and special events are presented. Local stations find these programs useful in competing successfully with large stations. The larger stations and networks compete in obtaining exclusive rights to sporting events and “dreaming up” new twists for coverage of the spectacular. A classic example of the latter was the NBC broadcast in 1937 which entailed a seven-thousand-mile journey by announcer George Hicks, his technical crew, and four tons of radio equipment to tiny Canton Island in the South Pacific for an eyewitness account of a total eclipse of the sun, which lasted three minutes and thirty-three seconds.

• SPORTS •

Sports announcers are daily visitors in millions of homes. Their voices are recognized at once and their pet personal expressions find their way into the vocabulary of sports enthusiasts. Many of the points on general announcing hold true for announcing sports and conducting sports programs. However, the techniques and problems of presenting a running account of a game are highly specialized. The opinions of some top-flight sports broadcasters will be incorporated in our discussion.

General Considerations. Many early sportscasters entered this field because they had a flair for talking easily and well without script. Even though their descriptions were colorful and exciting, those who knew sports thoroughly found in the broadcasts numerous factual errors, unwarranted excitement, and too much “color” at the expense of describing what was actually taking place. These criticisms are still made of some sportscasters. Most present top-ranking sportscasters know sports extremely well and make their announcing vital and exciting, but they do not artificially inject excitement into their broadcasts.

Marty Glickman, of WMGM and CBS-TV, a Paramount news sportscaster and *Variety's* sports columnist, says:

In reporting a ball game, my idea is to take the listener from his seat alongside his radio and bring him into the broadcast booth with me. I want to have him see what I see and react the way I react. The net result should be that the listener can later discuss the game with as much facility as a friend of his who was actually present at the contest. The *broadcaster* should not have been exciting. The *game* should have been exciting, and the broadcaster can do no more than mirror the action.

Walter "Red" Barber, CBS director of sports who also handles the broadcasts of the Brooklyn Dodger baseball games, feels that

the single most important thing is a person's industry coupled with honesty in reporting a game. The sportscaster must seek to eliminate all the feelings of a fan. The caring for who wins and who loses is beyond the province of the play-by-play man. His job is merely that of a reporter. It's up to this reporter to have a reportorial or almost a judicial frame of mind. From this judicial frame of mind it's important to study as much of the literature and rules of the game as he can get his hands on. Personal acquaintanceship with the people in the sport, players, coaches, managers, umpires, is important. In other words one has to make a business of the sport. With these ideas as a foundation, the rest is a matter of experience, detail and individual personality.

Mel Allen, who is the voice of the New York Yankees and is known nationally through his World Series and Rose Bowl broadcasts, subordinates "color" to the factual reporting of a contest. He feels that the average fan tunes in to an event primarily to find out what is going on insofar as the action of the game is concerned. He does not feel that there is anything wrong with "color" *per se*, but it should be used sparingly and judiciously, when the action has slowed down sufficiently to permit it. Allen's personal goal has been to "sacrifice the terminology of color for the sake of accuracy." He continues:

I like to bring in color as much as anybody, but primarily I'm interested in getting across who's got the ball, for example, where he went, how far, who tackled him and so forth. The more you can concentrate on *individual movements* before the snapping of the ball (in football), or the pitching of it (in baseball), the more vivid is the picture of what is developing.

By this Allen means the little things that lend themselves to drama: runners' actions, movements of the coaches, and idiosyncrasies of players before the pitcher releases the ball in a baseball game. Allen strongly objects to the announcer who tries consciously to be a star in his own right, or as Allen puts it,

making himself more important than the event. Where some announcers might become very popular very quickly through little pre-conceived tricks and acted-out enthusiasms, making themselves more important than the event, yet over the long run, the fellow who concentrates on making the play the thing,

and who strives for *accuracy* above everything else, will grow slowly perhaps, but surely. You must realize that the audience today knows more about sports than ever before. The current pulse of the public is that they dislike anything too gaudy, too dressed up. Psychologists can possibly explain this better than I, but the fans want everything stripped down to the barest essentials. Give them that first, and then if you have time, you can sugar-coat a little with your "color."

Preparation for a Play-By-Play Report. Each sport has its own vocabulary, pace, traditions, rules, and customs. The sportscaster must learn these traits over a period of years as a player or fan, or in a shorter period of time by concentrating on the literature of the sport and by talking shop with writers and players. In preparing for an individual contest, it is necessary to become familiar with the plays and players. This problem is simplified somewhat if you handle all the home games of a college or professional club. Only the visiting squad and its particular plays must be learned. Marty Glickman, who handles over one hundred basketball games a season, involving teams from all sections of the country, says that ideally the broadcaster should attend at least two or three practice sessions of both teams. Since many of these are "secret," the broadcaster has an ethical responsibility to respect the confidence imposed on him. At these sessions, one can learn how to identify the individual players by physical aspects. One player may be extremely tall, another short; one stocky, another lean, and so on. Characteristic movements are also helpful in distinguishing players. If there is no opportunity for such advance preparation, close observation is essential during warm-up periods.

Mel Allen says that the week before a game is

like boning for an exam, learning to associate a player's name with his number until it's almost automatic. Also in advance of the game I'll secure offensive diagrams from the various coaches in order to tell where men are likely to play in certain situations. This is not to dismiss defensive play entirely, but the announcer, in a sense, is always on the offensive. This is natural because to the listener, advancing is the big thing. People are not too concerned with who makes the tackle until after the play is run. They are concerned with who's got the ball, where he's going, how far he went and who blocks for him.

Different sports require more memory work than others. Baseball, with its more leisurely pace and relatively static positions of the teams on the field, allows more time to identify the players. In football, however, entirely new teams may come onto the field at one time. The huddle or calling of signals gives a little time for identifying players, but a good memory is most helpful in such situations. The speed of hockey, according to Geoff Davis, sports director of WINS, New York, who has also covered hockey for the Canadian Broadcasting Corporation, requires one to memorize identifications of players before the game, either by number or physical characteristics. He notes that, added to the speed of the game, the com-

plications created by substitutions of whole lines "on the run" make accurate identification very difficult. A description of a horse race, with numerous entries and rapid changes of position during the race demands instant recognition of horses and jockeys.

Other aids in preparing for a particular contest may be found in the press releases given out by the teams before the contest. These include information sheets, statistics, form charts, and human interest stories on players. This is termed "filler" or "background" material. Many sportscasters pin these sheets up in the announcing booth or put them together on clip boards for use during lulls in the game and time-out breaks. Officials on the field should be reminded to give their signals in such a way that they can be seen from the broadcasting booth.

Mechanical Devices and Identification Charts. Mechanical or spotting devices make possible more accurate coverage of events. These devices vary from one sportscaster to another. Ted Husing's electrical board system for football has been adopted in modified form by many others. Husing's board is a complicated affair worked by assistants or spotters who press buttons that light up an individual player's name.

Mel Allen uses a relatively simple football chart. A large pasteboard is prepared for each team with individual squares for each player. In the center of the board are seven blocks, one for each line-man. Beneath these are four blocks, one for each back. The eleven blocks constitute the starting, first string, or offensive team. On top of the seven blocks are two rows of seven blocks for the substitutes. Below the backs, the same arrangement applies. In order to tell who is playing at any particular moment, Allen has only to look at the board which will have eleven tacks stuck in the appropriate squares. A spotter for each team takes care of this:

Baseball reporters may also use a cardboard with separate name cards tacked on it according to position. Some use the tack-up method in basketball and hockey. Others rely on memory because they have to keep their eyes on the ball or puck.

"Recaps" and Listener Orientation. The sportscaster has to look at the playing area most of the time in order to keep listeners informed on the progress of the game. Fans also like to know the facts about what happened earlier in the game because much of their listening is intermittent. Few people begin listening at the beginning of a game and listen attentively all the way through. And even those people do not keep a score card. Many sports announcers have assistants to compile statistics. Sometimes this task will be combined with the work of a spotter. When there are interruptions in the game Mel Allen prefers to use "recaps" instead of "filler" material. The recaps will please those who tune in late or are "dial jumpers." Listeners tuning in during the sixth inning are pleased to hear a quick summary, such as: "The Yankees got their three runs in the third"

and a rapid and clear review of the details on a big inning. Colorful re-statements of unusual plays also are well received. The score card permits partial use of symbols to indicate this kind of material. Allen depends on his memory for the rest. In the case of many less effective sportscasters, once a play is over, a listener never hears about it again, or if a summary is attempted, it is fumbling and awkward, with the impersonality of a score card. Marty Glickman makes it a rule in basketball to give the score as of the moment and time of play remaining, every time a basket is scored.

	LE	LT	LG	C	RG	RT	RE
SUB							
SUB							
1st.STRING OR STARTERS							

	LH	QB	FB	RH
STARTERS				
SUB				
SUB				

TYPICAL SQUARE

HT.	WT.	AGE	CLASS	HOME TOWN
6-1	190	23	JR	Detroit Mich.
57	BILL JONES			

Courtesy of Mel Allen

FIG. 14. Football chart for broadcasting.

Football does not have a set of scoring symbols as does baseball. Mel Allen uses his own system to keep track of events in order to permit recaps. On an ordinary tablet he rules off several sheets in three vertical columns. To the left of each of these columns he notes the series of "downs" and records every play. For example, in a Columbia-Army game he might note 1-10-30-C. That would be Columbia's ball, first down, ten to go, on the thirty yard line. If the play gained two yards the next entry would read 2-8-32-C, and so forth. In this manner all plays

leading up to the scoring play are handily available at all times. The jersey numbers of the players involved on key plays are also set down so as to refresh the memory on specific details. In his recap, the sportscaster can take as few or as many of the lead-up plays to the touchdown as he needs. This procedure also adds to the accuracy of the account. The announcer knows at all times what the down is, and where the ball is.

"Red" Barber and his staff frequently "set" the teams offensively and defensively during the game in order to give those who tuned in late a better picture of what is happening. They name the players at their various posts. They also give batting averages for baseball players as of that moment, not the night before, they comment on where the infield or outfield is playing for a particular hitter, whether a bunt is expected in this situation, and offer any number of such "word pictures" to make the scene come alive for the listener.

Keeping the listener oriented toward the location of the ball is simplified in those sports which have a definite geography. "Silver River is ahead by a length coming into the stretch," "It's Notre Dame's ball first down and 10 to go on the 15-yard line," or "There are runners on first and third with one out."

Marty Glickman reminds us that in basketball "there is no specific geography so we've created a great deal of it. We follow the ball 'to the right corner'—'to the elbow'—'just outside the keyhole' and so on. We have educated our listeners to these terms through the years until a listener is now oriented almost as well as he would be on a football broadcast."

Hockey broadcasters, according to Geoff Davis, also need to work out a series of expressions, pleasing to the audience and descriptive enough to cover the very rapid action peculiar to hockey. Examples of this would include the terms to cover the breakaway play, full-length rushes down the ice, player jam ups near the goal crease, etc.

Spotters or assistants may work with the sportscaster in keeping track of the play, of incoming substitutions and in compiling statistics for use in recaps or during breaks in the game. Some relieve the regular sportscaster on microphone to handle the color and statistics. The featured play-by-play reporter will be held responsible by the listener, however, for the accuracy of the descriptions of the game in progress. Here is a word of advice from "Red" Barber: "Most mistakes come from carelessness, a momentary break in concentration. The first essential is *complete concentration* on your play-by-play-assignment."

Daily Sportscast. The peak audiences come with the presentation of the actual sporting event. But large and loyal audiences also follow the many daily sportscasts scheduled at the dinner hour or late evening. Some of these broadcasts are merely summaries of results and the press services provide material for them. Other sportscasts combine press

material rewritten for the individual sportscaster and feature stories in interviews or narrations. Geoff Davis gives his view of how to proceed:

The preparation of a daily sportscast differs slightly depending upon the point of view of its origination. For example, in New York, a man beaming to a local audience would have so much action going on in any single day that results alone would take a considerable amount of time. The most efficient means of setting up this type of show is to start with the top sport in season and gradually progress through the less important items. In summer, baseball scores of the major leagues come first followed by "off the diamond news" of this sport, injuries, sales and trades and other executive business of importance. Next come boxing, horseracing and seasonal events of a purely local nature. For a network show out of New York, also lead off with baseball but you must necessarily look across the country and mention national events, big time fights, Davis cup tennis, international swimming, college sports of importance, etc. The main thing to remember in network presentation is that the program must not be too confined to the local scene.

Interviews have become an important part of every sports reporter's presentation to his public. The thing to remember about interviews is not to overdo them, either in number or in length because prepare them as you will, like fashions, they come back eventually over the same cycle.

Daily sports broadcasts derive their interest from clear, concise presentation in good taste. Actual delivery is usually somewhat faster than normal radio speech, but again it is wise to remember not to overdo the speed because increased rate sometimes gets in the way of clarity.

One other word of warning. Most of us in radio today are faced with the obligation of sponsorship. Sports programs, like others, have to be revenue earners. To hold and interest listeners and thereby justify a sponsor's financial interest in you, your broadcasts must be reliable and presented in such a manner that they will have appeal in the living rooms of the middle and upper class as well as in the pool rooms and the streets on the other side of the tracks.

EXAMPLE OF A RADIO WIRE RELEASE FOR SPORTS PROGRAMS

Associated Press News and Feature Material, Oct. 22, 1949 ¹

SPORT SPECIAL

MANY OF THE UNBEATEN FAVORITES IN THE MAJOR CONFERENCES WILL FACE CRUCIAL TESTS TODAY. MINNESOTA, IN THE WESTERN CONFERENCE; CALIFORNIA IN THE PACIFIC COAST CONFERENCE; OKLAHOMA IN THE BIG SEVEN AND CORNELL IN THE IVY LEAGUE ARE FAVORED TO WIN THEIR GAMES. BUT THE POSSIBILITY OF AN UPSET ALWAYS LURKS IN THE BACKGROUND ON THE GRIDIRON.

MINNESOTA RISKS ITS SLATE WHEN IT BATTLES MICHIGAN AT ANN ARBOR. IF THE GOPHERS WIN, THEY NEED VICTORIES OVER PURDUE, IOWA AND WISCONSIN IN ORDER TO GAIN THE WESTERN CONFERENCE TITLE AND A ROSE BOWL BID.

OKLAHOMA MEETS NEBRASKA AND THIS IS GENERALLY A BRUISING BATTLE. OKLAHOMA IS FAVORED TO TOP THE CORNHUSKERS. THE WINNER OF THE IOWA STATE-MISSOURI GAME TODAY WILL MEET OKLAHOMA LATER

¹ Courtesy of The Associated Press.

THIS SEASON AND SETTLE THE BIG SEVEN TITLE AND A SUGAR BOWL BID. CORNELL FACES PRINCETON. THE TIGERS UPSET BROWN'S IVY LEAGUE TITLE HOPES LAST WEEK AND HAVE THE MATERIAL TO STAGE ANOTHER UPSET TODAY. HOWEVER, IT IS BELIEVED THE BIG RED FROM LAKE CAYUGA PACKS TOO MANY GUNS FOR PRINCETON.

MAJOR LEAGUERS OF CUBAN DESCENT HAVE BEEN GIVEN PERMISSION TO PLAY BASEBALL IN CUBA THIS WINTER. A SPOKESMAN FOR BASEBALL COMMISSIONER HAPPY CHANDLER SAID THE PLAYERS MUST FIRST GET PERMISSION FROM THEIR MAJOR LEAGUE CLUBS.

AMONG THE PLAYERS AFFECTED BY THE ORDER ARE FERMIN GUERRA OF THE PHILADELPHIA ATHLETICS; ROBERTO ORTIZ OF THE WASHINGTON SENATORS AND NAPPY REYES RECENTLY REINSTATED IN ORGANIZED BASEBALL AND BELONGING TO THE NEW YORK GIANTS.

NATIONAL BOXING ASSOCIATION HEAVYWEIGHT CHAMPION EZZARD CHARLES WILL APPEAR IN AN EXHIBITION BOUT IN OAKLAND, CALIFORNIA, NEXT WEDNESDAY NIGHT. HE WILL MEET BILLY SMITH. FOLLOWING THE FIGHT, CHARLES WILL BOX IN SPOKANE; VANCOUVER; BRITISH COLUMBIA; SEATTLE; AND BOISE, IDAHO.

THE BOSTON CELTICS OF THE NATIONAL BASKETBALL ASSOCIATION HAVE PURCHASED WARD GIBSON FROM THE TRI-CITIES CLUB. GIBSON IS A FORMER WESTERN KENTUCKY STATE TEACHERS COLLEGE STAR.

THE CHICAGO HORNETS OF THE ALL-AMERICA CONFERENCE HAVE ASKED FOR WAIVERS ON JOE SOBOLESKI. THE ROOKIE GUARD FROM MICHIGAN HAD BEEN HANDICAPPED BY A LATE ARRIVAL AT TRAINING CAMP AND A SUBSEQUENT BACK INJURY.

EDDIE ARCARO WILL RIDE MISS REQUEST IN THE \$25,000 ADDED COMELY HANDICAP AT JAMAICA TODAY. TWELVE FILLIES AND MARES ARE ENTERED IN THE MILE AND ONE-SIXTEENTH RACE.

SOLIDARITY IS EXPECTED TO GO TO THE POST AS FAVORITE IN THE \$50,000 BAY MEADOWS HANDICAP AT BAY MEADOWS TODAY. THE DISTANCE IS ONE MILE AND ONE-EIGHTH. MRS. NAT GOLDSTONE'S ENTRY WAS MADE THE FAVORITE AFTER THE WITHDRAWAL OF ACE ADMIRAL. STRONGEST OPPOSITION FOR SOLIDARITY IS EXPECTED TO BE COLOSSAL. FOURTEEN ARE EXPECTED TO ANSWER THE STARTING BUGLE. IN ADDITION TO SOLIDARITY AND COLOSSAL, THEY ARE HONEYMOON, AUTOCRAT, MOONRUCH, RHODES BULL, GOLDEN GLORY, WHEATFIELD, KAB, DHARAN, ORATION, PRECESSION, PREVARICATOR AND LITTLE ROLLO.

THE SPORTSMAN

BASEBALL MEN ARE NOT ACCEPTING TOO SERIOUSLY RECENT TALK BY BRANCH RICKEY THAT HE WILL STAND PAT ON HIS 1949 NATIONAL LEAGUE CHAMPION BROOKLYN DODGERS.

THE DODGERS ALREADY HAVE SOLD THREE OBSCURE MEMBERS OF THE CHAMPIONSHIP CLUB, PITCHER PAUL MINNER AND OUTFIELDERS MARV RACKLEY AND DICK WHITMAN. BUT THE DODGER PRESIDENT HAS INDICATED IN RECENT STATEMENTS THAT HE PLANS TO HANG ONTO ALL THE REST OF HIS 1949 PLAYERS. RICKEY HAS MADE IT QUITE PLAIN THAT HE HAS NO INTENTION OF DEALING AWAY PITCHERS RALPH BRANCA, REX BARNEY OR JOE HATTEN, CATCHER BRUCE EDWARDS OR INFIELDER EDDIE MIKSIS.

RICKEY HAS SAID HE WANTS TO GET AN ESTABLISHED, FRONT-LINE MAJOR LEAGUE PITCHER. BUT HE HAS INDICATED THAT HE EXPECTS TO DEAL FOR A PITCHER ONLY WITH MINOR LEAGUE CHATTELS AND CASH.

MANY BASEBALL MEN SEE RICKEY'S STATEMENT AS LITTLE MORE THAN A SMOKE SCREEN, POSSIBLY DESIGNED TO INCREASE THE MARKET VALUE OF HIS PLAYERS. THESE SOURCES POINT OUT THAT HUMAN NATURE BEING

WHAT IT IS, ANY COMMODITY BECOMES EVEN MORE COVETED THE MINUTE A "NOT FOR SALE" SIGN IS ATTACHED TO IT.

RICKEY PROBABLY IS BASEBALL'S SHREWDEST DEALER IN MEN. AND HE IS MUCH TOO SMART A BASEBALL LEADER TO STAND PAT ON A TEAM THAT HAD TO GO UNTIL THE FINAL DAY OF THE SEASON TO WIN THE NATIONAL LEAGUE PENNANT, THEN LOST THE WORLD SERIES, FOUR GAMES TO ONE.

RICKEY WILL TRY TO IMPROVE HIS CLUB, EITHER THROUGH DEALS FOR ESTABLISHED MAJOR LEAGUERS WITH OTHER CLUBS OR THROUGH THE PROMOTION OF FARM HANDS. IN EITHER CASE, HE WILL HAVE TO LET SOME OF HIS 1949 PLAYERS GO. THE DODGERS, LIKE ALL OTHER TEAMS, CAN ONLY HAVE 25 PLAYERS AFTER MAY 15TH.

SO BASEBALL MEN ARE OF THE OPINION THAT, DESPITE RICKEY'S STATEMENTS TO THE CONTRARY, A NUMBER OF DODGER PLAYERS, LIKE BRANCA, BARNEY, HATTEN OR EDWARDS AND MIKSIS, WILL BE WEARING OTHER UNIFORMS NEXT YEAR.

• SCHEDULED EVENTS •

Scheduled special events provide an opportunity for advance preparation. Examples of scheduled special events are: election-night returns, political conventions, dedication ceremonies, banquets, parades, arrival of dignitaries, opening ceremonies of fairs and conventions, fashion shows, and publicity stunts. The station may have an opportunity to adjust the time schedule of some of these events in order to secure a better audience.

The advance preparation for technical pick-up facilities affects the polish and smoothness of special events programs. Fifty-eight microphones were used by NBC to bring a sound picture of the Coronation of King George VI. Microphones were placed for use by seven commentators, to relay the martial music, the hoofbeats of the horses, the shouting of orders and cheers of crowds as the procession passed from Buckingham Palace to Westminster Abbey, as well as for the two-hour coronation ceremony itself.

This atmospheric color achieved by the transmission of "on location" sounds is important for good coverage. Extra microphones to pick up applause and band music can be set up when a chart of the location of the units is available in advance of the broadcast. Program personnel should insist upon being informed of such locations to avoid embarrassment during the broadcast. The New York reception for General Dwight D. Eisenhower on his triumphant arrival home from Europe was culminated by a ceremony at New York City Hall. NBC microphones were arranged so as to secure a "good presence" pick-up of the band music, applause, comments by the radio announcer on the press platform, the speech of welcome by Mayor LaGuardia, and Eisenhower's response. The National Anthem and patriotic songs by several "name" soloists were scheduled to open and close the ceremony. All such vocal solos are customarily given directly at the main microphone used by the speakers. Those in charge of this affair decided to stage it differently, however. The soloists were placed

at the corners of the City Hall balcony, fifteen feet above and thirty feet to either side of the nearest microphone. NBC was not informed of this change and neither were the other networks covering the pick-up. An announcer could not talk over the national anthem, or other patriotic songs. As a result, the soloists found themselves singing "out in left field" accompanied by uncomplimentary "inner comments" by director, engineer and announcer, during the broadcast portions of the program.

The announcer's work is simpler when such arrangements are known in advance. Material for use during the program can be prepared for the opening and closing announcements, for emergencies, for delays in the progress of the event, and for providing "background" comments on the occasion, speakers, or other participants. A thorough announcer collects newspaper clippings, maps, press releases and articles and writes copy for almost every contingency, unless arrangements enable him to return the program to the studio for a music fill in the event something goes wrong. Interviews with various personalities can be arranged. The skill with which prepared material and interviews are woven into the ad-lib description of the actual event as it takes place marks the difference between a professional job and an amateurish one. It should be noted that present-day broadcasting does not place a premium on the ability to talk on and on when there is no need to stay at the scene. A switch back to the control point for music or narrative comments by another person in the studio is the customary practice. In the early days of broadcasting, technical facilities were such that repeated returns to the studio were not feasible. As a result radio's program history contains such epic stretches of ad-lib prowess as Norman Brokenshire's two-hour solo at the microphone when rain held up the Presidential inauguration ceremonies in 1929.

• UNSCHEDULED EVENTS •

The other broad area of special events deals with the unexpected. These events may occur during a regular program pick-up, such as the explosion of the Hindenburg at Lakehurst, New Jersey which took place before the eyes of Herbert Morrison, of WLS, who was there to record a routine description of the landing of the giant dirigible. The need to cover unexpected special events may arise at any moment when disaster strikes. Radio stations have covered many such events, informing people what to do, where to go, and what is coming next in such crises as hurricanes, floods, and tidal waves. Such broadcasts demand great sincerity and naturalness in presentation. No "showmanship" tricks, no pretentiousness, no capitalizing on the sufferings of those involved should be tolerated.

• USE OF TAPE RECORDINGS •

The portability of tape recording equipment and the flexibility in editing the tape before broadcast makes it possible for any station to cover special events. It takes only the time to get to the scene, the time for the interview or description, and the trip back, to cover special events. The tape recorder permits coverage of events far from the studio, where regular pick-ups would be impractical due to the great cost of telephone lines. The announcer must remember that the tape may have to be cut and spliced to eliminate certain portions. Provisions for pauses between parts of the description and interviews should be made during the recording. Each unit should be complete in itself, and not contain a reference to other portions of the description. Background sounds can be recorded separately on other portions of the tape, for blending during the broadcast.

• AD LIBBING •

Whether the event is scheduled or unexpected, live or taped, the announcer must be proficient in extemporaneous speaking. Vivid expressive language, keen observation and accurate description are essential. A brief word picture to orient the listener is a good way to begin the broadcast. A conversational progression from that point should follow. Brief summaries of past activities may also be used if they are necessary for understanding. Avoid long and elaborate summaries. Many announcers work their summaries in along the way rather than at the opening. The rate of speech and emotional overtones should, of course, be appropriate to the event and its significance. Emotional reactions need not be suppressed; if the event is truly exciting or solemn, it should be reflected in the voice and delivery. Excesses in emotion, however, should be eschewed. Stock phrases and repetitive transitional phrases should be avoided. A straightforward progression of ideas, frequent summaries, and human-interest material should be the pattern.

• SUMMARY •

Sports and special events usually attract the largest audiences. Special techniques of presenting a running account of a game as practiced by top-flight sportscasters together with their personal views on important aspects of the game were incorporated in this chapter. Play-by-play accounts should be accurate, vital, and exciting, without artificially injected excitement or too much "color." Some sports require more memory work than others. Complete concentration is essential. Mechanical devices and identification charts make possible more accurate coverage of sporting events. Listener orientation through frequent recaps and "setting" the teams brings the new listener up to date. Spotters or assistants may help behind the scenes and

relieve the sportscaster at the microphone. Scheduled special events provide an opportunity for advance preparation in writing scripts and atmospheric "on location" sound transmission. Tape recording equipment permits coverage of unscheduled special events to a greater degree than previously possible. Announcers must be proficient in extemporaneous speaking, using vivid expressive language, keen observation, and accurate description.

Projects and Exercises

1. Each class member should read aloud and define twenty-five words or phrases for a particular sport which have special significance and meaning. Select the words and phrases which are distinctive and descriptive of the sport—a vocabulary which would be used by a sports announcer in a broadcast of that sport. "Single wing back" in football and "Texas Leaguer" in baseball are examples.

2. Make an off-the-air recording of a sports event description and have it transcribed in written script form for class analysis and evaluation. Compare it with newspaper accounts. If any sports event is covered by two stations, attempt to have the two announcers recorded as they describe the same thing. Discuss and evaluate the two styles.

3. Prepare background material and work out scoring and identification systems. Then take a tape recorder to different practice sessions or actual games for use by class members alternating as sportscasters and spotters. Play back these tapes for class criticism.

4. Cover various campus and community special events via tape recording. Prepare advance copy and arrange for interviewees from the class to fill in as needed.

5. Prepare a seven-minute sports round-up by rewriting newspaper stories. Include a two-minute feature based on original research into a sports highlight of the past appropriate to the season of the year.

6. To aid in learning techniques of ad libbing, the following assignments were used in an NBC Employee Program Announcing Class. Try them for the first round, then prepare another list for a second round.

AD LIB PROJECTS FOR ANNOUNCING CLASS

General Directions.

From a hat you will draw a number which will determine which project you are to present immediately on mike. If you are selected as a partner by another class member before your time to draw, do not draw a number yourself.

Remember, **YOU ARE ON THE AIR.**

Give an introduction and close, acting as the announcer if your act is a single. Respect the taboos of radio but otherwise cast aside all inhibitions.

You may choose your own style of presentation according to the topic and your mood. Good Luck.

* * * *

1. A vox pop broadcast from a local market. Interview the store-keeper on what happened during the preceding week. Select a co-worker. You may be the interviewer or the store-keeper.

2. Give a ringside description of a boxing match between Slug McGurk of Harvard and Gorilla Jones from Yale. It is the Intercollegiate Title Bout at Madison Square Garden. You may select a partner who will do the between-rounds comment and commercials. The sponsor is Smacko Beauty Soap.

3. Tell about your "boss" with "off-the-record comments" on his own particular eccentricities and mannerisms. If you don't care to take your present boss as your subject, select a former one.

4. You are Uncle Herbie Hackett reading the funnies to the moppets, bless their little hearts.

5. Describe a "make-up" race—the finals in "New Faces of Radio City." You may select an assistant to help in description, interviews with winner and loser and judging. Contestants are limited to rouge, powder and lipstick.

6. "Cooking Can Be Fun" featuring Alum Potts, the famous chef. Present a recipe.

7. You are waiting for a speaker to show up for a scheduled broadcast. Word comes to you that he will be delayed for two minutes. Stall till he comes. (No description of studio, please.)

8. Be funny for two minutes.

9. Conduct an interview with Mexico's gift to Hollywood, Senorita Casa Blanca. It is her first trip to New York. During the interview it is revealed that she is actually a fake since she was born in the Bronx. Select someone to be the Senorita.

10. (You have five minutes to prepare for this.) Select two partners and act out an old fashioned "meller-drama" with the stalwart, handsome hero, Richard Roe, the beautiful clinging-vine heroine, Petunia Blossom, and the mustache twirling heavy, "Desperate" Harry. Have one of your group be the sound man. No props for sound—all done vocally.

11. Describe and comment on what is in a woman's purse.

12. You are "Will See," a travel expert. Give a straightforward travelogue.

13. Either burlesque or present straightforward advice to amateur gardeners. Your topic, "Better Vegetables For Better Eating Through Farming."

14. Describe the studio for the radio audience.

15. Tell a simple fairy story such as "Little Red Riding Hood" or "Cinderella." This must not be corny nor fake but sincere.

16. Select a partner. It is 1958. The event is the first rocket trip from New York to China via London and Moscow. Describe the scene at the airport, who the distinguished guests are taking the trip, your reactions to the trip itself, the scene at the landing. The entire trip takes only two minutes.

17. Select a co-worker for your broadcast, which is a "card by card" description of a card game. Permit the players to select the particular type of game they wish to play. This is a championship game. Select your own setting.

Music Programming

RADIO stations rely on music to fill more than 40 per cent of their program time. This is not surprising since music has appeal for almost every one. In this chapter we shall examine the sources of music available to stations, problems of planning musical programs and music continuity, and music production techniques.

• SOURCES OF MUSIC •

Recorded or Transcribed. In the very early days of broadcasting, recorded music was supplied by a hand-wound phonograph which turned out tinny melodies through its funnel-type speaker horn to be picked up by crude carbon microphones. Today, with high fidelity recording processes, it is almost impossible to detect any differences between live and recorded music. As a result, most stations rely on recordings and transcriptions for the bulk of their music programs. (Transcriptions are sixteen-inch discs used by broadcasting stations and not distributed for home use.)

Stations may subscribe to various transcription library services. The charges for these library services vary according to the size of the station, and the number of selections in the library. The transcriptions remain the property of the company and are distributed complete with special filing cabinets, catalog and index material, which give detailed information about type of selection, performing artists, playing time and background data for use in continuity; and preplanned programs with script and selections timed and ready for broadcasting. Some companies emphasize "all-round" libraries; others specialize in popular music; and still others concentrate on western, folk, old time, and sacred selections. If they make much use of music, stations may subscribe to one, or as many as four or five transcription library services to have available a wider range of choice. Stations receive releases of new popular tunes and additional "standards" or classical numbers from the transcription services at periodic intervals, usually each

month. Generally each transcription contains several different selections by the same performance unit. Transcriptions may have "lateral" impressions, recorded into the sides of the groove, or "vertical" ("hill and dale") impressions on the bottom of the groove. The transcription libraries most frequently used at present are: Associated, Capital, Cole, Langworth, RCA Recorded Program Service (formerly NBC Thesaurus), SESAC, Standard, and World.

Commercial recordings are secured through regular channels, usually the manufacturer's distributor. Popular releases are distributed to stations without charge, in the hope that such promotion methods may sell more copies of recordings. That this assumption is correct has been proved many times by phenomenal sales of old recordings as well as new releases, due to the publicity given them by established disc jockeys. RCA Victor, Columbia, Decca, and Capital are the major recording companies. They issue releases in 78's, and either 45's or 33's with microgroove. Many other companies are in this field, too.

Another source is a transcription program company. Instead of separate selections, an entire program featuring a recognized musical organization may be transcribed, and even the announcements for the program may be on the record. Time is allotted for commercial messages by a number of dead grooves or music recorded at a low volume. To the listener it is a completely unified program; in trade circles it is referred to as an "open end" transcription. "Guy Lombardo" and "The Wayne King Show," prepared by the Ziv Company, and "Louise Massey and the Westerners" starring Curt Massey, produced by Morton Radio Productions, are examples of "open end" transcription programs.

Live Music. The amount of live music broadcast on radio stations varies greatly. Some stations do well with a single staff musician or, in some instances, get along with none at all. Stations with small staffs may capitalize instead on amateur and school organizations in their area. Promotion of local talent can be mutually profitable: the station secures good music programs and favorable word-of-mouth publicity; and the talent gains experience, public recognition, opportunity for learning broadcasting techniques, and a possible foothold on a professional career. Talented children, church choirs and soloists, high school and college bands and glee clubs, local hillbilly and popular dance bands, folk singers, amateur vocal organizations, and advanced music students can be called upon for live music. Contracts and agreements with locals of the American Federation of Musicians (AFM) may determine the number of musicians on staff and the degree to which nonpaid talent is used. J. Leonard Reinsch, a station manager of long experience, recommends: "Pay *all* talent something."¹ Vocalists in some areas are affiliated with the American Federation of

¹ J. Leonard Reinsch, *Radio Station Management* (New York, 1948), p. 26.

Radio Artists (AFRA) and a contract with the union will determine their wage rates.

Live musical programs may originate in a station's studios or as remotes from local dance halls, auditoriums, schools, and armories. Modern portable tape recording equipment now permits going far afield for programs.

A desire on the part of the station and local talent to have live music should not, however, be the decisive factor in scheduling such broadcasts. Good quality of performance should be required. Says one station manager: "Like most local stations we have suffered through many programs by local people which have practically given us the screaming meemies. By now we have pretty well eliminated this type of listener abuse and accept only musicians of proven ability."² Auditions under broadcast conditions, supervised by the musical director of the station, an orchestra conductor, or the program director, should be the rule.

Judgment of instrumental or vocal talent is a highly individual matter. Very poor talent can usually be recognized quite quickly by a trained ear. The performance by a singer may be evaluated by such items as:

1. *Tone production*, whether the quality is harsh, nasal, and whether it has sufficient volume and power.
2. *Sense of pitch*, whether the singer has ability to stay on key and has no excessive vibrato.
3. *Diction*, whether one can hear the words clearly, whether they are enunciated slovenly or too precisely.
4. *Range*, whether the voice's range is narrow and limited or extensive, whether it washes out in upper or lower registers.
5. *Flexibility*, the ability to perform more than one general type so as to avoid the dulling effect of uniform approach and mood; quick adaptation to changing circumstances, to make adjustments in treatment, to speed or to slow down without being flustered as required by program circumstances and studio conditions.
6. *Interpretation*, "to think the lyrics" with expression instead of mechanical recitations.
7. *Style*, whether the singer has an individuality of presentation which marks him as a creative artist, or has a commonplace and unexciting personality.

The same general points apply in evaluating instrumentalists, with additional consideration to "sight reading," and ability to follow a conductor. Staff accompanists must be resourceful and familiar with the whole field of musical literature from be-bop and boogie to Bach. In evaluating small vocal and large choral groups, blending, precision, clarity, and quality of arrangements are particular points for judgments.

The electric Hammond organ with its economy and flexibility came as a welcome source of live music to many stations. When played by an expert musician who knows the possibilities of the instrument, it can be of great

² Edward H. Bronson, WJEF, Grand Rapids, Michigan in Josephine McClatchy (ed.), *Education on the Air*. 18th Yearbook (Columbus, Ohio, 1948), p. 326.

assistance in solo and accompaniment work as well as for themes and music bridges in plays and narrations. If the staff organist doubles as a pianist, additional variety may be obtained.

• PLANNING MUSIC PROGRAMS •

Copyright Regulations. The first factor in planning music programs is to know which numbers can be played without danger of copyright violations. Musical selections, like written works, come under the copyright laws. Copyrighted works of any type are protected from unauthorized performances for a period of twenty-eight years after first publication and may be renewed for an additional twenty-eight years at the expiration of the first period. If not renewed at the expiration of the first period, or after a total of fifty-six years the work is considered to be in the public domain and may be performed by anyone at any time. An important point to remember is that arrangements of public-domain numbers may be protected by copyright. A station, therefore, must be certain that the music it broadcasts is either an original public domain (PD) version, or one it is permitted to use under a license agreement with representatives of holders of the copyright.

The oldest and largest licensing organization is ASCAP (American Society of Composers, Authors and Publishers), founded in 1914 by Victor Herbert, Gene Buck, and others to protect themselves from widespread violations of copyright. The organization serves all affiliated authors, composers, and publishers and allocates payment to them from the license fees it collects. It has agreements with similar foreign licensing groups in order to permit performances in this country. Stations may take out two general types of license with ASCAP: a blanket agreement which permits unlimited performance of numbers, or a per-program agreement based on actual performance of certain selections. Payment is on a percentage basis according to the size and revenue classification of a station. Reduced rates are allowed for sustaining programs and for noncommercial stations. BMI (Broadcast Music Inc.), a competitor of ASCAP, was organized in 1939 by the radio industry as a protest against an increase in licensing fees by ASCAP. BMI also publishes music in addition to representing composers, publishers, and foreign licensing organizations, particularly Latin-American companies. Blanket or per-program licenses may be secured from BMI.

The third major company is SESAC (Society of European Stage Authors and Composers) which has extended its representation to include many American composers and publishers, especially in the field of western, hillbilly, and religious numbers, and also has expanded into the field of transcription library service. It offers only blanket licenses. BMI and SESAC permit both sustaining and commercial use under a single agreement.

Program Formats. The next step is to decide on the program idea and work out the format. The transcription libraries may supply both the idea and format, or the station personnel may work them out. This is where imagination, showmanship, and knowledge of audience tastes enter into the picture. The specific period of time and day of the broadcast, the MC, the availability of talent, live or recorded, the sponsor if the program is commercial, the balance in the schedule, and the competition must all be considered. The last point is sometimes neglected. WNEW, New York City, an independent station, finds it very advantageous to keep program competition in mind: "On heavy nights—periods when other stations give us high-listening competition by using such artists as Jack Benny, etc.—we cater to the symphony lovers and vice-versa. . . . I think that programming in counterpart is the answer to using both popular and classical music on a station."³

Here are several questions which should be raised in planning a series of musical programs:

1. **WHERE IS THE SPOTLIGHT?** Is the audience to pay particular attention to the MC, the program idea, or the talent? For whom is the program a showcase? What ingredients will attract the listeners? What gets top billing? Names attract listeners; the disc jockey, band leader, and symphony conductor, may be featured. The impact of an imaginative and clever program idea or the pull of an accustomed and familiar idea may also be utilized.

2. **DOES THE SERIES HAVE UNITY?** Radio audiences live by the clock—they are used to tuning in to hear a specific program type. A program which presents a swing number for the first selection, a symphony movement for the second selection, a vocal quintet for the third, and concludes with a soft waltz, does not attract a loyal audience. Grab-bag routining is ineffective.

3. **DOES THE PROGRAM HAVE VARIETY?** A program without this ingredient makes for dull listening. Extreme variations are not necessary, but changes in mood and style of arrangements, instrumentation, featured vocalists and vocal groups, rhythm, and tempo, are desirable for live programming. A change of orchestra is also possible with transcriptions.

4. **DOES THE SERIES NEED A NEW TWIST OR "GIMMICK"?** Two dress designers have the same basic ingredients to work with, but one prepares a "creation" while the other has an acceptable but ordinary costume. We term the process of reassembling existing items in a new pattern, invention. Effective program building requires invention. It may be just a slight flourish, as a salad may be distinctive because of the carrot curls framing it, and nothing more. The addition of sound effects of a crowd applauding soloists after vocal choruses and at the completion of numbers, has given

³ Ted Cott, WNEW, *Ibid.*, p. 332.

a new twist to many record shows; singing along with the artist on transcription put another disc jockey out in front. "Your Hit Parade" reflected a change from presenting popular favorites of the day in the usual way to a manner which capitalized on the sales of sheet music and records, and public performances. Such new "gimmicks" are not easy to devise. Invention is not simple and it may account for the fact that in the need to program so many hours of the day, every day, every week, radio stations tend to copy and repeat formulas which are developed elsewhere. To copy an existing program and yet give it a new angle is a regular assignment for many program directors. This process may actually result in the new program's possessing individuality of its own. This does not mean that every music program must be "hypoed" by tricks. Some sustaining programs may be just pleasant listening interludes.

5. WHAT HAPPENS ON THE TWENTY-SEVENTH PROGRAM? Many excellent programs are developed which run for the first thirteen weeks cycle and even manage to get through the next thirteen. The real test for a program is what happens the twenty-seventh week. Almost without exception, the first program series planned by a newcomer in radio will be a "Musical Journey" format. "How easy it is, you have 'Music of England' the first week, then 'Music of Spain' the second, and so on. A fine series!" With this "chestnut" idea the program builder has limited himself to only as many programs as there are countries with indigenous music. The format must be elastic and not too restrictive in application.

• PREPARATION OF MUSICAL CONTINUITY •

Musical programs are introduced and described by an announcer or a special narrator, and occasionally by the performers themselves. As we have said, the written material dealing with the program and performer identification and the introduction to the selections, is referred to as continuity. Whenever practicable, the continuity is written in advance by a staff writer or announcer. A station with a small staff may permit announcers to ad lib. Many personality or disc shows depend upon the casualness and informality of the proceedings. Apparently informal ad libs, however, may have been carefully prepared in advance in the form of an outline or notes jotted down on a piece of paper. Some comedy-gag writers, for example, may write in malapropisms or slips of the tongue followed by the appropriate "ad-lib recovery." Continual ad-lib announcing of musical selections usually deteriorates into a succession of stock phrases used over and over again. Every other number may be "distinctive" or "poignant" or "new," for example. A pet adjective is soon applied to everything, such as "distinctive styling," "distinctive treatment," "distinctive version," "distinctive arrangement."

The writer is supplied with a listing of the program title, day, time, in-

dividual selections, with or without their timings, and names of the performing artists. If a transcription library is used, the running times of the selections is definite and can be depended upon. Knowing the series and how much copy is required in general for making the program come out on time, the writer goes to work. If there is not enough time for the continuity that he feels should be written, he may talk to the program director about changing or eliminating some selections.

Classical Music Continuity. It is desirable for writers of classical music continuity to possess a thorough knowledge of music. Max Wylie sounds a note of caution, however: "... knowledge of music does not mean opus numbers. The pedantry of the opus number has no more to do with the delights of music than the patent number of the Bessemer process has to do with the romance of steel."⁴ The early practice of giving extensive program notes on detailed analyses of the degree of "contrapuntal ingenuity" exercised by the composer as he sat at his clavichord⁵ in a dimly-lighted attic in old Vienna has given way to a "less-talk-and-more-music" approach. Such talk is devoted to human interest material and nontechnical explanations necessary for increased enjoyment of the music. The comments must be accurate, however, for many listeners to classical music programs are very familiar with composers, performers, and selections. Reference guides, clippings, personal conversation with performing artists may fill in the writer's gaps of knowledge. Music continuity for these programs should be conversational in style and should avoid criticism. Enjoyment of music is personal and highly individualized. Capsule generalizations such as "This rondo is the *finest example* of such compositions" may be violently objected to by members of the audience, especially if such a Jovian pronouncement comes from a young staff announcer.

Semiclassical. The emphasis in semiclassical music is less on the composer and composition and more on the mood of the music and the memories of other lands and other times the music evokes. The program idea is more in evidence and the continuity may be much briefer. The performing artists may be highlighted somewhat more.

Popular and Specialized Music. In popular and specialized music the resourcefulness of the writer must be called into play to find a method of introducing the same number, the latest hit or standard favorites, time after time. The program idea, the performers, and miscellaneous techniques, such as "word play" on the title, and patter between announcer and performers are utilized for continuity. Familiarity with correct terminology is needed. Each special music type attracts its own faithful listeners. Continuity appropriate to the type of music is therefore essential. The classical approach applied to swing music was utilized for deliberate satire in the famous series, "Chamber Music Society of Lower Basin Street." Satire

⁴ Max Wylie, *Radio Writing* (New York, 1939), p. 388.

⁵ Obsolete type of Harpsichord.

not so deliberate results when musical "faux pas" are made by announcers unfamiliar with the language of specialized music, but who nevertheless try to use it. Reference to "Chicago jazz," "Tail-gate rhythm," "barrel house," "gut bucket," "sending out of the head" without appreciating the meaning that type of music has for devotees, leads to contempt for the speaker by the affected segment of the audience. Just a title may serve to introduce a number, as on a Sunday morning organ program: "Give me your tired . . . your poor." Read by the announcer with appropriate feeling of reverence, it was an example of effective continuity. This same program utilized simple continuity and fine interpretation with "And here's just *one* way to say . . . 'I Love You.'" But how banal and coy it might have sounded! The writer must consider the delivery of the person who will read the continuity. The "gag" style of continuity may contribute to the general pleasurable effect of music and talk, but when humor which requires subtlety and finesse in timing is delivered flat or with timing that is off, it is embarrassing for all concerned.

A SUMMARY OF TABOOS FOR MUSICAL CONTINUITY

1. Avoid overusing stereotyped phrases, such as: "Raises his baton," "mounts the podium," "the orchestra renders."
 2. Avoid overusing repetitive transitional phrases, such as: "And now," . . . "And now" . . . "And now." "Next we have" . . . "Next" . . . "Next."
 3. Avoid overusing flowery superlatives, such as: "ever popular," "thrilling," "distinctive," "unusual," "incomparable."
 4. Avoid overusing "cute" talk, such as this "as broadcast" example: "A tune dedicated to one of America's greatest hobbies and most pleasant pastimes . . . Pettin' in the Park."
 5. Avoid overusing technical "gobbledegook" or affectation, such as in this "as broadcast" example: "The spirit of adaptability and conformity to the occasion and mood, expressed in piano rhythms and harmonies. 'Improvisations' with Forbus Drapus at the keyboard of the grand. We have heard variations on themes and melodies—impromptu meanderings through the scales and keys—striking contrasts and blendings—'Improvisations' with Forbus Drapus!"
 6. Avoid overusing title lead-ins or tie-ins as in these examples:
 - "What are you going to sing, Ginny Drapus?"
 - "My Hero."
 - "Thanks, honey, I go for you too, but what are you going to sing?"
 - "My Hero."
- "I'd better let Ginny Drapus ask the questions from now on. What is the question, Ginny?"
- "How Deep is the Ocean?"

The warnings against overuse should not be interpreted as forbidding *any use*. The program and the performers make the difference. One person can give an announcement using "cute" talk and make it entertaining. The simplicity of "And now" may serve perfectly for another introduction, such

as "And now, 'The Rosary,' sung by Stuart Churchill." An arrangement actually may be "unusual." Use showmanship and be aware of the appropriateness of an announcement.

EXAMPLE OF "LIVE" MUSIC CONTINUITY

A Quarter-Hour of Organ Music, Written by Larry Frommer, Production Director, WOL, Washington, D. C., Aug. 20, 1949⁶

ORGAN: (SHORT RUN)

ANNCR: It's KEATON on the Keys.

THEME: (UP...AND FADE ON CUE)

ANNCR: Those ten talented fingers, tripping with skill over the keys of the organ, belong to Charles Keaton, who presides at the console every Saturday at this time from the Mutual studios in our nation's capital. For the next quarter hour, it's KEATON ON THE KEYS.

MUSIC: FIVE FOOT TWO...UP TO END...SEGUE INTO

MUSIC: I'LL STRING ALONG WITH YOU...UP...AND FADE ON CUE

ANNCR: You may not be an angel...cause angels are so few; But until the day that one comes along, I'll string along with you...

Let's string along with KEATON ON THE KEYS.

MUSIC: I'LL STRING ALONG WITH YOU.

ANNCR: You are listening to KEATON ON THE KEYS, with capers on the keyboard, provided by Charles Keaton.

MUSIC: SPEAK LOW...UP...AND FADE FOR

ANNCR: A bit of melodic caution proffered by Keaton on the Keys. When you speak LOVE...speak LOW.

MUSIC: SPEAK LOW...SEGUE INTO

MUSIC: STARDUST...UP...AND FADE FOR

MUSIC: Seated at an old, beaten piano on the campus of Indiana University just twenty years ago, a young man by name of Hoagy Carmichael composed what might be considered the most popular song ever written. And seated at the console...twenty years later, a young man named Keaton, combines piano, organ and celeste to do ample justice to the other young man's STARDUST.

MUSIC: STARDUST

ANNCR: You've been keeping company with KEATON ON THE KEYS, holding forth from Mutual's studios in our nation's capital. One week from today Charles Keaton and console will greet you again. Hope you'll be listening for KEATON ON THE KEYS.

THEME: (UP FOR TIME)

ANNCR: _____ speaking. THIS is the Mutual Broadcasting System.

⁶ Courtesy of Larry Frommer.

EXAMPLE OF TRANSCRIBED MUSIC CONTINUITY

Portions of Programs, KHQ, Spokane, May 2 and 27, 1949⁷

ANNCR: BY TRANSCRIPTION Here is a DESIGN FOR LISTENING!
 THEME: YOU KEEP COMING BACK LIKE A SONG...

ANNCR: KHQ is happy to bring you again this evening the voices of Margel Ayers and Byron Swanson in duet. With songs long remembered--and bright new notes--they fashion two-tone harmonies--the songs you love to hear in a DESIGN FOR LISTENING.

THEME: OUT

ANNCR: Tonight Margel and Byron feature songs long remembered from the days of old Vienna, choosing first a melody older than Lehar or Strauss--This lovely air is truly in the public domain for it belongs to everyone--THE OLD REFRAIN.

MUSIC: THE OLD REFRAIN

ANNCR: "To waltz is to dream," they say, and surely there is no more graceful and effortless rhythm than the easy measures of three-quarter time. Gay Vienna took the waltz as her own, and the music of old Vienna is as happy and lilting as Margel's next song--A WALTZ DREAM.

THEME: SOMETHING TO REMEMBER YOU BY...EST. AND UNDER:

ANNCR: We bring you--REMINISCENT RHYTHM--a flashback in music to what was going on just a tune or two ago! Say not "Time marches on"...it dances by to songs we remember when headlines are forgotten.

THEME: SOMETHING TO REMEMBER YOU BY...TO BREAK AND OUT

ANNCR: Do you remember when this number flashed across the country?--THE CONTINENTAL!

MUSIC: CONTINENTAL...CAP B 57 1 2:24

ANNCR: Every year brings out its song titles that are variations on the theme "I Love You." The titles are distinguished only by the few words added--as Peggy Lee and the Four of a Kind Do it--it's I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME.

MUSIC: I CAN'T BELIEVE...CAP B 189 2 1:42

EXAMPLE OF TRANSCRIPTION LIBRARY CONTINUITY

"Music of Manhattan," RCA Recorded Program Service⁸

1381-K THEME: MUSIC OF MANHATTAN (BMI)

(HOLD 25 SECONDS, THEN FADE FOR:)

ANNCR: _____ (STATION OR SPONSOR) presents--THE MUSIC OF MANHATTAN! A half hour of bright melody and song that tells the varicolored tale of that gay, fabulous center of music and life--NEW YORK TOWN! From Greenwich Village and

⁷ Courtesy of KHQ, Spokane.

⁸ Courtesy of RCA Recorded Program Service.

RADIO AND TELEVISION

Harlem, from 52nd Street and the Great White Way, we bring you the hit tunes and romantic songs that are--THE MUSIC OF MANHATTAN!
(THEME UP TO CLOSE) 1:03

Here's an unusual paradox...the orchestra says "hello," by playing--TOOT TOOT TOOTSIE GOODBYE. By the bye, the lads fairly fly through this fresh arrangement.

1513-B TOOT TOOT TOOTSIE (GOODBYE) (ASCAP) (M OF M) 1:55

Lovely Louise Carlyle tells us all about--A WONDERFUL GUY.
1489-H A WONDERFUL GUY (ASCAP) (M OF M & CARLYLE) 1:10

From Broadway's latest musical, Irving Berlin's "Miss Liberty" comes some of the best music of the year. For proof positive listen to the band from within a band, the Manhattan Madcaps as they offer--YOU CAN HAVE HIM.

1501-J YOU CAN HAVE HIM (ASCAP) (MADCAPS) 1:15

(SEGUE TO)

1381-M THEME: MUSIC OF MANHATTAN (BMI)

(AFTER 5 SECONDS) (OVER MUSIC) (MUSIC OUT ON CUE)
Ask Jay Harold Livingston who the greatest comedian in the world is and we'll bet he answers...Bob Hope. Ask Jay who the greatest guy in the world is and we'll bet he answers...Bob Hope. It figures; you see, Jay Livingston scores Bob Hope's movies. In 1945, when Jay Livingston left the armed forces and made tracks to Hollywood, his first job was writing the music for the Hope movie, "Monsieur Beaucaire," since then Jay has been doing fine. (FADE MUSIC UNDER AND OUT) Among his big hits was the best-selling ballad of a few years ago, "To Each His Own." Now, however, baritone Jack Kilty sings the latest Jay Livingston effort. From the new Bob Hope picture, "Sorrowful Jones," Jack sings--HAVIN' A WONDERFUL WISH.

1485-D HAVIN' A WONDERFUL WISH (ASCAP) (M OF M & KILTY) 2:41

Next, the Music of Manhattan orchestra recalls a song that's always a pleasure to hear again. Listen now to the Harry Ruby ballad--DO YOU LOVE ME.

1314-D DO YOU LOVE ME (ASCAP) (M OF M) 1:40

(START MUSIC) (THEN, ALMOST IMMEDIATELY) From the wondrous "Finian's Rainbow" score, Louise Carlyle brings back the ever-welcome--LOOK TO THE RAINBOW.

1384-E LOOK TO THE RAINBOW (ASCAP) (M OF M & CARLYLE) 2:01

The Manhattan Madcaps take over the bandstand with the bright Carmen Lombardo ditty--POWDER YOUR FACE WITH SUNSHINE.

1473-C POWDER YOUR FACE WITH SUNSHINE (ASCAP) (MADCAPS) 2:01

(SEGUE TO)

1381-M THEME: MUSIC OF MANHATTAN (BMI)

(AFTER 5 SECONDS) (OVER MUSIC) (MUSIC OUT ON CUE) If ever a show deserved the lavish praise thrust upon it, such a show is the Rodgers and Hammerstein production, "South

Pacific." Based on the Pulitzer prize novel by the same name, "South Pacific" offers a theatrical fare that has rarely been attained on the American stage. Co-starring Mary Martin and Ezio Pinza, the musical can boast of two of the most personable performers of the theatre. And, with the added attraction of music by Dick Rodgers and lyrics by Oscar Hammerstein, it is little wonder why "South Pacific" has already copped the Critics' Award for a musical play. (FADE MUSIC UNDER AND OUT) It is difficult to select any song as the best..they're all wonderful. However, the public's taste seems to favor "Some Enchanted Evening," for it has been riding high atop the Hit Parade for some time. (START MUSIC) Here it is, as sung by Jack Kilty...the Rodgers and Hammerstein perfect love song--SOME ENCHANTED EVENING.

1485-A SOME ENCHANTED EVENING (ASCAP) (M OF M & KILTY) 2:52

And now, music to dance to...The Manhattan Madcaps take a musical stroll along--THE BOULEVARD OF MEMORIES.

1434-L BOULEVARD OF MEMORIES (ASCAP) (MADCAPS) 3:17

Lovely Louise Carlyle sings about one item she's loaded with--PERSONALITY.

1311-A PERSONALITY (ASCAP) (M OF M & CARLYLE) 2:31

Next, the Jule Styne-Sammy Cahn title song from one of Hollywood's latest movies, "It's A Great Feeling"

1501-L IT'S A GREAT FEELING (ASCAP) (MADCAPS) 1:46

Here's a railroad song for you that sounds nothing at all like "Chattanooga Choo Choo." (START MUSIC) (THEN, AFTER 6 SECONDS) It's the full Music of Manhattan orchestra and their flying arrangement of--RUNNING OFF THE RAILS.

1484-B RUNNING OFF THE RAILS (ASCAP) (M OF M) 1:45

(SEGUE TO)

1381-P THEME: MUSIC OF MANHATTAN (BMI)

(HOLD 15 SECONDS: THEN FADE FOR)

ANNCR: We invite you to be with us again next _____ at
for more of the melodies and songs
on the MUSIC OF MANHATTAN!
(THEME UP TO FILL)

MUSIC 26:22

COPY 3:04

TOTAL 29:26

• PRESENTATION OF MUSICAL PROGRAMS •

Use of Turntables. Transcribed and recorded musical selections are played on turntables especially constructed for broadcasting. Two turntables are used, so that one may be "cued" while the other is "on the air." Announcers in small stations often operate their own turntables; in such cases, the tables are placed on both sides of the console.

Cueing a transcription may be handled as follows:

1. With the turntable fader closed and the motor off, place the transcription on the table and gently lower the pick-up arm on the smooth area between the separate cuts on the transcription. Examine the label to

determine whether the transcription plays from the outside-in or inside-out. The separate cuts are numbered or lettered accordingly: cut number two or "B," for example, would be the second from the outside if it is an outside-in transcription. Then move the arm across the smooth area into the beginning of a particular cut.

2. Leaving the pick-up needle in the beginning groove, use your index finger to rotate the transcription at a brisk rate until you hear some sound. Rotate the transcription back and forth slightly to establish the exact point at which the music begins.

3. "Back track" (rotate the transcription backwards) a quarter to a half turn for 33's and three-quarters of a turn for 45's and 78's.

4. Just before you are ready to play the transcription, turn on the motor switch on the turntable, but with a slight pressure of your fingers, prevent the transcription from spinning.

5. As you conclude your introductory continuity, release the transcription and turn up the volume fader. If you cue the transcription too close, a "scoop" or "wow" may be the result. These are distortions in the music due to the failure of the transcription to attain full speed in the quarter turn before the start of the music. Make a practice of releasing the transcription before turning up the fader.

Repeated cueing of a selection may cut into the walls or bottom of the grooves at the place where the selection starts. As a result an objectionable "pop" or surface noise may be transmitted. With instantaneous acetate transcriptions, which use softer material, back tracking only a few times may give this pop. One may cue such discs by a "count of the turns." Count the exact number of turns until you hear the music and mark the number on the script or label. When it is time to play the selection, place the pick-up arm in the first groove at the same starting spot used in counting the turns and run the record one-half turn less than the number of turns you counted. This eliminates the necessity for spinning the record back and forth.

Other controls on the turntable to which attention must be paid are the speed regulators, (the high-pitched squeals and chatter which occur when 33's are played at 78's are distracting when not intentionally used for comedy); and the filter switch, with appropriate response characteristics befitting commercial transcriptions, commercial recordings or instantaneous transcriptions.

Cross fading ("segue") from one turntable to another, superimposing one upon the other, and holding music down to background (BG) level behind announcements are special production devices for variation and special effects. It may be desirable to "spot" a record somewhere during the selection, to play only the final vocal chorus, for example. A simple technique is to mark the record with a white or yellow china-marking pencil, (a dot or circular band) at the approximate place. For exact cueing, moni-

toring the number by head phone or speaker is preferable, if time permits. Some announcers become expert at reading the patterns made by the cutting stylus in the walls of the grooves, and use this method for cueing.

Microphone Placement. When programs originate live, the question of the best placement of microphones for the studio, or remote location, microphone type, personnel of program, and arrangements of compositions must be answered. Each program has its own individual requirements. Here a soloist has a soft voice and the pianist a forceful attack; here a small combination features the pianist as a vocalist while he continues to play; here is a remote dance band pick-up with the bandstand down close to the milling crowd; and here is a vocal quartet, swing quintet, and full eighteen-piece popular orchestra. The list could be continued to include many other combinations.

It is important that the program be "balanced" in the control room and not in the studio. Certain rules of thumb may be worked out with experience, however, for approximate placements, or for actual broadcast use when time is pressing. These rules are based on the principle of placing weaker instruments close on mike and on beam, stronger instruments some distance away or even off beam. The purpose of this balancing is to permit every instrument of an orchestra to be heard in its proper proportion as it might be by a listener in a concert hall.

There is one reason why this goal cannot be attained completely under present broadcasting conditions. When a sound comes from the right, the right ear receives the impression with greater strength than does the left, and so we interpret it as "coming from the right." At a concert or dance hall, notice how people turn from right to left to single out the soloist or the particular section of the orchestra being featured. A person in the fifth row center, can turn his head and focus attention on a harp run at audience left, practically blotting out the tympani roll at audience right. Binaural listening and focus of attention highlight for the listener what he desires to feature in his consciousness.

What is the situation in broadcasting? The listener at home hears all the sound coming from the one place: the loud speaker. The microphone in the studio acts as a single ear, and the reception through a speaker cannot be separated for binaural reception. The focus of attention is taken care of in part by the control room engineer and the production director who regulate the volume of sound picked up by the different microphones, and thus do *for* the radio listener what he would be doing for himself if he were in the studio.

The particular arrangements used by the orchestra may be worked out with microphone placement and technique in mind. Such features as a soft-muted trumpet figure or a celeste ripple would not be possible without electrical amplification. This is why more than one microphone is used for modern arrangements of semiclassical show tunes and popular numbers,

and as many as six or seven microphones for large musical organizations. Concert and symphonic arrangements adhere to a more traditional style where the balancing is accomplished within the orchestra by composer and conductor; as a result, a one mike pick-up is standard for programs of that type.

It is apparent that an element of individual choice enters into the placement of microphones. There are many possible variations of emphasis and instrument "presence," of highlighted and subdued passages. One engineer or director prefers a higher level of background music behind a solo voice, while another prefers to shade the balance in a different fashion. The addition of room reverberation by use of an echo chamber, either with the entire orchestra or only certain sections of it, is another device utilized for so-called "live" or "brilliant" pick-up. The opinion of the orchestra leader is usually sought in the control room balancing period during rehearsal. The test by ear made by listening over the loud speaker is the decisive element in any musical set-up. Slight readjustments of position, height, or angle of microphone in relation to the instruments may prevent one from overshadowing another and attain good blending.

The balancing of vocal soloists with piano or organ accompaniment and vocal groups is conducted in the same general fashion. The softer the voice, the closer to the microphone; many popular singers work as close as four to six inches, and concert singers from eighteen inches to several feet. Quartets are usually split two on each side when a bidirectional microphone is used; larger groups are placed on curved risers or steps, with three or four levels, in order to obtain an unobstructed projection toward a unidirectional microphone.

Soloists and choruses should be so placed that they are able to see the conductor. The conductor in turn should be able to see the signals of the director in the control room. Several examples of program set-ups for various types of programs are shown on the opposite page.

Rehearsal and Timing. With transcriptions as the basis of program talent, a session of arithmetic is about all the rehearsal and timing needed for a music broadcast, except checking the transcriptions for broadcast quality. The total time of the numbers, plus commercial and continuity reading time, and usual theme timings can be compared with the scheduled period. If the total estimated time is short by thirty seconds or so, stretching the theme at opening and close as well as a few announcements will easily do the job. If there is more time to fill, a substitute transcription number of greater length or the addition of a short number are possibilities. If the program is long according to estimated times, shortening the theme or speeding up announcements is not recommended; omitting one chorus or one entire number is preferable.

Back-timing the theme is a technique that makes it possible for the theme to come to its close instead of having to be faded out in the middle.

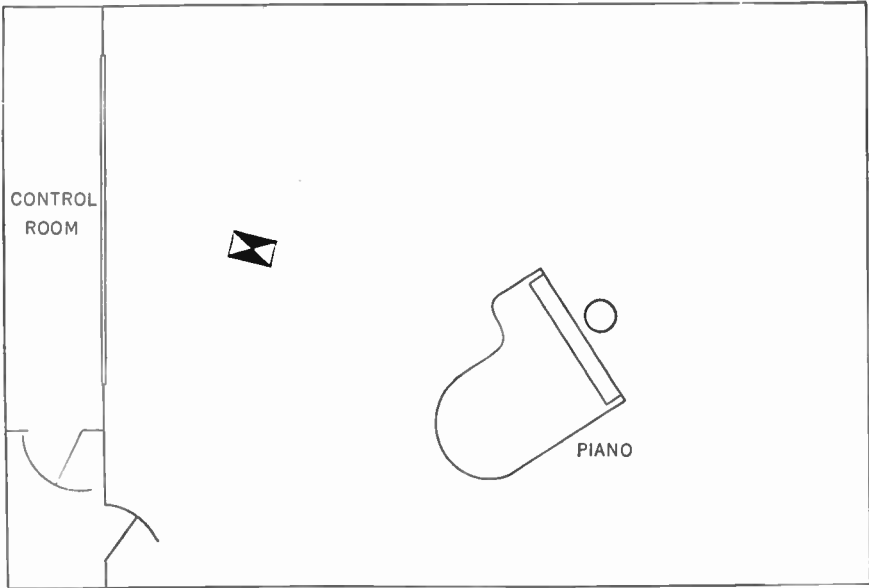


FIG. 15. Microphone placement for piano recital. Piano lid raised.

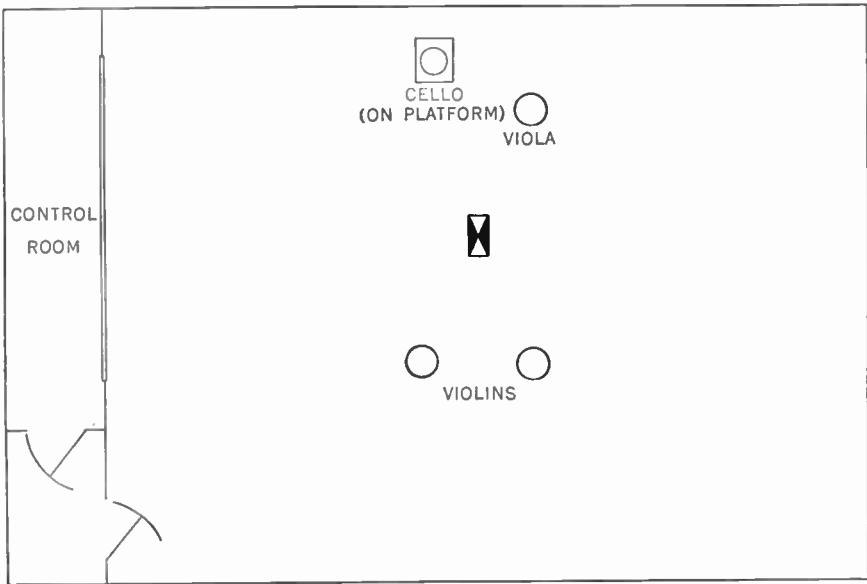


FIG. 16. Microphone placement for string quartet.

This means that the exact playing time of the theme is marked on the label, say 2:23. By subtracting this figure from the clock time at which you want to conclude the theme, say 14:25, you get 12:02. No matter what is happening on microphone, at 12:02 the theme is started "from the edge" (the beginning of the theme), *but with the fader closed*. You are then able to fade the theme in under the closing announcement, hold it BG, and bring it up following the closing announcement to its natural finale right at 14:25, the station identification cue following in the clear. It is a clean way of ending a program.

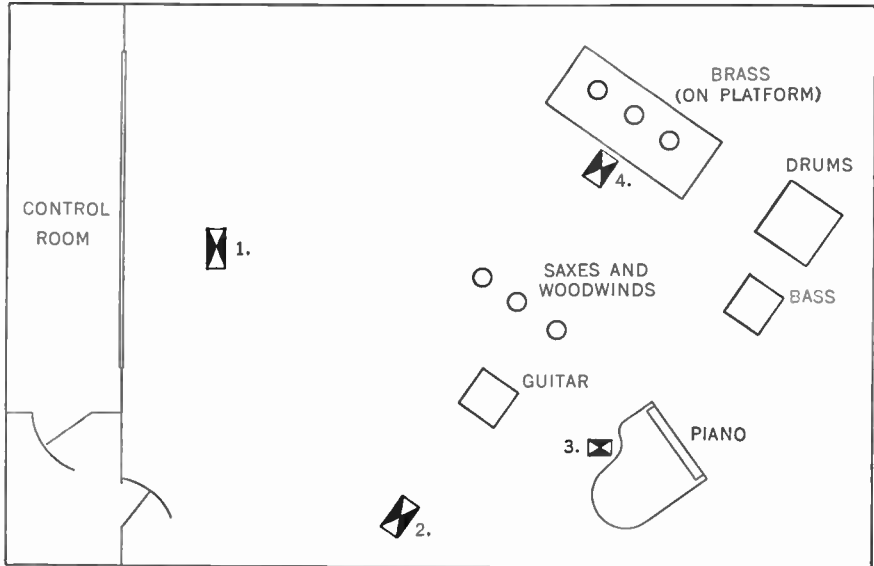
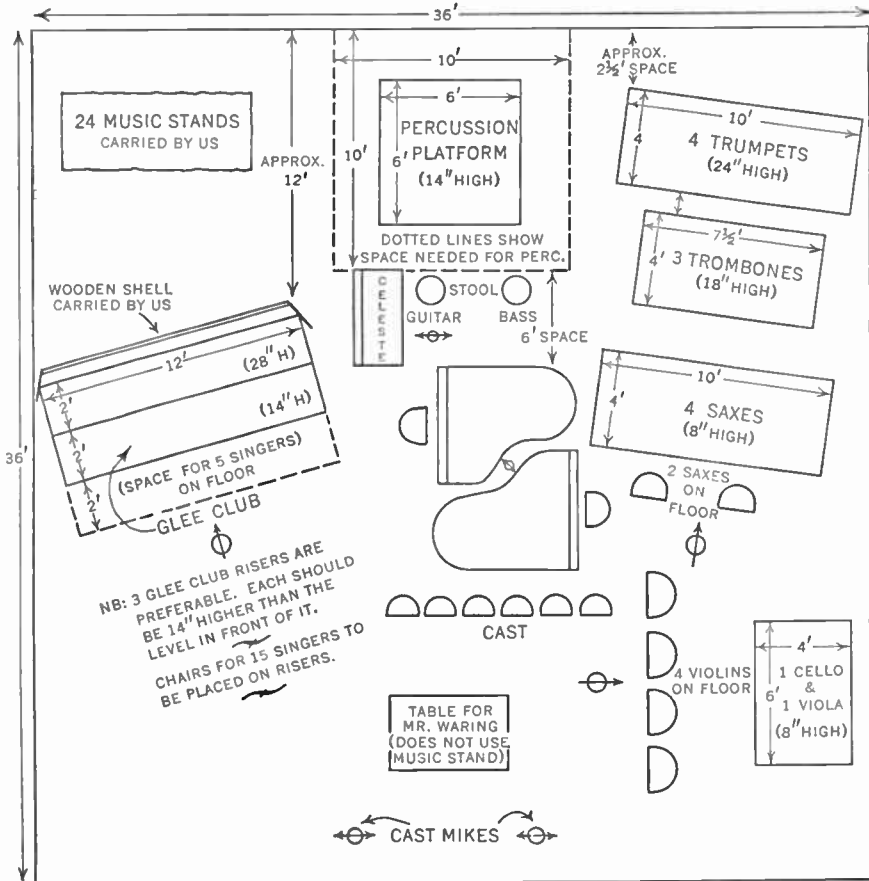


FIG. 17. Microphone placement for ten-piece popular dance orchestra. Mike 1 solo vocalist—2 for over-all orchestra pick-up—3 highlighted piano passages—4 soft brass passages.

With live music, the director times each number during the rehearsal. Usually no complete dress rehearsal of a music program is held except in the case of some network commercials. The numbers may be rehearsed in any order, but not necessarily in the order in which they will be broadcast. The timing of each number is noted on a timing sheet, which contains the routine, opposite the particular selection title. This procedure continues until the director has rehearsal timings for each musical selection. He marks down theme timings, reading times for any commercials used on the program and introductions to the numbers, and he totals the timings. The total should be very close to the program length, but not more than thirty seconds over or under. If the program timing runs over more than thirty seconds, the conductor may make cuts in the selections by eliminat-

ing a few bars or half a chorus; if the program runs under by more than thirty seconds, a chorus may be repeated or another number added. Since some numbers occasionally do not work out well in rehearsal, it is a usual practice to clear copyright on more selections than are actually needed for



Courtesy of Fred Waring's Pennsylvanians

FIG. 18. Floor plan and microphone placement for Fred Waring's Pennsylvanians. This is the floor plan sent ahead to stops on the organization's tours. The shell indicated behind the Glee Club is a large folding wooden screen. Four more violins are used at present. They are placed in a row ahead of the four indicated. All platform heights are approximate, except Glee Club which are exact. Other dimensions are minimum and do not include space for audience, nor space for control booth on remote broadcasts.

broadcast, and to have several of these in the individual musician's folders. Whatever rehearsal time remains after completing the timing computations may be used by the conductor to polish the performances while the director enters estimated running times on the timing sheet. This sheet can

be followed during broadcast, the director giving appropriate signals to conductor and the announcer about the progress of the program. Slight speeding or stretching of announcements, or selections, or of both, provide opportunities for the necessary adjustments to bring the program out "on the nose." The theme may have several versions—short to long—and the conductor can use the appropriate one upon signal from the director. Other devices such as sneaking in the musical introduction under the announcer or segues between numbers, the announcer's introduction being given over the musical selection, are used to pick up time or to give a different pacing to the program.

TIMING SHEET

<i>Program Routine</i>	<i>Individual Timings</i>	<i>Running Time Rehearsal</i>	<i>Running Time Broadcast</i>
Opening Theme	:20	:20	:20
Announcer over Theme	:15	:35	:35
Theme to Conclusion	:10	:45	:45
Announcer	:10	:55	1:00 (+ 5)
Music: Selection 1.	1:55	2:50	2:55
Announcer	:15	3:05	3:15 (+ 5)
Vocal: Selection 1.	2:05	5:10	5:20
Announcer	:15	5:25	5:40 (+ 5)
Music: Selection 2.	2:25	7:50	8:10 (+ 5)
Announcer	:15	8:05	8:25
Vocal: Selection 2.	2:10	10:15	10:45 (+10)
Announcer	:20	10:35	11:05
Music: Selection 3.	2:40	13:15	13:45
Theme	:15	13:30	13:55 (- 5)
Announcer	:25	13:55	14:20
Theme to Conclusion	:05	14:00	14:25
Station Identification	:05	14:05	14:30

The estimated running time indicated that the program had to be stretched twenty-five seconds. This was accomplished during the broadcast by having the announcer stretch three announcements and the conductor one selection as indicated in the right column. When vocal selection 2 stretched ten seconds instead of five, the closing theme was shortened to compensate for the loss of time.

ADDITIONAL STUDIO SIGNALS OF SPECIAL APPLICATION IN MUSIC

<i>Action requested or meaning</i>	<i>Cue or signal used</i>
1. Start the Theme.	Form a T, using two index fingers.
2. Come to a conclusion.	An upraised fist.
3. Use first ending and repeat chorus.	One index finger raised from fist.
4. Use second ending and conclude.	Hold up two fingers.
5. How is the balance?	Move hands up and down with palms down similar to action of a dog as it swims.

• SUMMARY •

The sources of music available to stations are: (1) commercial recordings, (2) transcriptions obtained from transcription library services or transcription program companies and (3) live music by staff personnel or amateur and school organizations. Planning music programs requires first a familiarity with copyright restrictions and terms of license agreements with ASCAP, BMI, and SESAC. The next step is the program idea and format with consideration of questions dealing with unity, variety and new twists or "gimmicks." Continuity refers to the written material dealing with program, performers and selection introductions. Classical music continuity contains less technical and more human-interest copy than in the past. The writer should guard against the overuse of stereotyped phrases, repetitive transitional phrases, flowery superlatives, cute talk, affection and title lead ins. Especially constructed turntables are used to present recorded and transcribed music. The placement of microphones for live musical programs requires experimentation and test-by-ear balancing in the control room. Transcribed programs require little time for rehearsal and timing. The separate numbers presented on live music programs may be rehearsed in any order. The production director uses a timing sheet to estimate the program length during the rehearsal period in order to suggest cuts or additional numbers. The program may be stretched or speeded up during the actual broadcast by several techniques.

Projects and Exercises

1. Listen to recorded music programs over local and network stations received well in your area to determine station policy regarding musical program planning: How elaborate are the productions? What program formats are used? How are unity and variety achieved? Any evidence of effective twists or "gimmicks"? What are the respective merits and demerits of the continuity? What are styles of delivery?

2. Do the same for any live musical programs originated by the stations. Discuss the untapped resources for such programs if any exist. Talk with representatives of the stations on types of microphones used for these live pick-ups and microphone placement.

3. Write substitute continuity for scripts included in this chapter. Refer to current issues of *Variety* and *Billboard* for authoritative surveys of best-selling records and sheet music. Refer to standard musical encyclopedias for information on classical and semiclassical compositions and composers.

4. Divide the class into groups—three in each group. One runs the turntables, the second directs, and the third prepares and announces recorded and transcribed five- or ten-minute programs. Use the facilities at hand and alternate duties on each round. Each group has free choice of program type, format, station, time, and sponsor. Play only portions of numbers but cue them in so that the cuts are not obvious. Class criticism and evaluation after each presentation.

5. Borrow transcription library service information cards and transcriptions from stations in your area—asking for the use of worn-out transcriptions for this purpose.

6. Experiment with the placement of different types of microphones in your own studio. Enlist the services of amateur or professional vocalists or instrumentalists from the class or school and move them around in different positions and use different microphones. Try changing the reverberation characteristics of the studio by movable screens—one side absorbent material, the other reflecting.

7. Audition class members and friends for a live talent variety program. Rehearse and present before the class. Criticize and evaluate.

Television Applications

THE RAPID rise of television has placed a great premium on the development of new program forms. By and large, television programming has adopted the forms of radio, adding visual values whenever possible. This chapter suggests applications in radio techniques, discussed previously, which may prove useful in preparing and presenting television programs.

• SPEAKING BEFORE THE TV CAMERA •

Very few straight talks are used in television programming. Looking directly into the face of a speaker on a small screen for a quarter of an hour is not very interesting. However, TV will continue to pick up public events such as political conventions and ceremonial proceedings. The speaking style should be closer to that of the radio than to that of the public platform. The same basic type of home audience (small individual groups) exists. Mention has been made of the closeness of the performer to the audience in radio. TV keeps the intimacy of sound and adds intimacy of sight. Personal mannerisms—raising the eyebrows at the ends of sentences, pressing lips together, fingering a coat lapel—which are passed over lightly when viewed from a distance in a public platform appearance, are very noticeable in TV. The camera moves everyone up onto the platform immediately in front of the speaker. When a speaker is to make a telecast, a very good friend should preview the action for frank evaluation of “camera-close-up appearance.”

Visual material should supplement a speaker’s presentation. Maps, drawings, still pictures, slides, film strips, working models, and charts should be incorporated. Consider these aids carefully. They must be clear when televised. The size of the viewing screen must be remembered. A map of the United States, for example, when viewed on a twelve- or sixteen-inch screen cannot show the location of a city; individual blow-ups are needed with bold letters and marked contrasts. Dark gray letters on

light gray cards or the reverse are frequently used. The speaker is able to monitor the picture as it is telecast by referring to a "jeep monitor," a viewing screen in the studio. In this way he can determine how effective the picture details are and he can vary his comments accordingly.

The microphone may be exposed, hidden overhead, or concealed in a telephone or book-end props. It is wise to know the directional properties of the microphone that is being used. If the mike is overhead, care must be taken to project your voice directly toward it and not to the back or side of the set. Reference to the tally lights may indicate which camera is focused on the speaker. A very intimate contact may be secured by looking directly into the camera.

The improvement in lighting has done away with the necessity for heavy make-up which made early television speakers look like visitors from another planet when they were off the sets. Some panchromatic is about all that is needed with a little dark brown or purple on the lips of women speakers. Men have found it desirable to shave closely before TV appearances and those with heavy beards may need to apply some powder. No longer do speakers suffer under intense lighting. Starched white shirts and blouses should be avoided if you are going to telecast. Soft pastel blues, grays, or greens are preferred. A solid-color tie, not black or red, is recommended for men. Loose-fitting suits make men look heavier on the TV screen than they really are. Some costume designers suggest that men wear suits a size smaller than usual when telecasting. Women, of course, will dress according to current fashions, but they should be cautious about wearing jewelry which may reflect light into the lens. Simplicity in costume is preferred.

The recommendations listed for preparing script in Chapter 17 hold true for TV, but visual aids should be used whenever possible. The projection technique for directness and conversational style is the same.

• ANNOUNCING ON TV •

Program executives feel that staff announcers would destroy their usefulness by frequent appearances on the screen. The audience would see them too often and become tired of seeing the same faces. Feature announcers, newscasters, sports reporters, however, do appear on the screen frequently. Much of the commercial copy is read off screen. The general requirements, or the working tools, for announcers are similar to those in radio, since the performances remain basically *audio*. One announcer usually works on a separate announcing mike in a booth or in a corner of the studio. He is usually able to refer to a jeep monitor for the video output. If he gets ahead or behind action in the studio or film strip, an undesirable comedy effect is the result. When he appears before the camera he may be required to memorize the commercial copy. This requires quick

study and unusual poise. Opportunities are available for developing specialties in order to move up the scale into feature work as in radio.

• TV COMMERCIALS •

The radio announcer tells the audience about a product. Television permits the audience to see the product. If the commercial makes wise use of the basic advertising appeals, it may do an effective selling job. If it abuses the audience's good nature or is faulty in conception and presentation, a lot of money is wasted. The rapid rise of television in the last few years has seen considerable experimentation in the field of TV advertising. As a result, there is a great variety of commercials at present.

Commercials may be presented live or by film. The film commercial has the same advantage as the radio transcription. It makes possible an elaborate production which does not vary from one showing to the next. The disadvantage of the film commercial is its high initial cost and the possibility of wearing out its welcome in the home with too much repetition. Trick photography is easy with film, but difficult in studio production. Live commercials have the advantage of being easy to change at the last minute to incorporate news of recent events. Superimposures and TV gadgetry also permit some unusual commercial effects with live presentation. Some general types of live and film commercials follow:

Straight Selling. A clock with moving hands indicates the correct time while the announcer presents a brief sales message. Another example is a slide picture of a store front, trademark, or package while the commercial is being delivered. This type of TV commercial is inexpensive to produce.

Product in Use. This lends itself to products which rely on demonstration for sales appeal. A radio announcer may assert that a car can glide over bumps without disturbing the passengers, but a film can actually demonstrate the claim. A vacuum cleaner can be observed doing an efficient job of cleaning a rug. The presence of an attractive girl or personable man doing the demonstration does not, of course, detract from the sales appeal. This type of commercial is not without its humorous side, such as the inadvertent chuckles which occur when a product in use does not perform as it should. A new wall can opener gave trouble to an early TV demonstrator. The ease with which the gadget was supposed to work did not make itself evident as the girl struggled desperately to turn the handle. An actor who did not like beer was scheduled to hold up a flagon of the brew and drink it with appropriate enjoyment. A compromise was worked out in rehearsal—a second camera would focus on a slide as the announcer delivered the message and the actor disposed of the drink. A cut back to the first camera would discover the actor with empty glass after a supposed refreshing drink. Something went wrong and as the announcer described, in glowing terms, the good taste and flavor of the sponsor's beer,

the camera followed the actor as he walked carefully across the studio and poured the drink into a bucket of sand.

Informational. Much of radio's advertising has to be reminder copy. Printed advertisements can present "reason-why" copy for products. TV, however, permits both vocal and visual explanation. "Pal Blade" has used the information TV commercial to explain its hollow-grinding process. "Auto-Lite" is another sponsor who has made effective use of the information commercial. Animation through the use of puppets, drawings, mechanical devices, or cartoons has been extremely useful in this area.

Endorsement. This type of appeal, applied in broadcasting by a star's personal endorsement of the product, has its counterpart in television. Arthur Godfrey's tea and cigarette commercials represent a direct approach. Endorsement by persons other than featured program artists may be incorporated by holding interviews with them or watching them wearing or using the product.

Novelty and Comedy. TV producers have found that many sales messages may be expressed effectively by capitalizing on a novelty or comedy approach. Not only do the commercials tell a story about a product, but the commercials possess some entertainment value. Lucky Strike cigarettes moving in square dance formations is an excellent example of the novelty approach. The Sid Stone "Pitchman Spiel" for Texaco has been a highlight in the Milton Berle series. Cartoon animations are good examples of the light touch in selling. The potential effect of such advertisements is high, but the idea and execution demand careful planning and production.

Dramatic. This type of TV commercial is a direct carry-over from radio advertising. Recall how a playlet sets the scene for the announcer to suggest the use of a sponsor's product. It may be that a wife is distraught about a cake failure on the very night of the boss' appearance at dinner! The helpful neighbor suggests a certain "ready-mix" package and a raise for hubby is secured. If written and performed with finesse, these dramas lend themselves to simple TV adaptations. Commercial advice is difficult to read on microphone and even more difficult to act out with naturalness and conviction. More light entertaining drama and less concentration upon actual commercial seems to be a trend in dramatized commercials.

Indirect Integration. Hollywood movies have introduced some commercials of this type in their regular offerings. A cigarette package with the brand name in view may be used by the lead in offering a smoke to the girl friend. A particular make of auto may be featured in a sequence. Certain brands of canned goods may be on grocery shelves or in the pantry when action takes place in those settings. TV sponsored programs need not be so subtle. The backdrop for a variety program may contain the sponsor's name, or the cameras on a sporting event may focus on an advertisement for the sponsor on a wall of the ball park. Naturally if a cigarette or cereal

company happens to sponsor a particular program, the actors may smoke that cigarette or serve that cereal at breakfast.

It is interesting to note that package design has taken on new importance with the introduction of TV into the advertising picture. Since prospective purchasers of the product are permitted to see the package, indistinct impressions are to be avoided if the sponsor wishes to capitalize on familiarity at point of sale. The size of the screen influences the comprehension of details. Martin Ullman, a package designer, states that "design must stand up boldly and photogenically . . . few of our present trade marks can fill such requirement of instant identification."¹ Basic geometric forms and contrast with "clear letters well spaced should be emphasized. Several manufacturers seem to agree with this thinking, for they have changed their package designs for increased clarity and memory value."

• TV INTERVIEWS, QUIZZES, AUDIENCE-
PARTICIPATION SHOWS •

Interviews, quizzes, and audience-participation shows must consider visual values in television adaptations. With interviews, as with talks, some support from slides, models, film, costumes, and drawings is needed for maximum effectiveness. A static scene of two people talking to each other before the camera is not considered good television. When such an interview is broken up by supplemental aids, it may come to life and provide the necessary change of pace. The information interview, particularly, needs visual assistance. An interview with a zoo curator will become more interesting and informative with live animals before the camera during a discussion of the habits and characteristics of these animals. Visual aids may be reduced in programs where the interviewee is a celebrity about whom the audience is very curious.

The quiz and participation programs have some ready-made visual elements: first, the personalities and contestants on parade, and second, the stunts these contestants have to perform. However, to date such programs have not become as popular in TV as in radio. Quiz programs in which questions are submitted to contestants require careful planning, choice talent and distinctive properties to introduce visual elements. One quiz program, for example, gave the following clues to contestants to identify these musical selections: for "I'm Forever Blowing Bubbles" the MC incorporated visual business with soap bubbles; for "Scheherazade" a line of dancing girls in a Harlem setting; for "Barney Google With His Googley Googley Eyes," a cartoon impression of the eyes.

¹ "Have You Thought of Your Package In Terms of Television," *Printer's Ink* (July 22, 1949), pp. 21-23.

• TV ROUND TABLES AND DISCUSSIONS •

Televised round tables and discussions generally follow the format of radio presentations with some minor adaptations to the needs of visual interest. The planning of the program follows the same procedure as that involved in radio forums, but it is desirable to avoid the reading of prepared scripts as far as possible. A good delivery from manuscript in which a speaker is able to look up perhaps 90 per cent of the time will still be effective, but extemporaneous delivery from notes usually strikes a greater sense of communication with the audience. The seating arrangements of the speakers must be such as to permit all to face the audience, so that the radio practice of seating speakers opposite each other across a single microphone is not advisable in television. Individual table microphones may be used for each speaker, or overhead or concealed microphones may be used to suggest greater informality. A pleasant rapport among the speakers does much to make a round table program interesting to watch.

The main problem in creating visual interest in the televised discussion program is the absence of any movement by the speakers. The camera may follow each speaker in turn, with occasional shots of the entire group, and close-ups may be called for from time to time. But the entire assemblage is relatively static, and does not present a very interesting picture on the small TV screen. Experience indicates that where new personalities are introduced each week, interest in the program is somewhat greater because of the new faces. When the same panel members are used repeatedly, they seem to wear out their welcome far more rapidly than in radio. It appears that we will not tolerate a televised speaker whom we can see as often as a radio speaker we cannot see. This is a speculation, however, and must await further experience and experimentation to demonstrate its truth.

Efforts have been made to introduce visual variety in debate programs by using courtroom formats. DuMont's "Court of Current Issues" uses a practicing judge to moderate the program. Two speakers represent the affirmative and negative sides of propositions, and two individuals act as expert witnesses. The witnesses, seated on the witness stand, are subjected to direct cross examination by the speakers who later sum up their cases before a studio jury impanelled at the beginning of the program. The jury is given a few moments during the closing announcements to bring in its verdict on the proposition. This is an interesting adaptation of the debate technique. It does provide a direct clash of both issues and personalities, and the physical set-up of a court room allows for some camera movement. But even in formats like these, the effectiveness of the broadcast depends on the ability of the individual speakers to express themselves forcefully and clearly, and of the moderator to steer the debate within the framework of the stated issues.

• WOMEN'S AND CHILDREN'S TV PROGRAMS •

In this program area television has secured many faithful followers. The various homemaking programs are regular daytime features for many individual radio stations and with the addition of sight they have assumed great importance in television. The appeal is obvious. Instead of talking about recipes, interior decorating, style, and beauty helps, the commentator can demonstrate them. The delivery is basically the same as in radio except for the emphasis on ad-lib ability. To talk easily and smoothly about a recipe at the same time as you are demonstrating it is not simple. Knowledge of the entire subject, its fine points and ramifications, is needed. A pleasing personality is essential in TV because a performer is before the merciless eye of the camera for long stretches of time.

Children's programs have achieved spectacular success in TV. They may be divided into these types:

The Storyteller. This format is basically the same as the teacher in the class, the librarian after school, and the many radio narratives. An adaptation to TV is made with pictures and simple drawings. The picture of Jane Durrelle (Plate 6) indicates how simple production is possible through the use of still illustrations. The camera shifts from illustrations to front and side views of the face of the narrator. She seems to speak directly to the child at home. One variation is to have a group of children gather around a story teller so that the camera can "pan" or "cut" to them for reactions to the story. Pat Meikle's "Magic Cottage" on the DuMont network is a good example of a more elaborate storytelling program which incorporates drama. (See page 477 for script.)

Children's Dramas. Costumes, sets, and actors bring favorite fairy and animal stories to life. These are expensive to produce and are not as common as the first type. "The Lone Ranger" has been transferred to film, carrying on in TV as in radio. Few adventure stories have been produced.

Circus or Variety. This is the small fry's TV version of the adult's vaudeville-variety bills. Specialty acts, acrobats, animals, jugglers, and magicians perform, with comedy bits by clowns. The "Super Circus" from ABC, Chicago, utilizes a photogenic girl leader of the circus band in addition to these.

Puppets and Marionettes. It is in this type that the most appealing programs for youngsters are found. Such network favorites as "Howdy-Doody" on NBC and "Lucky Pup" on CBS have local station counterparts in many areas. Creativeness and imagination in preparing and producing these programs are evident. "Kukla, Fran and Ollie" on NBC uses not only puppets but a real person. This program actually has more adults in its regular audience than children. Burr Tillstrom, creator of "Kukla, Fran and Ollie" says there are four important qualities in a TV children's program:

First among the qualities to be sought after is simple sincerity. The wise showman won't try to do any faking before a young audience: neither will he attempt subtleties. The first they are likely to see through, the second they are not likely to understand.

This is particularly true in television, where characters and situations are much more real and infinitely closer than they ever could be in any other medium. The camera takes you right into the living room, and there is no place to hide; everything you do is seen, and the television camera is almost unbearably honest.

Therefore, the fewer complications involved in a children's program, the better. The simplest props and the least complicated plots have the most appeal. Even adults tire of the too-elaborate.

Secondly, a children's program should be certain of its facts. When anyone on a children's show trips up on pronunciation or on the historical, geographical or arithmetical details, you can be sure the program hears from children and from all ages. As long as the program-planners make sure that the children never see or hear anything unkind, however, the correspondents are correspondingly gentle. Then the corrections are as lovable as a compliment.

A third quality to be aimed at is that of imagination. For while children are intensely practical, they're also highly imaginative. Much of their play is make-believe, and, universally, they love fairy tales, the Oz books and similar fantasies. They find a show that makes that sort of stories real to them a delight.

Informality or intimacy is the fourth point to be stressed for young audiences (although I think it can apply to older audiences as well). Children love to feel that they are a part of the show; and if your audiences are part of you, you are pretty certain of their loyalty.²

• NEWS AND COMMENTARY •

Televised news and commentary programs resemble their radio equivalents quite closely, the primary difference being the addition of still and moving pictures of various news stories. Where pictures of important stories are not available, the newscaster, himself, must report about the events, making use of the material supplied by correspondents and the wire service agencies. One technique for televising a newscast is to have the announcer sit behind a desk in front of a simple set featuring an enlarged map. At his side may be put a dummy teletype machine to suggest a newsroom, and on his desk may be placed a dummy telephone to conceal a microphone. When he reads his stories without visual aids, the camera is focused on the announcer who must develop considerable skill in memorization and manuscript delivery so that he can look at the camera instead of his script. When newsreel material or slides are used to illustrate or dramatize an event, they can be inserted into the newscast at the appropriate point, and the announcer, speaking off camera, supplies a background explanation. Sound effects of teletype machines may be used to introduce and close the show.

² *New York Times*, April 24, 1949, Section 10, p. 6. Courtesy of *New York Times* and Burr Tillstrom.

TV news programs have not shown any great superiority over radio news programs to date, and there is some reason to believe that this situation will not drastically change in the near future. Good newsreel material is difficult to get because most of the important events of the day do not take place in front of a newsreel camera. If a photographer is lucky enough to be in the right place at the exact moment an event occurs, excellent news shots may result. But most newsreel pictures, like most photographs that appear in newspapers, have to be posed. Cameras can be set up to take pictures of scheduled news events, but they are not always of the most interesting type. The television audience gets tired of seeing foreign ambassadors landing at the National Airport from four-motored planes day after day.

Newsreels and still pictures, moreover, do not explain the significance of events. Television cameras may picture the signing of a treaty, but they cannot summarize what the treaty says except in a very crude way, and they certainly cannot weigh its significance. Where a newscast or commentary aims to stimulate the thought processes of the viewers, it finds no significant advantage in TV over radio, except through the use of slides. In scheduled news events such as a Presidential inauguration or a parade, where thought stimulation is not the object, television has no peer, but these constitute only a small percentage of the daily fare of news.

Newscasts which try to incorporate visual material at the price of news value of the stories themselves soon take on the character of weekly movie newsreels. Instead of providing the comprehensive news coverage to which radio has accustomed the listener, these TV newscasts feature bathing-beauty contests, trained dogs, and pictures of the President pinning decorations on outstanding citizens. It is not yet certain whether listeners will prefer newscasts which feature such visual materials or whether they will stick to the radio type newscast. It is true, of course, that a TV newscast can merely picture the newscaster reading his script in the fashion of a radio news program. The only criticism that has been voiced against presentations of this type has been the feeling that television audiences do not respond as favorably to the sight of a man reading his material as they do to hearing him without seeing him. Listeners may, if they wish, turn off the video and retain only the sound, but they are not likely to do this if there is a chance the newscaster will introduce any visual material into the program. The future of TV newscasts, therefore, remains very much in speculation and their success depends mainly on improved facilities for gathering good newsreel material swiftly and in changed listening habits of the broadcast audience.

One-man commentaries have not yet achieved the vogue in television that they have in radio. They face the identical problem of the TV newscast. It is quite possible, however, that commentators may be able to develop once-a-week or three-times-a-week commentaries for which they can prepare

visual material to be supplemented by straight talk. Daily commentaries will involve the problem of working up the visual aids on a very hasty basis, and of having to commit daily scripts almost to memory for maximum effectiveness.

• SPORTS AND SPECIAL EVENTS •

TV sports and special events programs have consistently attracted large audiences. A realization that the sport or special event pictured on the viewing set is going on at that very moment, completely unrehearsed and unstaged, is a powerful drawing card. Detailed planning before the event is the important first step for a smooth and effective program. Mobile equipment is used; this means that careful surveys of the origination point must be made in order to select the best location for the cameras and relay transmitter to microwave the signal to the station.

Programs that are relatively static (in terms of location) during an event, such as ceremonies, speeches, roller derby, wrestling or boxing do not give as much difficulty to those in charge of the telecast as events where the action takes place over a wider area—baseball, football, horse racing, basketball, and hockey. With these sports, eye-straining “pans” or a multiplicity of fast “cuts” in an attempt to keep up with rapid action on the field may be very disturbing to the viewer. Sudden shifts of viewer orientation occasioned by cameras located at opposite sides of the playing field may create confusion. An example of the latter is a telecast of a race where one camera is located on top of the grandstand and the other inside the track. Switching from grandstand camera to track camera gives the effect of the horses (or racing cars or runners) suddenly reversing the direction in which they are running. The use of an upper-corner superimposition by one camera located in center field (giving a view of first base) over the picture being transmitted by a camera behind home plate was an innovation in the 1949 World Series. Mixed comments by viewers over the country resulted. The shift in orientation was frequently criticized. The batter might hit the ball and start out for first base running from left to right on the screen but would slide into the base on a close play from right to left on the same screen with the cut to the center-field camera for a close-up. The tendency of directors who do not have a great familiarity with the sport to call for a great number of camera switches in an apparent attempt to show off the flexibility of the cameras and number of lenses at the disposal of the director has also been criticized. In reviewing TV baseball coverage, *Variety* commented: “The Fancy Dan of the controls is more interested in camera technique than baseball, hence his incessant camera switching (changes of view) and his endless parade of closeups, murder to those interested in the game.”³ A recommended procedure is to utilize wide-angle lenses for comprehensive coverage and to avoid numerous “binocular” pick-ups which

³ *Variety*, September 7, 1949, p. 26.

make for an unpleasant succession of pin-pointed close-ups. The overuse of the Zoomar lens, a device for fast movement in to a close-up from a distance or "long" shot, is another source of irritation in sports telecasting.

The same general requirements for sports announcers exist in TV as in radio with one important exception—knowing when to talk and when to let the picture tell the story. The use of established radio sportscasters in TV was frowned upon at first by those who believed that completely new techniques would be required. The predicted shift in technique did not come about to any great extent. The thorough knowledge of sports which the better radio sportscasters possessed stood them in good stead when they handled a game. Since the viewers see much of the action, an interpretative type of commentary is effective. Advance comments of strategy and fine points of play to watch for in action about to occur, together with an analysis of what has happened, have proved to be good techniques.

Whereas TV announcers used to be cautioned to remember that the viewers were watching the set closely and little actual play-by-play description would be needed, a recent trend has been to keep some such running account going for the casual viewer.

Events other than sports demand the same type of announcer or commentator for TV as for radio—those who have wide knowledge, excellent judgment, ad-lib ability, and adaptability to the unexpected. Carefully detailed planning before the event—writing appropriate fill-in copy and lining up possible interviewees—is demanded in TV as in radio. Reference to a monitor screen while describing the event is recommended if at all possible. The announcer in this way can see what the audience at home is viewing and thus talk about that specific scene.

• MUSIC PROGRAMMING •

Music programming presents great difficulty to television producers. Popular personality vocal programs which may have a slight story line and informality of presentation have been moderately successful, but to attempt to offer on TV the counterpart of radio's disc jockeys and classical music is to present something only experimental at best. Repetition of the same technique, such as the superimposure of the conductor over sections of the orchestra, tends to become shopworn. The use of dance acts, costume and set changes, and film strips have been used in an attempt to introduce visual elements in telecasts of popular music. The Fred Waring Show is an example of a successful musical TV program. Music included as a portion of a variety program does not present the same production problems as does a program the main emphasis of which is on music. Simulcasts (the simultaneous televising of a radio program) of musical programs have not been received very favorably. More experimentation and exploration of the TV medium are needed before any definitive judgments may be made about the place of music programming in television.

Projects and Exercises

1. Report critically on the current seasonal trends and techniques in TV programming for the types covered in the chapter.
2. Indicate the visual aids you would recommend for a telecast of your school's current debate question.
3. Devise a new commercial for an advertising campaign on TV. Present your suggestions for class criticism.
4. Recommend a "product-in-use" type commercial for a local advertiser. Recommend a package design change for another local or regional advertiser.
5. Bring in suggestions for specific television programs in the areas discussed in this chapter. Include a discussion of the type of client you feel might sponsor the program series. Consider carefully the individual station facilities of your area in planning the series details.
6. Write TV program reviews in the style of *Variety* and *Billboard* for first programs in new series. Compare your review with that of professional trade reviewers.

EXAMPLE OF TELEVISION COMMERCIAL 1

Lucky Strike Program, NBC, New York, Week of May 25, 1949 ⁴

SPOT #27 (FINE TOBACCO--FROM
SPOT #11--SQUARE DANCE)

(NOTE: Two counts equal one
second.)

(One Verse or One Chorus Timed
at Eight Seconds. Metronome
Count--120)

VISUALAUDIO

(FILM)

- | | |
|---|--|
| <ol style="list-style-type: none"> 1. LUCKY STRIKE PACKAGE SUPER-IMPOSED ON LEAF. MEDIUM FOREGROUND. 2. LUCKY STRIKE PACKAGE MOVES TO FULL SCREEN. LEAF FADES OUT. 3. PACKAGE DIMINISHES FROM FULL SCREEN TO NOTHING, REVEALING FOUR COUPLES OF LUCKY STRIKE CIGARETTES IN SQUARE DANCE FORMATION (HEADS AND SIDES). VERTICAL CIGARETTE STANDS ON UNOPENED LUCKY STRIKE PACKAGE. | <p>(MUSIC: FOUR BARS OF "TURKEY IN THE STRAW." CHORUS.) 8 counts</p> |
|---|--|

⁴ Courtesy of American Tobacco Company.

VISUALAUDIOCALLER:

Places, all!

4. IN ON DANCING CIGARETTES
5. CIGARETTES DANCE CLOCKWISE (MUSIC: START OF MELODY.)
All join hands and circle left.
8 counts
6. CIGARETTES REVERSE DIRECTION MOVE COUNTER-CLOCKWISE. THEY RETURN TO ORIGINAL POSITION. (AFTER CIGARETTES HALF-WAY ROUND.)
Circle right. Listen to me.
LS...LS--MFT.
(END OF MUSIC VERSE.) 8 counts
7. CIGARETTES SWING AROUND WITH THEIR CORNER CIGARETTES
Allemande your corners, like swingin' on a gate.
Right to your honey with a right and left eight. 8 counts
8. CIGARETTES DANCE IN GRAND RIGHT AND LEFT. THEY RETURN TO ORIGINAL POSITION AFTER TWO CIRCLES
Grand right and left. Around you go. Lucky Strike means fine tobacco.
(END OF MUSIC CHORUS) 8 counts
8 counts
9. CIGARETTES SWING WITH PARTNERS. IN SYNC WITH ORAL ("LS--MFT") SUPERIMPOSE LETTERING "L.S./M.F.T." OVER DANCING CIGARETTES. FADE OUT LETTERING. HOLD DANCING CIGARETTES.
Meet your honey. Give her a whirl. All swing around with your little girl.
(END OF MUSIC VERSE) 8 counts
10. CIGARETTES PROMENADE IN A CIRCLE
Smoke 'em! Smoke 'em! Then you'll see. LS...LS--MFT.
(END OF MUSIC CHORUS) 16 counts
11. WHEN CIGARETTES COMPLETE A HALF-CIRCLE PROMENADE, THEY START PROMENADING IN A STRAIGHT LINE TO THE RIGHT. CAMERA PANS WITH CIGARETTES TO RIGHT.
Promenade and don't you fall.
Promenade around the hall.
(END OF MUSIC VERSE) 16 counts
12. AS CAMERA PANS RIGHT, VERTICAL CIGARETTE ON LUCKY STRIKE PACKAGE MOVES FROM RIGHT INTO CENTER, MIDDLE FOREGROUND.

VISUALAUDIO

- | | |
|--|---|
| 13. DANCING CIGARETTES PROMENADE IN A CIRCLE AROUND VERTICAL CIGARETTE. | Promenade straight down the pike.
It's time right now for a <u>Lucky Strike</u> .
12 counts |
| 14. CIGARETTES PROMENADE OUT OF CIRCLE AND DANCE OFF SCREEN TO RIGHT. VERTICAL CIGARETTE STANDING ON LUCKY STRIKE PACKAGE LIGHTS AND SMOKE BEGINS TO RISE. | (MUSIC: <u>END OF MUSIC CHORUS</u> .
4 counts
THEN REPEAT EIGHT BARS OF CHORUS.)
16 counts |
| 15. DOLLY OUT ON LIGHT VERTICAL CIGARETTE. MORE SMOKE RISES. PAN UP WITH SMOKE. VERTICAL CIGARETTE FADES OUT. | |
| 16. DISSOLVE
LUCKY STRIKE PACKAGE GROWS FROM NOTHING THROUGH SMOKE. SMOKE FADES OUT. LUCKY STRIKE PACKAGE CONTINUES TO MOVE TO FULL SCREEN. HOLD PACKAGE FULL SCREEN.

FADE OUT | (ON LAST FOUR BARS OF CHORUS)
Yes, for smoking that you're bound to like,
You just can't beat a <u>Lucky Strike</u> ! |

EXAMPLE OF TELEVISION COMMERCIAL 2

Oldsmobile TV Program, Various Stations, 1949 ⁵

FADE IN:

SCENE 1

ACROSS HOOD ON COUNTRY CLUB

As Lucille and Aunty B. come out. Lucille wears a smart tennis costume and carries two rackets. She waves, smiles at Johnny, who is opening the door off scene.

LUCILLE (CALLING)

Hi, Johnny.

SCENE 2

ON CAR as Johnny is standing by door.

LUCILLE:

Mind if we take Aunty B. home?

JOHNNY:

No--be glad to.

He starts to open door and Aunty B. stops him.

⁵ Courtesy of the Oldsmobile Division of General Motors Corporation, Wilding Picture Productions, Inc. and D. P. Brother & Co.

SCENE 2 Continued.

AUNTY B.:

Young man!

JOHNNY:

Now what have I done?_

AUNTY B.:

Lucille tells me this car has one of those new engines.

JOHNNY:

The new Rocket engine. It's terrific.

AUNTY B.:

It may be. But I'm a nervous woman and if you don't mind I'll drive.

JOHNNY:

The wheel is yours! (WITH GESTURE)

CUT TO:

SCENE 3

TIGHT SHOT as Johnny whispers to Lucille.

JOHNNY:

Bet she won't be nervous for long!

SCENE 4

EXT. COUNTRY CLUB. Car starts to move out of driveway.

NARRATOR:

That's right! Oldsmobile owners everywhere are learning that the Rocket engine's extra power means extra safety, too. When you have to pass another car, for example...

DISSOLVE TO:

SCENE 5

EXT. THRU WINDSHIELD SHOT passing another car.

NARRATOR:

...notice how quickly you get back into the safety of that right hand lane.

CUT TO:

SCENE 6

PROCESS SHOT. THREE SHOT.

AUNTY B.:

Young man, I really feel safe in this car.

CUT TO:

SCENE 7

PROCESS. CU Aunty B. She warms up.

It's fun to drive it, too.

CUT TO:

SCENE 8

PROCESS. TWO-SHOT

Johnny, Lucille.

QUARTET:

(LUCILLE AND JOHNNY OUTSTANDING)
What a thrill to take the wheel
of this smart new Oldsmobile.

CUT TO:

SCENE 9

EXT. Pan shot car.

QUARTET:

In performance it's a star,
It is a rocket engine car.

CUT TO:

SCENE 10

EXT. 3/4 front running shot.

Futuramic thru and thru
It has hydramatic, too.

CUT TO:

SCENE 11

PROCESS.

LUCILLE & JOHNNY:

When you make a date with the "88".

CUT TO:

SCENE 12

PROCESS. CU Aunty B.

QUARTET:

(LUCILLE & JOHNNY OUTSTANDING)
There's a big new thrill for you.

CUT TO:

SCENE 13

ANIMATE ENDING. A rocket whizzes out
into space. The world in foreground (as in
previous series) The trail of smoke
animates "88".

ALL:

Rocket, rocket, rocket, rocket!
When you take the wheel of this
Oldsmobile.

Rocket explodes into
pic of engine.

LETTERED:

FUTURAMIC OLDSMOBILE

There's a big new thrill for you.

FADE OUT.

EXAMPLE OF TELEVISION PROGRAM FOR WOMEN

"To the Ladies," WPIX, New York, Oct. 20, 1949 ⁶VIDEOAUDIOFADE UP SLIDE #21 on B

CUE HARVEY FOR THEME (AT PIANO)

DISS TO 1

FLOWER TITLE CARD

DISS TO 2 & CUE HARVEY

(CUE) HARVEY: For you, milady--a half hour of the things that women love to see and hear about--a new recipe from Maggi Young's collection--a visit with Sidney Smith Cooley and a famous mother..YOUR STARS, as analyzed by Florence Anne Jensen...and Sarah Palfrey with a Woman Champion in music. Yes, quite an armful of interesting things and people.

And that reminds me--if you haven't sent for your copy of Florence Anne Jensen's pamphlet about the stars and their influences, why not send in for one today? This interesting little booklet describes the stars and their influences, and what those born in this period may expect. Here it is, and it's of special interest to those born during the past month. It's yours for the asking, absolutely free. Just drop a postcard to "TO THE LADIES", WPIX, New York, 17, New York, and we'll be glad to send you one. Or, if you have a friend who was born during the past four weeks, or whose birthday comes any day this week, why not ask for an extra copy for her? And in between all these gay events, you'll find me, Harvey Harding, with a tune or two. First off, I think I'll sing

The Girl that I Marry

END ON 2--

FINISHES A 40" CHORUS AND INTRODUCES MAGGI YOUNG

READY 1 on MAGGI, MS

2 ready on 13" lens for close-ups

MAGGI YOUNG UNIT

END ON 2

HARVEY: THANKS MAGGI AND DOES EITHER NOODLING INTRO OR A CHORUS, DEPENDING ON TIME

RELEASE 1 to 2-shot of COOLEY

LEADS INTO SIDNEY SMITH COOLEY AND HER GUEST

⁶ Courtesy of WPIX, New York.

WARN FILM--16A
COOLEY UNIT:

ROLL 16A Intro of Guest--app. 1 minute
CUE FILM Film --app. 2 minutes
COME BACK ON CAM. 1 INTERVIEW --app. 2 minutes
AD LIB 1 & 2

HARVEY: THANKS COOLEY AND GUESTS, AND DOES A
FULL CHORUS--FAR AWAY PLACES
END ON 1 NOODLES INTO STARDUST AND INTRODUCES
RELEASE 2 to JENSEN JENSEN

1 when released to

ZODIAC CARDS

.....
END ON 2 HARVEY: THANKS FLORENCE ANNE JENSEN AND LEADS
Release 1 to PALFREY RIGHT INTO SARAH PALFREY AND HER GUEST

PALFREY: INTRODUCES GUEST
PIANO
HARVEY SITS DOWN AT PIANO FOR CLOSE
AS PALFREY AND GUEST LEAVE

ON 2-- HARVEY: Well, Milady, that's all for today,
1 TO FLOWER TITLE but we'll be back next week, with a
new, longer, and even more interesting
show. Yes, next Thursday, from 4:30
to 5:15, we'll bring you, in addition
to our regular features such new ele-
ments as home decoration, fashion,
and make-up. And if there's any in
particular you'd like to see, just
drop us a line, and we'll put it on
for you. This is Harvey Harding, re-
minding you that this program is truly
addressed to YOU, milady.

DISS TO 1--
MC PUNCHES

TO CHANNEL A
DISS TO B

(INTO THEME & UP FULL)
Directed by Edward Stasheff
SLIDE #46
HOLD LIVE THEME TO TIME, AND MC FADES
OUT

EXAMPLE OF PRODUCTION FORM †

(TV Production Form which goes to all departments involved in TV
program presentation. It constitutes an order for all the facilities noted.)

PRODUCTION FORM

Program FOUR-STAR REVIEW Type VARIETY
Commercial—Sustaining—Participation—Kinescope: X ~~Yes~~ No
Date October 22, 1949 Time 8:00-8:43 Studio 5

† Courtesy of WPIX, New York.

Director Stasheff Associate Director Courtney

Second Associate Director, if any _____

Camera Rehearsal Time Requested 5:30-7:30Camera Time Assigned: Date 10/22 Time _____Date October 15, 1949

1. Entire Cast: (actors, musicians, announcer, guests, accompanist, etc.)
Gail Meredith; Mary Ellen & Trio; Eileen & Carver, dancers; Catron Brothers; The Gay Blades; Jerry Jerome & Orchestra.

2. Any Special Dressing Room Requirements.

1 for women; 2 for men.

1 "Misery Cape" for Meredith.

1 Prince Albert (size 38) and Stove Pipe Hat (size 7¼).

*1 Flashy check coat (Gay Nineties) & pearl grey derby (size 7¼).
 (size 38).*

3. Scenery—Draw the general outline of the set. Indicate location of important furniture or props.

4. Props—List furniture and props on stage and indicate where they are to go.

2 Pillars; 1 floor basket (white wire, with mountain laurel leaves for each pillar; 1 hanging basket UC against backdrop.

For Melodrama: 1 bar; 1 small table with red checked tablecloth; 1 chair.

5. Dress you require on stage.

For Melodrama: Assorted bottles & glasses; two seidels with absorbent cotton for froth.

6. Off Stage scenic props (indicate in what entrance they are to be placed.)

Paper Snow, à la East Lynne, off Left and off Right.

7. Off Stage hand props (indicate where they are to be placed.)

8. On Stage hand props (indicate where they are to be placed.)

On barroom table: 1 Racing Form; 1 pair oversized dice.

9. Sound Effects: Live

Recorded

10. Recorded music requested.

11. Sheet music and arrangements.

All numbers already cleared with Music Department.

12. Lighting and electrical effects.

1 Spotlight, on high stand, for following soloists.

13. Special effects.

Snow, bushels and bushels of paper snow!

14. Titles

Live

Slide

FOUR STAR REVUE

WPIX Slide No. 21

Gowns by Florence Lustig

Sketches written by Tom Waldman WPIX Slide No. 46

15. Film.

Oldsmobile and Pall Mall Commercials.

16. Technical Facilities: No. of Cameras required 3
 Extra technical requirements: (i.e. extra mikes, jeep monitor, floor speaker, etc.)

Date Oct. 15, 1949TRAFFIC DEPT.Program FOUR-STAR REVUE Remote _____

Film _____

Studio xCommercial—Sustaining—^xParticipation—Kinescope: Yes NoDate October 22, 1949 Time 8:00-8:43 Studio 5Director Stasheff Associate Director Courtney

Second Associate Director, if any _____

*Dry Rehearsal**Camera Rehearsal*Amount Requested 2½ hours Time Requested 2 hoursPlace 30th floor—with piano Time Assigned 5:30-7:30Date 10/22/49 Clearance DatesTime 2:30-5:00 P.M. Script 10/18*Recordings to be Made* Music 10/19Place None Publicity 10/15

Date and Time _____ Records Secured _____

Technical Routine: Make this as much like the routine sheet as possible.
 List all recordings as they are to be used.

*SLIDE NO. 21—audio from studio 5—**LIVE.**Oldsmobile Spot—**LIVE.**Pall Mall Spot—**LIVE.*

*SLIDE NO. 46—KEEP FIELD AUDIO BEHIND ALL
 CLOSING TITLES AND FADE BEHIND SLIDE
 NO. 46.*

Signed Edward Stasheff

Writing the Dramatic Script

“WHEREVER and whenever humans have progressed beyond the mere struggle for physical existence, to gods and recreation and self-expression, there has been theatre in some sense: an inevitable place for acting, dancing, dialogue, drama, in the ordered scheme of life.”¹

The size of the audience for a radio play staggers the imagination when compared to the average number of people attending a Broadway hit, the neighborhood movie, or a college production. An oft-quoted comment by Arch Oboler, an author who made his reputation by writing for radio, expresses it cogently: “The writer who has something to say and says it well can have, in a single half hour, a larger audience than Shakespeare had in a lifetime.”²

There is a paradox here, however, which must be recognized for a better understanding and any evaluation of the radio medium. The radio audience is vast, yet the connection between auditor and action is very intimate. This intimacy so peculiar to radio comes into focus most strikingly with drama where the setting is transferred to any place, at any time, in a matter of seconds. It takes only:

ANNCR: The time: Twenty thousand years from tomorrow.

MUSIC: LAUGHING MOTIF, FADING OUT BEHIND

THE MAN: (FADE IN LAUGHING VIGOROUSLY, TRYING VAINLY TO CONTROL HIS LAUGHTER). Excuse me please! I--I'm laughing--I know it isn't polite! I--I can't help it!³

And we are with “The Laughing Man” in a civilization twenty thousand years ahead in time when society doesn't believe that there could have been an era of air bombings.

¹ Sheldon Cheney. *The Theatre* (New York, 1929), p. 1.

² Arch Oboler. *Fourteen Radio Plays* (New York, 1940), p. xv.

³ *Ibid.*, p. 3.

MUSIC: WILLIAM TELL OVERTURE THEME

ANNCR: Now he was the masked mystery rider once again. He leaped astride the great horse, Silver, and shouted...

RANGER: Hi, yo, Silver! Away-y-y

SOUND: HOOFS

MUSIC: WILLIAM TELL OVERTURE THEME⁴

And now we are in that great West of yesterday, riding with the Lone Ranger to the rescue of his faithful Indian companion, Tonto.

TUPAC: I come to you out of the dry and folded years of the past. I speak to you from beyond the grave. I am Tupac Amaru... last of the Incas.⁵

And further back in time to another era of yesterday when the Incas were the proud rulers of Peru, to be annihilated later by the Spanish conquerors.

STUDIO ANCR: (OROTUND AND PROFESSIONAL)

Ladies and gentlemen:

This broadcast comes to you from the city.⁶

And now we are in a huge city, existing somewhere in space and time overlooking a "great square," the populace awaiting "the master."

RUNYON: (Timidly). Is this the department of lost dogs?

CLERK: Yes.

RUNYON: I'm looking for my dog.

CLERK: (Perfunctorily) Your name?

RUNYON: Runyon Jones.⁷

This time we are in the hereafter, a particularly whimsical hereafter, where in Purgatory we meet Father Time, Mother Nature, a talking Harp, and a Board of Directors, as they are encountered by our companion, Runyon Jones.

And for our final example we go inside the brain of a man—at "Central" where messages are phoned in from the various parts of a "Mr. Jones"—Optical, Nerves, Old Age, Dental, Framework, Skin, Bloodstream, Building and Repair, and Energy—each stating his food requirements.

NARR: Stand by, America. For now HOME IS WHAT YOU MAKE IT takes you--INSIDE Mr. Jones!

SOUND: (OSCILLATOR, CARRYING US IN AN AMUSING-SOUNDING "SPIRAL," INSIDE MR. JONES)

(MUSIC: USE, IF DESIRED, IN ACCOMPANIMENT WITH OSCILLATOR...)

SOUND: (DEEP INSIDE MR. JONES--AS IF IN AN INDUSTRIAL PLANT--NOISE OF MACHINERY, THE WHIRRING OF MOTORS, THE CLANGING

⁴ "The Lone Ranger" written by Fran Stryker, in Max Wylie, *Best Broadcasts of 1939-40* (New York, 1940), p. 289.

⁵ Morton Wishengrad, "The Last Inca," published in Joseph Liss, *Radio's Best Plays* (New York, 1947), p. 222.

⁶ Archibald MacLeish, "The Fall of the City," in *Ibid.*, p. 8.

⁷ Norman Corwin, "The Odyssey of Runyon Jones," in *Thirteen by Corwin* (New York, 1942), p. 3.

OF BELLS, BURPING AND BUBBLING, OFF...ANYTHING TO SUGGEST THE HEART THROBBING, THE BLOOD FLOWING, THE WHOLE HUMAN ORGANISM NOISILY AT WORK...HOLD UNTIL ESTABLISHED, THEN UNDER AS B.G. FOR:)

NARR: (IN THE MANNER OF A SPECIAL-EVENTS ANNOUNCER...SLIGHTLY MUFFLED AT FIRST) Hello, America! We are greeting you from the interior of Mr. Jones. Lots of interesting things are going on here, which we'll want to describe to you in a moment, but first perhaps we ought to tell you where we are. As near as I can make out, we're in a sort of nerve center in Mr. Jones' mind. Here, apparently, is where messages are received from all parts of the body that are ultimately relayed to Mr. Jones' consciousness.

(START MELTING INTO THE EFFECTS OF A HUGE TELEPHONE SWITCHBOARD, HOLD AS B.G.)

"Hectic", is the word for it. I don't believe there's a livelier spot to be found in all of Mr. Jones' five feet, seven-and-a-half inches. Fortunately, I've managed to find some one here who seems to know what it's all about. And here he is!--How do you do, sir.

CHIEF: (HARRIED: RAPID-SPEAKING: EDWARD-EVERETT-HORTON TYPE) How'd do. I'm sorry, I can only spare a minute. This is the busiest day we've had in Jones' last ten years. I don't know when there have ever been so many complaints! I do wish Mr. Jones would take better care of himself. (IMPATIENTLY) Now, what is it...What is it?

NARR: First, what do you call this place, sir?

CHIEF: "Central." Jones--Central. I'm in charge.

NARR: What do you do?

CHIEF: What do you do, he asks!--We handle messages from the various anatomic parts of Mr. Jones--muscles, blood stream, morphological structure, heart--

NARR: All kinds of messages?

CHIEF: (HORRIFIED) All kinds?! What do you think we are, here, young man? No indeed! Food messages only. The human body, sir, is a highly complicated organism. We've enough to do specializing on food alone. Even at that, at the end of an ordinary day with Mr. Jones, I'm just plain worn out!

NARR: But what sort of complaints do you get?

CHIEF: You hang around and listen in. There's simply no end to them! Anyone would think that Jones' health was our fault, the way the various Department Heads fuss at us! But all we at Central can do is pass on their warnings, and if Jones chooses to ignore them, our hands are tied. And what makes it especially difficult is--they always complain at once...

SOUND: (A BATTERY OF TELEPHONES, WITH DIFFERENT BELL SOUNDS, SOUNDING OFF AT THE SAME TIME.)

CHIEF: (OVER SOUND. AT WIT'S END) See what I mean? (FADE) It never fails!

(MUSIC: IN TO COVER TELEPHONES, THEN UP WILDLY TO:)*

* Lou Hazam, "Daily Problem of Food" broadcast November 10, 1945 in the NBC series, "Home Is What You Make It." Courtesy of the National Broadcasting Company.

The essence of the examples quoted above is that radio is not limited by a budget for sets and "on-location" trips as the movies are; not limited by the proscenium arch and inflexibility of the stage's physical dimensions: it is "free and unfettered." The absence of sight makes possible a radio theatre of the imagination. The listeners, each in his own way, are co-operating playwrights. Each listener provides the setting for the play in his mind; he gives visual characterization to the participants in the play by mental imagery; he is there as the plot unfolds, he suffers, struggles, wins, loves, cries with the actors. The intimacy of the medium—the freedom of locale and form—the flexibility of the form it may use—and the powerful aids in suggestion and mood made possible by adroit use of sound and music, have been exploited by the leading writers and directors in radio. Limited to appeals through the ear only, writers turned into an asset what might have been a handicap.

• THE RADIO SCRIPT •

Radio drama depends first of all upon the script. Excellent direction, consummate acting, ingenious devices, special music background and bridges may aid in presenting what the author has to say, but they cannot wholly cover up deficiencies in writing. Radio plays are plot narratives wherein a problem is set forth, progressive action involving conflict ensues, proceeds to a climax, and culminates in a solution. In radio drama, as in all drama, nothing can take the place of good writing. What are the attributes of a good radio writer? William Kendall Clarke, a prominent radio and television writer, says:

A writer's main task is to use words to awaken *feeling* in his audience—curiosity, pleasure, enthusiasm, indignation, amusement, sorrow—and to do this he needs two prime tools: *Honesty* and *Simplicity*. These qualities prevail in writing effectively in any medium. They are the most elusive qualities, the rarest, and the most valuable—and over the long haul, are the most commercial since they make for better writing, which sells more readily, which enhances income.

An *honest* appraisal of life, and people—and a simple delineation of both, it seems to me, is the heart of all good writing. If a young writer at the outset of his career sets *Simplicity* and *Honesty* into concrete blocks and works from both as foundation stones—then adds generous proportions of time, self-discipline and hard labor—he can build a structure of success that will be restricted only by the limits of his own energy and vision.

General Considerations. The material to follow presupposes general competence in writing and will be concerned with the special requirements of the radio medium. As with the other types of programs, the factor of reception by ear alone is of primary concern. To be avoided are complexities in plot, oversubtlety in dialogue, and too many characters and multisided individual characterizations. The simple and easily understood must take

their place. There can be no turning back of a page to reread for better understanding, no reference to a list of characters, and no variations in individual reading rate by listeners. The pace is set by the performance. *The audience has to understand instantly.* It cannot go to the dictionary to look up a word.

Writing clearly so that the play can be easily understood does not imply writing down. But ambitious young writers who want to “educate” the audience should keep in mind that what is presented can have no effect upon the audience if they are not listening.

The beginning of the radio script takes on new importance with this fact. Alexander Woollcott is reported to have said that he would give any author his attention for the first thirty pages.⁹ Not so in radio. The attention must be secured at the beginning of the program. There is no time for random activity by the first-act maid in setting the furniture aright, or fluffing up the sofa pillows, while the late comers to the theatre are finding seats. Something must happen at once to interest the audience. This rule does not have to be carried to extremes, if the series has had enough promotion, and has been on the air long enough so that the audience is willing to listen in trust.

Wylie writes: “Attention can be caught at the outset either by the swift development of a situation, or by a strong promise of its development, or by powerful atmosphere, or by an intriguing and unfamiliar setting, or by an authentically familiar setting, or by a striking characterization.”¹⁰

The tools available to the radio writer are:

- | | |
|----------------------------------|------------------|
| 1. Program announcer or narrator | 3. Sound effects |
| 2. Dialogue | 4. Music |

Sound effects and music will be discussed in greater detail in the following chapter.

Program Announcer or Narrator. The use of the program announcer or narrator permits the writer to speak directly to the audience. The writer has an opportunity to tell where the scene is, to set the mood, to establish the relationship of the characters, to recapitulate the action in previous episodes, and to comment on the attitude the audience should have toward the play, *before* the play actually begins. During the play, he can summarize, change the scene, comment on the action, talk to the characters in the play. At the conclusion he can draw loose ends together, state the moral, and comment on it or its application. The narrator may be used much, little, or not at all.

It is important to note that we are considering the program announcer or narrator, not the station or network announcer. The staff announcer identifies the series, play, writer, and stars, and he may give the commer-

⁹ Max Wylie, *Radio Writing* (New York, 1939), p. 17.

¹⁰ *Ibid.*, p. 14.

cials. The same staff announcer may then become the program announcer or narrator. Often, however, a different person is assigned this role, or a character narrator is employed. The character narrator, a member of the cast of the play, may talk directly to the audience, or he may tell his story to an imaginary third person as the audience listens in. Archibald MacLeish declared that the narrator was "the most useful dramatic personage since the Greek Chorus . . . an integral part of radio technique."¹¹

The fact that a narrator is very useful in overcoming the problems of time and space often induces "lazy" writing when the radio writer uses this device to describe characters and plot instead of using dialogue and dramatized action for that purpose.

It is in the use of the program announcer or narrator that radio drama is closer to the short story and novel than to general stage techniques. A chorus or narrator in stage plays, dating back to the Greeks, has been used, of course, but the device of a main character, the novelist's "I," as a narrator who addresses the audience directly, has not been common. Thornton Wilder's *Our Town*, Tennessee Williams' *The Glass Menagerie*, and John Van Druten's *I Remember Mama* are modern plays utilizing narrators. The movies also make frequent use of narrators. The technique is very common in radio dramas.

An introduction to "This Lonely Heart" by Arch Oboler is an example:

VOICE: I'm weary of these everlasting alarms of war. I'm tired of cruelty and the bitterness between men. Come--let us have a play of love--a strange love...¹²

Dialogue. This is the main tool of the radio dramatic writer. Through dialogue the characters come to life for the radio listener. The writer must make the dialogue identify the *dramatis personae* and the stage. Through the dialogue, the listener must be stimulated to visualize how the characters look, how they are situated in the scene, and how they move from place to place.

HOW TO IDENTIFY THE CHARACTERS? The program announcer or narrator may assist in such identification. After that, the simple and natural use of names will take care of it. These names may be first names, nicknames, last names, or references to relationship to other characters or job classification titles. We are on a train:

BROWN: (SLIGHT CALL) Porter, oh porter!
PORTER: (FADING IN) Yes sir, Mr. Brown?

We now know the name of the main character and the relationship of the other voice. This identification, which should be used frequently throughout the dialogue, should not be artificially introduced. A change in placement of

¹¹ Archibald MacLeish, quoted in Joseph Liss (ed.), *Radio's Best Plays* (New York, 1947), p. 7.

¹² Arch Oboler. *op. cit.*, p. 9.

the name, sometimes at the beginning of a line such as: "Well, John, what do you think?" or at the end, as: "Well, let's ask the fond father . . . what do you think, John?" gives variety to such use. *Caution:* Don't confuse the audience by using different names for the same person. Don't expect them to realize automatically that "Red" is the nickname for John. They can't see him.

HOW TO IDENTIFY THE SETTING? A general dialogue reference to the room or place, or to key things in it will permit the audience to visualize where the characters are. Sound effects are of great value, but for the moment we are concentrating on dialogue. Scenes in the play should not begin in a vacuum; instead, the listeners should be able to picture each scene. The introduction by the narrator, or the dialogue in the preceding scene may aid in such identification.

JOE: Don't forget...two A.M....at the hotel side entrance. Be there.

MUSIC: BRIDGE

JANE: Oh, it's so quiet and scary here, George. Are you sure this is where we are to meet him? On this deserted street?

GEORGE: Right here at the hotel's side entrance--that's where Joe said. He should be here any minute. Don't be nervous, Jane.

From the dialogue in scenes before this the audience is able to tell whether this scene involves the payment of ransom, or is just an arrangement for an elopement. We know the setting, however. The listener's imagination will fill in the scenic background details. *Caution:* don't be too blunt about it or use opening speeches to pile on exposition. Here is an exaggerated example, designed to illustrate what *not* to do.

JANE: Here we are, at the side entrance on West 57th street, all ready to meet Joe with money I saved from six months clerking at Macy's and train tickets I purchased at Grand Central at 4:15, but Joe isn't here. It's quiet and scary, and I'm nervous, George.

The selection of particular words appropriate to the setting aid in identification. There are expressions which belong to: a ranch, a steel factory, a carnival, a kitchen, a newspaper office, or a beach. "Trade talk" is economical in time and suggests the locale. "Scapel, nurse" aids in establishing the scene as an operating room. "Shakedown cruise" suggests a scene involving Navy personnel; "a side-man," a dance band; "chuck wagon," the old west; "pitchblend deposits," a uranium claim location in upper Canada. Such trade words and phrases aid, *if* they are authentic and are used naturally by the characters. Nothing reveals amateur writing more clearly than incorrect use of such phrases. The average college student's version of talk in a criminals' hideout is an example of this kind of amateurishness.

HOW TO COMMUNICATE THE RELATIVE PLACEMENT OF PEOPLE? Relative placement of people in a scene is suggested by "ear perspective." It is normal to judge the distance of people and objects from oneself by the volume and quality of sound. The person talking to you from across the room is heard with less volume than the one by your side. Accordingly, when the writer wishes to indicate that the listener is beside a particular character, that person speaks "on" microphone. Characters who are farther away in the setting, across the room for example, speak "off" microphone. The actors vary their distance from the microphone as indicated by the writer or director. Unless otherwise noted, any character's speech is considered as "on" mike.

A helpful device in working out perspectives is to think in terms of what the motion picture view of this particular scene might be. To illustrate: here is a movie shot of a theatre lobby. It is a long shot at first, encompassing the entire length and breadth of the lobby. Now the camera moves down into the crowd of theatre-goers to single out a couple conversing about the merits of the play. We stay with them for a moment and then see in the background another couple coming towards them. The second couple joins the first couple and all four chat for a minute, an usher appears at the other end of the lobby and announces the second act curtain. The two couples walk down the aisle as the camera moves back to take in the entire lobby, now empty of people. Translate that into terms of "on" mike for the center of interest by the camera and "off" mike for the subjects in the background. You have something like this:

CROWD: THEATRE LOBBY UP FULL, THEN FADES TO BACKGROUND AS
 COUPLE I: FADES IN, CONVERSES ON MIKE
 COUPLE II: FADES IN, COUPLES I AND II CONVERSE ON MIKE
 USHER: CALLS OFF MIKE
 COUPLES I AND II: FADE OUT
 CROWD: FADES OUT WITH ABOVE SPEECH

A general rule to remember: if the camera has a close-up of a character he is "on" mike; if it is a long shot or in the background, it is "off" mike. Movement is secured by fading characters in or out in relationship to silence or an existing sound. *Caution:* don't switch from "on" to "off" mike in literal translation of the switching angles of camera technique, where we are with one character looking at another across the room, then cut over to that character and look back at the first person, and continue the process a number of times. This leads to confusion in radio. Listeners cannot adjust their visual orientation to sudden reversals of aural position. It may be done with one character fading out as the other one fades in, but it is not recommended as a regular practice.

HOW TO TAKE CARE OF MOVEMENT DURING THE SCENE? The microphone, as with the camera, can follow a person from one room to another, from inside to outside. The main character in this instance remains on mike

and the other characters or sounds fade in to full volume and fade out as the character moves past. To illustrate:

GENERAL TRAFFIC LARGE CITY B.G.
 MOTOR IDLING
 JOHN: Just a minute, Jane, I need some cigarettes. I'll duck into this tobacco store. You drive around the block and pick me up.
 CAR DOOR OPENING ON
 JANE: (Off) O.K. Dear.
 CAR DOOR CLOSES
 JOHN: It won't take long. (HUMS POPULAR TUNE)
 CAR SHIFTS AND FADES OFF
 DOOR OPENS AND SHUTS
 TRAFFIC NOISE OUT WITH DOOR CLOSE
 CLERK: (FADING IN) What can I do for you sir.

We are now with John inside the store. The humming was a device to let us know where John was while the door opened and closed.

A particularly bothersome aspect of this problem is dialogue indicating visual action such as fights, moving around the room, embraces, eating, and the like. Sound effects may help, but dialogue is needed to reinforce the sound. Naturalism and familiarity of the words and phrases is very important. Given a few key points on which to build a visualization, the audience will fill in the gaps. Casual references as "pass the sugar, please," "more bread?" help to keep a dinner table setting alive for the audience, but sufficient time must be allowed for such action. The invitation to smoke a cigar must not be followed immediately by reaction to the fine aroma. The men in the audience know it takes time to light a match, puff on the cigar, and smell the aroma. Radio "stage business" cannot be rushed. Neither can it exist without sound. A fight which is silent is not good radio. References to "No, you don't," "here's one for you," "I gotcha you," "you dirty . . .," "Now take this" may be effective when accompanied by appropriate grunts and sounds. In tender love scenes vocal subtleties are in order. A soft "Oh, Jeff darling" may be all that is needed. Remember only the two are there.

HOW TO DEAL WITH SCENES WHERE THE PERSON IS ALONE? The answer is to avoid such scenes if you possibly can. Soliloquies should not be written unless unusual circumstances or characters are involved. A soliloquy may be effective in cases where a character is under severe emotional strain and where talking aloud seems to be part of his accepted behavior. Normally, people do not talk aloud when they are alone, and certainly not in complete sentences. Exposition and identification must be stated in other ways.

HOW TO CHANGE SCENES AND MOVE PEOPLE FROM PLACE TO PLACE?

1. Usually by music bridges. The scene ends, and music fades in under the closing portion and then up to full volume or it comes in full at the tag-

end of a final speech. The music is held for an appropriate length of time and then concludes, cuts off, or fades down for the start of the next scene.

2. A narrator may be used for transitions. Such transitions are usually, but not always accompanied by music bridges. If music is not used, it is wise to have the last speech faded down or have the narrator closer to microphone in order to clarify the situation for the audience.

3. A voice fade-out and a voice fade-in. This technique is often called a "One-Man's Family" fade due to its frequent use on that program. The location of the next scene and the character who will be talking are usually "planted" in the dialogue preceding the shift in scene.

4. Sound effects may be used, either alone or in combination with music, narration, and voice fades. A train effect may "segue" or "cross-fade" into an auto. Another device is to fade out one sound to silence, pause, and then fade in the new sound to appropriate level. "Gangbusters" and "Famous Jury Trials" have regularly used this type of sound effect transition.

A discussion of music and sound, and their production problems appears in greater detail in Chapter 28.

HOW MANY CHARACTERS CAN BE USED? Actually a great number of characters can be used in a radio play. Twenty to thirty in a documentary are not unusual. The important thing to remember is that not too many main characters can be used, even though a great number of "service" characters may be employed. A newspaper man and his girl may track down a criminal and encounter twelve different people in the process: clerks, housewives, taxi drivers, policemen, and crooks. These are met, they offer information and then disappear. The number of characters on microphone at any time must be small. The audience cannot keep more than about four or five clearly in mind in any one scene.

The number of characters depends also upon the spoken style. The writer's only medium is sound and the words have to be given by actors. Little rehearsal time and the absence of the writer at rehearsals often make it desirable for the writer to avoid difficult word combinations, to talk the dialogue aloud while writing, and to avoid troublesome phrases such as "scientists state." Instead of cutting all of the characters from the "same bolt of cloth," the writer wisely varies them in age and speech style. A young girl speaks differently than her mother or grandmother, and a gangster's "moll" uses a different mode of speech than a woman in a sheltered household. There is "trade talk" for different ages and environments. Unable to rely on make-up and costume, the writer and the radio actor must compensate by giving special attention to speech style.

HOW DO YOU START A SCENE? The routine of living has certain breaks or division points in it. One is born, gets married, has children, dies. These are major breaks. Upon analysis, however, minor breaks or dividing points can be discovered. A person awakens; comes to breakfast; arrives at school;

leaves a class or work period; arrives home; starts dinner; meets his date; these are dividing points. A further analysis indicates that within larger units, there occur breaks or changes in direction of the routine of life. Two people are conversing on the street when a third approaches; a man and wife are driving in a car and fail to stop for a red light; or a couple is being married when there is a shot at the back of the church. Start the scene at a *dividing place*, at some break in ordinary routine. The scene should begin and conclude at these dividing points. Starting a scene in the middle of an episode tends to confuse the audience and to destroy the unity of the experience.

HOW DO YOU TREAT ADAPTATIONS? Adaptations may be faithful reproductions of the original story or they may be free adaptations. One standard for judgment is to keep in mind how the original writer might have written the play if he had been able to use radio. Liberties may be taken in the frame and characters to preserve the feeling, if not the letter of the original. John Dickson Carr, in an exciting version of Poe's "The Pit and the Pendulum" for "Suspense," avoided a half-hour monologue by inventing a wife who existed in the imagination but who talked to the central character. A writer, however, should avoid twisting the main essentials into something far afield from the original. Due to radio's time and artistic requirements, adaptations may require: (1) expansion or cutting of the story, (2) elimination of subplots and incidents, and (3) turning dialogue into narrative and narrative into dialogue. Formalized language and sentence structure give young writers much difficulty. Remember that the speeches are to be talked aloud. Literary style must be adapted to speech style. This does not mean extreme modernization of classics or colloquialization of language, however. The flavor of the original must be retained.

HOW DO YOU DRAMATIZE FACTS IN DOCUMENTARIES? Many writers run into difficulty when they try to use a dramatic approach to present facts in documentaries and public-service broadcasts. Lou Hazam, writer of "Living" on NBC and one of the recognized leaders in the documentary field, tells how he prepares a weekly documentary:

1. The first step is the gathering of facts on the subject assigned. This is done for me, fortunately, by others, often with my guidance, sometimes without. I usually urge them to follow an A-Z progression in writing up the research. Subject? Why important? Where it all began and how it developed? What we need to know about it—i.e., the body of the show. This last section can usually be broken down into four, or five, or six basic aspects of the subject. I always ask the research people to illustrate each aspect—with quotes, anecdotes, stories. That is very important. Otherwise all you can do afterwards is talk instead of dramatize! Finally I ask them to tell me what the listener can do about the subject so that we can recommend positive action.

2. Upon receiving the research, I cull it with space requirements in mind so that what I have left before me is what I plan to use. This should tell the whole story insofar as we can do so.

3. My next job is deciding upon the framework in which I will tell the story. This, in my opinion, is *the most important job of all*. This will decide whether it will be a "clever" script or just a routine script we call "meat and potatoes." Frameworks are suggested by the nature of the material. If it breaks down into three parts, for example, you may have to use three separate devices to dramatize each part. The material may suggest a poetic approach, if it is inspirational. A humorous approach might be good for a subject such as the "influence of women." A script which is divided into little segments of fact, not big enough to develop as a single story, should have a device that binds these short segments together. To illustrate rackets played upon homemakers, a Mrs. Gullible was invented who fell for every one, and resolved afterwards "never again." Ben Grauer one week has been a manager of a Child Guidance office, another week a baby sitter, to tie together facts about how to rear children. A final example: we had to do a script on traffic safety, about the little things that cause accidents. To jell them, we had the script narrated by DEATH who was recalling experiences from his past with "customers." His clients: bad drivers. He'd describe the trouble, and we would fade into the scene in which, in each case, DEATH climbed in with the driver who made the mistake. For my money, *framework* is half, if not three quarters the answer from the writing point of view.

4. I then outline the program very briefly, usually on paper. Thus:

a. Teaser, a warning from Death himself. "I'll be riding the highway this coming long weekend."

b. Announcer—formal opening.

c. Narrator—narration introducing Death.

d. Death takes over. Covers four points: (1) Keep car in good condition. (2) Learn traffic laws and obey them. (3) Pedestrians . . . they can be stupid too. (4) Speed and alcohol.

e. Recommendations of National Safety Conference.

f. Closing with Death back to repeat scary opening.

5. Framework and outline decided, I proceed to write the script, wherever possible dramatizing instead of talking! After all, if the network wanted a speech on traffic safety they could have got someone to give it. They are paying you for a SHOW!

6. Always strive to be (1) adult and (2) entertaining.

• THE TELEVISION SCRIPT •

The radio writer has the collaboration of the listener in the theatre of the imagination; the television writer must demonstrate the action of the play for the viewer. He must always think about what is pictured as well as what is said. While enjoying the advantages of visualization which simplifies many of the "blind" radio writing techniques, the writer discovers at the same time that there are three main restrictive factors in the television medium:

The Size of the Viewing Screen. The spectacle shot used in many movies and the full stage setting of the theatre are both ineffective in television. When human figures are reduced in proportion to depth of focus and background they become tiny mechanical puppets. Close-ups are needed if facial expression is to register effectively. The number of characters on the

screen at the same time must be drastically limited; too many clutter up the action.

Studio Size and Sets. The freedom of movement in radio must give way to relatively static scenes. Transportation, special locale, and outdoor scenes are generally avoided unless the budget permits special film strips for integration. The small number of separate sets available for any one production must be kept in mind by the writer. The pinpointing of a small area by the camera does permit maximum use of the available space; a bar, for example, may be suggested for a one-shot (one character only) by a set only two feet wide. The camera can focus upon a corner of the bar, while background music and sound suggest the complete picture for the viewer.

Elaborate sets for one production are not possible for most TV stations. Whenever possible the standard sets on hand must be adapted for new shows. When new sets are absolutely necessary, careful consideration must be given to construction time and costs. Television, like radio and unlike movies and the stage, depends upon the mass production of programs, not upon a few outstanding features.

Continuity of Production. A TV script should be written with actual production technique in mind. The writer does not have to be a director or a technician to do this, but it is helpful for him to understand studio problems and procedure. In this way he learns, for example, that in a half-hour play the central character cannot age from sixteen to sixty, with pauses along the way at twenty-five and forty. The actor simply does not have time for such costume and make-up changes. Knowledge and the use of the "tools of the trade" (cuts, dissolves, superimposures, pans, close-ups, etc.) intensify the dramatic effect and prevent complications and flaws in the script. The writer must remember that the televised production is continuous and, unlike films, does not allow for editing in a cutting room.

These recommendations which call attention to the television medium do not imply that the story itself should be neglected in favor of techniques. The primary concern of a writer should always be to tell a story directly, effectively, and dramatically.

• SUMMARY •

The size of the audience for a network radio play may be measured in terms of millions of people, yet the connection between each auditor and the play is very close. The absence of sight makes possible a free and unfettered radio theatre of the imagination in which the listeners are co-operating playwrights. The radio play's intimacy, its freedom of locale and flexibility of form, and its dependence on the suggestive use of sound effects and music give a unique character to radio drama. Tools available to the radio dramatic writer are: (1) program announcer or narrator, (2) dia-

logue, which brings characters to life; (3) sound effects, and (4) music. In the use of the program announcer or narrator radio drama is closer to the short story and novel than to the stage play. The television writer must demonstrate the action of the play for the viewer. The three main restrictive factors in TV drama are: (1) size of the viewing screen, (2) studio size and sets, and (3) continuity of production.

Projects and Exercises

1. Refer to the collections of radio scripts contained in your library and bring in examples of different types of program narrators.
2. Write for class presentation a series of scripts (two-and-one-half minutes each) entitled "Murder to Order," with the following conditions:
 - a. Three characters only. Two men and one woman or two women and one man.
 - b. A murder is committed on microphone as a result of a triangle; love, revenge, greed are motives. No actual sound effects are heard in the presentation, but they are indicated and suggested by dialogue. Shooting is too common, so eliminate it as a method—any other is acceptable. No narrator—no announcer—no music.
 - c. The dialogue alone must reveal the characters—names and relationship to each other; the setting—on a train, New York Town house, motor boat, penthouse apartment, jungle, etc.; movement of characters including one entrance of a character and one exit of one or two characters; and motivation for the murder.

This exercise is designed to focus attention directly upon the function and importance of dialogue in radio writing. Each script is to be presented on microphone (with or without rehearsal) and is to follow the script exactly without editing by actors. Discussion immediately following the presentation should consist of questions such as: Who were the people? Where were they? How was the murder committed? etc. The author should listen and learn at first-hand how many of his classmates completely miss or misinterpret matters he thought perfectly clear. Unnatural dialogue; too obvious identification of people, movement, setting, objects; awkward monologues; and poorly drawn characterizations will stand out in bold relief.

3. Write transitions, using dialogue only, for:
 - a. From a death cell in Sing Sing to a scene in an amusement park twenty years earlier.
 - b. From the front door of a house in the suburbs to an office in the city.
 - c. From a train arriving in a small town station to a breakfast table.
 - d. From getting into an auto to awakening in a hospital after a wreck.
 - e. From the kitchen of a house to a garden in the rear.
 - f. From Idlewild airport in New York City to a silver mine in Nevada five years later.

What sound effects would help? Incorporate them with music bridges after reading the following chapter.

4. Discuss how you might adapt a classic short story which requires expansion for presentation in a half-hour broadcast and one which requires the elimination of one or more sub-plots.

5. Write adaptations to television of the original "Murder to Order" scripts. Which ones do not adapt well? Why?

6. Report on a comparison of television writing with novel writing after reading the original text of *Jane Eyre* used in the "Studio One" excerpt which follows.

7. Discuss how you might adapt for television the following:

- a. Lord Dunsany's *A Night at the Inn*—a one-act play.
- b. Ernest Hemingway's *The Killers*—a modern short story.
- c. *Aesop: Fables for Today*—a radio documentary.
- d. Other assigned plays, stories, or radio broadcasts familiar to the class.

8. Write a brief scene for television which might be the opening scene in a plot of your own choosing.

EXAMPLE OF TELEVISION DRAMATIC SCRIPT

"Studio One," Adaptation of *Jane Eyre* (excerpt), CBS, New York,
Dec. 12, 1949¹³

(Fade in on large wedding posy of flowers. Pull back to show Adele in party dress and many ribbons seated in the library. She is bored and playing with the flowers. Mrs. Fairfax in her best gown comes hastily into the library.)

MRS. FAIRFAX: Adele? What are you doing here?

ADELE: Waiting.

MRS. FAIRFAX: Get up child, it is time for you to be ready to attend Miss Eyre...for she is dressed.

ADELE: Oh, Mamoiselle looks so beautiful, Leah allowed me to peep through the door.

MRS. FAIRFAX: (Sighs) Yes, doubtless, love has lent beauty to the plain Miss Eyre, I have heard it said that great love can make beauty. Now come, for it is almost time.

(She takes Adele by the hand and we follow them as they pass the French windows. We see Rochester in LS. in garden with the minister. We see him take out his watch and look at it impatiently.)

Tut, Tut, I have never seen a man so impatient. There, he is looking at his watch again.

(We follow Adele and Mrs. Fairfax out the sliding doors to the hallway and to the stairs. As they go up the stairs.)

ADELE: Are they going away, Mrs. Fairfax?

MRS. FAIRFAX: Yes, they are leaving immediately after the wedding.

(They disappear upstairs as we hear the front door bell ring and Leah hastens across the hall and opens the door. Mason enters, a tall, dark man, followed by Briggs, a nervous middle-aged solicitor.)

RICHARD MASON: We wish to see Mrs. Poole immediately.

LEAH: Mrs. Poole? Well...

¹³ Copyright, Columbia Broadcasting System, Inc. 1949. Adapted by Sumner Locke-Elliott. All rights in and to the aforementioned script are reserved.

- RICHARD MASON: Tell Mrs. Poole, Mr. Mason is returned from the West Indies and desires to see her.
- LEAH: Yes sir. (Leah goes upstairs.)
(Mason and Briggs stand looking around as John the servant enters from back stairs carrying a wedding cake towards the dining room. He goes out. We see Mason glance at Briggs.)
- RICHARD MASON: Then what we have heard is correct, it seems.
(Grace Poole comes downstairs. On seeing Mason she is obviously agitated...she glances around furtively.)
Mrs. Poole!
- GRACE: Mr. Mason, this is most unexpected. We did not know that you were in England.
- RICHARD MASON: On urgent business.
- GRACE: Have you seen Mr. Rochester?
- RICHARD MASON: No, we have only just arrived in Thornfield.
- GRACE: You have come at a most inconvenient time, sir.
- RICHARD MASON: That is obvious, Mrs. Poole. But it should also be obvious that I have not come to see Mr. Rochester. How is she?
- GRACE: Tolerably well, Mr. Mason. (She glances at the stairs.) At times better, than others.
- RICHARD MASON: You seem most agitated, Mrs. Poole.
- GRACE: I do not wish to be caught here talking to you without the consent of Mr. Rochester.
- RICHARD MASON: Then let us go upstairs to your rooms.
- GRACE: If you will excuse me, I shall take you up the backstairs. We are less likely to run into any... of the members of the household.
(She leads the way toward the back of the hall. Mason and Briggs follow. We pan from them to the stairs and see Adele leading the way with Jane following in her wedding dress and veil, then Mrs. Fairfax. We follow the procession through the library and to the French windows to the garden. We see Rochester turn to face Jane. He smiles. We pan to Rochester who turns as Jane comes to his side then to Minister, the Rev. Mr. Wood.)
- REVEREND WOOD: Will you join hands?
(Jane and Rochester take hands. As we truck back we hear Wood's voice fading quickly...)
Dearly beloved, we are gathered together today in the sight of God, and his Holy Tabernacle to join this man and woman...
(Music changes to ominous motif as we pan to C.U. the window of the house. We see the madwoman staring from the window, her face ablaze with hate and fury. Another slow pan down to French win-

dows and we see Mason with Briggs coming to his side.)

(We shoot over Mason's shoulder to LS. The garden as they watch the ceremony.)

(Cut to Minister reading.)

REVEREND WOOD:and if either of you know of any impediment why we should not lawfully be joined together in matrimony, ye do now confess it for...
(We see Briggs step out from the French windows.)

MR. BRIGGS: Stop!
(Rochester draws back with a cry. The wedding ring slips from his hand onto the stones.)

MR. BRIGGS: Stop! I declare an impediment. I declare this marriage is illegal.
(C.U. Jane's face stricken. Gazing at Rochester.)

REVEREND WOOD: (Calmly) What is the nature of this impediment? Perhaps we can...

ROCHESTER: Get Adele inside quickly.
(Mrs. Fairfax takes Adele by the hand and leads her away.)

ADELE: (Going) What is happening, Mrs. Fairfax?

REVEREND WOOD: What is the nature of this impediment?

MR. BRIGGS: A previous marriage. Mr. Rochester has a wife living.
(C.U. Jane. Her hand goes to her mouth stifling a cry.)

ROCHESTER: Who are you?

MR. BRIGGS: My name is Briggs, a solicitor of Chesney Lane, London.

ROCHESTER: What proof have you of this?

MR. BRIGGS: (Takes paper from satchel.) I have here an affidavit signed by a client of mine which reads as follows: (Reads quickly) "I affirm and prove that on the 20th of October, 1842, Edward Fairfax Rochester was married to my sister Bertha Mason at Spanish Town, Jamaica. The record of marriage will be found in the register at that church."
(He hands paper to Rochester. Jane watches.)

ROCHESTER: Then, if this be a genuine document, it may prove marriage, but it does not prove that my first wife is still living.

MR. BRIGGS: She is living in this house at the moment.
(Jane lets out a cry.)
I have a witness to the fact.
(Mason steps out of the house. Rochester sees him. He gives a terrible cry. Rushes to Mason to strike him. Briggs and Rev. Wood both restrain him. Jane sinks onto the seat dropping her flowers, nearly fainting.)

REVEREND WOOD: Mr. Rochester!

RICHARD MASON: His wife is my sister, and she is living here at Thornfield Hall. In fact, I have just seen her.

REVEREND WOOD: Impossible! I have known Mr. Rochester these fifteen years.

RICHARD MASON: I have just returned from the Indies, and heard by accident of this impending ceremony in London.
(A cry breaks from Rochester. We pan up to him. He lifts his face to the sky.)

ROCHESTER: Now God punish me! As though I had not been punished enough. There will be no wedding today.
(We come up to Big CU. his face. Tears in his eyes.)
(Fade Out.)

Sound Effects and Music

SOUND effects have been referred to as “the stuff of radio” by an early British writer-producer in broadcasting.¹ The usefulness of music in radio drama became apparent in the thirties. The radio dramatic writer and producer should be thoroughly acquainted with the possible uses of sound effects and music and should seek to discover new ways to weave imaginative spells with sound and music. The desire to experiment with and exploit these tools should not, however, overshadow the more important factors of telling a story clearly and sincerely.

• SOUND EFFECTS •

The first classification of sound effects is according to their function in the dramatic script. Why are they there? What can they do?

Sound Effects Can Establish the Locale or Setting. An examination of the sound effects record catalogues reveals at once the types of locale that can be suggested imaginatively through the use of sound effects.² Here are some illustrative catalogue descriptions:

Crickets and Frogs (Standard 153)

153A Crickets and Frogs. (Continuous) Recorded especially for background to any nighttime scene where it might be appropriate. 2'40"

¹ Lance Sieveking, *The Stuff of Radio* (London, 1934).

² The principal firms engaged in manufacture of special records for sound at present are:

Gennett Records, Division of Starr Piano Company, Richmond, Indiana.

Speedy Q Sound Effects, Division of Starr Piano Company, Richmond, Indiana, also distributed by Charles Michelson, Inc., 23 West 47th St., New York 19, N. Y.

Major Records, distributed by Thomas J. Valentino, Inc., 1600 Broadway, New York 19, N. Y.

Standard Radio, 1 East 54th St., New York 22, N. Y.; 140 N. LaBrea Ave., Hollywood 36, Cal.; 360 N. Michigan Ave., Chicago 1, Ill.

153B Crickets. (Continuous) This effect is one of the most realistic outdoor scenes. Recommended as background for evening country scenes. 2'40"

Crowd No. 8 (Continuous) (Speedy Q 7846)

7846A General Excited Confusion of Crowd at Baseball game.

Playing time 3 minutes.

7846B General Confusion of Crowd at Baseball Game.

Playing time 3 minutes.

Note: This series of baseball game crowd reactions was recorded at Wrigley Field in Los Angeles through the courtesy and cooperation of the Angel City Baseball Association. An estimated crowd of fifteen thousand in attendance.

Parade 5009A (Major)

Recorded on Broadway, this authentic parade effect is replete with drums, band, marching and all the sounds of a real parade.

Children Playing 4005B (Major)

Boys and Girls, laughing, shouting, playing. At low volume it resembles the sound as heard from a third floor window. At medium volume it is immediate. The sounds are punctured with yells rather than words—hence, may be used for any country, any language. 2 cuts. (1) 1:45, (2) 1:35

Automobile 1008B (Gennett)

(6 cylinder) Continuous running at even speed with roar of exhaust predominant. 2:40.

Surf Noise 1176B (Gennett) Close up, continuous 3:07 (heavy surf) Cape Henry fog horn in background. Recorded Virginia Beach, Virginia.

It is apparent that with such sound effects, the listener may be transported to an outdoor scene, baseball game, parade, school yard, automobile or ocean beach. The list may be extended many-fold. In the studio, actors may be reading scripts on microphone and a sound effects technician may be playing a record on a sound effects turntable truck; but in the listener's imagination two heroic adventurers are in the frozen Arctic or up the Amazon.

VOLUME LEVEL OF SOUND: A BASIC SELECTIVITY PRINCIPLE. In the use of sound for backgrounds and settings, there exists a source of confusion between realistic representation and imaginative suggestion. The multiplicity of sounds in any one locality as well as the normal volume of these sounds should not be reproduced faithfully in a radio drama. The program personnel must do for the listener what he would do for himself: select some sounds for conscious perception, and blot out unwanted or meaningless sounds. To illustrate: Stop for a minute to attend to everything around you. You may now be acutely conscious of many sounds. There is the ticking of a clock, the hum of the refrigerator, traffic noises from passing cars, conversation in another room, and even the radio or television set. You shift attention to first one sound and then the other, bringing some into conscious focus and ignoring others. If a microphone replaced you where you are, it would not be able to differentiate according to shifts in attention. Each sound would register according to its relative strength and character-

istics. The writer, the sound technician in charge of sound production, the engineer at the controls, and the director as co-ordinator and final supervisor of what is sent out, must do the selecting for the listener.

AN APPLICATION TO A SCENE. A man enters a restaurant at noon to meet his girl friend. The place is jammed with people. The cash register is in constant use, the bell ringing and the drawer opening and closing. Silverware and tableware are being distributed. Bus boys are piling empty dishes on huge trays and taking them out. Waitresses are rushing around, taking orders, and relaying orders to the kitchen. As the man enters, this wave of sound sweeps towards him. He is conscious of a jumble of sound pressing against his ears and around him, as he walks down to his table and sits down across from his girl friend. Does that sound continue to press against his ears with the same volume as he talks to her? Certainly not. His attention to her may completely blot out all sound. When we transfer this scene to radio, we may give a fair amount of level to the restaurant background effects, not to every sound, but to some characteristic sounds, such as the murmur of voices and light silverware. A creative sound technician may add the cash register as an additional bit of atmospheric color, and then fade the sounds down gradually with the start of the dialogue, and continue to fade the sound down to a very low background, or completely out, as the man and the girl talk. The audience has the couple placed in the restaurant. If for some reason the setting should be brought to the listener's attention again, a gradual fade-in of some of the sound would take care of it.

It is interesting to note in this scene how an immediate change in setting is effected by adding or substituting some sounds. Play the scene as indicated and you have the setting as a typical medium-class, busy restaurant. Add to it a record of a tinny upright piano and you get a low dive. Or add a record of a string quintet playing a Strauss waltz, and you get an upper-class or expensive hotel dining room. Use the same sounds as described above, but spotlight the sound of a cork being pulled out of a bottle and a clink of bottle to empty glass and you get a bar. Use the same sound, but use a hand-operated cash register, add steady steps on wood, and an upright piano in the background playing "Oh, Susanna" and you are back in the Old West, (especially if you have a horse whinny as the man enters from the outside.)

IDENTIFICATION OF SOUND: A BASIC PRINCIPLE. Don't depend on sound to identify itself. Few sounds are absolutely self-identifying. Assist the listener either directly by specific mention by the program announcer or in dialogue, or indirectly, by suggestive "trade terms" in dialogue. The roar of Niagara Falls is easily confused with a heavy truck motor. Identify a sound before or concurrently with its appearance in the script. The listener is jolted if he has visualized a couple riding along in a heavy truck, only to awaken suddenly to the realization that the couple is watching "The Horseshoe Falls." A valuable instructional practice in writing and production

classes is to play unidentified records, letting members of the class identify them. The variation in response to such a frequently used sound as an automobile motor may come as a surprise. The misinterpretation of less frequently used sounds such as tractors, buses, or motorcycles, will serve as a forceful reminder of the necessity for clear identification of sounds.

Sound Can Advance the Action.

CAR

JANE: Be careful John, that looks like a sharp curve ahead.
There might be...

JOHN: Nonsense Jane...why I know this road like a book...see how I can...

JANE: Oh no! John...look...a truck! Ohhh...
TIRE SKID COMING IN UNDER ABOVE AND CRASH (THE GOOD OLD
STANDARD RECORD WITH LOTS OF GLASS)

This segment of script is heard almost every day with slight variations; the particular crash record is almost too authentic, but it does advance the action. We get much of the sense of movement in many scripts by the use of sound which accompanies the actors. Walks, autos, planes, trains, horses, take our actors from one place to another. They may be shot, hit over the head by a vase, run down by a subway train, sawed in half by a band saw, or knocked down by a sock to the jaw. *Caution:* over-use can clutter up and actually confuse the action. Observe the selectivity principle. Footsteps are not always appropriate sound effects. Don't forget that some rooms do have carpets. *Caution:* timing of the sound effects is very important. If the audience hears the actor say, "Why you—take that!" with an accompanying tenseness in the voice and an emphasis of the last word to signify a good solid punch to the jaw, a comedy effect ensues if the blow comes a count later. One of the more effective comedy sounds utilized on the "Buck Benny Rides Again" series was based on the ridiculousness of the image brought on by incongruous timing. Racing across the plains with great speed, the horse at a full gallop, "Buck Benny" called with a "Lone Ranger" flourish, "Whoa. . . ." The horse took only three steps and quit cold! Handled improperly, the sound of the opening and closing of a door can destroy the authenticity of a tense scene. The exact timing of a body fall—not too quick a drop after the blow—is vital in a violent scene. This is a difficult problem for many amateur sound technicians. Authentic synchronization of sound with the action of the act on mike may be obtained by watching the actors, listening to their lines, and matching sound with action.

Sound Can Tell Time. Sound is frequently used to tell time: clocks strike, cocks crow, crickets chirp, birds sing, factory whistles blow, the bell in the steeple rings, and we know the time of day. A cold wind blows, birds chirp, thunder claps, snow crunches underfoot, fire in the fireplace crackles, and we know something of the season. A sad fact which disturbs

many writers is that snow makes no sound as it drifts down. A favorite story at one of the networks concerns the action of a technician when this impossible sound was requested by a "genius" director. Operating a good distance across the studio, this technician finally resorted to wiggling his fingers in the air as though snow flakes were falling through his fingers. Immediate approval was expressed through the talkback by the director—the effect was just right! The listener is not the only one who can bring imagination into play for visualization of action! *Caution:* be careful of the standard scene opening, "Clock strikes midnight." Try this on microphone and see the length of time it takes to reach twelve. If one or two o'clock won't do, fade in on the supposed last two or three strokes and have the characters identify it as twelve o'clock.

Sound Can Establish Mood. The chirp of a single cricket can invest a quiet night scene with ominous undercurrents as a frightened girl finds herself isolated in a deserted place. Terror can be added to fright with the crunch of footsteps down the gravel road fading in slowly and with methodical rhythm. In the original radio presentation of "Sorry, Wrong Number" the use of the insistent telephone rings to heighten the suspense and mounting horror was climaxed by the click of the receiver as it was replaced on the phone cradle. Sound effects can also impart gaiety and frivolity, as in a carnival scene; excitement and tension, with heightened speeds of autos and planes; calmness and serenity, with the steady rhythm of the surf at low tide; or cold lonesomeness, with the really "wet" rain recordings.

Sound effects used for a "montage" on the air in the following excerpt from the VE Day documentary, "Milestones on the Road to Peace," gave an uplifting paean of thankful prayer for America's might in aiding the countries of the world. Boat whistles were used for sound effects, but the blended pattern of many whistles of every type and the increasing wave of sound sweeping in and up to a thrilling climax created a rare moment. It was artistry in sound composed by Keene Crockett.

JOHN W. VANDERCOOK: All this time many of us went about our business...expecting war to reach our shores at any moment...dreading the time it might come. And finally one day the lethargy was gone and America decided to roll up her sleeves and prepare to cope with the future. The day was October 29th, 1940...and this is a record of the broadcast you heard...coming to you from Washington.

(RECORD 2, BAND 6--20 SECONDS)

FRANKLIN D. ROOSEVELT: --The Secretary of War will now draw the first number...the first number drawn by the Secretary of War is Serial Number 158 ... (BACKGROUND, A WOMAN SCREAMS)

VANDERCOOK: The scream of the woman you heard that day was echoed in many homes...as sons

and husbands left their loved ones to join the Armed Forces. America was being mobilized for war.

(MUSIC: DON HOLLENBECK: AGITATO...FADE UNDER AND OUT)
The year 1941 was a momentous year...for many reasons. Lend-Lease was one of them.
(BOAT WHISTLE)

VOICE: (OFF) Cast off.
VOICE II: Aye, aye, sir.
(BOAT WHISTLE)

HOLLENBECK: Convoys laden with lend-lease supplies crept out in the night and spanned the oceans. (BOAT WHISTLE) Lend-lease supplies for Britain in her hour of darkest need...food and guns...bringing life and hope...Strengthening the will to resist... and the means of resisting.
(BOAT WHISTLE)

VOICE: Cast off.
VOICE II: Aye, aye, sir.
HOLLENBECK: Lend-lease for China...fighting desperately alone, almost forgotten. Meager supplies, not one tenth enough...but supplies.
(BOAT WHISTLES IN AND HOLD)

HOLLENBECK: Lend-lease for the Polish armies in exile...
(MORE BOAT WHISTLES IN)
For the fighting French...
(MORE BOAT WHISTLES IN WITH EACH PHRASE)
For the Belgian squadrons...for the fighting Norwegians...for the Czech soldiers... for the Dutch. Supplies to stem the tide of aggression.
(BOAT WHISTLES HOLD FOR CLIMAX)

(MUSIC: STAB TO COVER)³

Another classification of sound effects is in the method of presentation. The two broad divisions are manual and recorded. A miscellaneous division includes several other methods.

Manual Sound Effects. Manual sound effects are produced "live" by an actor or sound effects technician. In earlier days, elaborate equipment involving "Rube Goldberg" concoctions, was constructed for much of the sound. Rain machines, for example, stood about six feet high. The sound of rain was produced by a continuous sifting of bird seed down upon a ping pong ball, then onto other surfaces: starched linen sheets, paper sacks, and finally upon tissue paper at the bottom. These manually operated devices have generally been replaced by recordings made from life. The improved fidelity of broadcasting equipment revealed that the simulated sounds were imitations. A budget factor also was important; \$2.00 for a sound effects

³ "Milestones on the Road to Peace." VE Day Documentary, broadcast on NBC May 8, 1945. Script by Ben Kagan, direction by Garnet R. Garrison. Courtesy of the National Broadcasting Company.

record of automobile sounds was less expensive than the purchase of a car, and the record took up much less space.

It is "fun" for class broadcasts to experiment with gadgets such as a roller skate for an elevator, an egg beater for a wagon, a basketball bladder with BB shot inside for explosions and surf, a dowel striking a leather cushion for shots. Sometimes such effects are satisfactory for air use.

There are a number of sound effects which are best presented live. A knock on a door, for example. It might be given in a great variety of ways—a light tap by a timid little girl—a vigorous pounding by the police—a knocking in code—one bang or two—on a light door or a heavy door—far off mike or on beam. It is obvious that no recording can give such a variety of door knocks. The same is true with walks. There are such characteristics as: duration of the steps, whether they are going up or down stairs, whether they are on concrete or gravel. The following sounds are usually produced manually:

- Door knocks
- Footsteps
- Doors (house and auto)
- Gunshots (pistols and rifles)
- Telephone rings and receiver sounds
- Water sounds (washing dishes, swimming, rowing)
- Body blows, falls, struggle
- Horses (blended with recordings)
- Fire (broomstraw and cellophane—blended with recordings for large fires)
- Silverware and dishes
- Destruction (crashing in doors—breaking glass)
- Motor noises (whine of elevator, etc.)

It is often difficult to decide which is the best position to place these sound effects around the microphone to secure the most effective pick-up. A succession of manual effects in the script entails careful planning and experimentation in placement according to the microphones being used.

Sound-effects technicians may also use vocal effects requiring no properties, such as baby cries and animal imitations. Specialized talent for these vocal effects may be employed.

Recorded Sound Effects. Thousands of individual cuts are available to the sound technician on records taken, in most instances, from life. Far less expensive than process shots used in making films, they may nevertheless be used in the same way. Recorded sound effects are played on (1) sound trucks in the studio, or (2) control room transcription turntables.

1. "Sound truck" is the term used to designate a specially constructed movable cabinet equipped with three turntables and four to six pick-up arms, connected to a movable speaker cabinet. The records are played on these turntables and the sound comes out of the loud speaker. A microphone is placed before the speaker in such a fashion as to give the best fidelity of pick-up from the speaker and at the same time pick up the

various manual sound effects being produced. It is possible to purchase special turntables which permit the operator to speed up or slow down the turntable. Filtering equipment may be connected to the output of the pick-up arms; monitor equipment for cueing can be incorporated; and record spotting devices can be utilized. If commercial construction costs prove very expensive, a sound truck may quite easily be built by a small station or college. On page 425 there are top and front views of such a cabinet housing the turntables. Block diagrams, a list of construction materials for this sound truck, and an inexpensive version are given at the conclusion of the chapter.

Records may be played on a sound truck to produce a variety of effects:

1. The normal speed may be varied. The steady auto effect may be slowed to zero speed of turntable for stop impression. Increase of turntable speed gives an impression of increase in speed of auto. Other records may be varied for different impressions.

2. One continuous effect may run longer than the record itself by using a second pick-up arm. The arms are located in such a manner as to permit two arms on any one turntable. An airplane in flight may run for the entire sequence if needed.

3. One effect may be reinforced by the use of the second pick-up arm. Two horses can appear to be in motion from the sound effects record of one. One car passing another by manipulation of the volume controls from a single record is another example.

4. Blending of two or three records gives great variety of impressions. A continuous tire skid may be blended in with a car motor for a short corner skid, wide sweeping skid, or in between. A third record of a crash can write a tragedy ending.

5. Effects other than those listed in the catalogues and on the labels may be secured by playing records at 33 instead of 78. Eerie and strange or comical and fantasy impressions may be obtained this way. A wolf howl, surf, or Big Ben turn into interesting and useful impressions. Try them as you experiment.

6. Cutting out the highs or lows change quality of sounds. A simple switch of a continuous train from regular tone to filtered position may give the impression of walking from one car to another with correct timing.

7. Any of the above techniques may be modified by a change in volume. Fading-in a sound or the reverse may help indicate movement by the actors. For example, with appropriate dialogue the fading-in of a church bell can create the picture of movement towards the church.

Imagination and experimentation by the sound-effects technician are needed for full realization of the flexibility of recorded effects.

2. Control room transcription turntables are used by many smaller stations for playing sound records if they do not have a sound truck, or in those instances when the sound effect is relatively simple, such as the use of news presses as a theme for a news program, individual sounds in a commercial announcement, and occasional sound effects in a storyhour program. The turntables do not have the sound truck's variations in speed.

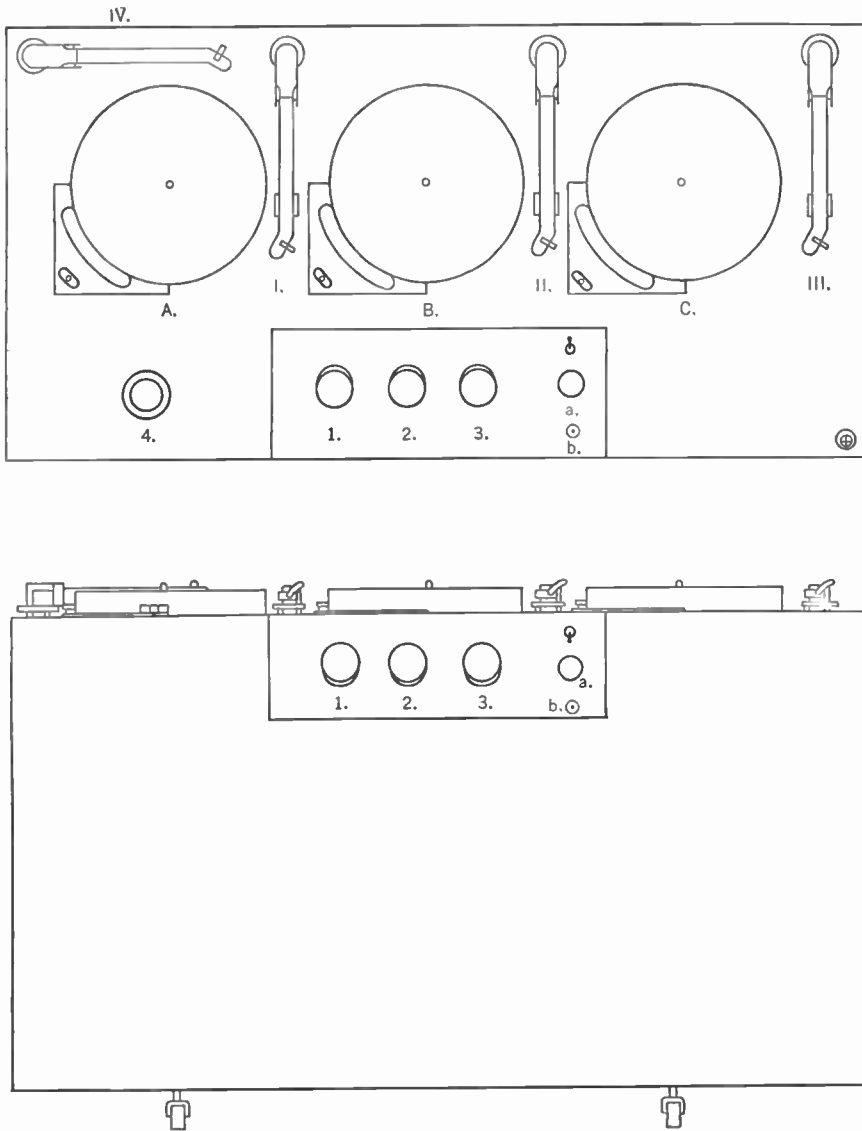


FIG. 19. *Above*, view of sound truck from top. Volume controls 1-4 for pick-up arms I-IV. A, B, C, turntables. a, dynamic noise suppressor. b, phone jack for head set monitoring. *Below*, view of sound truck from front. Volume controls 1-3, panel sloping.

Blending and special effects are, therefore, not very practical on control-room turntables.

Some program directors place the variable speed turntables in the control room and pipe the recorded sound directly into the console. The sound technician works right beside the production-director and engineer in this set-up. This procedure permits the man in charge of recorded sound to play the recorded music bridges on regular transcription turntables. The George W. Trendle productions of "The Lone Ranger" and "Green Hornet" which originate for the ABC network at WXYZ, Detroit, are examples of this set-up. Manual sound effects are handled on these programs by several technicians in a special sound-effects studio adjoining the main studio.

3. Spotting records. The same general procedure described for cueing transcriptions applies to spotting sound effects records. *Exceptions:* revolving the records back and forth to find a particular spot is frowned upon because of possible damage to records. Counting turns is a common practice for specific sounds such as shots. Marking a specific spot may be accomplished also by the use of china marking pencils or a small piece of scotch tape. If the effect does not have to be spotted at a particular place—the scene opening in a car which is running continuously—cueing is no problem. The needle may be placed anywhere in the record. Mechanical spotting devices permit adjustment by micrometer dial readings ahead of time—the pick-up arm dropping down at the preselected place when the technician presses a push-button release switch. These automatic devices are not only expensive, but require great skill in manipulation for exact spotting. Many technicians prefer to count the turns even if the sound truck has mechanical spotting devices.

• MUSIC •

Modern "mood music" for radio drama is a direct heritage of the movies of another generation. The old time piano players who improvised as they liked during a show would hardly recognize their craft as radio has developed it. Present masters of cue music were thoroughly trained in basic musical education at the finest schools in Europe and America. Network organists and composers such as Frank Black, Morris Mamorsky, Charles Paul, Bernard Herrmann, Alexander Semmler and Vladimir Selinsky, to mention only a few, combine this soundness in musical knowledge with versatility, imagination, and ability to produce fine work in a brief time.

The cue music can ruin a production if the accompaniment is not subordinated to the paramount dramatic idea. "When the audience says, 'The orchestra is playing,' the music director of the program has failed," Bernard Herrmann warns. "Attention is distracted from the drama and the whole aim of the cue music is defeated."

Not every network program and very few local stations can afford the luxury of a specially composed score. Music from the "files" is pulled according to various published indices of mood music or those developed by the station or network music librarian. The NBC files contain many broad classifications from *Agitato* to *Western*, and each major classification has many subdivisions, each with its own pieces of music to suggest the mood. In the "Horror" section of the file, for example, one card recommends "In Gloomy Forest" by William Axt to suggest "sinister, gruesome suspense in lonely places." Organists may refer to such files or use collections which have been published.

Special care must be taken to avoid the very well-known compositions and those older cues which have been used too often. They may call attention to the music or create erroneous pictures due to previously established associations. Burlesque or comedy effects from such familiar music are constantly used. "Hearts and Flowers," "Sailing, Sailing, Over the Bounding Main," "The Bowery," and "Good Night Ladies" are often so used.

Recorded Music for Dramas. Ordinary commercial records are used by many colleges and stations to provide the music for dramas. Symphonies, ballet music, suites, musical comedies, special mood albums by orchestras, and music used in films or stage productions may be auditioned and selected for use. The various transcription library services include selections for use on dramas as part of their service. The sound-effects companies make available some public-domain and specially composed music.

The same advice to avoid music that is too familiar or stylized should be closely observed here. *Caution:* avoid mixing instrumentations—symphony for one bridge, small concert orchestra for another, organ for a third.

A representative list of recorded music is given at the end of the chapter. The albums issued by the recording companies should be regularly auditioned if much use is to be made of music in radio dramatic productions.

Functions of Music in Radio Drama.

THEMES. Themes serve to identify the program series. A situation comedy, however, requires a different theme than a serious drama. Themes are not easy to locate because they can be found through a "trial and error" process only. A desirable characteristic of theme music is that it wear well. If the theme is very repetitive and a "stretch" is needed at the close, the length of time will seem excessive to many listeners. If the theme is too familiar, a steady diet of it may cause weariness. If the theme is too heavy and full, the announcer may have to blast to be heard when speaking over it. The choice of recorded themes is particularly important because of their lack of flexibility. Some stations and colleges which have a dramatic series with programs varying from week to week, (a mystery followed by a light romance) either have a standard series theme supplemented by different individual program themes or they dispense with a series theme altogether.

LOCALE AND SETTING. These may be indicated directly by a musical selection which the audience knows, or indirectly by music which suggests the locale or setting. The latter is preferred for most dramas except light romances and the broad comedy shows. *Caution:* the title of the selection should not be relied upon to provide a clue to the audience as to the locale of the drama. Association of titles and music is very weak at best, and to expect the audience to know that the next scene is in Alabama because of an eight-second bridge based on "Alabamy Bound" is foolhardy. Dialogue is needed to get this fact across.

TRANSITION. This is the most common function of music in radio drama. It serves to comment on the scene ending and match its mood; and transfer the audience to the next scene and anticipate its mood. With an effective music bridge, the audience can move from the tragedy of illness and death to recovered happiness and warm affection. It is particularly useful in fantasy. In the adaptation of Robert Ayre's short story "Mr. Sycamore" on the Columbia Workshop series, Bernard Herrmann effected the transfiguration of John Gwilt, the postman, into a tree, with a harp run segued into a sustained flute melody.⁴

Selection of appropriate recorded transitional music sometimes falls into a hit-or-miss pattern disregarding the subtleties of the mood of the scene which is ending and the one coming up. Hours of auditioning may be necessary to find appropriate music to link two scenes, and if the music is to back the narrator for any length of time as called for in many scripts, it is an even more difficult task.

ATMOSPHERE AND MOOD. Radio with its appeal to the ear alone has found a powerful ally for suggestion and creation of mood and atmosphere through music played behind dramatic scenes. Somehow, it does not trouble the listener that a tender love scene on a porch in the moonlight is backed by a muted string and woodwind theme of romance. The listener accepts the presence of the music without being consciously aware of it.

Those who use recorded background music must be careful of overly elaborate orchestrations. Selections with too clearly defined melodies should be avoided due to the tendency of the audience to attend to the tune.

SOUND EFFECTS. Music may be used instead of sound effects where some stylization is desired. Example: In the original version of "Skyscraper," an early NBC "stream-of-consciousness" play, the climax of the drama includes a fall of a man down the many floors of a skyscraper under construction. The audience hears the thoughts of the falling man. The impact of his body as it hit the ground was conveyed as a sound effect. In a revival of the play in the mid-forties, music was substituted with equal dramatic impact, but with less specific visualization in the minds of the listen-

⁴ The "Mr. Sycamore" script and score is reproduced in *Radio Writing* by Max Wyllie, pp. 341-361. Morris Mamorsky has incorporated many imaginative fantasy music bridges for "The Eternal Light" series on NBC.

ers of the actual event. This symbolizing of violent death is suggested by music on many programs. Special effects can be obtained, such as a run by the string section ending in a brass discord for the sound of an arrow in flight or machinery rhythms. Such music is found frequently in modern compositions available on records.

MONTAGES. Music is constantly relied upon for assistance in "montages," a series of short scenes, or statements, which (1) advance the action at a faster than normal pace; or (2) give a panoramic picture of various aspects of the action in progress. The term is taken over from the movies where the technique is widely used. Music serves as a unifying force. In the following excerpt from "Milestones on the Road to Peace," sound is used to punctuate and decrease climax in minor mood in the first montage; in the second montage music is used for a rising climactic turning of the tide. The rapid segue from one selection to another, as indicated, could not be duplicated with separate records. If records must be used in such a program a single selection which builds to a climax should be chosen. This recording could then be used for the montage, fading it up between narrative lines. Careful back-timing is needed to make certain that the musical curtain will be there when it is needed.

NARR: Throughout the summer of 1942 the news continued to be dreary and the future dismal.
(EXPLOSION--SUSTAINED LOW RUMBLE WITH OTHERS SUPERIMPOSED)
Submarine warfare was at an all time high.
(EXPLOSION)
Tobruk had fallen.
(EXPLOSION)
The Germans had launched a major offensive in the Caucasus.
(EXPLOSION)
The Japanese had landed in Kiska and Attu in the Aleutians.
(MUSIC: UP TO PEAK AND HOLD)
NARR: And then...in August, the tide suddenly turned.
(MUSIC: "MARINE SONG"...UNDER)
VOICE I: U. S. Marines land on Guadalcanal.
(MUSIC: SEGUE TO PIPES...UNDER)
VOICE II: General Montgomery begins 1500 mile chase of Rommel across North Africa.
(MUSIC: SEGUE TO "SONG OF THE PLAINS" UNDER)
VOICE III: Russia launches sweeping offensive at Stalingrad.
(MUSIC: SEGUE TO "STARS AND STRIPES FOREVER" UNDER:)
(SHOUTING AS BEFORE)
VOICE IV: U. S. and British troops open new front in Africa.
(MUSIC: UP FOR CLIMAX AND FADE UNDER)
HOLLENBECK: Yes, the tide had turned. The United Nations were on the offensive...⁵

⁵ "Milestones on the Road to Peace." VE Day Documentary, NBC, May 8, 1945. Courtesy of National Broadcasting Company.

• TELEVISION APPLICATIONS •

The use of sound effects and music in television is basically the same as in radio. However, sound effects such as picking up a telephone, blows to the jaw, door openings—must be handled by the actors themselves. The audio pick-up may not give a sufficiently intense effect in some instances and they may have to be performed by a sound technician on a separate microphone. Synchronization of sound and action is absolutely necessary. Recorded sounds are produced in the same way as in radio.

Mood music, specially composed and arranged, is limited to a very few big-budget network programs. Recorded music is used generally and the same general techniques as to selection and presentation on radio drama apply to TV.

• SUMMARY •

Sound effects, "the stuff of radio," can establish locale, advance the action, tell time and establish mood. They may be presented manually or by recordings played on sound trucks in the studio or on control room turntables. Sound effects must be used selectively rather than reproduced with realistic faithfulness; imagination and experimentation are required of the sound-effects technicians for effectiveness. Music in radio dramas may be specially composed, pulled from the files for orchestras or organists, or supplied by commercial records and transcriptions. Music in radio drama may serve as themes to introduce and close the program, help set the locale and setting, transfer the audience from one scene to the next, contribute to atmosphere and mood, used in place of sound effects and assist in montages. The use of sound effects and music in television is basically the same as in radio.

BASIC SOUND-EFFECTS LIST—A SUGGESTED MINIMUM

Manual

<i>Berrybaskets</i> (to crush).	<i>Motor</i> , electric, with rheostat.
<i>Broom straw</i> for fire and brush (also cellophane).	<i>Rubber plungers</i> and <i>half coconut shells</i> (for horses).
<i>Car door</i> (mounted in frame).	<i>Steps</i> —four steps and landing.
<i>Door</i> (half or full size—workable with hardware).	<i>Telephones</i> —French type with dial, receiver on hook.
<i>Door bell</i> and <i>chimes</i> .	<i>Telephone phone bell</i> (rings two bells not one).
<i>Door buzzer</i> .	<i>Tools</i> —hammers and saws.
<i>Glass</i> (to break for crashes).	<i>Walk platform</i> —two by six feet.
<i>Leather pad</i> and <i>dowel</i> (for shots).	<i>Water tank</i> —lined with canvas.
<i>Metronome</i> .	

Recorded

Forty records suggested

<i>Airplanes</i> (three records)	<i>Marine</i> (three records)
Multi-motor.	Harbor noises—fog horn.
Single plane, idling, in full flight, landing.	Ocean liner—whistles.
	Outboard motor.

Animals (seven records)

- Birds.
- Cattle.
- Dogs.
- Horses—whinny, horse and wagon, single horse trotting and galloping.
- Posse.

Automobiles (six records)

- Various types, old and modern. Continuous running, start, skid and crash.
- Horns.
- Squad car with siren.
- Traffic, small and large city.

Crowds (four records)

- Small and large polite conversation.
- Applause, straight and with boos and hisses.

Excited crowds, large.

Restaurant.

Babies crying—also single baby.

Industrial (one record)

Factory noises and machinery.

Music (one record)

Calliope.

Train (four records)

- Passenger train, steam and Diesel—continuous running, whistles.
- Train start in station and stopping with RR station background.
- Freight train over trestle.

Warfare (four records)

- Pistol shots and pitched battle.
- Modern artillery fire and machine guns.
- Explosions with shell whine and falling debris.

Western style guns and rifles.

Weather (three records)

- Rain and thunder.
- Wind, various types.
- Surf.

Miscellaneous (four records)

- Printing presses and teletype.
- Big Ben and Clock bells.
- Church bells.
- Fire—with police and fire apparatus.

EQUIPMENT LIST FOR SOUND TRUCK WITH APPROXIMATE PRICES

Regular broadcast truck

1 Radio Craftsman RC-2 Amplifier	\$ 39.00
2 Rek-o-kut Turntables @ 79.50 (33 and 78 constant speed)	159.00
1 Proctor Soundex Turntable (Variable speed)	138.00
4 GE FA-21A Transcription arm @ 40.00 approx.	160.00
4 GE Cartridges and pre-amps @ 11.00 approx. (RPX-040 Cartridge SPX-001 Pre-amp)	44.00
4 Daven 500,000 ohm potentiometers—3 db steps—Linear @ 11.00 approx.	44.00
1 Scott Noise Suppressor	30.00
1 UTC LS-30 Transformer	15.00
1 Power supply for pre-amps	15.00
1 Altec Lansing 600 B Speaker and Cabinet	80.00
Miscellaneous: speaker pad, pilot light, switches, connectors, plugs, knobs, wire, resistors, condensers	20.00
Wood for cabinet— $\frac{5}{8}$ plywood and 2 x 4's, 3" casters.	30.00

Approx. total \$774.00

Inexpensive version

1 Radio Craftsman RC-2 Amplifier	\$ 39.00
2 General Industries Model DR turntables @ 11.00 (33 and 78)	22.00
1 Garrard 201 V Turntable (Variable Speed)	45.00
3 Astatic—Model 400 QT pick up arms @ 15.00	45.00
3 Anti-capacity key switches DPDT @ 2.00	6.00
1 Astatic Model E4P Tone Equalizer	2.00
Standard type 10 or 12 inch Speaker and Cabinet	30.00
Miscellaneous wire. Volume controls, etc.	10.00
Wood $\frac{3}{8}$ plywood and 2 x 4's	20.00

Approx. total \$219.00

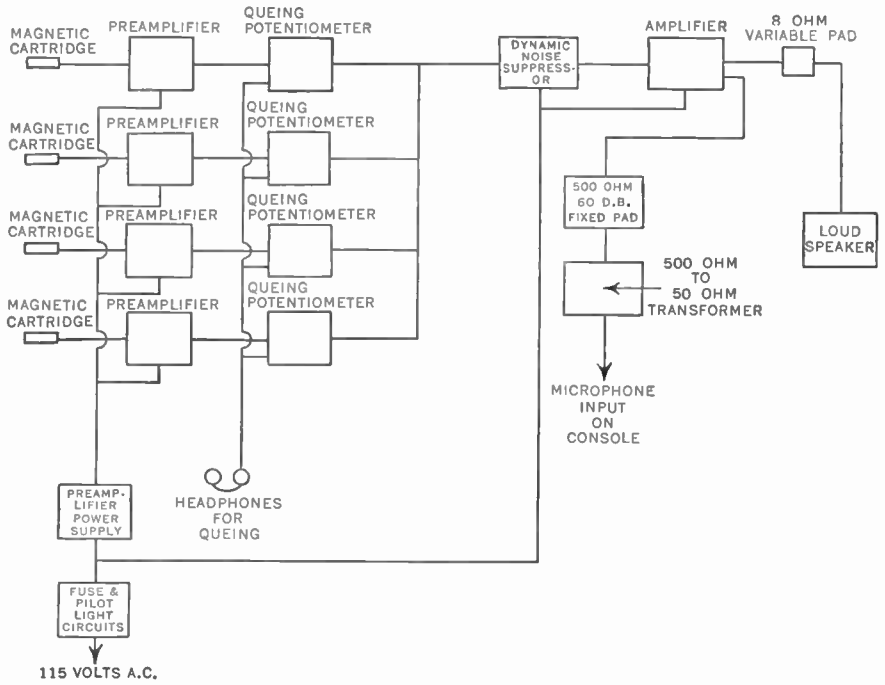


FIG. 20. Block diagram for sound truck illustrated in Figure 19.

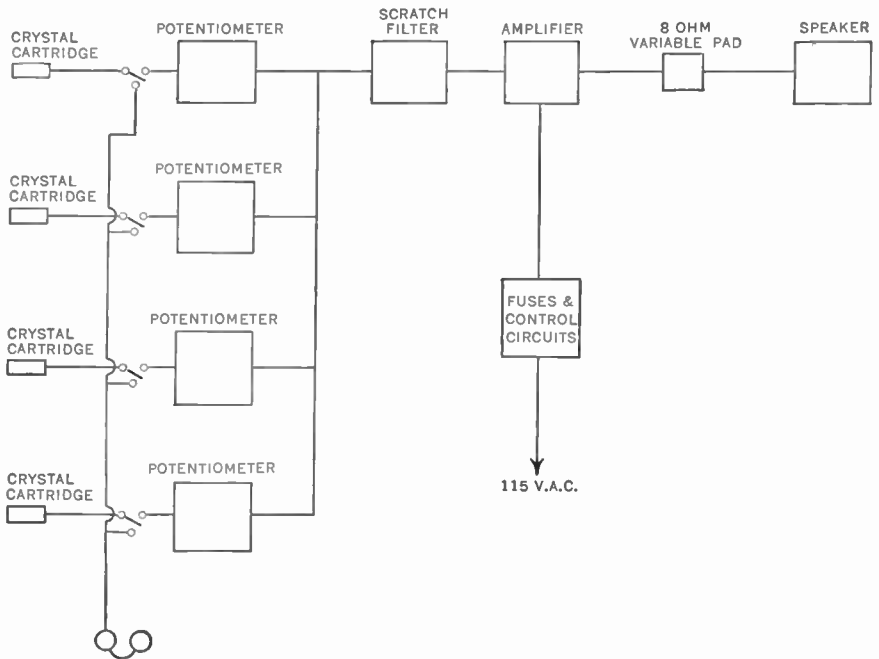


FIG. 21. Block diagram of inexpensive sound truck.

SUGGESTED RECORDED BRIDGE AND BACKGROUND
MUSIC FOR DRAMAS

<i>Title</i>	<i>Composer</i>	<i>Recording Co.</i>	<i>Performance Unit</i>
<i>American Music for Orchestra</i>	Various	Victor	Eastman Symphony
<i>Concerto in F</i>	Gershwin	Victor	Boston "Pops"
<i>Damnation of Faust</i>	Berlioz	Columbia	London Philharmonic
<i>Death and Transfiguration</i>	Strauss	Victor	New York Symphony
<i>Duel in the Sun Music</i>	Tiomkin	Victor	Boston "Pops"
<i>Escules (Ports of Call)</i>	Ibert	Victor	San Francisco Symphony
<i>Feste Romana</i> (<i>Roman Carnival</i>)	Respighi	Columbia	Philadelphia Orch.
<i>Film Music</i>	Varied	London	London Symphony
<i>Firebird Suite</i>	Stravinsky	Columbia	New York Philharmonic
<i>Five Portraits</i>	Thompson	Columbia	Philadelphia Symphony
<i>Interplay for Piano and Orch.</i>	Gould	Columbia	Robin Hood Dell Orch.
<i>La Mer</i>	Debussy	Victor	Boston Symphony
<i>London Again Suite</i>	Coates	Columbia	Coates Symphony
<i>Mark Twain Suite</i>	Kern	Columbia	Andre Kostelanetz
<i>Music for the Theatre</i>	Copland	Victor	Eastman Symphony
<i>Ozark Set</i>	Siegmeister	Columbia	Minneapolis Symphony
<i>Pictures at an Exhibition</i>	Moussorgsky- Ravel	Columbia	New York Philharmonic
<i>Pines of Rome</i>	Respighi	Columbia	Philadelphia Symphony
<i>Program of Cesar Franck</i>	Franck	Victor	Chicago Symphony
<i>Rite of Spring</i>	Stravinsky	Victor	San Francisco Orch.
<i>Rhythms (Vol. 1-6)</i>	Various	Victor	Varied
<i>Suite Provençale</i>	Milhaud	Victor	St. Louis Symphony
<i>Symphony Fantastique</i>	Berlioz	Victor	Cleveland Orchestra
<i>Till Eulenspiegel</i>	Strauss	Victor	Boston Symphony

Projects and Exercises

1. Hand out two sound-effects records to each member of the class. Each student writes a melodramatic scene (two to two-and-one-half minutes) incorporating at least three of the sounds contained on these records. This exercise is to focus attention on the selectivity of sound principle; how script techniques can identify sound when identification is needed; and how sound effects establish locale, advance action, and create mood. Produce these scenes exactly as written for class criticism.

2. Perform the manual sound noted in the following script in keeping with the mood of the dialogue. The scene should be played in many different ways. A few suggested ways are: a girl seeking refuge after escaping from a gang of crooks at two A.M.; same situation, but with the gang only a floor below her; a young wife with arms full of bundles and unable to reach her keys; a young wife after a quarrel with her husband coming to the apartment of a former flame; same character coming back to her husband after the same quarrel, but this time only after a walk around the park; a sultry siren after a naive young man; and the girl a day late for a meeting of a couple of crooks at an assigned hideout after pulling off a big job.

KNOCK ON DOOR

GIRL: Come on...let me in. (KNOCK) Let me in. (KNOCK)

MAN: (CALLING OTHER SIDE OF DOOR) Just a minute.

DOOR OPEN

GIRL: Ah--it's about time.

MAN: Well...hello Mary.

3. Perform the manual sound as indicated in following script in a realistic manner. Differentiate between steps on stairs and level floors. Observe how people use heels and soles of shoes going upstairs—walking along—going downstairs—men or women walking.

STEPS ON PAVEMENT TWO MEN

BILL: Just wait till you meet Marie, Jim. You'll agree she's one in a million.

JIM: Well, why are we just ambling along, then? Hurry up Bill. Don't be such a slow poke.

BILL: O.K. but we're just about there.

BILL: Here's the house. Right up this way.

STEPS ON STAIRS

And in we go.

DOOR OPEN AND CLOSE

Just up to the second floor.

STEPS ON STAIRS

JIM: You never did tell me where you met this girl who's "one in a million," Bill...Break down and tell me.

BILL: Sounds funny but I really fell for her the first time I saw her. I was skating over at Rockefeller Plaza--tried to do a fancy step--and took a tumble--right in front of her.

JIM: Sounds phoney. Didn't you plan it that way?

BILL: Confidentially--I did. (STEPS ON LANDING) Oh--here we are and apartment B 4 is over there.

(STEPS)

(DOOR BUZZER--DOOR OPENS)

GIRL: Yes?

BILL: Why where's Marie?

GIRL: Marie...? Oh you must mean the girl who moved out this morning. She's getting married the super told me.

BILL: Married?

GIRL: That's right.--she's probably being married right now. The ceremony was to be at 3 o'clock.

BILL: Oh...No...(BODY FALL)

4. Select appropriate bridge music for the transitions listed in the projects for the preceding chapter.

5. Select and play appropriate themes, background, mood, montage, and transition music for scripts included in the book as designated by the instructor.

6. Play over and classify possible future uses of the music albums at hand. Prepare a file catalogue listing your recommendations.

7. Enlist the services of a college music major and experiment with original scores for dramas.

Acting

A RADIO actor has two tasks: to sell and to create. The selling of an actor's ability takes place in the audition, where a director listens in a control room, separated by a plate glass window from the actor who works alone in front of a microphone, with a blasé engineer completing the triangle. In the studio, the actor, reading speeches from a script, brings a character to life with a sound-effects technician as his alter ego, walking for him, fighting for him, and dying for him, and with technical equipment influencing his movements and vocal delivery. This is the creative aspect.

This chapter presupposes basic training in acting and considers specialized problems of radio acting. The audition is treated first, followed by an analysis of a full-length script accompanied by a discussion of the acting problems which may be encountered in actually producing the script.

• AUDITIONS •

1. The first step in preparing for auditions is the selection of material. For many, this seemingly simple task takes on the proportions of a tremendous obstacle. Since the audition is to enable the actor to be heard in the characterizations he feels most capable of performing, he should choose first from the roles he has played elsewhere, provided he did a commendable job. The advantage in this procedure is familiarity with the material and the character. If this material is not available, comparable roles from other sources, such as stage plays or radio scripts may be selected. It is usually desirable to avoid Shakespeare, other classical plays, and poetry, because radio does not have many such programs. They should also be avoided because very few actors can do them well. To be avoided, too, are the excerpts for drill which appear in acting manuals. These have been used so many times by so many candidates that directors are unable dispassionately to hear them again. An actual tally at a particular studio revealed that out of twenty auditions by ingenues in one week, the drugstore

speech in *Our Town* was used seven times, Alexandra's curtain speech in *The Little Foxes* six times, and Katrin's opening narration in *I Remember Mama* and Olive's phone call in *Voice of the Turtle* four times each. If any of these roles is close to the heart of the aspirant, a different scene should at least be selected. For the record, however, it must be noted that an occasional interpretation of these "chestnuts" is so striking that the performer stands out head and shoulders above the crowd and makes a vivid impression as a result.

2. The customary time allowed for an audition is approximately five minutes. About five selections, a minute each, should give a fairly accurate picture of the actor's capabilities. The next step is the arrangement of the selections.

Study the station or agency. If it does nothing but serials, it will avail you little to go far afield from serial roles. If they specialize in "whodunits," arrange your material accordingly. Don't attempt roles you cannot handle. If you cannot do crooks well, but can play lawyers, (the so-called "professionals"), present versions of characters of that type doing different things and in different moods: an excited lawyer, a nervous lawyer, a dynamic lawyer in cross examination of a client, an emotional plea for the life of a client, and so on, instead of making an ineffectual attempt at playing a crook. If you do not do dialects authentically and with assurance, avoid them. Dialects require a keen ear, and vocal memory of melody patterns and rhythm in addition to changes of sounds and accent.

Many auditions are general in type, the particular agency or station being interested in an over-all view of acting ability. The following arrangement is presented as a suggestion for auditions of that type. Let the first selection be a straight or neutral character role fairly close to your normal voice age. The second, to demonstrate flexibility in age range, can be a more youthful role. The third may demonstrate the older limits of your range. Both second and third should provide a change in pace and emotion. The fourth selection may provide a climax of some sort. It might be an intense hysterical scene played with a sharp dynamic attack, but it should be in your regular and most reliable age range. The fifth selection should provide as much contrast as you can handle, such as sincere emotion of great depth.

3. The third step is the actual presentation in the audition. Identify the selection briefly by general type: "The first is a straight lead, from 'Tomorrow the World.'" This enables the director to check your performance against what you think you are doing, and keeps him from falling into the very human habit of attempting to guess the particular play and role. Work directly on the beam, six to twelve inches away from the microphone for most acting, slightly farther away for a dynamic delivery. Avoid stage projection and overly precise articulation. Not only is there no balcony in radio,

there is no fourth row center. The audience is up on the stage right next to you, but voice alone must communicate the character and the meaning.

4. Evaluation of the audition. What are the standards of judgment? What does the director look for? The first reaction may be an evaluative generalization: "This actor isn't up to desirable standards." And for the purposes of an audition from the director's point of view, that may be the final reaction—a big "No" on your card. However, we may probe a little deeper and examine some of the specific things which are considered while arriving at a decision.

One of the very first items is the positiveness of attack. This is a signpost of professionalism. The characterization may be faulty, the interpretation muddy, but the poise, the assurance with which the actor proceeds, is an important criterion. In the radio medium, where no visible physical movement or costume can buttress the actor's speech, positiveness of approach is essential. There is no necessary correlation, however, between amount of volume and positiveness.

Another key item brought into focus by the microphone is the reality of the presentations: whether the characters ring true or reveal artificiality or exaggeration. The ear is quick to pick out instances where the technique overshadows the meaning; where the actor is more conscious of how he is "doing a part" than what the scene means to a real person in a real situation. We must hear the actor thinking and feeling, not reciting.

In arriving at a judgment, also considered are a number of other details many of which are essential in the art of acting, whether it is on the air, on the stage or in the movies: control of voice, portrayal of emotion, meaning of phrases and sentences, and "light" and "shade." Studio "know how," such as playing the mike for assistance in performance, is observed by the producer, but is not necessarily a determining factor in auditions because rehearsal provides opportunities for instruction in "mike technique."

An "as broadcast" script of "Aesop: Fables for Today and Tomorrow" is included here for laboratory study. This script, one of the "Home is What You Make It" series on NBC, is extremely useful because of its vignette construction. The individual scenes lend themselves to performance by separate groups, and provide opportunities for doubling roles as often as required in actual broadcasting. Following the script, comments on mike technique, suggestions for characterization, and recommendations for playing the scenes are offered.

EXAMPLE OF ACTING SCRIPT

"Home Is What You Make It," Episode #139 Greece, "Aesop: Fables for Today and Tomorrow," By Lou Hazam, NBC, New York, July 12, 1947.¹

(MUSIC: ACCENTS EACH COUNTRY WITH A STING)

1. NARR: (ECHO) Canada...China...England...France...(FADE) Greece
...Denmark...India...
(MUSIC: SWELLS TO COVER)
2. ANNCR: For a better and more tolerant understanding among nations
and the promotion of enduring peace...
(MUSIC: UP A TONE TO HANG FOR)
3. ANNCR: HOME IS WHAT YOU MAKE IT, brought to you weekly by the
National Broadcasting Company and its affiliated independ-
ent stations, presents the eighth program in its summer
series devoted to the contribution of the peoples of the
world to American culture and homelife! Today, we ac-
knowledge our debt to--
4. VOICE: Greece!
(MUSIC: SALUTE AND OUT)
5. ANNCR: "Aesop--Fables For Today and Tomorrow!"
(MUSIC: THEME IN AND UNDER)
6. ANNCR: Here is your narrator, Ben Grauer...
7. NARR: To Greece we Americans can bow for many things. For some
of the greatest works of sculpture that have ever been
born of the hands of man. For a style of architecture by
which we have built public buildings in virtually every
city of our nation. For the drama of Aristophanes...for
the wisdom of Aristotle and Plato. Indeed, for the very
way in which we govern ourselves--for Greece was the first
democracy. But today, we choose to salute a lesser ap-
preciated inheritance from ancient Greece--a man whose
ideas have been just as enduring as Greek art and wisdom.

Aesop! (CHANGE NOW TO MORE INFORMAL TONE) Yessir, Aesop
of the famous fables.--We don't know very much about
Aesop, my friends. They say he was a slave, who--dis-
charged by his master--rose to play an important part in
the political life of his day. The story goes that some-
body finally framed him and he ended up condemned to be
thrown from a high cliff.--But this much we do know. The
fables which bear his name pack just as much of a wallop
today as they ever did--are just as filled with meaning
to guide our future actions. To prove it...to show how
the fables of Aesop can be readily applied today to in-
dividual matters, family matters and national affairs--
we've corralled two extremely versatile actors. Here
first is Miss Mitzi Gould.
8. WOMAN: How do you do.

¹ Courtesy of the National Broadcasting Company.

9. NARR: And Joe De Santis.
10. MAN: How do you do.
11. NARR: Well now, here's what these two, Miss Gould and Mr. De Santis, are going to do. They are going to perform a variety of typical scenes from our present day life--and then defy me to find an Aesop fable that applies to each scene. In short--to see if the scene literally strikes a bell in my mind and I can make with the appropriate message. So lend us your ears, my friends, and listen for that bell--for remember what Aesop said:
- (MUSIC: STING)
- (ECHO) He who refuses advice may some day vainly seek it.
- (MUSIC: IN AND UNDER)
12. NARR: First we have a typical "family" scene. Hubby is just coming home from work...
- (SCREEN DOOR OPENING AND CLOSING)
13. MAN: (AS HUSBAND; GAY AND CHIPPER) Oh, hello, darling...and how's my lovey-dovey wife tonight?
14. WOMAN: (ON VERGE OF TEARS) Hello...Jim.
15. MAN: Hey--what's the matter? What's wrong?
16. WOMAN: (BETWEEN SNIFFLES) Junior...
17. MAN: (QUICKLY) What's he done?
18. WOMAN: He wanted to eat early...but he left the table...he wouldn't eat his spinach.
19. MAN: What! How dare he do a thing like that? Where is he?
20. WOMAN: He went out. He said he wouldn't touch the...the darn stuff.
21. MAN: He did, did he? Well, I'll fix him. Who does he think he is around here?...
- (OPENING THE SCREEN DOOR)
- (CALLING FORCEFULLY) Junior! (ANGRILY) Junior! (SORE AND GRUMBLING) Not wanting what's good for him. How does he expect to grow up into anything, answer me that! (CALLS) Junior!
22. WOMAN: (ALMOST WEEPING) I don't know what to do with him.
23. MAN: I'll show him who's boss around here. When I say eat spinach he'll eat it and like it, by gosh! (CALLS) (DOOR OPENS) Junior! Jun-ior! (DOOR BANGS SHUT) (TURNING TO WIFE) By the way what's for dinner for us tonight?
24. WOMAN: Steak, potatoes 'n--spinach.
25. MAN: Spinach? Me? Good heavens, Grace, you know I can't abide spinach! Open a can of peas or something--(CALLING, AS IF HE SEES HIM NOW) Oh, there you are, Junior--Junior --come and eat your spinach!
- (BELL)

26. NARR: Yessir it rings a bell with me right off. I am reminded of Aesop's fable which goes like this.
(MUSIC: SNEAKS UNDER)
Once a mother crab and her son were taking a walk on the sand. Said the mother crab--"Child, why do you walk so ungracefully crooked? Walk straight, my child, without twisting." "Pray, mother," said the young crab..."do but show me the way and I will follow you."--Moral...
(MUSIC: STOP)
(ECHO) Example is the best precept.
(MUSIC: UP AND OUT)
27. NARR: Score one for Ben Grauer. And now an office scene.
(INTERCOM BUZZER; SWITCH)
28. MAN: (BOSS, BIG, BLUSTERY TYPE) Yes?
29. WOMAN: (AS SECRETARY, FILTER) I finally got Miss Wilson, sir. She's waiting to see you.
30. MAN: Well, it's about time! Send her in.
31. WOMAN: (FILTER) Yessir.
(SWITCH)
(DOOR OPEN AND CLOSE)
32. WOMAN: (AS STENO; TIMIDLY) Did...Did you want to see me, Mr. Merriam?
33. MAN: Of course I wanted to see you or I wouldn't have sent for you!--Where have you been?
34. WOMAN: Well, I--
35. MAN: Sit down.
36. WOMAN: Yessir.
37. MAN: Look here, Miss Wilson. I run an office here, not a country club. I notice from your time card that you've been late twice this week. And three times this week your typing has shown errors.
38. WOMAN: Well, I....
39. MAN: Now, Miss Wilson. We pay you what we believe to be a fine salary. We naturally expect a proper return for that salary...
40. WOMAN: If you'd only let me explain, Mr. Merriam--
41. MAN: I can't understand why you're not cooperating. After all I don't treat you unfairly.--Now, what is your explanation?
42. WOMAN: I...I'm awfully sorry about it all, Mr. Merriam, but you see--my mother's been awfully sick. I've had to do a lot of things at home that I wouldn't ordinarily do and that's what made me late.

As for the typing mistakes, I've been so worried about her--well, really, Mr. Merriam, I shouldn't be at work at all...I should be home taking care of her. I asked to have my vacation moved up, but I was told--

43. MAN: You were told it was impossible and it is impossible. While we sympathize with you, Miss Wilson, you can't expect us to run an office to conform to home emergencies.-- I can't understand you people I employ here. I don't seem to be able to get anything but the most average work out of the whole lot of you!

(THE STRIKING OF A BELL)

44. NARR: Well that incident reminds me of Aesop's fable of the Wind and the Sun. Remember?

(MUSIC: SNEAKS UNDER)

Once the Wind and the Sun had an argument about which one was stronger. "I know we can tell who is the stronger," said the Sun. "Look down there at the traveler walking along the road. Let's test our strength by seeing who can cause him to remove his cloak." The wind tried first. It blew as hard as it could...

(WIND IMPRESSION)

But the harder it blew, the tighter the traveler held his cloak about him. At last the Wind gave up in despair. Then the Sun began to try.

(WIND FADES--BIRDS)

It warmed the air and calmed the breeze. It shone pleasanter and pleasanter upon the traveler. At first he loosened his cloak and then finally he removed it entirely.--Which all goes to show...

(MUSIC: STOP)

(ECHO)

Kindness brings better results than severity.

(MUSIC: UP AND OUT)

45. NARR: So far, so good--we continue. Along a main highway a nice looking woman stands staring dejectedly at a flat tire on her car. Along comes a kind motorist....

(CAR PULLING UP TO A STOP)

46. MAN: Can I help you, madam?
47. WOMAN: Oh dear...I would be so obliged! Looks like I've gone and got a flat tire.
48. MAN: Oh yes...well...Let's see what I can do with it.

(CAR DOOR CLOSES AS HE CLIMBS OUT)

49. WOMAN: So kind of you to stop.

50. MAN: Not at all...not at all, madam.--There was something about your face that reminded me of my sister.
51. WOMAN: Oh, how nice.
52. MAN: (EXAMINING TIRE) I think I can fix this for you in a jiffy. Shouldn't be hard at all.
53. WOMAN: Oh, how wonderful...It really is so sweet of you...
54. MAN: Not at all. Not at all...
55. WOMAN: May I hold your coat and vest--so you won't get them dirty.
56. MAN: Oh,--well, that's real thoughtful of you--
57. WOMAN: Hate to see a man soil his suit--particularly a nice one like yours.
58. MAN: (EFFORT) Here 'tis. Thanks. Yes--well, I'll get my stuff out of the back of my car and get to work on this tire right now. (FADE) Won't take long...
(MUSIC: BRIDGE)
(SOME LAST FEW BANGS. PERHAPS THE JACK)
59. MAN: (JOB FINISHED) There you are.--I think that will be all right now.
60. WOMAN: Oh, I can't tell you how very grateful I am!
61. MAN: That's all right. Don't mention it.--Here, I'll open the door for you.
(CAR DOOR OPENING)
62. WOMAN: (EFFORT) Thank you again. I really appreciate it a whole lot!
63. MAN: You're quite welcome.
64. WOMAN: Here's your coat and vest.
65. MAN: Thank you.--Goodbye.
(CAR DOOR CLOSES)
66. WOMAN: Goodbye.
(CAR STARTING UP, AND MOVING OFF)
67. MAN: (TO SELF, AFTER CAR SOUND FADES OFF) Sweet woman.-- (CHANGE) Well, I've been delayed. Wonder what time it is? (PATTING POCKETS) (PAUSE; THEN A STARTLED EXCLAMATION) My watch! Gone!--(THEN, AFTER A QUICK CHECK, GIVES OUT WITH A SHRIEKING) MY WALLET!
(BELL...)
68. NARR: Aesop could have warned that man--with his fable of "The Wolf in Sheep's Clothing." It goes like this...
(MUSIC: IN AND UNDER AS B.G.)

There was once a greedy wolf who had trouble catching sheep. So one day he decided to disguise himself. He found a sheepskin and covered himself with it. Then he went in and mingled with the flock. One at a time, the young lambs who belonged to the sheep whose skin he had taken, followed him away...And as soon as they had gone a little apart from the flock, he pounced upon them and ate them.--Proving--

(MUSIC: STOP)

(ECHO)

Appearances are deceptive.

(MUSIC: UP AND OUT)

69. NARR: Score three for Grauer.--Onward and upward with Aesop!
(MUSIC: FANFARE)
 Our scene now--an office to the back of a night club...
 Attendez!
70. MAN: O.K., Trixie...What's it about...Why did you want to talk to me?
71. WOMAN: (NITE-CLUB TYPE; ARGUING AND PLEADING) Listen, Mr. Bragato...I don't see why you don't give me a break. After all I been workin' for this run-down honky-tonk for two years now...
72. MAN: But, Trixie--I already give you a break. You're the hit of the floor show. You come out last draped in that white mink sarong with the red spotlight.
73. WOMAN: But I wanna sing!
74. MAN: You're beautiful, Trixie. People who come want to look at you, not hear you. You're the most beautiful showgirl in New York!
75. WOMAN: But I'm tired of being the most beautiful showgirl in New York.--I wanna sing! Listen to me, Mr. Bragato, I can sing...Listen!
76. MAN: No no, please, Trixie, no no...
77. WOMAN: (BURSTS OUT SINGING)
 I'll be comin' in a taxi honey,
 Better be ready at hap-past eight,
 Now sweetie don't be late...
78. MAN: (OVER SINGING) Please, Trixie...please...
79. WOMAN: (CONTINUING UNDETERRED) I wanna get there when the band starts playin'...
(MUSIC: PICKS UP REFRAIN AND CURTAINS)
 (BELL)
80. NARR: Believe it or not, I've got an Aesop that hits that one right on the nose!--Stand by, folks, for "The Peacock and Juno..."

(MUSIC: IN AND UNDER AS B.G.)

Once upon a time there was a peacock who, in spite of all his attractions, was not satisfied with his fate. So the peacock went to the goddess, Juno and petitioned her that she add to his endowments the voice of a nightingale. Juno refused. But the peacock persisted. He reminded Juno that he was her favorite bird. But Juno wouldn't listen. Finally, when Juno could stand no more, she turned upon the peacock and said:

(MUSIC: STOP)

(ECHO)

Be happy with your lot in life. One cannot be first in everything.

(MUSIC: UP AND OUT)

81. NARR: Next scene, Anytown, U.S.A.
(CAR SPEEDING)
Mrs. Peyton Smith speeds along the highway with scarcely a glance in her rear view mirror until...
(MOTORCYCLE COP'S SIREN)
82. WOMAN: Oh dear...
83. MAN: (OFFICER: CALLING) Pull over to the curb. Where do you think you're goin'?
(CAR HALTING)
84. MAN: (COMING ON) You must be mighty late for that bridge game.
85. WOMAN: But, officer...I didn't do anything. I can't imagine why you stopped me!
86. MAN: You weren't doin' anythin'--but 50 miles an hour, madam--in a 25 mile zone!
87. WOMAN: But, officer, that's ridiculous! Your speedometer must be wrong.
88. MAN: (SIGHING) Sure and that's a new one, that is. Now I've heard everything. You tell that one to the judge, mam--he gets tired, he does, of the same stories all the time--
89. WOMAN: (PROTESTING) But, officer--!
(MUSIC: BRIDGE)
(GAVEL--TWO BANGS)
90. MAN: (JUDGE) Next case--Mrs. Peyton Smith. Charge, speeding, main street off Taylor Avenue.
91. WOMAN: Your Honor...it's all a mistake.
92. MAN: (BORED) Do you plead guilty or not guilty, Mrs. Smith?
93. WOMAN: Not guilty, of course!

94. MAN: The officer's report says you were going fifty miles an hour in a twenty...
95. WOMAN: (INTERRUPTING) But I couldn't have been doing that, Your Honor! I never speed. I must ask you to take my word as the wife of a leading citizen of this community. I'm a great believer in respecting traffic laws. I never go beyond the speed that's posted. I've driven down Taylor Street a million times and turned on to Main and never been stopped before!
96. MAN: Down Taylor Street, Mrs. Smith?
97. WOMAN: That's right--time and time again!
98. MAN: You're fined 10 dollars for speeding...and ten dollars for wrong-way driving!
99. WOMAN: But, Your Honor!
100. MAN: Taylor Street, Mrs. Smith, which you've driven down a million times, is a one-way street--going up!
- (BELL)
101. NARR: Alas, poor Mrs. Peyton Smith. She should have read Aesop's "The Mole and Her Mother," and been forewarned...
(MUSIC: SNEAK UNDER)
It seems that once a young mole cried out to her mother: "Mother--I can see!" To try her, the mother found an onion and held it before the young mole's face. "What is it, my child?" she asked. "A stone," cried the young one eagerly "...a stone!" "Alas, my poor child," said the mole, "Not only are you blind, but you cannot even smell!"
--Remember, then--
(MUSIC: STOPS)
(ECHO)
Brag, and you betray yourself.
(MUSIC: UP AND OUT)
102. NARR: Now we give you two lovers--who are able to keep in touch with each other only through the grace of a certain A. G. Bell...
(TELEPHONE RINGING, RECEIVER PICK-UP)
103. WOMAN: Hello?
104. MAN: (FILTER, THROUGHOUT) Oh hello, honey.
105. WOMAN: (THRILLED, BUT CAUTIOUS) Oh, it's you. (CHANGE, AS SHE'S IN EARSHOT OF HER FATHER) I'm sorry you troubled to call, Mildred, I won't be available this evening.
106. MAN: (DEFIANTLY) Won't be available? Why not?
107. WOMAN: Well, Dad thinks I'd better stay in and hit the hay early.

108. MAN: You mean your father's home and hears what you're saying?
109. WOMAN: Yes.
110. MAN: But I've got to see you, Betty...I haven't seen you for two whole days!
111. WOMAN: Er..aha...I know it is, Mildred. I feel the same way.
112. MAN: Isn't the old bozo going out this evening?
113. WOMAN: Well...Dad is going out in a little while to the club meeting...but I've promised to stay home tonight and get some badly needed rest.
114. MAN: What time is the meeting?...
115. WOMAN: Yes, I saw the gang at nine o'clock. They're all carrying on pretty much the same way--nothing new.
116. MAN: You mean he's driving?
117. WOMAN: Yes.
118. MAN: Well, I'll be parked around the corner, out of sight. When I see him go by I'll drive around and come on up.
119. WOMAN: So you're going to buy a new dress! Well, I'd be real careful if I were you. I always preferred a real dark color for evening...
120. MAN: Don't worry...I'll pick out a dark spot where he won't see me.
121. WOMAN: Goodbye, Mildred. I'm glad you called. I can't wait to see how you look--
122. MAN: And me, to see you, honey. Gosh, it'll be like heaven again. See you soon.
- (MUSIC: BRIDGE)
123. MAN: Darling!
124. WOMAN: Oh, Wilbur! You had me so worried. I was sure you'd bump into him!
125. MAN: Missed him by a mile. I'm too smart for him!--How about a kiss?
126. WOMAN: (GIGGLES) (STOPS)
127. MAN: (PAUSE) Darling. Gosh, I don't see how I can live another day without you!
128. WOMAN: Sweetheart!
- (OFF, DOOR OPENING AND SLAMMING)
129. MAN: (QUICKLY) Who's that--
130. WOMAN: I don't know unless--he forgot something and-- (STOPS THEN, AS IF HE'S JUST COME IN THE ROOM) Dad!
131. MAN: (AN ESCAPING WORRIED SIGH) Oh me!
- (BELL)

132. NARR: No, the fabulous Aesop didn't forget advice for you lovelorn, either. He made up a fable especially for people in your predicament called--"The Lion in Love"... listen--

(MUSIC: SNEAKS UNDER)

A lion once fell in love with a woodcutter's daughter, and went to the father to ask for his daughter's hand in marriage. The woodcutter did not care for the match, but he was afraid to decline the ferocious King of the Beasts. So he said to the lion, "Very well, I give you my consent. But, good lion, my daughter would not like your sharp claws and big teeth. She'd be frightened of you. Why not have your claws and teeth removed and come back tomorrow. Then the wedding can take place." So enamoured of the daughter was the lion that he went at once to rid himself of his teeth and claws. When he returned, there was the woodcutter awaiting him with a club. And since the lion could no longer defend himself, he was driven away!--Heed this moral, lovers all--

(MUSIC: STOP)

(ECHO)

Beware lest the eagerness of love bring your undoing!

(MUSIC: UP AND OUT)

133. NARR: That makes six down and I haven't failed yet to match an Aesop fable--containing a practical message--to every scene!--But let's see what we have next, here...

(TYPEWRITER UNDER)

134. WOMAN: (BEFUDDLED SECRETARY) Dear Mama: Just thought I'd take my typewriter in hand and let you know how I'm doing on my new job. Up until yesterday, I liked working for Wheeler, Webster and Wiggin. But yesterday--Jeepers--everything seemed to go wrong. First it was Mr. Wheeler. He decided that from now on I was to type all office memorandum in small type. Said it saved paper and paper was scarce. But when I sent the first memorandum through that way, Mr. Webster--he's the second partner--came out fit to be tied! He said what did I think his eyes were--magnifying glasses? He said he couldn't read the small type. I told him Mr. Wheeler told me to use the small type, but he said he didn't care what Mr. Wheeler told me, I was to type things so's people read them. So I started to use the large type again when what should happen but out should come Mr. Wiggin--he's the third partner. He said that his secretary and I were to switch typewriters. Hers was too noisy, he said, and it disturbed him and mine was a noiseless. Then Mr. Wiggin gave me her typewriter, which--as you can see from this letter--has medium type!

Now if I send office memorandums through on medium type, why Mr. Wheeler will say it's too big, Mr. Webster will

say it's too little, and only heaven knows what Mr. Wiggi will say!--Mama, what should I do?

(BELL)

135. NARR: (WITH A LAUGH) Do? Why open a book of Aesop's fables, of course, and read the story of "The Man and His Two Wives."--Don't you know it?

(MUSIC: SNEAKS UNDER)

Back in olden days, when men had more than one wife, there was a middle-aged man who had two. One wife was old and the other was young. Each of them loved him a great deal, and wanted him to appear as each desired him. His young wife did not like to see his hair turning grey. So every night, as she combed his hair, she plucked out the grey ones. The elder wife was grey herself. So every night she combed his hair she plucked out all the black hairs she could find. This went on and on until the man, who tried to be pleasing to both wives, found himself completely bald!-- Which is to say--

(MUSIC: STOPS)

(ECHO)

Try to satisfy everyone and you'll satisfy no one.

(MUSIC: UP AND OUT)

136. NARR: We have time for just a few more.--We let you listen, next, to a telephone conversation...
- (PHONE RINGING; RECEIVER PICK-UP)
137. MAN: (PLEASANT, UNCONCERNED TYPE) Hello.
138. WOMAN: (FILTER THROUGHOUT...UPSET AND DETERMINED) Mr. O'Hare?
139. MAN: Yes, this is Mr. O'Hare.
140. WOMAN: I'm Mrs. Lawson...a couple of blocks up the street.
141. MAN: Oh yes, Mrs. Lawson...
142. WOMAN: I'm calling to complain about your son, John.
143. MAN: Oh yes? What's Johnny been doin'?
144. WOMAN: He's been constantly annoying my Albert, that's what he's been doing. This morning he actually whipped my Albert because Albert said his catcher's mitt was better than Johnny's pitcher's glove.
145. MAN: (BELITTLING) Well...
146. WOMAN: Apparently, Mr. O'Hare, your son's idea of solving an argument is to whip anybody who disagrees with him!
147. MAN: Well I'm sure that--
148. WOMAN: And another thing--
149. MAN: Yes.

150. WOMAN: Yesterday, Albert lost his baseball and your Johnny found it and absolutely refused to return it, claiming it was his. Now that's downright stealing, Mr. O'Hare, and I think--
151. MAN: (LAUGHING IT OFF) Oh come, come, now, Mrs. Lawson. You're letting yourself get too excited. Boys will be boys, you know.
152. WOMAN: I think it's a far more important matter than just "boys will be boys", Mr. O'Hare! Bullying and stealing are not my idea of--
153. MAN: (BORED, CUTTING IN) Well, I'll speak to him about it, Mrs. Lawson--
154. WOMAN: I should think that's the least thing you'd do. I should think you'd be interested in seeing that--
155. MAN: (CUTTING HER SHORT) Thank you very much, Mrs. Lawson. Goodbye.
- (CRADLING PHONE)
- (SIGHS WEARILY) Women! Cackle, cackle, cackle just like hens! Probably nothing but a chronic complainer...
- (BELL)
156. NARR: So Mr. O'Hare does nothing about Johnny's youthful transgressions. Oh, if he'd only known Aesop's story of "The Thief and His Mother".
- (MUSIC: SNEAK UNDER)
- There was once a young man who was caught stealing. Upon being condemned to death, he asked if he couldn't see his mother. His wish was granted and they brought his old mother to him. He leaned over his mother, as if to whisper in her ear. Suddenly, instead of whispering, he almost bit her ear off! The court attendants jumped upon him and pulled him away, horrified at such inhuman conduct. "Why do you bite your own mother!" they cried. "So that she may be punished," he said. When I was a child, I began stealing little things and bringing them home. My mother, instead of punishing me as she should, laughed and said it would not be noticed. It is because my mother did not punish me then that I am condemned to die today!-- For...
- (MUSIC: STOP)
- (ECHO)
- Evil should be nipped in the bud.
- (MUSIC: UP AND OUT)
157. NARR: We might call the next one a summer scene. Engrossed in the travel section of the Sunday paper, Madam wife looks up to Mr. Husband and exclaims--
158. WOMAN: (THRILLED) Bermuda!...The magic Caribbean! Gentle trade

winds...velvet seas!--(EAGERLY) Why can't we go to Bermuda on our vacation?

159. MAN: (IRRITABLE TYPE) Are you insane Gladys?
160. WOMAN: Of course I'm not insane! What's so impossible about going to Bermuda?
161. MAN: (BLUNTLY) The expense.
162. WOMAN: Oh, ridiculous. You know we can afford the trip.
163. MAN: I refuse to concede any such thing.
164. WOMAN: Look, dear. Before the war, we were too busy to go anywhere...during the war it wasn't patriotic. But now there's no reason on earth why we can't--
165. MAN: (FINISHING IT FOR HER) Stay put.--I can't see any point in going traveling half way around the world just to--
166. WOMAN: But it isn't half way around the world to Bermuda! It's just a few hours by plane, or we can make a cruise in--
167. MAN: (FIRMLY) The answer is no!
168. WOMAN: It would be wonderful for the children--educational and everything and--
169. MAN: My dear. I do not intend to spend my life making money only to squander it on vacation trips.
170. WOMAN: But you've done remarkably well this year--it wouldn't cripple our bank account at all!
171. MAN: We'll go to Oxyboxo lake, like we always do...
172. WOMAN: Flies! Mosquitoes!
173. MAN: We can get a cottage there for next to nothing.
174. WOMAN: Mud instead of sand!
175. MAN: I can commute to work.
176. WOMAN: The same old faces in the same old places!
177. MAN: (CONCLUDING) We'll save money.

(BELL)

(MUSIC: SNEAK UNDER)

178. NARR: There was once a miser, says Aesop, who buried a bag of gold under a tree. Each day he would come and look at it. One day a thief saw the miser dig in the earth, take out his bag of gold, fondle it and put it back again. When the miser had gone, the thief dug up the gold and put in its place a bag of stones. The next day the miser returned and when he saw his bag of gold was gone, and in its place was a bag of stones, he raised such an outcry that all his neighbors came running to him. "My gold is stolen," he cried. "Stolen!" "What did you do with the gold when you had it?" asked one. "Why, I came each day and looked at it," replied the miser. "In that case,"

said the other, "come each day and look at the bag of stones. It will do you just as much good."--In other words--

(MUSIC: STOP)

(ECHO)

Wealth unused may as well never exist.

(MUSIC: UP AND OUT)

179. NARR: We have time for just one more, my friends. So far Aesop has taught us--

Kindness brings better results than severity...Example is the best precept...Appearances are deceptive...Be happy with your lot...Brag and you betray yourself...Beware lest the eagerness of love bring your undoing...Try to satisfy everyone, and you'll satisfy no one...Evil should be nipped in the bud...Wealth unused may as well never exist. --Yes, each scene from our present day life has struck a bell in my mind and I haven't failed yet to match it with an ancient fable! Now let's see how I make out on the last one...The scene, a large hall crowded to the rafters --with an arm-waving speaker holding forth from the stage--

(CROWD SNEAKS IN ABOVE)

180. MAN: (SLIGHT ECHO)--POLITICIAN, SHOUTING) And so I say to you, my friends...far from finding peace and justice in the United Nations, we can only find trouble! Let us, then, sever this artificial connection with foreign nations!... Let us turn to the solution of our own problems in our own individual way! Let us show the world that we can get along without the help of other countries, even if they cannot! I propose that we devote our total energies not to the United Nations--no no!--but to one nation--our own --the American nation!

(APPLAUSE)

181. NARR: Oh-oh...That one's got me stumped--no bell! (WORRIED) Let me see now--surely Aesop couldn't have failed us on the most important principles in international life!... What did that speaker say, now...(MUMBLING) Sever connections with other nations...go on our own way alone...-- (SUDDENLY) Wait a minute, now, it's coming...it's coming!--

(THE CLANG OF THE BELL...CONTINUING EXCITINGLY FAR EXCEEDING THE PREVIOUS EFFECTS)

Ah, I knew it...I knew it! I knew Aesop wouldn't let us down.--(HURRIEDLY) Listen to this...

(MUSIC: SNEAK UNDER)

182. NARR: There was once a father who had a family of sons who were always quarreling. When his exhortations failed to stop

them, he determined to give them a practical lesson in the evils of disunion. One day, he instructed his sons to bring him a bundle of sticks. When they did so he gave each one in turn the bundle and told them to break all the sticks at the same time. Each of his sons tried with all his strength, but was not able to do so. Next the father separated the sticks, one by one, and again put them in their hands. This time each son broke the sticks with ease.--Then said the father to his sons..."Remember, my sons--

(MUSIC: STOP)

(ECHO)

In unity, there is strength!"

(MUSIC: UP AND CURTAIN BIG)

183. NARR: To Greece, then, my friends...not only for its sculpture, architecture, drama and philosophy...but for the enduring fables of its one-time slave, Aesop--fables which are packed today with as much significance to the individual, the family, the nation as ever...fables by which we can help shape our future--to Greece, "thank you."
- (MUSIC: THEME IN AND FADE OUT UNDER)
184. ANNCR: You have just heard the 139th program of HOME IS WHAT YOU MAKE IT, and the eighth in the summer series, devoted to contributions of other peoples to American culture and home-life. The program saluted Greece and was entitled "Aesop--Fables For Today and Tomorrow!"--speaking of Aesop, did you know that in his fable "The Clock and The Dial" he makes this significant point--
- (MUSIC STING)
185. AESOP: (ECHO) No person can do without help.
186. ANNCR: That's one reason why HOME IS WHAT YOU MAKE IT has prepared for its listeners, a handbook on the Family.
187. NARR: Tell us about it, Ray...
188. ANNCR: It's fifty-six pages long, Ben--and packed with all sorts of information not readily available to homemakers elsewhere.
189. NARR: For instance?
190. ANNCR: Such information as--What Families Are For...Doing Things Together...Getting and Spending the Family Income...Families Alive to Religion.--Copies of this useful handbook can be secured by simply sending 25 cents--the non-profit price--to NBC, Box 30, Station J., New York 27, New York. The address again--for the family handbook, send 25 cents to NBC, Box 30, Station J., New York 27, New York. Act now, for again remember what Aesop said--
191. MAN: (ECHO) We often forget what is most useful to us.
- (MUSIC: THEME IN AND UNDER)

192.

ANNCR: HOME IS WHAT YOU MAKE IT is presented as a University of the Air feature by the National Broadcasting Company and its affiliated independent stations--in cooperation with the American Home Economics Association, the General Federation of Women's Clubs, the National Congress of Parents and Teachers and the United Council of Churchwomen. Your narrator was Ben Grauer. Music was by Jack Ward. Mitzi Gould and Joe De Santis were featured.

(MUSIC: UP AND DOWN)

HOME IS WHAT YOU MAKE IT is written by Lou Hazam. The series is directed by Garnet R. Garrison. Be sure to listen next week when we will present the ninth dramatization in the new summer series--A Salute to Poland, entitled, Paderewski--Pianist and Patriot.

This is Ray Barrett, and
THIS IS THE NATIONAL BROADCASTING COMPANY.

It is apparent from reading the script that flexibility is certainly required of a radio actor. Joe DeSantis and Mitzi Gould played ten different roles. They met the challenge extremely well. Dialects were not used. Neither were extremes in character types used.

Scene 1: Speeches 13-25. This scene requires a naturalness which strikes a responsive chord for many parents who have had difficulty in getting children to eat certain foods. The husband starts enthusiastically and dominates the scene, keeping the lead throughout. He has a low threshold of irritability and seeks any path to stop a wife's tears. The wife must convey the relief she feels in transferring to her husband the responsibility for the child which brought her to the breaking point. Both are on mike at the beginning. Movement is achieved by a fade-off of the man on speech 21, representing a walk to the back door, a fade of two or three feet, directly on beam. The voice is directed slightly off beam as he calls. He fades back on at the end of the speech. The same impression of pacing to the door and back comes in speech 23 by fading off and on. The contrast between the "Junior!" and the "By the way . . ." line can be sudden. Emotional outbursts directed toward children are turned on and off with ease by many parents. The tag, speech 25, must carry the punch, the explosive personal reaction to "spinach," then the uncompromising order to the child. The phrase in speech 25 where he sees Junior at the door, "Oh, there you are, Junior," was a write-in during rehearsal to help the picture for the radio audience; it represents a transition from the throw away line "Open a can of peas or something." The pace is fast, about farce tempo, and the asides from the husband in speeches 21, 23, and 25 can almost be mumbled. The solicitude in speech 15 is a troublesome one for many students who give it as a honeymoon husband or "fraught with emotion." He isn't embracing her—the time does not permit—nor is it a serious line.

Scene 2: Speeches 28-43. This employer is an interesting character because he can be played in so many different ways and still be a petty office

tyrant and inhuman boss. There is danger in a too literal interpretation of the directions from the writer, "big blustery type" which might permit the character to become a stereotyped caricature. An excellent opportunity for clues to the boss's pettiness and absorption in money is found in word coloring of "office" contrasted to "country club," "twice" and "three times" and repetition of "salary." For a change in pace from the first scene, this scene can be given in a lower-keyed delivery. The boss brushes aside the girl's attempts to speak in speeches 33-41. He is not actually emotionally disturbed by his employees in the final speech, and is just thinking aloud as he dismisses the girl. The girl as the secretary can use a straight delivery, reflecting the neutral detachment of secretaries.

The filter changes the characteristics of the voice in several different ways. Some people have trouble talking on filter. A slightly slower pace is recommended without much pitch variation. Work about two or three inches from the filter and use less projection. The stenographer has a pleasant young manner, with butterflies in the stomach, revealed so well in radio by slightly vocalized nuances and breathiness. When the girl finally gets an opportunity to explain, she is hesitant at first to reveal the personal aspects, but overcomes the reluctance and rushes through the exposition, expecting to be stopped at any moment. A recommended mike position for the girl is in close, in order to permit a breathy pick-up.

Scene 3: Speeches 45-67. The effectiveness of this scene depends upon the credibility of the man. He's not a wolf, but a good hearted "big brother" type. The woman is gracious and normal and avoids any tip-off as to her real character as she proceeds, but has a slight glibness and smoothness that the audience can recall afterwards and say, "I felt there was something fishy about her." The visualization of action here can be aided by the actor's physical movement as the man gets out of the car in speech 48. Indicate some effort of opening the door and changing from a sitting position to a standing position. Speech 52, where he looks at the tire, can be given some perspective by changing the head position, a slight fade combined with moving the head as he talks.

A general rule for all actors to follow is: *Move as you talk*—not between phrases. "Effort" was written in at speech 58 to suggest the man's action of taking off his coat and vest. Most actors find it desirable to do the indicated action in pantomime. Physically jogging up and down in front of the mike, for instance, heels hitting solidly—helps to complete the picture of "man on horse" when the movement is accompanied by sound effects. It is a little incongruous, to have a smooth-flowing delivery in such instances.

The fade in speech 58 before the music bridge may be taken by the engineer in the control room, (*a board fade*) or may be taken by the actor, (*a physical fade*). Don't leave the end of the speech up in the air. Complete such phrases. It is distracting to hear an actor stop in the middle of

the line as sometimes happens. Such cessation of utterance spotlights the mechanics and destroys the illusion of reality. Effort in Speech 59 and again in 61 help the picture. The same for the woman in 62 as she gets into the car and hands the man his coat and vest. The monologue in speech 67 must be very intimate, almost stream-of-consciousness, the actor moving in on mike slightly and physically following the action for correct timing of the sound-effects direction, "patting pockets." The final blackout line, "My wallet" should contain, along with the blackout tag, a sudden realization of what an easy mark he had been.

Scene 4: Speeches 70-79. This is strictly for fun. The nightclub show girl can be a tall, languid, "beautiful-but-dumb" type, with a narrow pitch range and husky delivery, possessing a rhythm suggestive in itself of the show girl's glide. Don't worry about articulation, the jaws can be almost immovable throughout the entire scene. An organist can match and cover the actor's melody and pitch, otherwise a board or physical fade is used. In contrast to the singer, the man can be the loud pink-shirt, cigar-in-corner-of-mouth type, with staccato delivery. He is a realist, a dealer in contrived sensuality.

Scene 5: Speeches 82-100. Mrs. Peyton Smith is the overprecise social leader with a contempt for those not in the social register. If played too broadly, the role loses its effectiveness. The lady is not a Bob Hope comedy stooge. The policeman may be played with a touch of Irish brogue, but inasmuch as there are so many of this type on the radio, a straight approach is recommended. The authority and assurance of "a policeman on a motorcycle" can be revealed both in general attitude, and more specifically, on the Speech 84 fade-in, and in Speech 86 where he suggests by voice the stiff-legged police walk, modeled in swagger after its prototype, the "cow-boy-on-the-range" walk—even to the hoist of the gun belt by the policeman in Speech 88. The sound perspective in the opening of the scene, the woman in the car and the policeman coming up along side, is aided by the call by the policeman, Speech 83, which begins far off mike and comes to full volume by the end of the speech. The judge may be played in a number of ways. He is a small town judge, but not a "hick." Working close to mike should help to create the picture of the judge in the foreground, with Mrs. Smith a few feet away. That distance permits Mrs. Smith to speak up more and it heightens the contrast between the two characters. The judge says his lines in a semi-sing-song, routine traffic case flavor, except for the slight rising climax at the close.

Scene 6: Speeches 103-131. This phone call is given a setting through the explanatory dialogue. In rehearsal, the picture of the girl pretending to talk to a girl friend while her father was overhearing the conversation, was not quite clear enough until speech 108 was written in, "and hears what you're saying?" This scene provides good exercise in interpretation and the highlighting of key words and phrases which carry meaning to the young

lover, such as "Dad thinks" in speech 107, "nine o'clock" and "nothing new" in speech 115, "real careful" and "dark color" in speech 119.

A special note about phone conversations. In order to distinguish a telephone call on the air, actors copy the habit of many people by using a slightly higher pitch and more projection. It is helpful for the actor to listen to people for similar guides in other situations.

Another common habit is to increase volume while talking to people who are quite old. Without costume and make-up, old age is difficult to suggest by voice alone. Accordingly, if the actor playing opposite slightly increases his volume and enunciates more carefully, the listener will accept the old age characterization more easily.

This side issue of age characterization on the radio is appropriate during a discussion of this scene because of the youth of the characters. The suggestion of adolescence, as portrayed by voice, is intensified by remembering that speech involves the entire body. It is difficult for actors in a slouched position to portray the bodily rhythms of adolescence and youthful enthusiasm and energies. The actor on stage would be assisted by adolescent movements. Without moving away from the microphone, the radio actor may stand on his toes and use spasmodic shallow breathing. An acute sensitivity to different vocal rhythms for different ages is important to the radio actor. This section of the script must be played with extreme changes of pitch. The foibles of adolescence must not be satirized; they must be played with understanding.

Scene 7: Speech 134. This monologue should not be dragged out. The actress should match the typing rhythm at the opening to suggest the scene, but she should not continue this rhythm for more than a few lines. A segue should lead her into the breezy and conversational style of a girl who can really talk one's head off with her problems. If the actress uses hand gestures, the listener can imagine their effusiveness. Minimizing some of the lines—throwing them away—and spotlighting the significant parallel portions is essential for good pacing. Watch out for the tag. It should not be "milked."

Scene 8: Speeches 137-155. This is a tricky one in that the actors must be careful not to slant it too much in favor of Mr. O'Hare at the sacrifice of the message. The scene is a natural one, and we do have a touch of sympathy for the man. However, when the narrator points out the moral, we should be able to look back in memory, and feel a sharp prick of conscience because we didn't realize the justice of the complaint. The woman must be fast-talking without being too nasty. Overlapping of speeches is used from 150 on to build the climax. It is at 153 where he changes from indifference to bored irritation. Overlapping of speeches should not be used too frequently in radio because of the audience's inability to focus attention on one of two simultaneous speeches presented at the same volume. The actor learns in radio to fade the words quickly after the other

actor cuts in. It is not an abrupt stop but a fast withdrawal from the radio spotlight.

Scene 9: Speeches 157-177. Stage business with the newspaper would help this scene in the movies or stage. It would be apparent that Gladys is reading the travel ad half to herself and half to her husband. A close pick-up and almost lazy enunciation helps this impression in radio. Without any cues in the script, it might be helpful for an actor to think of the man here as a trifle on the fat side, with an affinity for the easy chair and slippers. We must feel sorry for the wife, who has to live with a man as superior and overbearing as an old lord of the manor. The timing of the lines in which he enumerates the qualities of Oxyboxo lake and brushes aside her interjections without listening to her point of view is very revealing character portrayal. This is the reverse of the usual suggestion for creating naturalness in dialogue by listening to the speech before yours and letting the audience feel that your response is a reaction to what was said. The woman must not appear very strong-willed in this scene. If Gladys works slightly off mike, the dominance-submissiveness relationship is emphasized.

Scene 10: Speech 180. The actor should remember his "favorite" demagogue and let go with both barrels. He shouldn't be all sound and fury, but he should have an insidious persuasiveness which would attract followers if it were not for a touch of the charlatan which the actor introduces by overusing word color. The actor can work a good distance away from the microphone here. The echo chamber alone won't create the impression of a hall. The actor's projection is also needed.

• AN ACTRESS SPEAKS •

A personal word from Jan Miner, a New York radio actress, follows. Miss Miner has been active in all types of broadcasts; she has played daytime serial leads; she has received critical acclaim for her portrayal of the wife in the "Radio City Playhouse" presentation of "Long Distance," which was virtually a half-hour solo performance, repeated several times by popular demand. Miss Miner states:

Radio acting, it seems to me, has the same mental and imaginative process used in all acting with two exceptions: As a radio actor your microphone is a part of the other actor with whom you are doing a scene—therefore all emotions and scenes are "intimate"—not projected as on the stage; your radio audience is "one person" with whom you are sharing all your experiences and who understands you better than you do yourself, so that your main motivation becomes a humble one of warmth and understanding! This is particularly true of a "soap opera" lead for she is a symbol of your favorite housewife—a "glorified" simple American woman who can "live," "love" and be "lost" as any woman in real life.

If you should choose one quality that means success in any field—what would you choose? That's right—"sincerity." If as a person this can become

your main motivating force, it "matters not" what your voice sounds like—you become instantly an interesting "character," and as time progresses your particular individuality comes through your work. Therefore what you are, colors the kind of characters you portray. Once I was told, "You are as great an actress as you are a woman." This conjures up a tremendous challenge to me—and someday maybe I shall thoroughly understand it.

• TELEVISION ACTING •

The actor in television must have a composite personality. He must have the ability of the stage artist to memorize lines, sustain the mood of the play and build to a satisfactory climax. He must work with the flexibility and the speed required of the radio performer. He must employ the techniques of the actor in the films in playing close-ups and in playing to the camera. However, the television actor, in addition, has other responsibilities. The mechanics of the television studio pick-up are always present. In radio the audio pick-up is achieved by working directly on beam. In television, the audio pick-up may be by a single overhead microphone. The actor learns how to vary his projection according to distance from the microphone and to arrange patterns of movement so as to direct his speech somewhere in the direction of the mike.

The small size of the screen in the home television receiver is another reason for remaining aware of the restrictions on an actor's movements. A cross of two or three feet in the television studio appears to be much greater on the screen. If this movement is sudden and very fast, a comic impression may result. The necessity for gross gestures to clarify movement when long shots are being taken, is counterbalanced by the need to hold such gestures down when close-ups are being shot. The actor must know which camera is on at what time. The director, of course, has a monitor screen check. Movement across the set may be more satisfactory than movement toward the camera. Everyone is familiar with the exaggerated perspectives possible with cameras. Care must be taken to avoid such "out-of-focus" pictures occasioned by free movement directly towards the camera lens by an arm and hand, for example, in medium shots or close-ups.

Actress Judith Evelyn gives a player's viewpoint on the restriction of movement as "out of all proportion to reason. . . . It is a nerve-wracking ordeal, for example, to be playing a violent love scene with one's brain, voice and body, and at the same time having to keep one eye in constant vigil to see which camera is taking the picture at which particular point."²

Another element rising out of the mechanics of television is the need to watch the floor manager at all times for changes in movement and pace. Like radio, television operates by the clock. Speed-up and slow-down signals must be taken in stride. Mention should be made, too, of the need to

² *The New York Times*, June 13, 1948, Section 10, p. 8.

keep to rehearsed speeches without floundering and ad libbing, so that the cameras can be cut in according to the script, exactly on word cues.

• AN ACTOR SPEAKS •

In order to give a firsthand account of the problems which an actor faces in radio and television, the advice of one who has been active in those fields, is included here. Donald Buka is a successful young actor, who has appeared in nine Broadway productions, three major Hollywood films, television and well over a thousand radio shows. He says:

An obvious advantage of the theatre is the immediate audience reaction to the actor's performance which serves as an ever present check and spur to his efforts. The dramatic impact of vocal performance and characterization can be immeasurably heightened by movement in the theatre, but on the air such theatrics completely lose their validity. I have heard one of the theatre's greatest artists struggle with a scene on the air wondering why it would not "play," only to hear her reminded by a practiced radio director that the effective stage pause filled with a meaningful look and toss of the head, which in the theatre had been a brilliant piece of characterization and business, came over the air merely as bad timing which destroyed a dramatic climax well built up to that point.

Although radio acting makes no demands on physical movement, its vocal exactions on the artist are infinite. Without the aid of costumes, sets, make-up and movement, the radio actor is called upon to give characterizations by voice and timing alone, as well as to project physical surroundings, movement and atmosphere which can find only indication in the radio script, but which must be fully realized in creating a "sound picture" for the listener. In addition, the radio player works under greater pressure of time than the theatre actor; therefore the actor must develop a facility for quick characterization which calls for deep concentration. A sense of "radio-timing" and an alertness to opportunity for vocal nuance are the radio artist's greatest assets.

Another interesting facet of radio work is the radio script known as the daily or so-called "strip" show which gives the established character an opportunity to grow and meet ever changing situations providing a "life-like" continuity to the acting role. On the other hand, the theatre actor is obliged to meet the same situation night after night, assuming the play is a hit. This is apt to give the player a static feeling in his work unless he is constantly on his toes. A final consideration in the favor of radio is the number and variety of roles a radio actor may play in a short period of time. By way of illustration there is my "radio-active" weekend. It began on Friday morning with "Aunt Jenny," in which I played a young romantic of twenty-two. This was followed by "The Aldrich Family" in which I played a seventeen-year-old. Nine-thirty p.m. found me a disillusioned Army veteran on the "Kate Smith Hour." Saturday morning I rehearsed and played an eighty-year-old grandfather on "Let's Pretend"; while Saturday afternoon I was a psychopathic murderer on "I Was A Convict." Sunday morning, I was narrator on "The Eternal Light" and Sunday evening a romantic Englishman opposite Gertrude Lawrence on "Theatre Guild of the Air." I had played seven entirely different roles in three days—a rare opportunity for any actor.

I feel television techniques are closely related to those of picture-making.

First of all the actor must be a quick study as rehearsal periods are limited. Secondly, the actor, as on radio and stage, must be not only vocally proficient, but his adeptness at physical movement and body control is of paramount importance. The acting area is so constricted he must be able to "hit a mark" or duplicate movements to the letter to allow the camera to make best use photographically of patterns in movement and picture composition. Broad or superfluous movement can utterly destroy a television picture just as it would in films because the naked eye can accommodate and orient itself to gesture much more readily than the camera lens. Also the actor must realize that the camera shares his responsibility in "making points." If the actor fails to realize this and through lack of technique he attempts to infringe on the camera's rights by carrying the load alone, the instrument can be brutally cruel in presenting an overplayed idea.

It seems to me that the actor's job is to learn the over-all fundamentals of emotional and intellectual projection and then to concentrate on a specific and unique demand of each field. A successful actor is one who can most readily and effectively enter any of the four mediums so conscious of the specific technical demands of each that through training, this adjustment is an automatic one and the actor is left in a position to feel—not fret—about what he is doing. However, this is possible only when technique has been so thoroughly mastered that it can be entirely forgotten in performance yet still remains as a subconscious guide or channel through which sincere and heartfelt emotions can flow.

• SUMMARY •

This chapter considered first the problems in preparing for and presenting a radio acting audition. Recommendations for selections centered around familiarity of the actor with the material chosen. The arrangement of selections depends upon the station or agency and the actor's own specialties. Two important signposts of professionalism are positiveness of attack and reality of characterization. A detailed acting analysis of an "as broadcast" script followed with comments on microphone technique, suggestions for characterization and recommendations for playing the scenes. The actor in television must memorize lines and action, work with flexibility and speed, play to the camera and always keep in mind the restrictive mechanics of television studio pick-ups.

Projects and Exercises

1. Prepare and present an acting audition for the following:
 - a. University radio station.
 - b. An agency specializing in murder mysteries.
 - c. Radio network.
 - d. An agency specializing in serials.

Class criticism of material selected by the student and its presentation.

2. Divide into groups to prepare and present the scenes in the "Aesop's Fables" script.
3. Bring in brief scenes from radio script collections which may be rehearsed outside of class by each group.

4. Record actual persons of all ages and dialects speaking naturally. Prepare a written transcript and then record the same material as delivered by a class member. Compare the two.
5. Watch acting on TV for class reports and discussions.
6. Work up scenes from published TV scripts for simulated television presentation in class.

Direction

THE PERSON who takes the script from the writer and actively guides its progress until it has been brought to life through a radio performance or telecast is the director. Sometimes the writer is also the director. The supervisor of a series, a producer, may direct the program in addition to his executive work. This chapter deals with the directorial responsibilities and techniques.

The director must be able to view radio or TV dramas in enlarged detail, as through a microscope, in order to suggest specific recommendations to members of the program company on aspects of their performances; but the director must also see the play as a whole, as through a telescope, to make qualitative judgments on general aspects of the production.

The director is obliged to supervise many details in putting together a broadcast or telecast. The necessity to decide which details require attention first and which are of lesser importance led C. L. Menser, when he was a vice-president of NBC, to give the following dictum to newly-hired directors: There are *fifty* specific things you need to do before a broadcast, but the rehearsal time allotted makes it possible to do only *twenty-five* out of the fifty. The choice of which twenty-five you do makes the difference between a good showmanlike production and a poor one which may have polish in unimportant details but misses fire.

Experience proves the soundness of this statement. No one can set down ironclad recommendations as to what any individual director should do. In mathematics the figure four is always four, but not so in directing. What works today with one actor, one engineer, one camera man, one sound technician, may not work tomorrow. The pattern changes with people, script, studio, and time of day. The director should adjust himself to these changes and vary his techniques accordingly.

• RADIO •

Following is a list of activities the director of a half-hour radio drama may find helpful in producing his program.

Before Studio Rehearsal.

1. Read the script through without interruption to get an over-all impression of it. First impressions are important to the director because he knows the audience receives nothing but first impressions.

2. Reread the script carefully, observing its details. Determine the general type of treatment it requires; comedy, fantasy, melodrama and other types directly affect the music, casting, sound effects, and the way the play will be paced. If the script is one of a regular series, examine it to see whether it harmonizes with the others in the series. Estimate the over-all length, by timing several representative pages. Solid narrative passages take much longer to read than short-sentence dialogue. Determine whether re-writing is needed to improve the story, or whether minor adjustments should be made before the script is sent to the typist.

3. Schedule a script conference with the writer, if a meeting can be arranged. Have the writer give you tentative cuts and approve those you have made. Raise any questions you have on character analysis, and check to see if he agrees with your general approach.

4. Send the revised script to the typist. Include revised directions to sound effects men and actors on perspective changes, such as "off mike," that you want incorporated in the script. Directions included in the script save precious rehearsal time later. Don't clutter up the script with directions, however. The actors have to be able to find their lines.

5. Schedule a music conference with the organist, composer, or the person who is to obtain the records. Indicate where music is to "Sneak," "Stab," "Fade Out," the length of bridges, the flavor of desired music, and other such details. Welcome suggestions from your musical adviser, but you must make the final decisions.

6. Cast the actors. Do this on the basis of past experience, audition cards, by consulting other directors, or by special voice tests for the program. Be sure to audition on microphone. A large character man may not sound as virile on microphone as he looks on stage.

Decide on the number and type of characters you need, figuring in the doubles. A chart may be helpful for large casts in order to check "doubling possibilities."

<i>Scene</i>	<i>Pages</i>	
1	1-3	Narrator Policeman (bit) John (Lead) (32)
2	4-6	John Clerk (Female—Comic)

<i>Scene</i>	<i>Pages</i>	
3	6-7	Jane (John's wife—lead) Susan (Sister 15, bit)

Character juggling now goes on to find the most economical use of actors without limiting their effectiveness. Actor A may be able to double as an old man and a stock broker, but the two roles may be too close together in the script, whereas Actor B may do the policeman and stock broker. Unavailability of one actor may cause a reshuffling in your tentative casting before rehearsal.

In addition to suitability for the part, consider the actor's own personality and the balance of his voice with others in the cast. One actor who likes to direct others, or fool around, or thinks he is above direction, may destroy the necessary sense of a co-operative "in group" feeling.

7. Order whatever is necessary in manpower and equipment for the program. Reserve the studio, request the engineer for a particular time, sound effects, and such things as filters, echo chambers, platforms, screens, turntables, etc.

8. Schedule a conference with the sound-effects man if anything unusual is required.

First Read Through—Off Mike. (One hour of a four-and-one-half-hour rehearsal period).

1. Greet the company. Gather round a table, introduce those who are new. Distribute scripts, assign parts and allow time for the actors to mark their scripts.

2. Briefly explain the treatment you are going to follow in the script, outlining in general terms, describing the characterizations as you see them at this point. Don't be too specific or long-winded. Such comments as "Play the policeman straight," "The clerk is fussy and a little eccentric, likable but comical," "John is a young lawyer with his eye on the Supreme Court—a driver—who worked his way through college," should be sufficient to set the actors on the right track.

3. Have the actors read aloud through the script from beginning to end. Hold a stop watch on the read-through and mark the minutes in the left margin of the script. Allow time for sound and music bridges and program credits. Cue as you have planned for the broadcast. This gives the actors time to establish a habit of waiting for a cue. This seemingly minor point may be very important because in the strain of a performance an actor may jump a cue because he has taken the cue by himself up to dress rehearsal. Running through without any interruptions gives the actor a feeling of the whole, and enables the director to check how the play fits together.

4. Determine whether the script runs overtime. If so, make the cuts you tentatively marked. The reading rehearsal usually takes less time than the

actual performance so you usually can cut with impunity down to 29:30. It is wasteful to rehearse portions you later cut. Don't fool yourself into believing that you can make up time.

5. Correct any characterizations that are completely "off." Approve those that are on the right track. Now that they have read the script, the actors may have questions about their parts. Discuss their roles with them. Don't let the direction get out of your hands, but if suggestions advanced by actors seem to make sense, change your approach. If certain members of

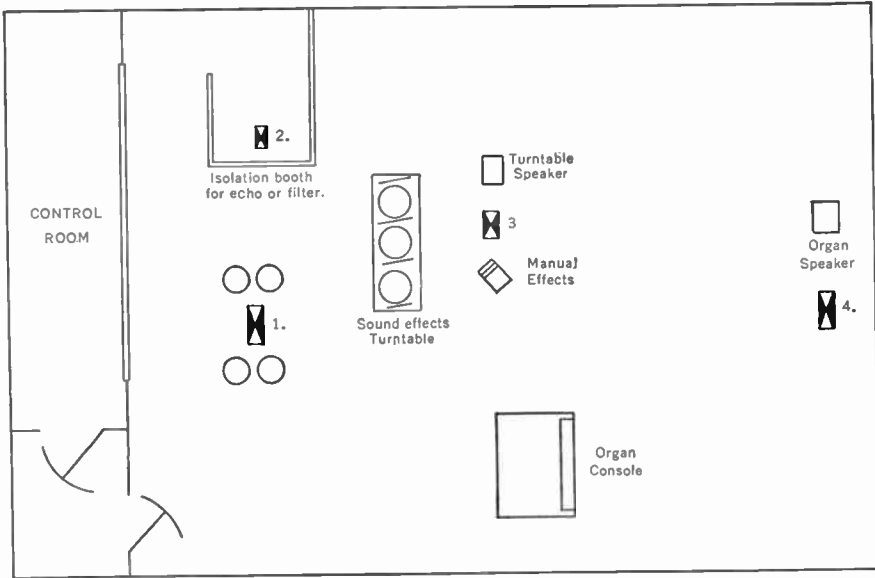


FIG. 22. Microphone placement for typical dramatic program. Mike 1 actors—2 actors on echo or filter—3 recorded and manual sound effects—4 organ speaker.

the company need stringent correction, try to do this privately without fanfare.

6. Give the company a rehearsal break: "Take Five."

Production Rehearsal on Mike (Two-and-one-half hours).

1. Forget timing during this rehearsal unless you have an assistant. Work in the control room.

2. Start at the beginning and continue scene by scene to the end of the script. Sound effects are included and music, too, if an organist or recorded music is being used. Orchestra rehearsal is usually separate and concentrated for budget reasons. In normal practice, rehearsal of the orchestra would come at the end of the production rehearsal period.

3. Work carefully on each scene before going on to the next. This is the creative period. Sound patterns are introduced and integrated with the dialogue. With the sound effects technicians, try different levels and micro-

phone positions for manual effects. Experiment with different records. Avoid too much sound, however, and bear the selectivity principle in mind. Above all, do not become a director who rehearses for a quarter hour on one body fall and neglects the interpretation by the actors. Don't be "cue happy" and throw cues for every sound. Retain control of enough cues for adjustments on the air as you may feel necessary. A longer pause may "feel" right to you on the air. If you have control of the cue you can control the pause.

4. Pacing of the whole scene should not be neglected while concentrating on the details. One scene may furnish the necessary balance between scenes of tension and action. One may be the climactic scene for the first half. Establish the tempo for each scene before moving to the next. If you have an assistant, he can compare scene-by-scene timing with first timing.

5. Characterizations should begin to jell now. Before hammering away on individual interpretation, correct the over-all attack. Vary the approach to each actor. One actor may react best to the short, succinct, "More speed here," or "Don't ham this line." Another actor may resent this as a mechanical approach, and want suggestions of another type: "This man is frustrated here. Remember we had a clue in the first scene where . . . See if you can give me a bit more of an inner resentment against the world which takes the form of irritation with this poor clerk in the department store." One actor may respond best to gentle chiding, another to bluntness. Use whichever attack is needed to build and set the character and interpretation. The director must be a good practical psychologist.

6. Work closely with the engineer during this period. He will be marking his script. Check with him about the levels. Be aware of his problems, don't expect him to be able to use more than two hands in making board fades, bringing in effects, and controlling multiple microphones. The usual number of microphones consists of one cast mike or possibly two, if there are many people on mike at the same time; one sound mike, one filter or echo, and one music mike. Don't have the engineer run the turntables if you are using recorded music because he won't be able to ride gain well if he does. Be co-operative and respect his advice, but keep the control of the show in your own hands. Weigh seriously the advantages of getting good "presence" out of a close pick-up against working farther away from the mike. The latter does permit less supervision of the VU, but does not carry the impact of the first method. Work with your actors to get intensity without blasting, but don't let them get too far back. A general recommendation has been given for six to twelve inches away from velocity mikes for conversational delivery. In scenes where the actors are shouting or projecting a great deal, move them back. Fades on the beam are recommended for most scenes. The faster fade out by going to the dead side of the mike is disturbing in many sound perspective sequences. Experiment with relative placement of actors on mike. Having both people in a conversation

at the same distance may give a flatness of perspective—move one back a few inches or to the edge of the beam.

7. “Take Five!” Let it run to ten or fifteen minutes if possible. This break may divide the rehearsal into two periods.

Dress Rehearsal. (one hour).

1. Run through the complete performance. Place the timings every thirty seconds in the margin at the right of the script. Some directors prefer more frequent timings. Unless you have an assistant, thirty seconds is recommended in order to permit you to listen closely to the program. Individual habits vary, some like to put timing on the exact word in the script, but markings made to the right of the line are recommended for easy vision. Use big numerals. Exact time of entrances into bridges and the start of the following scene should be noted. You may use music bridges as minor “stretch” periods for “on-the-air” adjustments.

2. Jot down reminder notes on performance and production points. Put these in the left margin. Make them simple and specific enough to jog your memory in the final discussion before broadcast. Such as: “Hit wrong word,” “Too close,” “Watch me for fade,” “Tag final speech,” “Sound in too soon,” “Four stings, not three.”

3. Warn engineer of upcoming fades, sudden sounds, shouts, filter mike, etc.

4. Listen to the show as a whole with the “first-time” approach of an ordinary radio listener.

5. After the run through, see what time adjustments need to be made. Many professionals on the actual performance tend to stretch death or sentimental scenes, so anticipate this and cut enough to compensate. Also cut enough to give you twenty to thirty seconds to “play with.” Many amateurs tend to pick up speed on the actual broadcast instead of stretching. You won’t need to overcut in those instances. Give the cuts to the cast before any break. Announce the cuts distinctly, and check to see that all—engineers, musicians, and sound effects men—in addition to the cast, have them correctly. Some provisional cuts may be marked for use if needed on the air.¹

6. Re-rehearse any difficult scenes, tricky sound synchronization, crowd backgrounds, etc.

7. Do not change actors’ characterizations at this point. You had your opportunity before.

8. “Take Five!” Relax. Even if you don’t feel like it, relax outwardly for the sake of company morale and confidence.

On the Air.

1. Cue clearly as previously rehearsed. Follow the script, looking ahead to warn the engineer and to check that the cast is ready for the next scene.

¹ See the Bob Hope script at the end of this chapter.

2. Keep close contact with the members of your cast. Watch them, as well as your script, and encourage and commend them by visible expressions of your interest in their performance. There should be a close bond between cast and director. "Live" the script with the performers, if you can, and react to the presentation. It is not only discourteous, but distracting for a performer on microphone to look into the control room and see a director looking bored or disgruntled, or talking with others in the control room.

3. Be in control of the show. Check the timings as compared to the dress rehearsal. Mark the "as broadcast" times on the right margin, crossing out the dress rehearsal times. Give any necessary signals for stretching or picking up time. Indicate ahead of time, if everything is going along satisfactorily and a provisional cut isn't needed. Or, if required give signals to the cast to make the provisional cut.

4. Disregard any fluffs made. Don't rebuke a member of the cast from your position of authority in the control room because the entire cast may tense up and more fluffs may occur.

5. Make adjustments in tempo and pacing as you consider necessary. Be sensitive to the empathic responses the home audience may be having. *Listen, feel, and direct the broadcast.*

Following the Program.

1. Thank the cast. Give compliments sincerely when they are deserved. A reassuring smile is in order when the members of the cast have done their best. This is no time for recriminations.

2. Fill out any reports and talent sheets.

3. Leave the show in the studio. Don't brood over the mistakes. Don't direct it again at night before going to sleep. Evaluate your work another day.

• TELEVISION DIRECTING •

The physical location of the director during a telecast has been described in the chapter on "Television Fundamentals." The loss in personal contact between the director and his studio company is apparent. The floor manager takes over the cueing and signal phases of the process, as instructed by the director. The technical director in the control room is in communication with the camera men and microphone engineers, in accordance with the production plan. The number of personnel connected with the presentation increases the responsibility for co-ordination and leadership by the director. Some of the problems that face the motion picture or stage director are about the same in television. In the planning of scenery, design of costumes, procurement of furniture, properties and the like, the routine is similar. The basic and highly important differences, however, are the "continuity" of presentation of live television (the main-

tenance of a fluid, uninterrupted story) and the smallness of the TV screens (which places a premium on intimacy.)

Following is a list of activities suggested for a television director. Due to differences in studio practice, there is a greater variety of approach to television direction than to radio direction.

Before Rehearsal.

1. Study script, always keeping the picture in mind. Consider the station's facilities, number of cameras, available sets, and the budget for new ones, costumes and costume changes, approximate number and type of actors involved, and general type of story.

2. Script conference with writer. Discuss possible changes to conform with available facilities.

3. After editing, send script to typist.

4. Plan the show on paper. Sketch type of sets suitable for show. Confer with the designer or art director.

5. Work out detailed floor plan with sets and furniture indicated, for use in planning camera shots before costly camera rehearsal. This plan may be blueprinted and sent to the scenery and properties departments.

6. Order production facilities, engineering and physical needs, such as film strips or slides, sound effects, properties, and music.

7. Confer with music director if special scores are required, or with film division, if location shots are needed.

8. Cast the actors. Keep the visual requirements in mind. Actors must fit the part. Elaborate make-ups are a luxury. In charting the number of actors needed, consider that doubles are difficult, and that time is needed for costume changes. Television demands actors who are quick studies, who learn their lines letter perfectly without any ad libs. They must be able to work under pressure and without the stimulation of a live audience.

9. Order costumes for cast. Give as much time as you can.

Off Camera Rehearsal.

1. First meeting. Assign parts. Explain characters briefly. Read through with a very rough timing, to get approximate length. Discuss characterizations.

2. Second meeting. Lines should be in fair shape for first half of the script. Rehearse, blocking out action with camera angles in mind. The tentative camera shots you planned on paper may need refining. When you are fairly certain of their placement, mark them on production script. Begin to work on characterization and interpretation.

3. Third meeting. Lines in shape for second half of the script. Follow same procedure as above.

4. Fourth meeting. Several complete "dry runs" (going through the play as though "on the air" but without equipment). Have the floor manager and TD and even camera men come in if time and budget permit, to be-

come familiar with the show to save camera rehearsal time. Obtain a more accurate check on the timing now that business is more firmly in mind.

Production Rehearsal on Camera.

1. Rehearse scene by scene. Concentrate on the visual. Using the actual sets begin to integrate sound and music, costumes and properties.
2. Try the camera shots you marked on your production script and see how they look on the monitor screen. Keep in mind the attention span of the audience, and the need to change pictures. A general arrangement of cameras in the studio to do this efficiently might be this: CAMERA ONE, a dolly camera in the center for front view, long shots, and panning with movement across the set. Medium shots and close-ups are available, too. CAMERA TWO, at the left to cover medium and close-ups on the right side of the set (director's right as viewed on camera). CAMERA THREE, at the right for left side of set. Shots should follow in such sequence and with such angle that camera men will not have to "jump cable." The microphone boom dolly may be located in between and just back of the cameras. It, as well as the coaxial cables, limits the maneuverability of the cameras.
3. Keep in mind that TV cameras are the eyes for the viewer at home. The director relies mainly on medium and close-up shots with an occasional long shot to orient the viewer.
4. Continuity of TV production affects selection of shots. The next one must be ready before you release the camera on the air. Don't expect the impossible from the company in changing sets, properties, costumes, and microphones.
5. Cut from one camera to another for dramatic effects, and avoid the mechanical pattern of shifting every few seconds. Do not use a rapid-fire variety of shots and angles to demonstrate vocal dexterity by the director, and manual dexterity by the camera men. When cutting to another camera, have a clear reason, such as seeing the reaction to a line, the nervousness of a criminal's fingers, a warm smile of affection, etc. Comedy and farce require more camera shifts than other types of programs. Prepare the audience for changing orientation. Sudden changes from side to side and from front to back can be very confusing.
6. Consider the composition of each picture to enhance the impact. Contrasts or placement of characters in foreground can suggest dominance. The camera angle can also be adjusted vertically to move down to a child's angle of vision when looking up at adults.
7. Working with lighting is always a compromise. There is no time to stop the actual telecast to adjust for a particular effect. Do the best you can for over-all lighting and provide for adequate spotlighting of close-ups. Subtleties in light and shade may be attempted, but the medium hasn't been able to take full advantage of this as yet.
8. Keep everyone informed of definite changes that you have set in the

script. Many people are involved in the production, and they cannot perform ad lib. Cameras have to be switched at exact times. The floor manager must be told by you when to release actors, when to cue entrances, and when to have devices ready for use.

9. Seek and respect advice. Many specialists are gathered together in the studio. The director cannot be an expert in all fields.

10. Don't lose sight of the basic story because of interest in camera angles and lights. Don't forget to observe and listen to the actors' characterizations, movements, and interpretations. The television camera is quick to detect insincerity.

Dress Rehearsal.

1. Go through a complete performance. Obtain a complete timing. Unless you have an assistant, you will not be able to take notes because of the pressure of other duties.

2. Be definite in cues.

3. View the show as a whole.

4. After the run-through, make adjustments in timing. With lines already memorized, use block cuts and avoid cutting a single line here and there. Go over some scenes to polish camera work and eliminate production bugs.

On the Air.

From the call "dissolve to one" to "release studio channel," the director must watch his script, the camera monitor screens, the line monitor, and the clock. He must give cues to audio, to roll film, to switch cameras, and, via the floor manager, to the cast. He must be ready to order minor adjustments in camera angles and picture quality. He must be prepared for emergency and wholesale changes in the prepared presentation, in the event of camera failure. And he must not get muddled or flustered.

Following the Telecast.

1. Thank the company.

2. Fill out reports.

3. Leave the show in the studio.

• SUMMARY •

The director actively guides the script through rehearsals until it has been brought to life. He examines its progress in enlarged detail for specific recommendations and as a whole for qualitative judgments on general aspects. With fifty things needed to be done before a broadcast and time to do only twenty-five, the selection of which twenty-five are more important determines the effectiveness of the director. Lists of suggested activities for the radio and television director at various stages in the rehearsal and production have been presented in detail.

Projects and Exercises

1. Divide the class into groups of three or four. Alternate as director for each round. When each member serves as the director of his group he may select a five-minute portion of a radio play in one of the published collections. The script should suit the actors he has at his disposal. Rehearse the play and present it for class criticism. Hold the production to a definite timing.

2. Assign writer-director combinations for class "operation 4006" projects described in Chapter 31. Each combination plans and presents an appropriate program for the assigned period.

3. Distribute to each student a copy of the identical thirty-minute script. He must cut it to fifteen minutes. Compare the various cuttings and discuss reasons for differences in the editing.

4. Work with assigned actors in scenes from TV scripts for simulated television presentation in class.

5. Obtain advance notice of plays to be presented on TV from station publicity releases. Study the plays. Report to class how you would suggest a specific portion be directed before the day of actual presentation. Compare actual performance with class recommendations.

EXAMPLE OF TIMING A RADIO COMEDY SHOW

Bob Hope Program, NBC, Hollywood, Jan. 30, 1945 ²

(The director and comedian work together closely in getting a comedy program off on time. Bob Hope uses the following system of numbered tentative cuts. The comedy sequences are written so that these block cuts may be taken without damage to the continuity plot line. During the final guest spot, the director signals to Hope, and Hope gives the guest and cast a finger signal, indicating which numbered cut to take. Cut marked 3 was made on the air in this particular broadcast from Drew Field, Tampa. "As broadcast" timings in right margin.)

HOPE: ...And now, ladies and gentlemen, I'd like to present a good friend of mine, a man who has entertained the boys in hundreds of camps both here and overseas...that very fine actor currently being seen in the thrilling picture, "Woman in the Window"...Mr. Edward G. Robinson! (APPLAUSE)

18:35

EDDIE: Thank you, Bob, and thank you, boys.

HOPE: Well...how's little Caesar?

EDDIE: Fine...and how's Big Beezer?

HOPE: Listen, Robinson, are you trying to push me around?

EDDIE: Bob...I wouldn't think of trying to push you around... THAT'D BE A JOB FOR A BULLDOZER!

19:15

HOPE: Gee, Edward G. Robinson...tell me, Ed, what does the G. stand for?

² Courtesy of Bob Hope.

- EDDIE: Oh, Bob, please don't ask me.
- HOPE: Come on, Ed...tell us what the G. stands for?
- EDDIE: ...GERANIUM!
- HOPE: Geranium...(LAUGHS)...Why that's a flower.
- EDDIE: YOU SHOULD LAUGH...WITH THAT POT!
- HOPE: You wouldn't talk like that if you didn't tote a gun.
- EDDIE: Bob, I wish you wouldn't give the impression I was tough. Bob...I'm really a very gentle, artistic kind of fellow...I love to pick flowers and to watch the birds and the bees and the little chipmunks in the trees...
- HOPE: Howdo ya like that...HE TALKS LIKE A TOP SERGEANT AND SOUNDS LIKE AN EAGER BEAVER. Eager Beaver...that's a boy scout with an Eisenhower complex! 20:00
- EDDIE: Listen, Hope...I told ya I ain't tough, See...I'm a simple, kindly guy, see...just a gentle, good hearted little guy, see...now get that straight or I'll bash in your skull for ya!
- HOPE: TO AUD)...UNUSUAL TYPE OF PANTY-WAIST, ISN'T HE?... 20:30
You know, Ed...I'm a pretty tough guy myself...why when I walk into a room...Raft and Alan Ladd walk right out!
- EDDIE: ...HAVE YOU TRIED LIFEBOUY?
- HOPE: This field ain't big enough for the two of us. No, Ed, I'm not kiddin'...why back in Cleveland when I was a kid we used to go around tying knots into everything we saw.
- EDDIE: You tied knots into everything you saw?
- HOPE: YEAH...IN FACT, ANY COW IN THE NEIGHBORHOOD WHO GAVE MILK WAS A TOURIST.
- EDDIE: Getting back, smoking cigars is what makes me seem tough, Bob. 21:00
- HOPE: Oh, you're a cigar-smoker. Have you tried any of these famous Tampa cigars?
- EDDIE: I'm not that tough! But I'm really a gentle guy at heart. I'm quite interested in fine laces and ceramics! Most any time you'll find art collectors at my home.
- HOPE: That's a co-incidence. I'm interested in the same sort of thing myself.
- EDDIE: Yes I know...I've seen plenty of collectors at your house too! I'm sorry I said that Bob, I'm really here tonight on behalf of the March of Dimes.
- HOPE: The March of Dimes? (WORRIED) You mean you want a dime out of me? (SCARED) You want me to give you...give you a dime?
- EDDIE: Please, Bob...STOP TREMBLING! It's only a dime.
- HOPE: Well, you caught me at a bad time...

EDDIE: Oh, then you've got it on you!

22:0

HOPE: Well, yes...well...no...that is...not in cash!

EDDIE: Gosh Bob...getting a dime out of you is like pulling teeth.

1. HOPE: Ed...quiet...THIS IS THE PEPSODENT SHOW! [Okay, you win, Ed...Here...I've got my wallet out now...I'll open it up.

SOUND: VERY LOUD RATCHET...HORRIBLE SQUEAKING OF METAL...
RATCHET AGAIN, LOUD AND JERKY WITH SQUEAKING.

HOPE: Hm...THE ZIPPER NEEDS A LITTLE OIL! It's not in there] ...I'd better call my banker, Morgenthau Colonna.

SOUND: COIN IN SLOT

22:30

TRUDY: Hiya, all...this is the operator, all...

HOPE: Well, shut mah mouth, honey chil'...shut mah mouth!

TRUDY: YOU BETTER PUT IN A REAL NICKEL OR I WILL.

COLONNA: (FILTER)...Hello, hello.

HOPE: This is quite a coincidence, Colonna. I was just going to call you.

COLONNA: I know...I WAS LISTENING IN.

HOPE: Well, Colonna...how are things at the bank?

COLONNA: Oh, packing up!

HOPE: Colonna...you mean picking up.

COLONNA: No...packing up...BOOKS DON'T BALANCE!

HOPE: Professor I'm coming down to see you. I wanta draw out a Dime.

23:00

COLONNA: Egad, aren't you being a little rash, Hope. YOU JUST DREW OUT A DIME LAST APRIL! I have a little news for you Hope...you haven't any money in the bank...I lost it all at Hi-Lo!

HOPE: Hi-Li!

2. COLONNA: Hi Lo...Hi Li...WHAT'S THE DIFFERENCE...I WAS HIGH AND YOU CAME OUT LOW...THAT'S ALL! [Call me back later, I'm really very busy Hope...I'm over here trying to get these books balanced.

HOPE: Trying to get the books balanced?

COLONNA: THAT'S RIGHT...OKAY, JOE...ROLL 'EM OUT AGAIN!]

23:30

EDDIE: Say, Bob, if that's your banker, I'd like to talk to him. Listen Colonna...we need your help...Bob Hope wants to draw out some money.

COLONNA: He doesn't need my help...HE CAN DRAW IT OUT FURTHER THAN ANY GUY I KNOW!

HOPE: Let me take it, Ed...Colonna, is your bank in good shape. Do you have any liquid assets?

COLONNA: Yes...I'VE BEEN HIDING A COUPLE FIFTHS IN A BOTTOM DRAWER!

HOPE: Tell me Colonna, is your bank making money?

24:00

COLONNA: Ah yes, Hope...I am annually grossing revenues beyond my capitalization and my income accruing from negotiable transactions is equalized by assets for the fiscal year balanced by bonded indebtedness.

HOPE: What does that mean?

COLONNA: I'VE GOT A DOG TRACK IN THE CELLAR!

HOPE: Come on, Eddie, let's go over to Colonna's bank and get the money.

MUSIC: HURRY MUSIC...SUDDENLY IT STOPS DEAD

HOPE: Had to stop for a traffic light.

MUSIC: STARTS AGAIN...FEW BARS FAST AND OUT

24:30

EDDIE: Well, here we are at the bank.

HOPE: Look, Eddie, there's Colonna's secretary. This'll be a treat to you to meet a real native Florida girl. They're different from other girls. Really different.

FRANCES: (SOUTHERN ACCENT) Well, hello, honey-lamb, Sugar-pie, Magnolia Blossom, Chittlin'-Cake, Darlin', Angel-Man, Honeysuckle-chile, Lovey-Boy, Sweetheart!

HOPE: Well, Hello, Honey.

SOUND: BIG SLAP

HOPE: OW!

FRANCES: There...THAT'LL TEACH YOU TO GET FRESH WITH ME!

HOPE: Hm...guess they aren't so different!

EDDIE: Come on, Bob, let's find this banker, Colonna.

HOPE: I'll call him myself...(CALLS)...Oh, Colonna.

3. COLONNA: ¶ (OFF) Be with you in a minute, Hope...I discovered a \$60,000 shortage...and just caught one of the girl bank tellers as she was leaving town.

HOPE: As she was leaving town?

COLONNA: Yes...I'm grilling her now...C'mon, where's that money ...where's that money.

TRUDY: Oh Professor, you're so sweet...kiss me...(KISSING)...kiss me again...(KISSING)

COLONNA: Well, honey... Meet Me in St. Louis!¶ (ON MIKE) I'm sorry, Hope, but I can't find your money.

HOPE: Colonna, have you tried the vaults?

COLONNA: Yes..but I still prefer the rhumba!

SOUND: BURGLAR ALARM

EDDIE: Hey, the joint's being knocked over.

MATHER: (ASIDE)...Hey, Joe...keep the motor running...Okay, you guys throw everything you've got into this bag...and make it quick...I'm in a hurry.

HOPE: What's your hurry?

MATHER: WE'VE GOT ONLY AN "A" CARD!

HOPE: Just a minute...you can't get away with that...

MATHER: Listen, I'm not afraid of any man...OR YOU EITHER, HOPE!

4. EDDIE:]Don't worry Hope, I'll handle this. So you're a tough guy, huh? Ya wanna be smart...ya wanna rob banks... Well, you're not gettin' away with it, see, you're not gettin' away with it.

MATHER: AIN'T HE WONDERFUL...JUST LIKE THE MOVIES! Stop wastin' my time, short beer, stick 'em up!]

EDDIE: Listen, you're talking to Little Caesar...you can't push me around, see...I'll let you have it, see..two more steps and I'll plug ya...

MATHER: Oh yeah?

SOUND: TWO FOOTSTEPS

HOPE: What are ya gonna do now, Eddie...

EDDIE: (PAUSE)...ANYBODY GOT BOGART'S PHONE NUMBER?

MATHER: Come on, Professor, help me load this loot.

HOPE: So you're in with the mob, Colonna?

COLONNA: Now stay where you are...I'll shoot anybody that gets in my way...

EDDIE: Ah...you're finished, Colonna...here come the bulls...

COLONNA: They won't stop me...I'll pick 'em off one by one...

SOUND: SHOT

COLONNA: There goes one bull...

SOUND: SHOT

COLONNA: There goes another bull...

SOUND: SHOT...THEN A LOUD COW MOO

COLONNA: EGAD...HOW DO YOU LIKE THAT...NOW THEY'VE EVEN GOT WOMEN COPS!
(APPLAUSE)

EXAMPLE OF A TELEVISION PROGRAM FOR CHILDREN

Production Script of "The Magic Cottage," DuMont Network, New York,
October 31, 1949³

OPENING TITLES.

(MUSIC)

SUPER OVER TITLES:

ANNCR: The Magic Cottage!

THE MAGIC COTTAGE

with

PAT MEIKLE

DISSOLVE TO MAGIC COTTAGE SET
--HALLOWEEN DECORATIONS
PAT AT EASEL COMPLETING DRAW-
ING OF ROBINSON CRUSOE

SHE TURNS TO CAMERA, DOES A
TAKE, SMILES.

(TAKE 1 PAN TO PAT)

The Magic Cottage in the
land of make-believe...
where anything can happen,
and most everything does
...where story-book people
come to life and tell you
their adventures...and
where every boy and girl
can have fun, play games,
and win some beautiful
presents.

PAT: Hello! Welcome to the
Magic Cottage!

(INTERVIEW WITH KIDS)

(TAKE 2)

(#1 ON KIDS)

(#3 ON EASEL)

(#1 ON FLAT)

PAT: Well, now we're ready for
the new friend who's to
visit us here in the Magic
Cottage today...actually
he's an old friend to
most of us, because we've
heard so much about him,
and many of us have read
the story of his adven-
tures. Shall I tell you
who it's going to be, or
would you rather wait
and--

CRUSOE: (BREAKING IN) Heave ho, me
hearties!

PAT: My goodness--sounds like
a sailor man outside,
doesn't it? I wonder if
that could be our friend?
(UP) Who's there, please?

³ Courtesy of DuMont Television, New York. Pat Meikle and Hal Cooper.

CU OF DRAWING

CRUSOE: (OFF) A rough and ready seafarin' man--at your service, ma'm! Robnison Crusoe's the name.

PAT: Oh, Robnison Crusoe--it is you! Are you coming into the Magic Cottage?

(TAKE 3)

CRUSOE: Aye, ma'am, if you'll have an old salt like me.

PAT: Of course, Robnison Crusoe, we've been waiting for you! Here's the Magic Word to bring you right into the Cottage...Magic-arubalu!

(TAKE 1)

SUPER-IMPOSITION
DISSOLVE TO CU OF CRUSOE. HE WEARS THE FAMILIAR GOAT-SKIN HAT, RAGGED JACKET TIED WITH A ROPE: BRITCHES, AND HAIRY LEGGINS. HIS FACE SHOULD BE COVERED WITH SHORT, UNKEMPT, SCRUBBY BEARD. HE CARRIES AN ANCIENT MUSKET OVER HIS SHOULDER.

(TAKE 2)(1 GET ON SHIP)

CRUSOE: Hello there, young nip-pers!...And ahoy to you, Pat.

PAT: Ahoy to you, Robnison Crusoe. My, but you're salty today! But then it's no wonder, because I know you were a sailor for many, many years, and sailed all over the world, and had lots of adventures even before that one great adventure when you were cast away on a lonely island all by yourself.

TWO SHOT. CRUSOE AND PAT.

CRUSOE: Aye, Pat--and that's the one I've come to tell you about. You see, even when I was a little bot of a shaver, I--

CRUSOE GLANCES OVER PAT'S SHOULDER TOWARD A FLIP-OVER-PAGE CALENDAR DISPLAYED ON THE MANTELPIECE OR COTTAGE WALL. DOLLY OR CUT TO (OR INSERT) CLOSEUP OF CALENDAR PAGE:

OCT.
31

CRUSOE: Well, douse my toplights!
I almost forgot what day
this is! Why, it's the
31st of October! Hallo-
ween!

PAT: Of course it's Halloween,
Mr. Crusoe. Everybody's
been talking about it for
days.

(3 ON SMALL BOAT)

CUT TO TWO SHOT.

CRUSOE: (PAUSES, MUSINGLY) You
know, Halloween always
puts me in mind of an ad-
venture I had years and
years ago, long before I
was lost on that desert
island.

PAT: Oh, that's a wonderful
story for Halloween, Rob-
inson Crusoe. Go on and
tell it.

(DOLLY IN ON HAL)

DOLLY INTO CU OF CRUSOE AS HE
FACES CAMERA.
(WHEN IN CLOSE--PAT GETS OUT
OF SET)

CRUSOE: Well, nippers, you proba-
bly never knew this, be-
cause it isn't in that
book I wrote about my ad-
ventures...but a long time
ago, when I was still a
young man, and had only
been sailing the sea a few
years, I decided I wanted
to be the master of my own
ship. Well, of course, I
didn't have any money to
speak of, and couldn't af-
ford to buy one, so the
only thing to do was to
build a ship myself. And
that's just what I did,
too.

(TAKE 3)

INSERT STILL OF LITTLE SAIL-
ING VESSEL--CRAZILY RIGGED
WITH FANTASTIC, ODD-ANGLED
SAILS. (WHILE ON THIS--HAL
X'S WITH MIKES TO SET #1--
CAMERA #1 HAS MOVED TO SET
#1)

HOLD ON STILL. CRUSOE'S
VOICE OVER SHOT.

CRUSOE: And when she was finished,
I set out to sail my lit-
tle twenty-foot ship
around Cape of Good Hope
Horn! But on my very
first voyage, I'd hardly

been out three days before
we ran into a terrible
storm!

(TAKE 1--#3 ON CONE)

SOUND: WINDS

CUT TO SET: BRIDGE OF VESSEL, REAR FLAT SHOULD REPRESENT THE SIDE OF THE SHIP, WITH SEA VISIBLE AS FAR AS HORIZON IN B.G. CRUSOE IS IN CENTER, AT A SHIP'S WHEEL. A COIL OF ROPE, BUILT UP HIGH, IS ON THE DECK NEAR HIM. IF POSSIBLE, THE LOWER PART OF A MAST AND SUGGESTION OF A SAIL BEHIND HIM. IN THE SKY, AT EXTREME STAGE LEFT (THE DIRECTION IN WHICH CRUSOE IS FACING) IS THE EDGE OF A BLACK CLOUD. IF FEASIBLE, THIS CLOUD SHOULD BE A CUT-OUT, AND SHOULD MOVE SLOWLY ACROSS THE FRAME DURING SCENE.

CRUSOE NOW WEARS A SLICKER OVER HIS COSTUME, BUT SHOULD PROBABLY WEAR SAME HAT--NO RAIN HAT TO AVOID TOO CLOSE RESEMBLANCE TO FELIX THE FISHERMAN. HIS ATTITUDE IS THAT OF A MAN IN A HEAVY STORM--WIND AND RAIN EFFECTS (VISUAL) ARE DESIRABLE IF THEY CAN BE ACHIEVED.

CRUSOE HOLDS A MEGAPHONE IN HIS HAND. A SMALL SPY GLASS IS BESIDE HIM.

CRUSOE HUGS HIMSELF AND SHIVERS.

(#1 DOLLY IN ON SPY GLASS)

HE PUTS THE SPY GLASS TO HIS EYE, PEERS UPWARD.

(TAKE 3)

CRUSOE: (TURNING THE WHEEL) Well, blow me down! This is the worst storm I've seen since the blizzard of eighty-eight!

CRUSOE: Brrr! That wind is terrible for my sinus! (HE LOOKS ALOFT) Hmmm--looks like more rain--and me without my rubbers...guess I'll take a look at the moon.

CRUSOE: Well, strike my eyes! Just look at that moon!

CUT TO CONE SHOT OF A PUMPKIN AGAINST SPY B.G. PUMPKIN HAS TRIANGULAR EYES CUT IN IT, AND GRINNING MOUTH IN TRADITIONAL HALLOWEEN STYLE. IT SHOULD ALSO GIVE SUGGESTION OF BEING A MOON--PERHAPS WITH NIMBUS OF LIGHT AROUND IT.

(TAKE 1)

CRUSOE TURNS TO CAMERA.

(WIND)

HE TURNS IN DIRECTION OF CREW, CUPS HANDS TO HIS MOUTH, SHOUTS ABOVE SOUND EFFECTS. CRUSOE, WITH A LOOK OF AGONY, CLAPS HIS HANDS OVER HIS EARS.

HE STAGGERS AS IF ABOUT TO FALL, AS WE GO INTO BLACK.

(FADE IN ON)

CRUSOE LYING INERT ON THE DECK. ANY VISUAL EVIDENCES OF THE STORM NOW SUBSIDE:

PAT: (AS MRS. WIDGET THE WITCH) COMES INTO FRAME, CARRYING BROOM--ENTER FROM CAMERA L--FROM FRONT. SHE BENDS OVER CRUSOE, SHAKES HIM.

CRUSOE OPENS HIS EYES, RAISES HIS HEAD.

(SHE HELPS HIM STAGGER TO HIS FEET.

CRUSOE: It's a Halloween moon-- and it bodes no good for a ship at sea!

SOUND: CRASH OF THUNDER
There--what did I tell you?

SOUND: ANOTHER CRASH:WIND HOWLS

CRUSOE: Steady, me lads! The worst is yet to come!

SOUND: THE BIGGEST THUNDER CRASH IN THE SHOP
Ohhh! I've been hit!

SOUND: CONTINUE THUNDER AND WIND WHILE IN BLACK

SOUND: OFF

PAT: (AS MRS. WIDGET) Mr. Crusoe! Mr. Crusoe, wake up! ...My goodness gracious-- to think that I did this to poor Mr. Crusoe!

CRUSOE: Wh-what's the matter?

PAT: Oh, Mr. Crusoe--are you all right? Here--let me help you up.

CRUSOE: Wh-who are you?

PAT: I'm Mrs. Widget, the Witch.

CRUSOE: Oh, I've heard about you. You're a friend of Pat Meikle's, aren't you?

PAT: Yes--and of Little Goldilocks and lots of other folks in Storyland. I'm sorry I did this to you.

CRUSOE: What do you mean, you "did this to me"?

PAT: Well, you see, tonight's Halloween--that's my big night, of course. So I was riding around on my broomstick up in the sky, looking to have some fun. I saw you down here, trying to sail around Cape Horn, so I thought I'd get up a nice breeze to help you.

CRUSOE: Nice breeze! That was no breeze--that was a hurricane!

PAT: I know--that's just it! You see, I always keep getting my witchcraft mixed up, and I said the wrong words--and instead of a breeze, I started a hurricane. Then I couldn't stop it.

CRUSOE: Well, can't you do something, ma'am? What would all the landlubbers say if they heard that Robinson Crusoe couldn't even sail his ship around the Horn?

PAT: Well, I'll try again, but I don't know. (SHE STRIKES AN ATTITUDE) Wham...zam...whippity zip! Blow, wind, and sail this ship!

BOTH WAIT ANXIOUSLY. THERE IS NOT A SOUND.

CRUSOE: I don't feel a thing.

PAT: Oh, dear, whatever will I do? I know--I'll call my assistant. The only trouble is that with him--

CRUSOE: You mean--he hasn't got his head on?

PAT: He hasn't got his own head, but luckily since

(POOKY ENTERS), CARRYING A HOLLOW PUMPKIN HEAD WITH EYES, NOSE AND MOUTH CUT OUT. (ENTERS FROM CAMERA L IN FRONT)

POOKY PUTS IT ON.

POOKY NODS VIGOROUSLY. (IF HEARING IS DIFFICULT FOR HIM INSIDE THE PUMPKIN, PAT MIGHT SIGNAL FOR THE RESPONSES BY SQUEEZING HIS ARM OR TAKING HOLD OF HIS HAND.)

POOKY GOES INTO A SIMPLE LITTLE DANCE--PERHAPS JUST WHIRLING AROUND WITH ARMS EXTENDED, OR A HOP AND SKIP BACK AND FORTH. HE MIGHT END BY RAPPING "SHAVE-AND-A-HAIR-CUT-BAY-RUM" RHYTHM ON HIS PUMPKIN HEAD WITH KNUCKLES OR OPEN PALMS, AND BOWING.

ALL THREE WAIT TENSELY, LOOKING UP. THEN THEY SHAKE THEIR HEADS.

it's Halloween it isn't hard for him to pick up another head as a substitute. Now don't you worry, Mr. Crusoe--we'll get a nice breeze for you yet!

PAT: ... (LOOKS OFF) Come, come, Pooky! Bring in your head!

That's a good Pooky. That's fine. Isn't he handsome, Mr. Crusoe? Next year he's going to enter the elves and hobgoblins' beauty contest--aren't you, Pooky?

CRUSOE: Uh--that's all nice and shipshape, Mrs. Widget, but what about my breeze?

PAT: Oh, to be sure, to be sure! Pooky, Mr. Robinson Crusoe wants a nice breeze to make his ship go round the horn. Now see if you can remember what has to be done to make a nice breeze.

PAT: Very, very good, Pooky. I'm sure that ought to do it. Let's see if we get a breeze.

CRUSOE: Not a rustle!

PAT: No, I guess Pooky can't remember his witchcraft either. Well, there's only one thing to do. Come on, Pooky.

PAT STRADDLES HER BROOMSTICK.
POOKY GETS ON BEHIND HER,
HOLDING HER WAIST.

(#1 IS ON--2 GET BLOW UP OF
HAL)

POOKY SCRATCHES HIS PUMPKIN
HEAD, THEN GOES INTO ANOTHER
LITTLE DANCE...OR MAYBE A
HANDSPRING...OR SOMETHING
VOCAL LIKE IMITATION OF A
FIRE SIREN. THEN THEY ALL
WAIT FOR THE BREEZE--BUT NO
SOAP.

(DOLLY IN ON HAL--SPIDER IN)
SPIDER IS LOWERED INTO SHOT
RIGHT IN FRONT OF CRUSOE'S
NOSE. DOLLY IN CLOSE TO EX-
CLUDE PAT.

(TAKE 2)

(TAKE 1)
CUT TO CU OF PAT

CRUSOE: What are you going to do now, Mrs. Widget? I'll never live this down-- failin' to get around the Horn. Don't suppose little Pooky here would have another trick up his sleeve, would he?

PAT: (LOOKING ALOFT) Wait a minute--there's my twin sister, Mrs. Midget the Witch--see her up there in the rigging? (CALLS) Hello, Effie--I thought you'd be around here somewhere!

CRUSOE: (LOOKING UP) Where? All I see is a spider.

PAT: That's my twin sister Effie. You see, we look so much alike, we can't tell which witch is which --so she spends most of her time in the form of a spider. (UP) Spin yourself a thread and come on down, Effie dear! I want you to meet Mr. Robinson Crusoe.

CRUSOE: Pleased to meet you, ma'am.

EFFIE: (PAT'S VOICE) How do you do, Mr. Crusoe. Isn't it a lovely Halloween?

CRUSOE: I guess so. But I'm in an awful fix, Mrs. Midget. I'm trying to sail around Cape Horn, and I can't get a breeze.

PAT: (AS MRS. WIDGET) You see, Effie, Pooky and I can't seem to remember the proper witchcraft to start a breeze and help poor Mr. Crusoe.

(TAKE 2)

CUT TO CU OF CRUSOE AND SPIDER

EFFIE: (PAT'S VOICE) Oh, is that all that's troubling you? Why didn't you say so?

CRUSOE: You mean you can do it, Mrs. Midget? Well, spank my spinnaker--you go ahead!

EFFIE: (PAT'S VOICE) All right. Hold on tight, everybody. Wind, wail! Breezes, blow!
And start this ship with a yo-heave-ho!SOUND: (WIND) STRONG, BUT NOT TOO LOUD(TAKE 1)

CUT TO MEDIUM SHOT, TAKING IN FULL SET. CLOUD IN B.G. BEGINS TO MOVE.

(2 ON MAGIC COTTAGE)
POOKY CAPERS ABOUT(3 ON CLOCK)

PAT: Hurrah for Effie! She did it!

CRUSOE: We're moving, mates! We're moving! (HE CALLS BACK THROUGH THE MEGAPHONE) Shake out the tops'l yards! Run up the Jolly Roger! Avast, be-lay, hip-hip-hooray! With a galloping breeze, we're on our way!

DOLLY IN TO CU OF CRUSOE AS HE PUTS DOWN MEGAPHONE, TURNS AND FACES CAMERA. WHEN CAMERA IN, PAT, POOKY, GET OUT. PAT BACK TO COTTAGE SET.

CRUSOE: And that's how my Halloween adventure ended. Mrs. Widget the Witch, and Mrs. Midget, her twin sister who had turned herself into a spider, and little Pooky all decided they'd stay on the ship and make the run around Cape Horn with me. And it's a fine thing, too, that Mrs. Midget came along--else I might be sitting in the ocean on my little ship to this very day--aye, mates, that I might!...Oh, but I almost forgot--I was setting out to tell you my main story --the one about how I got cast away on that desert island...Well, you see it came about like this.
Many, many years ago--(PAN R)(3 IN)

SUPER CLOCK

CLOCK: Shhhh...Shhh...

CRUSOE: What's up? Oh, so my

TAKE 2

DOLLY BACK TO INCLUDE PAT
(HERSELF.)

HAL X'S BACK TO COTTAGE SETQUESTIONS:

1. On what special day did Robinson Crusoe meet Mrs. Widget the Witch?
2. Did Mrs. Widget try her best to help Robinson Crusoe sail his ship?
3. What did Pooky, the little elf, forget to put on at first?
4. What was the little spider to Mrs. Widget the witch--her mother or her sister?
5. Which one remembered how to make a breeze blow--Mrs. Widget the Witch, or the spider?
6. Did they all decide to ride on Robinson Crusoe's ship with him?

CONTEST AND PRIZE ANNOUNCEMENTS

1. Prizes for last week's drawing contest.
2. Prizes for last week's sentence contest.
3. Today's sentence contest.
4. Today's drawing contest.
5. Institution giveaways--mattresses, etc.

watch is over for the day? So be it, Mr. Clock. (TO CAMERA) But I'll be back tomorrow and we'll go on with the story of Robinson Crusoe, won't we?

PAT: (HERSELF) We certainly will--and thanks for your wonderful Halloween story, Mr. Robinson Crusoe. Now would you like to meet our visitors here in the Magic Cottage?

(INTO QUESTIONS) FIRST DESCRIBE PRIZES--ANNOUNCER --CAMERA #1 ON CARDS
ANSWERS:

1. On Halloween.
PAT & HAL
KNEEL IN
FRONT OF
KIDS--ASK
QUESTIONS
2. Yes.
3. His head.
4. Sister.
5. The spider.
6. Yes.

HAL TO WINDOW SEAT--PAT TO EASEL. SHOW DRAWINGS ON CAMERA #3. CAMERA #2 ON CLOSEUP--PAT.

QUEST: "Would you like to have a talking spider for a friend and why?"

PAT SITS IN WINDOW SEAT NEXT TO HAL TO TALK OF CONTEST.
USE SPLIT SCREEN WITH AD-DRESS--CAMERAS 2 AND 3.

WILMER STORY
 AT EASEL CAMERA #3 ON PAT &
 EASEL
 #1 ON KIDS FOR REACTION

PAT: Well, Robinson Crusoe, I suppose you have to be getting back to sea again.

CRUSOE: Aye, Pat. Once a sailor, never a landlubber again.

PAT: Well, I hope you'll stop back here tomorrow and tell us landlubbers about your adventure on the desert island--will you?

CRUSOE: As sure as there's salt in the ocean--and there's a-plenty of it there!

PAT: All right, Robinson Crusoe. Then I'll let you out of the Magic Cottage as soon as I've made this announcement.

(CONTEST REMINDER)

Now, Robinson Crusoe, the only way you can get out of the Magic Cottage is the opposite of the way you came in. You have to repeat Magis-arubalu backwards with me. Ready?

CRUSOE: Ready, Pat.

PAT &

CRUSOE: Ula-bur-kijam!

PAT: Goodbye, Robinson Crusoe, until tomorrow. (TO CAMERA) And goodbye to all of you from Pat Meikle, here in the Magic Cottage.

CU OF CRUSOE

CLOSING TITLES

ANNCR: Join us again at this same time tomorrow for the Magic Cottage, with Pat Meikle. The part of Robinson Crusoe is played by Hal Cooper. The Magic Cottage is written by Mortimer Frankel and directed by Bill Marceau. Your announcer is _____.



Part III

**SPECIAL APPLICATIONS AND
CONSIDERATIONS**

Educational Radio and Television

WHEN radio sprang into prominence as a new instrument of mass communication in the twenties, many hailed the marvel as a device for bringing "education" to all. Radio, it was said, would supplant the classroom teacher. The Little Johnnie and Little Mary of tomorrow would be wired for sound, bristling with static, and filled with electrical energy. Everyone would be an "educated man." A few master teachers seated before the microphones would deal out in capsule form to the listening audience the accumulated wisdom of the centuries. This Sunday supplement style of rash generalization about the impact of a new invention has had its counterpart in statements made at the advent of television.

The truth about radio and television in education was stated by Hendrik W. van Loon while discussing those who expected that radio "will now succeed in doing what the printing press and the common school have failed to do . . . perform miracles. . . . A school consists of a teacher and a pupil, the one teaching, the other learning . . . The radio as a teaching agency can hope only to supplement the work of the actual teacher, the man who sits at the other end of the log."¹ It is difficult to imagine that radio and television, any more than slides, films or textbooks, ever can take the place of the teacher as he leads, inspires, and guides youngsters so they may learn to deal successfully on their own initiative with the problems that arise in life situations. Radio and television are only additional tools at the disposal of the teacher and administrative officials to aid in training school children or to supplement those agencies connected with the general field of adult or "continuing" education. This generalization does not minimize the power and influence of those tools.

¹ Hendrik W. Van Loon, "The Social Responsibility of Broadcasting," in *Educational Broadcasting 1936* (Chicago, 1937), p. 45.

There are several unique characteristics of radio and television which make these tools generally useful in the classroom.

Timeliness. Textbooks are often behind the sweep of world events. Even magazines and newspapers are a step or two removed from the actual events. A more complete interpretation of events may be secured by utilizing radio and television in addition to textbooks, magazines, and newspapers. Students listening or viewing in class or at home are stimulated to class discussion, interpretation, and evaluation, *if* the process is properly guided by the teacher.

Bridging the Gap of Space. With radio and television we are seemingly present as an actual event unfolds. The immediacy of radio and television brings the personalities who are shaping the destinies of the world right into the classroom.

Vicarious Participation. Education does not consist in communicating facts alone. Emotional reactions and attitudes toward people and institutions also play a part. Learning is a product of experience. Radio and television permit the child to experiment with and engage in various kinds of emotional experience. A "feeling with" peoples of other areas and of other races and creeds is inspired when you transfer the students by sight or sound to those areas and let them come into closer contact with them through the media of their music, art, and literature.

• EDUCATIONAL RADIO PROGRAMMING •

Direct Teaching. Programs received in the schools may be closely related to direct teaching. The programs must be timely and synchronized with the curricular and class schedules. The Cleveland Board of Education, which uses the facilities of WBOE-FM, is an example of a school system that utilizes radio for direct teaching. The programs are co-ordinated with the curriculum. Materials for pupils and teachers are sent to the schools in advance, with definite assignments to be accomplished between broadcasts, following a course of study. Program co-ordinators representing the station, meet with the respective supervisors in the school's administrative organization for detailed planning of the various series. Use is made of what is termed a "pupil-activity program. It involves activity in the class room during the broadcast under the guidance of the classroom teacher and the direction of the radio teacher."

Supplementary Teaching. Most programs received in the classroom are *supplemental* in nature. They may be sent to the schools by a state or local board of education, presented by a college or university, or by commercial stations. The emphasis here is upon selection by the teacher in the individual classroom: (1) alone, (2) in co-operation with administrative officials of the school, or (3) by consultation with the individual students in the class. This point of view is based upon a strong

belief that individual differences in pupils, their abilities, needs, and interests preclude anyone but the teacher from making a final decision about how to integrate the radio or television programs into the teaching process.

Programs intended for supplemental classroom use formerly were organized and broadcast on a national basis. NBC and CBS had special staffs and series intended for classroom reception. Dr. Walter Damrosch's music appreciation broadcasts on NBC were the first of this type. "The Columbia School of the Air," which started in 1930, was highly specialized. Manuals for teachers were distributed in the Fall of each year with suggestions for utilization of the daily programs, including prior class activities and follow-up procedures. The time differential between sections of the country was a handicap, and this activity has since been taken over by local and regional groups. Local school systems have developed series for their own needs. Utilization of the facilities of commercial stations has not been overlooked by these educational organizations, although many of them have moved into FM broadcasting themselves.

Representative 1949-50 program series illustrating this type of educational radio programming, follow:

PROGRAMS PRESENTED BY KDKA IN CO-OPERATION WITH THE PUBLIC AND PRIVATE SCHOOLS OF PITTSBURGH AND ALLEGHENY COUNTY, PENNSYLVANIA, 9:45-10:00 A.M.
MONDAY THROUGH FRIDAY ²

<i>Day</i>	<i>Program</i>	<i>Listening Group</i>	<i>Sample Titles</i>
Monday	World Partners (Economic Geography)	Intermediate Grades	Food Preservation Search for Oil Mineral Wealth of the U. S.
Tuesday	Lest We Forget (Human Relations) Transcriptions from "Stories to Remember" and "These Great Americans" produced by the Institute for Democratic Education	Upper Elementary and Junior High	Seasoned Timber The Story of Wendell Willkie The Story of Jane Addams The Story of George Washington Carver The Story of Justice Brandeis and Justice Holmes
Wednesday	Music	Upper Elementary and Junior High	First Religious Music in America Colonial Life and Music Negro Spirituals Opening of the West Singing School

² Courtesy of KDKA, Pittsburgh.

<i>Day</i>	<i>Program</i>	<i>Listening Group</i>	<i>Sample Titles</i>
Thursday	There is Fun Afield (Nature Study)	Intermediate Grades	Forest Ranger Corn Borer on Trial The Mole—Miner and Hunter Birds—Adaptation of Beaks and Feet Why the Weather
Friday	What Do You Think (Social Studies) Discussions by students	Upper Elementary Junior and Senior High	How often should we date? Should high school students drive cars? What do we think about God and church? Do we believe in giving equal oppor- tunities to all people?

PROGRAMS PRESENTED BY NEW YORK CITY BOARD OF
EDUCATION, WNYE (FM), NEW YORK

KINDERGARTEN AND PRIMARY GRADES

"This Way to Storyland"—Narrations of new published stories.

"Children's Record Album"—Records of outstanding merit from the commercial recording companies.

"Tales From the Four Winds"—Dramatizations of best loved folk and fairy stories of different lands.

INTERMEDIATE AND UPPER GRADES

"Books Bring Adventure"—Dramatizations of popular books.

"Know Your City"—Quiz on historical, geographic and civic interest questions.

"His Honor the Mayor of New York." — Historical dramatizations centered around historical locations around City Hall and Civic Center.

"Map Detective"—Four pupils each week track down places that appear in the news and supply pertinent geographical information.

"Let's Look at the News"—An interpretive news program weekly.

JUNIOR HIGH

"The Story Teller" (Fall)—Narrative reading of stories.

"Your Best Foot Forward" (Fall)—Dramas and discussions on problems of personal living.

"Famous New Yorkers"—Dramatic stories.

JUNIOR AND SENIOR HIGH

"Stories to Remember" (Spring)—Institute for Democratic Education transcriptions.

"These Rights and Freedoms" (Spring)—Discussions on above topics.

"World of Science"—Quiz, each week a different school represented.

"Adventures in Research" (Fall)—Westinghouse transcription series.

"Mapping Your Future"—Interviews with leaders in education and industry.

"America in Song and Story" (Spring)—Dramatizations of events with appropriate folk music.

SENIOR HIGH

"Drama Time" (Fall)—Presentation by high school radio workshops of outstanding radio plays.

"Letter from Paris" (Spring)—Dramatizations of a letter about life in Paris. Simple conversational French is used in dramatic sections.

"World's Great Novels"—Re-broadcasts of NBC series.

"Student Opinion"—Discussion series by different high school social studies classes.

HIGH SCHOOL OF THE AIR FOR HOME INSTRUCTION

Designed to enrich work of high school pupils studying at home—text-books are used for radio lessons. Materials including assignments, listening aids and suggestions are distributed by mail. Subjects treated are: English, Social Studies and General Science.

General Adult Education. The use of radio in systematic programs of education for adults has not been as fully explored as the preceding areas. This fact reflects in large measure the relative neglect of adult education by educational institutions as a whole. NBC's "college by radio" began in 1948 and attracted much favorable attention. Home-study courses were built around two series produced by the network: "World's Great Novels" and the "University of Chicago Round Table." A pilot study in the techniques of using such series was conducted in the summer of 1948 in cooperation with the University of Louisville. The success of the pilot study led to extension of the home-study phases and other institutions of higher learning joined in.

Most of radio's regular programming, ranging from the very definitely educational type like round tables and documentaries to entertainment programs with casual educational touches such as quiz programs, are directed toward the adult education level without any reciprocal response from the listening audience. Booklets and reading lists, however, are frequently distributed.

Intraschool Broadcasting. Schools of all levels have begun intraschool broadcasting, using public address sound systems which permit simultaneous reception in all or in a select number of the classrooms. This practice has opened up great opportunities to integrate various class activities. When the "home folks" do it, listening interest increases. The number and type of such possible activities are limitless. A program series such as "Quiz of Two Classes," might match one section in English with another on questions of vocabulary and grammar, or, in Social Studies, on questions of American history. A school "Information, Please" contest can be held with individual classes conducting elimination contests to select its representatives for the final program. Students are encouraged to review

class assignments in order to prepare the questions to be used, thus securing participation by more than a board of experts. And even the disc-jockey program format may be utilized to communicate news of school events, give public-service announcements about school safety and charity drives, and for interviews with teachers and administrators about school traditions and regulations, sandwiched in between popular records during lunch or home-room periods.

• RADIO WORKSHOPS •

The *1948-49 Directory* issued by the Federal Radio Education Committee lists more than four hundred colleges that offer radio and television courses. Radio workshops on the college level were listed by 218 schools. The movement for courses and workshops is spreading rapidly into the high schools, particularly with the stimulus of the FM stations owned and operated by Boards of Education in New York, Chicago, Detroit, Cleveland, San Francisco, St. Louis, San Diego, Atlanta, Newark, and Toledo.

A possible step-by-step development of a low budget high school workshop follows in outline. It is representative of a "gradual" approach.

1. Obtain a public address system. An interested teacher and group of students can persuade the Parents-Teachers Association or Service Club in the community to buy a public address system. The proceeds from a school dance or a bequest from the senior class may be used. And in some instances money may be appropriated from the school's budget.

2. Obtain space. A workable beginning may be had with a classroom which has an office or a large closet adjoining. Place the public address amplifier and speaker in the office and the mike in the classroom. In order to simulate studio practice, install a plate glass window in the door. A window shade may give privacy to the office occupants when the classroom is not in use. Most class rooms are "boomy" and have disturbing reverberations, so the boys in the manual training classes or theater shop may construct celotex flats. Screens with monkscloth drapery will work, too. These screens can be folded back and placed against the wall when the studio is used as a classroom during other periods.

Purchase a PA with provisions for talk back, and either a turntable mounted on top or connected by cable. A clever student can convert a regular PA into one with a talk-back with a switching arrangement and another crystal mike. The cost of such equipment is less than \$100. However, purchase the best quality equipment you can. This price merely illustrates a minimum for workable equipment.

3. Construct a sound truck. Build an inexpensive sound truck consisting of two turntables with 33's and 78's for playing commercial records and transcriptions, two pick-up arms, faders, amplifier and separate

speaker. Consult plans on page 432 and eliminate one turntable. Cost approximately \$140.

4. Obtain a tape recorder. Try to purchase as good quality a tape recorder as possible for high fidelity, ease of operation, and capacity to hold up under constant use. About \$400 is the recommended minimum.

5. Obtain records and transcriptions. Purchase or secure through gifts, popular and classical music records for bridges, transcriptions on loan from the U. S. Office of Education, sample transcriptions and used sound effects records from local stations or new ones from the commercial companies.

6. Obtain scripts. A list of some sources is included in the bibliography of this book. Do not overlook the opportunity to integrate the programs with English classes. Urge writing of adaptations of familiar stories, and short narratives with some dialogue. This can be done more easily than is commonly thought. One-act plays can be adapted to radio without too much difficulty. Many groups do very little because of the supposed difficulty in getting scripts. They forget the resources of the school itself. Have copies of the scripts made.

7. Secure manual sound-effects equipment. Construct basic manual sound effects and encourage scavenger hunts at student homes for the smaller properties.

8. Establish a workshop organization. The organization may be modeled after station staff organization. A sample organization chart of a workshop follows:

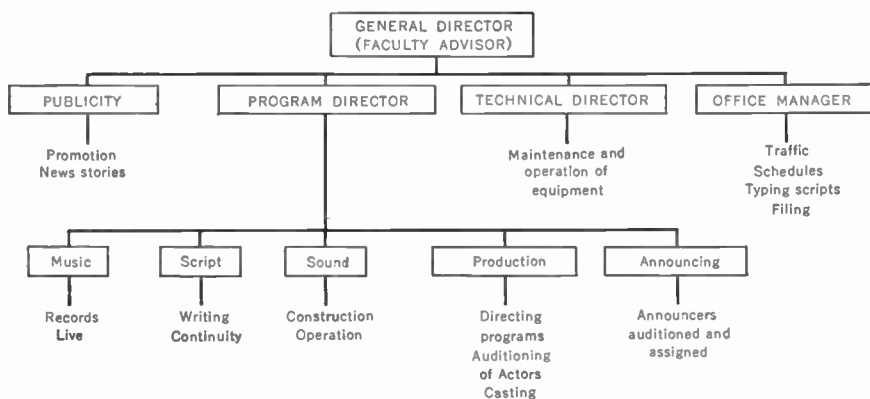


FIG. 23. Organization of a radio workshop.

The radio workshop activity may be recognized in the regular curriculum and be offered as a course, or it may exist as an extracurricular activity.

9. Present programs to the workshop. Start with programs presented before the group itself for criticism by the director and group member-

ship; if possible, use recorded play-backs of the program for self-evaluation by the actors and technicians.

10. Present programs to the school. Connect the control room by wire to the central sound system and begin broadcasting to the school. Rehearse the programs here for later presentation in the studios of the station if the group has such an outlet.

Many school systems have the controls of the central sound system located in the principal's office. This does not permit efficient use of the facilities due to restrictions upon operation hours and access by students. Make an attempt to have the radio class control room serve as the central control room for the sound system instead.

Refinements and more elaborate equipment are desirable if they can be secured. Audio equipment of broadcast quality with disc recording facilities in addition to tape, does not seem too expensive a budget item when evidence is forthcoming of the extent of student participation and the service to the community made possible by such an organization. It is not very expensive for a school system to move into FM transmission due to the low cost ten-watt transmitters now being manufactured. Personnel for supervision must be provided and those engaged in such work should obtain additional training in colleges and universities.

The development of a radio workshop in college is generally similar to the high school workshop. The impetus usually arises in the expansion of courses offered by Speech Departments, but may come into being in some institutions through student groups who operate a wired radio system and find a need for assistance in maintaining a regular schedule.

• LISTENER RESEARCH STUDIES •

Another type of training which educational institutions can provide their students is to engage in inexpensive listener research studies. These surveys provide valuable information on listening habits for radio students and for local radio stations. The studies may be of three types: coincidental telephone inquiries, personal interviews, and listener diaries. The telephone surveys may follow the Hooper system, using a random sample taken from the local telephone directory. Personal interviews conducted at private homes can be organized into a field project that will attract the interest of classes in sociology which may furnish additional interviewers and assist in the construction of the sample and questions to be asked. The listener diary method also requires a carefully selected sample that will be representative of the population. Wayne University in Detroit engaged in early listener diary studies in 1937 and subsequent years.³ Almost 2,500 families

³ Garnet R. Garrison, "Wayne University Radio Research Project," in Josephine MacClatchy (ed.), *Education on the Air*, 1937. (Columbus, Ohio, 1938), pp. 325-331.

received the listening forms in 1940 and 83 per cent returned them for tabulation. The study covered homes with and without telephones. A copy of the form used by the Wayne Radio Research Project follows:

**RADIO RESEARCH PROJECT
BY WAYNE UNIVERSITY
DETROIT PUBLIC SCHOOLS -- DETROIT, MICHIGAN**

School _____ Name _____ Address _____
 Phone No. _____ Family's Nationality _____ Language other than English spoken at home _____

PURPOSE:

The purpose of this research project is to find out what radio programs are listened to by the radio audience at home during a typical week and who listens to them. Your specific reply will be secret. No names will be used. The University is interested only in total results.

DIRECTIONS AND SUGGESTIONS FOR USE OF LISTENING TABLES:

1. Keep this folder beside the radio. Fill out the table for only one day, the day marked above.
2. Any member of the family who is listening may fill out the table. Please mark down right away, the station, program, and who are listening for each 15 minute period. Please do not trust to memory.
3. Put down only the programs actually listened to by some member or members of the family. If program runs more than 15 minutes indicate exactly how long program was listened to by filling in each 15 minute period. Give ages of all those between 3 and 18 years.
4. If no one listens do not put down anything. Please do not listen just to put something down.

PLEASE MARK TABLE LIKE SAMPLE:

MORNING

TIME	STATION	PROGRAM	LISTENERS
A. M.			
7:30	WCTD	Morning Revue	Mother, Son 16
7:45	WCTD	" "	Mother, Father, Daughter 5
8:00			
8:15	WNX	Aunt Sue's Party—Drama	Mother, Daughter 8, Neighbor Lady
8:30	WRS	News—Songs	Mother, Neighbor Lady
8:45			

AFTERNOON

P. M.	STATION	PROGRAM	LISTENERS
3:30	WNX	Book Review	Aunt
3:45	WRS	Fairy Story	Son 4, Daughter 6
4:00			
4:15	WNX WCTD	News Dance Music	Son 18, Two Boys 16, 17, and Son 8
4:30	WCTD	Dance Music	Son 8
4:45			
5:00	WNX	Alice and Mary Drama	Mother, Aunt, Daughters 17 and 6

EVENING

P. M.	STATION	PROGRAM	LISTENERS
6:45	WRS	Political Talk	Father
7:00	WGDA	John Doe's Hour	Father, Mother, Daughter 14 and Girl Friend 15
7:15	WGDA	" " "	Mother, Daughter 14 and Girl Friend 15
7:30			
7:45			
8:00	WNX	Smith Family—Drama	Mother, Neighbor Lady, Daughter 14
8:15	WNX	" " "	" " " " "
8:30			
8:45			
10:30	WCTD	News	Father
10:45			
11:00	WRS	Dance Music	Daughter 18, Boy Friend 18

Fig. 24. Example of listener diary form.

• "OPERATION 4006" •

"Operation 4006" refers to a device for workshop organizations and institutions offering several courses in the program area of broadcasting. "Operation 4006" is not particularly new in concept; it is used at the University of Michigan. Similar methods have been devised and put into use in many other places, but the instructional results have been favorable enough to describe it here for adaptation to local needs.

One of the difficulties facing those entrusted with instruction in the skills of broadcasting is to give to the students an awareness of the structural and time elements of station practice. Through the experience of meeting deadlines every quarter or half hour throughout the day, the student should come to realize the inevitable and relentless onward sweep of the clock and an awareness of the need for a staff to have a program ready and rehearsed to go on the air at the correct time; to know the many details involved in working out programs prior to broadcasting time—planning the series, preparing individual scripts, working out a traffic schedule for announcements, programs and studios, handling rehearsals and actual broadcasts. Some students receive this instruction by working at a college radio station or at a commercial station. Most students, however, are not yet professionally capable nor do they plan to enter broadcasting as professionals. "Operation 4006" (called thus because of the room number of the Speech Department radio studio) attempts to convey this experience to everyone taking the radio courses.

A sizable portion of a broadcasting day is presented in simulated professional style for "Operation 4006" with a ratio of two to one—30-minute programs are cut to 15 minutes, 15-minute programs to 7:30. Thirty seconds are taken out of each portion in accordance with commercial practice. Advanced students plan programs appropriate to the time of day they would be heard on the air; directors are assigned to co-ordinate and direct; members of the script class write continuity and scripts; those in acting classes take care of the acting roles; those in radio speaking classes are scheduled for the program announcing, news, and MC work; and those in beginning radio classes write and present station-break commercial announcements and are given miscellaneous assignments such as participating on quiz programs. Some of the classes prepare "package" shows.

Most programs are commercial. The producer, writer and director work together in selecting a client they believe would be appropriate for the particular time and programs. The programs coming within "station time" are considered local originations; those coming within "network time," network originations. The "station for a day" is assigned call letters and its network affiliation is designated.

The separate studios are designated by letters; classrooms and offices are also pressed into temporary service as studios. On the day of presenta-

tion two 3-hour periods are used to accommodate the entire number of students enrolled. Everything proceeds as indicated on the traffic schedule (also developed by students). No runovers are permitted. Engineers are instructed to cut the offending programs. If programs run short the director must provide a fill—recorded music or public-service announcements.

The presentations include programs of all types, serials to documentaries, audience-participation, disc jockeys, live talent, and comedy shows. The announcements are held to strict time limits. Final rehearsals are held in the assigned studio directly before the broadcast, as in normal broadcasting practices. Audience warm-ups are held for the quiz and comedy shows prior to broadcast. Visitors are invited to attend and listen to the performances in special listening rooms. Students listen as critics when not on microphone themselves.

The pressure of originating the equivalent of many hours of continuous programming tends to bring the previous classroom discussions and laboratory projects into clear focus. A gradual adjustment of students to "living with the clock" becomes obvious as the activity continues. Emergencies always arise and some directors and some talent overcome their obstacles while others do not. The day-after evaluations are penetrating and highly critical.

A portion of the traffic schedule follows:

EXAMPLE OF TRAFFIC SCHEDULE

"Operation 4006," University of Michigan, Aug. 2, 1949

STUDIOS: A, Small Studio; B, Large Studio; C, Office; D, Room 4003; Listening Room--4203.

SPECIAL NOTES

Studio Manager: Mac Barnum.

Engineers: Sheldon Gates, Fred Remely, Don Hall, Dick Jennings. The "Operation 4006" Listening Room, 4203, will be open to the public.

For dramas, reserve studio rehearsal time in Room 4200 for time other than laboratory periods.

Exact time will be adhered to. If a program runs over, it is to be cut by engineer.

Use network cue "This is the US Broadcasting Corporation" at conclusion of all net programs. Local call letters are "WMDS, the Michigan Department of Speech Station with studios in Angell Hall, Ann Arbor." Part or all may be used as in regular practice.

Station Break commercial copy--15 seconds.

Maximum commercial length for "Operation 4006"--14:30 minute programs--2 minutes, for 7-minute programs--1:15 minutes.

Facilities: Studio A--2 turntables and 1 mike.

New sound truck to be moved in if needed for dramas together with an extra microphone.

<u>Program Time if Broadcast</u>	<u>Clock Time Aug. 2</u>	<u>Studio</u>	<u>Program</u>	<u>Producer</u>	<u>Director</u>	<u>Anncr.</u>	<u>Talent</u>
	2:59:00	A	Station Break				Huffman
11:00 AM	3:00	D	What's My Name Quiz (Net)	Thompson	Gleich	Wilcox-	Boughton (MC)
	3:14:30	B	Station Break				Daniel
11:30	3:15	B	Woman's Program (Local) "Food & Fashion Fads"	Eyestone	Swint	Fritz	Vandenberg Collins Bertram
	3:29:30	A	Station Break				Lewis
12:00	3:30	A	News (Local)	Holmes	Eitzen	Winer	
	3:37:00	C	Station Break				Hamilton
12:15	3:37:30	C	Man-On-Street (Local)	Arendt	Tuck		Curtis (MC)
	3:44:30	A	Station Break				Van Heitsma
12:30	3:45	A	The Music Van (Local)	Fleming	Hamilton	Rudulich	
	3:59:30	A	Station Break				Deuchting
1:00	4:00	D	Audience Part. "Four Footed Grab Bag" (Local)	Giddings	Hathaway	Tenny	Hurwitz
	4:14:30	A	Station Break				Rudulich
1:30	4:15	A	Washington Comment. (Net)	Vandenberg	Pollock	Wuerth	
	4:22:00	B	Station Break				Medina

1:45	4:22:30	B	Serial (Net)	Grandstaff	Linsenmeyer	Hawkins	(Acting Class)
	4:29:30	C	Station Break				O'Leary
2:00	4:30	C	Drop In To Chat (Net)	Drayful	Matthews	Johnson	
	4:44:30	A	Station Break				Kamiensky
2:30	4:45	A	Serial (Net)	Thompson	Hall	Catlin	(Acting Class)
	4:52:00	B	Station Break				Matthews
2:45	4:52:30	B	The Poet (Net)	Grandstaff	Burns	Deuchting	Lewis
	4:59:30	B	Station Break				Curtis
3:00	5:00	D	Live Talent (Net)	Morgan	Jukes		Waldorf (MC)
	5:14:30	A	Station Break				Medina

Studio B--2 mikes--old sound truck.

Studio C--(Rm. 4200) 1 microphone and new sound truck.

Studio D--2 mikes, piano, old single turntable if needed.

Room 4004 available for pulling records and meeting place.

Rehearsals may be held in each studio scheduled immediately prior to broadcast. Check traffic sheet.

Monitor of rehearsals available only from A and B without VU readings. Only enough for checking balance.

• TELEVISION APPLICATIONS •

A beginning has been made in the field of television programming by colleges, universities, and school boards working in co-operation with the commercial TV stations. The newness of the medium has hampered many institutions. They do not possess personnel with sufficient knowledge of programming and production. The staggering cost of equipment has prevented most school systems from starting their own stations. Many institutions have found it more advisable to use the facilities of established stations. The college radio workshop can be extended into a TV workshop. Those stations that do not as yet possess a network coaxial cable will generally welcome workshop co-operation in programming. Forums, interviews with faculty members, student variety programs and dramatic productions have been prepared by college groups. Johns Hopkins University, in co-operation with CBS-TV, began a "Science Review" in the Spring of 1949. An earlier series which received critical acclaim, was WWJ-TV's "Television University" which started a regular weekly program in February, 1948. Through informal conversation, interspersed with drawings, film strips, and working tools, a moderator brought to the audience explanations of such subjects as atomic energy, jet propulsion, home design, modern dance, and football strategy. Professors from the University of Michigan and the Detroit area were guests. Those two series are representative of television programs designed for adult education.

In the Spring of 1949, a pilot experiment in classroom use of television was conducted in Philadelphia. RCA and the Board of Education co-operated to present programs for children of all grade levels. These telecasts included programs such as "Visit to Storyland," "Music Through Rhythm," and "Your Books Come to Life" for grades 1-3; "We Visit Italy," "Let's Make Musical Instruments," and "What Makes Weather" for grades 4-6; and special features on vocational guidance, transportation, city planning, and government in action for the junior and senior high school classes. The lessons and techniques learned from such a project with thirty-one schools participating will serve to guide future expansion in later applications of broadcasting to class rooms.⁴

⁴ Gilbert Chase, "Operation Classroom," *Radio Age*, July, 1949, pp. 14-15.

• THE CHALLENGE OF EDUCATIONAL
PROGRAMMING •

Whatever is presented on the air by radio or television must be evaluated by standards different from those used for classroom or intraschool projects. This fact should be impressed upon everyone entrusted with the supervision of actual educational programming. The individual program is in competition with the best that professional skill can produce. The listener or viewer can compare programs with only a slight twist of the wrist. The listener or viewer should not be imposed upon with rank amateur productions using poor scripts, dull speakers, accompanied by an erratic and stumbling presentation. The audience is usually willing to make some concessions, but the goal of those involved in educational programming should be a happy marriage between showmanship and education. A dry and boring professor may not be avoided after a student has enrolled in his class, but a dry and boring "educational" program can be.

• SUMMARY •

Educational radio and television programs cannot supplant the classroom teacher, but they are useful to the teacher because they are timely, they bridge the gap of space, they permit vicarious participation. Radio programs received in the schools may be used for direct teaching or as supplemental aids. Most in-school broadcasts are supplemental and are presented by local or regional groups. Adult education by radio has not been very fully explored. Intraschool broadcasting provides an opportunity to integrate various class activities. An outline of recommended steps for developing a radio workshop has been presented. Schools and colleges are urged to co-operate with community radio stations by undertaking listening research studies. "Operation 4006" has been described as an instructional device to make students aware of actual broadcast practices. Television programming by educational organizations is hampered at present by the newness of the medium, lack of trained personnel, and cost of equipment. Standards of performance on the air should be kept high through a happy marriage between showmanship and education.

Broadcasting As a Career

“SHOULD I go into radio?” “What about television?” These are questions frequently asked of any person on a station or network staff and of instructors in broadcasting. This chapter deals with those questions.

Radio and television have glamour. They are connected with “show business,” hailed so much in song and described at such length in fiction. “Show business” is not all tinsel and spotlight. In spite of the publicity appearing in magazines and Sunday supplements, few unknowns are catapulted into stardom. It is usually a long, arduous, and grueling struggle before one attains any degree of financial success and security. For every leading actor, starring soloist, and recognized comic, there are hundreds in the shadows who have not “arrived.”

The two surveys which follow in part give a factual report and not a glamorized version of what the people electing to go into radio may expect. Remember as you read these figures that the persons involved are usually graduates of college or have equivalent “job experience.”

FCC SURVEY OF WEEK ENDING OCT. 16, 1948 ¹

FOUR NATION-WIDE NETWORKS, THREE REGIONAL NETWORKS AND
1613 BROADCAST STATIONS (AM)

<i>Classification of Employees</i>	<i>Number</i>	<i>Average Weekly Pay, Including Overtime</i>
1. General Officers and Assistants	2,121	\$159.00
2. Staff Program Employees		
A. Supervisory	1,919	97.00
B. Nonsupervisory (Approx. 1/3 are announcers)	11,880	73.00

¹ Adapted from *Employee and Compensation Data by Occupational Classification Reported by Standard Broadcast Stations, Nation-wide Networks and Regional Networks* issued July 1949 by the Federal Communications Commission.

3. Technical (Engineers)		
A. Supervisory	1,811	93.00
B. Nonsupervisory	7,786	75.00
4. Commercial		
A. Supervisory	866	123.00
B. Nonsupervisory	2,961	88.00
5. Promotion and Publicity		
A. Supervisory	280	109.00
B. Nonsupervisory	510	69.00
6. Clerical	7,595	44.00
7. Building Service	1,556	46.00
All Others	287	65.00
Full-time Employees (excluding General Officers and Assistants)	37,451	71.22

AVERAGE WEEKLY PAY RECEIVED BY SELECTED CLASSIFICATIONS

1. Full-time Employees—Stations Employing Fifteen or More Employees.

Position	4 Nation- Wide Net- Work and 11 Key Stations	Clear Channel 5,000 to 25,000 Watts	5,000 to 25,000 Watts	Regional	Local
	Supervisors of Program Employees	\$211.00	\$129.00	\$132.00	\$ 99.00
Staff Announcers	126.00	105.00	92.00	74.00	60.00
Staff Production Men	119.00	100.00	80.00	82.00	73.00
Staff Writers	100.00	63.00	59.00	50.00	42.00
Staff News Personnel	120.00	96.00	82.00	79.00	59.00
Transmitter Engineers	119.00	95.00	83.00	72.00	61.00
Studio Engineers	117.00	96.00	90.00	81.00	65.00
Salesmen	152.00	140.00	132.00	100.00	84.00
Promotion and Publicity	84.00	56.00	54.00	52.00	46.00

2. Full-time Employees—Stations Employing Less Than Fifteen Persons.
(Regional and Local)

General Officers and Assistants	\$124.00	Technical Employees	
Staff Program Employees		A. Supervisory	\$ 69.00
A. Supervisory	65.00	B. Nonsupervisory	53.00
B. Nonsupervisory	47.00	C. Combination	58.00
C. Combination	51.00	Commercial	
		A. Supervisory	78.00
		B. Nonsupervisory	86.00
		C. Combination	75.00

SURVEY MADE BY THE U. S. DEPARTMENT OF LABOR, Spring 1948 ²RADIO-PERFORMER EARNINGS OF ARTISTS REPORTING
EARNINGS MAINLY OR SOLELY FROM THIS SOURCE, 1947 ^a

Occupation and city	Radio artists			
	Number reporting	1 out of 4 earned less than	1 out of 2 earned more than	1 out of 4 earned more than
Staff announcers—				
all cities	594	\$ 3,300	\$ 4,400	\$ 6,400
New York	69	4,900	7,100	11,200
Los Angeles	79	3,500	4,900	8,400
Chicago	42	4,600	6,500	9,500
Other cities	404	3,100	4,100	5,200
Free-lance announcers—				
all cities	^b 172	4,400	9,800	17,200
New York	48	12,500	17,000	27,500
Los Angeles	52	5,600	11,000	18,100
Chicago	^c	^c	^c	^c
Other cities	55	2,300	4,100	8,800
Singers—all cities	^b 272	1,900	3,800	6,900
New York	105	1,800	3,900	7,600
Los Angeles	71	2,900	4,700	8,700
Chicago	42	2,400	4,100	5,800
Other cities	49	900	2,700	4,300
Actors—all cities	^b 785	900	3,100	9,100
New York	395	1,300	3,900	10,300
Los Angeles	228	1,100	3,500	10,000
Chicago	57	1,500	3,900	10,300
Other cities	104	^d	700	2,200
Sound-effects artists—				
all cities	60	3,800	5,000	6,200

^a Earnings rounded to nearest \$100.

^b Includes a few artists who did not report the city where they were employed.

^c Too few cases to warrant calculation of separate earnings figures.

^d Less than \$500.

This factual data should be weighed in considering broadcasting as a career. However, the fulfillment of a creative desire, the opportunity for self-expression, the "excitement" of working in a dynamic medium of mass communication, the changing pattern of work in some positions, and the "prestige" of working in a spotlighted environment are the intangible factors which make radio and television so attractive to aspirants and often outweigh the more material factors. Each individual must evaluate

² Made by Bureau of Labor Statistics in co-operation with the American Federation of Radio Artists.

his abilities honestly, using any expert vocational guidance available to him. A glib "You have a nice voice on the telephone, you ought to be in radio!" or a casual, "You photograph so nicely, why don't you go into television!" or an introspective "Gee, it would be thrilling, working in radio and television, I'd like that!" are not dependable evaluations. Examine and profile your experience, your talents, and your capabilities as you read the vocational analysis which follows.

• THE RADIO AND TELEVISION INDUSTRIES •

Radio broadcasting has reached its peak and is no longer an expanding industry. Replacements are the primary source of employment. There are a fair number of replacement positions as employees move over into FM and television. Television is an expanding industry at present and should continue to be such for a number of years. The investment involved precludes assigning responsible positions to untrained or casually employed persons. And such training is so specialized that "on-the-job" training and advancement is the general rule. This means that an apprentice system must be used.

Two Procedures. Those who seek to enter commercial radio or television as a career, may elect one of two general procedures. One method is employment in the profession as soon as possible, going in on a very low level after high school and advancing through the years. Many have followed this method and succeeded. The second method is to take a college "liberal arts" education including work in the fields of speech, journalism, social sciences, art, music, home economics, agriculture, advertising, and business, plus specialized work in broadcasting. This broadcasting specialization in many instances should continue for an additional year beyond the bachelor's degree. The second method delays the beginning of actual work on the job, but most radio executives prefer candidates with college educations. As one station executive phrased it, "Competition in the broadcasting business is too keen! You have to have people who can think, make decisions, judge wisely, and know a lot about a lot of things. College degrees don't guarantee that the people are like that, but they are important indications."

Radio Announcing. Announcing is the usual method of entering the radio field. Approximately one-third of 11,880 program employees covered in the FCC survey were staff announcers. Announcing is almost entirely a male occupation. Very few women staff announcers are employed although there is a steady increase in the number of women commentators and homemaker advisors to station staffs. Explanations from "custom" to "overpatronizing style" of delivery are given for the scarcity of staff announcing employment for women. The irregular hours of work and the necessity for operating technical equipment are other important reasons.

The responsibilities of the announcer extend beyond salesmanship. He frequently serves as a production director, he is a representative of management through the public relations contacts, especially in the evenings when he is in charge of the studios; in many stations he is also the control engineer. In addition, he may edit and present news, plan and write continuity for musical programs, act as moderator and MC, and describe sports and special events. As a result, broad experience and knowledge are desirable.

Announcers may specialize in special events, popular music, quizzes, sports, and news, or transfer into production and management. The announcer is in a position to move in either direction as he progresses up the employment ladder. Salaries in small stations are low, a fact due in the main to the large number of candidates who apply. Large stations do promote some personnel from within the organization into announcing posts, but generally they hire by audition and by recommendation. Auditions are usually more satisfactory when taken in person rather than by record.

Radio Acting. Careers in radio acting are limited almost entirely to work in New York and Hollywood. The field is very overcrowded. Since there is very little staff employment, the competition for the few acting roles is terrific. The U. S. Department of Labor's survey revealed that about one out of every four radio actors was totally unemployed during the survey week. This rate of unemployment was eight or nine times as high as among all working people in the country at the time. One out of five actors was found to be unemployed during half or more of 1947. These statistics, secured in co-operation with the American Federation of Radio Artists, did not take into account the actors who had not arrived at a point where they were able to join the union. In other words, many more were in New York or Hollywood looking without success for employment as actors.

For those who do go ahead and try to become professional radio actors, work in college theatre and radio, and professional experience on local radio stations and in summer stock are practically essential before an audition is granted at network headquarters. A combination of work in Hollywood, Broadway, and radio is usual for successful actors.

Radio Singers. Many prominent radio singers learned their techniques in radio choruses. Singing with popular dance orchestras, musical comedy choruses, or operettas and operas is desirable experience for radio singing. Many singers of top stature also have to read lines from script. Some training in dramatics is therefore desirable for would-be radio singers.

The three general groups mentioned above are represented in network and programming recordings by The American Federation of Radio Artists. A few representative commercial rates for New York and Hollywood are given for illustrative purposes. The figure listed includes one-hour rehearsal.

	1-min. transcription	15-min. network commercial	15-min. transcription	½ hr.- network	½ hr.- transcription
Announcer	15.10	30.50	40.90	45.00	40.90
Actor	15.10	30.50	40.90	45.00	40.90
Singer	19.90	66.90	60.70	81.40	73.90

Sound-Effects Men. There is a very limited turnover among sound-effects men and there are only a very few positions other than those in network centers. If a position exists in an independent station, it may lead into directorial work.

Radio Writers. Staff continuity writers on small stations write all types of copy from commercials to dramas. This is a means of obtaining a foothold in radio. Knowledge of popular music and advertising copy is very useful in addition to knowing how to "write for the ear."

Network staff writers write no commercials, but they do write continuity. They have added responsibilities in preparing dramatic scripts and special feature copy. Only from five to eight writers are employed on each network. Some semifree-lance scripting of network commercial programs is usually permitted staff writers.

Contract writers are employed for special series by many package agencies, advertising agencies, and networks. A writer must have supplied a program idea or have had considerable experience before being offered such a contract. The gag writers for the leading comedy programs are the highest paid, and suffer the greatest "job mortality."

Free-lance writers usually are either the beginners (and some do have their work accepted) or writers with established reputations. Creative ability is needed in the radio writing field. More opportunity exists for writers who can turn out good work under the pressure of time than for other phases of the radio industry. There is opportunity for revenue from other writing activities also.

Radio Engineers. Technical qualifications and the FCC regulations require special training and skills for radio engineers. Employment is relatively steady and provides gradual advancement over long periods of time.

Radio Directing and Producing. With individual radio stations, promotion generally takes place within the ranks. Few stations require enough specialized direction to warrant full-time positions. The directorial post is combined with an announcing or program-planning executive position. Large stations and networks employ from this pool of trained people. Agency directors are selected from the ranks of the network staffs, or from agency radio departments. Some writers move into directorial posts on the station network, or agency level by directing first their own scripts and then those of others. Experience in dramatic directing can be obtained by work with college and little theatre groups; in music directing, by work with choruses and orchestras. Producers, those who exercise administra-

tive supervision over series, come mainly but not exclusively from the ranks of directors.

Radio Newsmen. The writers and editors of radio news are usually trained in journalism. In large stations and at network headquarters, they come from the ranks of working newspapermen. In local stations, however, the announcers do whatever rewriting is necessary. Those who read the news may come from the ranks of the announcers or from those engaged in newspaper work; this holds true on all levels. Commentators are selected from the ranks of newspaper reporters or columnists generally after establishing a "name."

Special Talent. This group includes specialists of various types who work, part or full time, in radio. Such people as home economists, agricultural specialists, storytellers, narrators, discussion leaders, sports commentators, gossip columnists, husband-and-wife combinations, book reviewers, gardeners, and hobbyists of all types. These people are selected first for their specialized knowledge, and second, for their adaptability to radio.

The leading comedians should be included in this classification because they usually build reputations first and then move over into radio. Very few comics achieve national recognition with just basic "radio" training. Henry Morgan and Robert Q. Lewis are recent examples of those who have.

Office Personnel. The general requirements for office work are essentially the same for radio broadcasting as any other business. This is an entering wedge for many who later move over into microphone or administrative work. It is especially useful for women interested in program work. With secretarial training, women may find employment in a station or advertising agency and become familiar with the needs and requirements of the organization. Any special aptitudes they show such as in writing commercial copy, or in narration or interviewing ability may permit a move into performance. Supervisory employees, music librarians, traffic managers and program directors emerge from this general pool.

Promotion and Publicity. These positions may be combined in smaller organizations with program or commercial positions. The ability to write effective publicity releases and to plan showmanlike promotion campaigns is not easily come by. It is an extremely marketable skill. Many of those working in this area come into radio from journalism and have had training in public relations.

Commercial Department. Training in business administration, advertising, psychology, and speech are desirable for positions in the commercial department. Knowledge of the program side is helpful because not only time but programs are to be sold. Salesmen in many stations plan programs for clients and prepare commercial copy. Advancement into general administrative positions from the commercial department is a normal pro-

gression. And as in many businesses the effective salesmen are among the highest paid staff employees.

Agencies and Package Companies. Not all careers involving radio specialization are with radio stations or networks. Mention has been made of the advertising agency. The student who is interested in the program side alone often does not think of the advertising agency, yet many broadcasts are conceived, written, and directed by agency personnel. Agencies do not hire staff announcers or actors, but they do employ copy writers, script writers, and program directors in staff positions. Those students planning to enter the business side of radio may find more opportunities with agencies than with stations.

An entry into broadcasting by free-lance packaging of programs is also overlooked by many. A program idea, script, and available talent may enable one person or a small group to enter into business.

Educational Radio. The increased recognition of educational programming by school systems and institutions of higher learning enables young people to combine radio specialization with teacher training. Writing, narrative performance, and direction are the three most active fields relating to studio work, with advancement into administrative supervision a possibility. Young women will not find as many barriers before them in such careers as in other phases of radio. Announcing work on FM educational stations may help in acquiring professional experience for young men interested in transferring to commercial stations.

Television Check List. Most TV stations are owned and operated by the same people who own and operate the radio stations. A person who is interested in television as a career may find it easier to come up through the organization. This applies particularly to office, publicity, commercial, and engineering personnel. Staff writers, directors, and announcers, and corresponding supervisory personnel may move into TV on those stations where integrated operations exist. The necessity for cutting down as much overhead as possible in radio-television operation has tended to encourage this integration on levels below network organizations. Then, too, the structure of network-station-agency-client relationship has followed very closely that existing in radio.

The need for specialists in television programming has led, however, to the addition of new positions and expansion of others. The need for actors is greater, due to the length of rehearsals. The standards of performance and ability are not lowered, however, and the competition is as keen as ever. The same cautions must be given to persons contemplating television acting as were given to aspiring radio actors.

Additional directors from screen or stage are joining those coming in from radio. One stepping stone to television direction is the position of floor manager; another is the technical director or switcher; and the third is the position most directly related in function to the directorial post, the

assistant director. In stations or networks where the programs are directed by agency personnel, an assistant director representing the station or network is assigned to act as liaison between the agency director and staff.

More contract and free-lance writing positions have opened up in commercial copy, continuity, and dramatic areas plus a greater demand for special material: gags, lyrics, vaudeville and musical comedy type routines. Closely allied to writing is the constant need for new versions of standard program formats and creative program ideas. The writer in television has increased in stature along with the director.

Art and scenic designers, costumers, cameramen, lighting experts, and film cutters require special training. Floor assistants, stage hands and property men do not need a similar degree of training.

The opportunity for entertainers, vocalists, puppeteers, dancers, vaudeville acts, instrumental specialists, MC's and comics is wide open. Experience in performance before live audiences and in less critical situations is a necessity.

Standards of Criticism

WHILE IT is true, as Edward R. Murrow has said, that there is a “woeful dearth” of professional radio criticism in the United States today, it is *not* true that the broadcast industry has been free from nonprofessional criticism. Indeed, with the possible exception of the movie industry, no social institution has received such a critical going-over in recent years as radio. The *Blue Book* and the Report of the Commission on Freedom of the Press were high points in a series of articles, speeches, and novels which indicted radio for failing to maintain artistic standards, for overcommercializing the air, and for not measuring up to the public-interest pledges of broadcast licenses.

In reply, representatives of the radio industry have pointed to surveys indicating popular approval of American broadcasting and have charged that many critics speak out of ignorance of actual programming practices and a misunderstanding of the framework within which any mass communications medium must operate. This chapter will discuss this controversy in some detail and try to formulate standards of criticism that we hope may be satisfactory to critics and broadcasters.

• CONFUSION OVER CRITICAL STANDARDS •

Much of the confusion over critical standards stems from a failure to realize that American broadcasting is a complicated enterprise involving business, artistic, and public-service considerations. The critic who fails to appreciate the financial problems imposed on radio by its competitive nature, is reasoning from faulty premises no less than the broadcaster who looks upon his station solely as a means of making a personal fortune. Proceeding from such opposite assumptions, it is easy to see how a station manager might not be satisfied until he had sold every minute of his radio time, and how a critic might resent the sale of any time. We know, however, that the American system of broadcasting rests upon advertising

support as a means to the fulfillment of a public service. Within the meaning of that objective, it is quite possible to formulate a critical standard for evaluating radio as a business as well as a public service: A reasonable return on his investment is unquestionably a legitimate objective of a broadcaster and is essential for the production of good programs. To earn income, broadcast time must be sold for advertising purposes. However, when the seeking of profit through the sale of time becomes the end instead of the means of broadcasting, as reflected in a declining percentage of income spent on producing programs, it is clear that a station is abusing the privilege of its license. Likewise, the turning over of broadcast time to advertisers who deliberately irritate listeners through repetitive appeals and unpleasant sounds is the result of confusing ends and means.

Radio's artistic shortcomings have been the subject of comment by many serious literary critics who point to stereotyped dramatic forms, stock characters, and general lack of imagination in radio's offerings. Spokesmen for radio have replied that the general public has responded favorably to such programs. Yet it would seem that any medium of expression that has once demonstrated its artistic possibilities has a responsibility for measuring up to its potentialities. The radio dramas of the late thirties and early forties provided ample evidence that, given proper motivation and freedom of expression, radio could produce art that would meet with both critical acclaim and popular approval. But the advancement of an art requires freedom to experiment and critical evaluation. To the degree that radio considers itself a medium for the presentation of dramatic and musical arts, it should welcome criticism, and critics who compare radio's present dramatic offerings with those of a decade ago would seem to be entirely within their critical rights in inquiring as to the causes for the apparent decline.

Critics have also charged at times that radio has failed to measure up to its public-service responsibilities as a mass medium for the dissemination of information and opinion. We have noted that public policy conceives of radio as a medium for free speech and discussion. The broadcaster would seem properly to be held accountable for any failure of his programming to conform to this policy. As was stated in an earlier chapter, the FCC has decried the lack of discussion and forum programs at good listening hours. To this criticism, many broadcasters reply that the groups preparing such programs often do not have the production skills to make them interesting to a general audience. That the critics are supported in their call for better programs by a sizeable segment of the population is made clear by a recent survey of the National Opinion Research Center which showed that "there are millions of people in this country who want more serious programs. They are people who do listen to the radio and whose formal education

indicates that not many other avenues of information are open to them. The market for serious programs seems to be both larger and more important than has been commonly believed in recent years.”¹

Broadcasters may find it less difficult to reconcile their business interests with their public-service requirements in view of this market for serious programs, if they contribute some of their production skills to the offerings of nonprofessional broadcasters. Educators, on the other hand, can cooperate by publicizing outstanding programs in the schools and the community.

Serious commentary and discussion programs would also seem to come within the legitimate province of criticism, on the basis of radio's responsibility to maintain accuracy, objectivity, and fairness. Broadcasters who are conscientiously striving toward this end would, one should think, welcome evidence of departures from high standards so that they might make corrective adjustments forthwith.

• “GIVING THE PUBLIC WHAT IT WANTS” •

The choice of whether radio should, “democratically,” give the public what it wants; or, “dictatorially,” what some people think the public should get, is often advanced as the real issue between critics and broadcasters. But careful analysis suggests that this is not an accurate statement of the problem.

The effort to associate a form of cultural demagogy with classic democratic theory betrays a lack of knowledge or misreading of the origins of American democratic thought. One of the most telling eighteenth-century attacks on the new democratic idea by aristocratic thinkers was that democracy would debase artistic and social standards because of the politician's desire to give people what they want all the time. To this argument, democratic philosophers like Thomas Jefferson replied that the success of the democratic experiment would depend on the enlightenment of the masses, and that public education and cultural leadership by the intellectual élite would elevate the tastes of the enfranchised masses, and thus serve eventually to raise all artistic standards. As an established medium for popular education today, radio would therefore seem to be assigned a vital role of leadership in the democratic process. The failure of radio to assume this leadership caused Charles Siepmann to write, “In adjusting its program services to our apparent needs, it [radio] has taken us for what we are and denied that which we have it in us to become.”²

But the issue is not simply a matter of philosophical principle. It is also

¹ Paul F. Lazarsfeld and Patricia L. Kendall, *Radio Listening in America* (New York: Prentice-Hall, Inc., 1948), p. 42.

² Lyman Bryson (ed.), *The Communication of Ideas*, (New York, 1948) p. 186.

a matter of practicability. Any system of broadcasting involves decisions by program planners as to what *they think* people will want to listen to. By controlling the choices available to the public, the planners condition the reaction they get from listeners. To argue that it is possible to give the public what it wants assumes that it is possible to know with precision what people want. Our instruments for determining audience tastes, however, have not yet reached the degree of reliability where we may accept their findings without question.

The "giving-the-public-what-it-wants" viewpoint assumes, furthermore, that the public is a single unit comprising the entire American nation. The fact is, however, that our nation is made up of many different and constantly changing "publics." There is an enormous public of children who listen to the radio and view TV programs for almost as many hours a week as they spend in school. The broadcasting industry cannot avoid its responsibility for advancing the tastes of all these children. There are publics that like hillbilly music and publics that like symphonies. The democratic idea assigns priority to the majority will, but it also insists on protecting minority interests. To reason by analogy, the fact that football draws the largest college crowds does not mean that sports like crew, boxing, and fencing should be dropped from the extracurricular activities program because they draw small crowds. Likewise, the minority that likes good music, good drama, and good discussions is entitled to hear programs of those types during good listening hours. The network concentration of serious programs on Sundays and very late evening hours caused one critic to comment that broadcasters seem to think intellectuals stay indoors all weekend and otherwise live upside-down lives.

It should also be remembered that only by broadcasting *some* serious programs will listeners be able to develop a liking for them. As Lyman Bryson, formerly CBS counsellor on public affairs, has said, the broadcaster has a

responsibility not only to meet tastes as they are, but constantly to improve them. . . . The truth is that as you raise your level of taste in music, drama, literature, or any other art, you find that you demand more, your expectations move up. Your taste gets to be more and more like the preference of listeners who have had more experience and training. This happens, of course, only if you are exposed to good things, to fine music, to drama that is stirring and real, to talk that is logical and thoughtful. If you have a chance to find out what fine things are really like, and you are an average person with average responses, you will demand them for yourself.

If nothing is on the air but what is dull to your ears, because you do not understand it and have not had a chance to get acquainted with it—if, in other words, it is outside your range of tastes, then you do not listen and you do not learn anything. You therefore do not get anything to enjoy. Above all, everybody's tastes in all the arts must depend on his enjoyment.

Since this is so . . . the broadcaster has a clear responsibility to keep music and drama and entertainment of all the decent kinds there are, on the air all the time to meet all the different tastes.³

Radio must appeal, then, to the widest level of popular taste much of the time in order to maintain a firm hold on its audience; to suggest, however, that it must appeal to this audience *all* the time, or *almost all* the time is to confuse the objectives of advertising with the responsibilities of broadcasting, activities which may not properly be equated. As Lazarsfeld and Kendall have written:

To some extent, there is a real conflict between the cultural responsibilities and the commercial interest of American broadcasters. But the problem need not be put in terms of two mutually exclusive alternatives. It would be foolish to make radio so sophisticated that it loses its audiences, but it would be the failure of a mission not to exploit its cultural possibilities. The best thing for the broadcaster to do is to keep the volume of educational broadcasts slightly above what the masses want. In this way he may contribute to a systematic rise in the general cultural level without defeating the educational goal by driving audiences away. This policy will disappoint some educators and it will alienate some listeners, but it is precisely the kind of compromise solution which must be found.⁴

Assuming the value of radio criticism, what should be the character of the criticism? It should be as informed, responsible, and objective as the critics want broadcasting to be. CBS board chairman William S. Paley has said,

. . . We have a right to protest when critics do not differentiate between station and station, program and program. . . . I should like to see people angry when they are angry at *particular* stations, *particular* programs, *particular* offenders, and not at all radio.

This implies, of course, that when carefully documented and particularized criticism is published, the broadcaster will welcome it and make the changes that seem indicated by the content of the criticism.

Good criticism, then, can do much to elevate broadcasting standards. A keen and sensitive mind, articulate expression, and a knowledge of the framework of radio are the tools with which the critic works. When a dramatic program fails to create or sustain an imaginative illusion because of crude production, it is the critic's job to point this out. When a radio commentator departs from standards of accuracy or responsibility, the critic should bring him to book. To this extent, whatever hope there is for the advancement of radio as an artistic and public-service medium within its present framework, rests with responsible broadcasters, intelligent critics, and discriminating listener groups.

³ Lyman Bryson, *Time for Reason about Radio*, (New York: 1948), pp. 41, 46-48. By permission of George W. Stewart, publisher.

⁴ Lazarsfeld and Kendall, *op. cit.*, p. 42.

• SUMMARY •

Radio criticism must take into account the complex operation of broadcasting as a business, and as a medium for art and public-service offerings. Criticism can elevate broadcasting standards when it is informed, objective, and carefully documented. Confusion of mass and minority tastes and of the democratic concept of cultural standards has added to the difficulty of radio criticism.

Questions for Discussion

1. Should radio dramas and documentaries be reviewed on the same artistic standards as stage plays or movies?
2. What critical shortcomings can be found in radio dramas you have heard?
3. How may radio comedies and variety programs be criticized?
4. What kind of criticism is in order for programs of news or commentary?
5. What kind of criticism may properly be made of the commercial aspects of American broadcasting?
6. What is the issue over critical standards that has developed between broadcasters and various critics?
7. Should radio give the public what it wants all the time?
8. How may the conflict between the cultural responsibilities and the commercial interest of broadcasters be resolved?
9. How can criticism serve to elevate broadcasting standards?
10. What are the elements of good radio criticism?

EXAMPLE OF PROFESSIONAL RADIO CRITICISM

A Review of a Radio Documentary by R. W. Stewart of the *New York Times*, July 6, 1947.⁵

The CBS Documentary Unit's presentation last Monday night (9 P.M.) of "The Sunny Side of the Atom" scored an eloquent appeal for broader popular understanding of an obviously vital issue. It projected the urgency for reinvigorated interest by the individual in the significance of nuclear fission; it underscored the necessity for governments to solve their disagreements over international safeguards for atomic power by peaceful and early compact.

Utilizing radio as a proven instrument of persuasion, Carl Beier, writer and director of the drama, wove a thread of both ominousness and warning into the broader fabric of the story he had to tell, which offered the reassuring aspects of atomic energy as they importantly affect medical and other beneficial research. Changing pace deftly, the broadcast maintained dramatic tension by intermittently switching from the promises of a brighter tomorrow to the dangers and uncertainty lamentably still ahead of that happier day. With mounting emphasis, the program played up the folly of attempting to escape from the reality of atomic power or of indisposition or reluctance to understand it.

The straight and sure strokes of the script's phrasing reflected commendably on the comprehensive efforts of the Documentary Unit in first-hand research

⁵ Courtesy of the *New York Times*.

at America's main centers of atomic energy research. Preparation also included talks between David E. Lilienthal, head of the United States Atomic Energy Commission, and Robert P. Heller, unit chief.

These facts emerged in "The Sunny Side of the Atom" as a simple drama largely reportorial in nature. The broadcast thus was presented as a series of scenes, properly devoid of artificial dramatic contrivances, connected by narrative. It is to Mr. Beier's credit that he permitted the atom's development to speak for itself without attempting to elaborate on a story which only yesterday was beyond man's imagination.

The continually capable Agnes Morehead, in the principal role, portrayed the Documentary Unit researcher in a months-long tour around the country, thereby symbolizing the collective work of the unit, and also handled the narration.

Starting at Oak Ridge, Tenn., where in simple talk with a guide, Miss Morehead learned something of the atomic pile, she continued her journey to those places where the atom is being searched for constructive uses. The drama traced current experiments with atomic energy in medicine, bacteriology, logging of depleted oil wells and the possible discovery of new oil beds in old fields and in speeding the growth of food to eliminate hunger.

Miss Morehead was assisted by an able supporting cast including Peter Hobbs, John Faulk, Bob Donely, Theresa Keane, Joseph DeSantis, Kevin McCarthy, Lewis Whiteman, Sylvia Leigh, Clyde North and Sylvia David. The musical score was composed and conducted by Robert Stringer.

As a contribution to public service, "The Sunny Side of the Atom" rates prolonged applause for its intelligent and timely exposition. It sharply recalled recent public utterances by Mr. Lilienthal, among them a prediction that "in spite of iron curtains and iron heads" it is not too fantastic to hope that eventually the people of the whole world would come to realize that there was no security for anyone unless international agreement safeguarded humanity against misuse of atomic power.

EXAMPLE OF PROFESSIONAL TELEVISION CRITICISM 1

A Review of a TV Serial Drama by John Crosby, December 13, 1949 ⁶

THE GOOD OLD DAYS

"The Front Page," that raffish classic by Ben Hecht and Charles MacArthur, has passed into what may be its last transmigration. After having been successively a play, several movies, and a radio show, it is now a television serial. I can't think of any other form for it to take unless they make a comic strip of it, heaven forbid.

As a play, "The Front Page" possessed monstrous and winning impudence, an elfin and almost imperishable mockery of dialogue ("Madam, is it true that you were the victim of a Peeping Tom?") a fairly representative assortment of disreputable, rugged and thoroughly engaging individuals, and a hard core of authenticity. The last quality is what it no longer has. Hecht and MacArthur in their day (1928) were describing with great accuracy and only a reasonable amount of dramatic license an actual period of rough-and-tough Chicago journalism, a phenomenon as unlikely today as bathtub gin.

World Video, the producer of the show (one of whose directors is Charles

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MacArthur, who, twenty years later, is no more respectable than he ever was), has recognized the passage of time to the extent of tacking on a sub-title—"Center City, U. S. A., last stronghold of newspaper men of the good old days." This gesture doesn't succeed in concealing that "The Front Page" is getting on in years. Center City, in fact, bears a strong resemblance to Metropolis where Superman has his headquarters. That is, it is isolated from the main stream of contemporary American life and its problems; and its reporters, thus shut off from the normal wellsprings of journalism, can concentrate on police reporting.

As in the play, most of the action is concentrated around the reporters' room at police headquarters. Walter Burns, the legendary managing editor of "The Examiner," spends most of his time there, a habit managing editors didn't have even when Hecht was in knee pants.

Mr. Burns and Hildy Johnson, a star reporter, now hopelessly resigned to spending his life as a police reporter, are less interested in covering the news than in creating it. If the police call it natural causes, they call it murder and proceed to prove it.

There has been a great cheapening of standards all down the line. Hildy's fellow reporters are still unkempt, cynical, footloose and competent. But where, in the play, they were all distinct individuals, they now sound as alike as two saxophones in Guy Lombardo's orchestra; those two Dickensian windbags, the Mayor and the Sheriff, are now stuffed animals; and the dialogue is about as prescient as my maiden aunt's Ouija board, which once predicted I'd amount to something.

John Daly, long-time member of the C. B. S. news staff, as long-"Time" used to say, plays Walter Burns. "The appearance of John Daly in the dramatic series assures the authenticity of newspaper atmosphere," says a press release at my elbow which C. B. S. wishes I'd thrown away. I dispute this. Daly resembles the original Walter Burns (the late Osgood Perkins) about as closely as I resemble an elk. They converge only to the extent of wearing identically glaring chalk-striped suits which, on Daly, look as if he had been wall-papered. Daly also wears the longest pair of eyelashes I've ever seen, which may belong to Daly, or may, on the other hand, belong to C. B. S. (If there's any litigation over their ownership, I'm neutral.)

Hildy Johnson is played by Mark Roberts, an actor. (Sounds like an inadequate description, but it's all I have on my notes, and it may conceivably be a very high compliment.)

Summation: "The Front Page" ought not to be exhumed again until Hecht and MacArthur, those two old Congreves, have been decently dead for a hundred years or so.

EXAMPLE OF PROFESSIONAL TELEVISION CRITICISM 2

A review of a new television variety program by Bert Briller in *Variety*,
November 19, 1949 [†]

WHAT HAPPENS NEXT?

*With Nelson Olmsted, Ross Martin, Larry Blyden, Morton DaCosta, Cecily
Burke, Joyce Gordon, Carole Ohmart*

Producer: Hal Persons

30 Minutes; Saturday, 8:30 P.M.

Sustaining

WOR-TV, New York

The exercises of young actors in improvising—creating a dramatic bit on the spur of the moment from a brief characterization and situation assigned by the teacher—often make good, if impromptu, theatre. Now the technique of improvisation has been made the central feature of a new and entertaining video show, "What Happens Next?" with a troupe of six youthful thespers. They're called on stage two at a time, given a short situation sent in by a viewer and with no makeup and only chairs and a table as props, told to act it out.

Naturally, this kind of performing requires versatility, good dramatic sense and spontaneity—because the actors must react not only to the situation but to what his partner does, and still keep in character. On Saturday's telecast (5), for example, Larry Blyden was told to play the president of a cigar company and Ross Martin an agency account executive who doesn't smoke. Blyden earned several yocks with his caricature of a back-slapping southern businessman and Martin clicked as a harried adman who winds up choking on a stogie. It was good, spontaneous humor—ad libbed, reacting quickly to the audience and demonstrating the adaptability that the *comedia dell' arte* was noted for.

To prove that the show is unrehearsed, the cast created conversation pieces from opening lines suggested by the studio audience. And for variety, they did a pair of contrasts: one team doing a scene of a man discovering a gal in his hotel room as it might be handled in a U. S. film and a second team taking it a la British pix. However, additional variation might be provided by using three and four persons in the sketches, or throwing in a monolog, instead of using two characters in all acts.

Although the stanza is fresh and appealing, there's lots of room for sprucing up. At present everything is played for laughs, while the introduction of some straight drama would add change of pace and a further challenge to the group's stagecraft. And the tendency to fall into bromidic interpretations and stock dialects should be nipped. Additionally, emcee Nelson Olmsted needs a smoother approach and the audience, which was at times unruly, should be curbed.

[†] Courtesy of *Variety*.



GLOSSARY OF STUDIO TERMS

- ad lib.* To depart from the prepared script with extemporaneous remarks or to proceed without any script or music. Pronounced äd lib not äd lib.
- audio.* Sound transmission as contrasted to video; radio frequency circuits, or power circuits.
- balance.* Relative placement around microphones and level of volume projection of vocalists, musicians, actors and sound effects according to desired artistic effects.
- back timing.* Timing the closing section prior to broadcast in order to establish the exact "clock" time when such section should begin on the actual broadcast in order to finish smoothly.
- back-to-back.* Consecutive programs originating from the same studio.
- BG (Background).* Music, sound effects or dialogue carried at low level while other program elements are at full volume.
- beam.* Area of effective microphone pickup—varies according to type of microphone.
- bend the needle.* Sudden burst of volume making the needle on the VU meter shoot far past normal maximum peak.
- bible.* Reference book containing statements of station's or network's policies and regulations.
- blast.* Too much level, causing distortion.
- blow-up.* Enlargement of a particular portion of photograph or printed material for legible TV reception.
- blue gag.* Off color material.
- board.* The control room console. Also referred to as "panel" or "mixer."
- board fade.* Fading in or out of the program or any element by manipulation of the volume controls on the control room console.
- boom.* 1) In radio, a microphone stand with horizontal arm permitting flexible adjustment of microphone position. 2) In television, more elaborate versions for suspension of microphones out of camera range and elevation of cameras for overhead shots. These TV booms may be mounted on movable dollies and operated electrically.
- bring it up.* Order for increase in volume.
- canned.* Recorded or transcribed material.
- cans.* Headphones.
- clambake.* Ineffective performance due to unfortunate mistakes or poor showmanship.
- clean it up.* Order for additional rehearsal to smooth out rough spots.
- clearance.* Permission to use copyright material.
- cold.* Starting a broadcast with announcer or dialogue before program theme.
- coming up.* Program or portion of program about to begin.
- copy.* Material to be read. Generally used to refer to announcer's material, either commercial credits or continuity.
- corn, corny.* Overly obvious or old and familiar material.
- cross fade.* See *segue*.

- cue.* 1) Hand signal to performer. 2) Word signal in the script to start or stop an effect, speech, movement, or music. 3) Pre-established word signal for switching from one pick-up to another. 4) Station or network identification at the close of a program. 5) Music used for background mood music or bridges in dramatic programs. 6) "Cueing" records or transcriptions is to have them ready to play without delay when required.
- cue sheet.* Tabulated list of pre-established cues for entire program.
- CU.* Close up shot in TV.
- cushion.* Material near the end which may be used wholly, in part, or eliminated in order to complete the program on time.
- cut.* 1) To eliminate. 2) An individual selection or portion on a transcription. Latter also referred to as "band."
- dead.* 1) Insensitive side of a microphone. 2) A closed microphone or one which is not connected. 3) Possessing a high degree of sound absorbency.
- dissolve.* Fade in of picture from black or from the picture to black. Used for a transition from one camera to another with a slight overlapping of the two pictures.
- dolly.* Movable platform on which a camera or microphone is mounted.
- dolly in, dolly out.* Movement of camera in towards scene, movement away.
- dress.* Final rehearsal before performance. A run-through exactly as the program is to be presented.
- dry run.* Program rehearsal without all of program personnel present such as a run-through without engineer, sound effects technicians, or camera men.
- echo.* Reverberation supplementing voice or music according to effect desired such as a cave or empty auditorium for speech and extra "brightness" or "life" for music. True echo, repetition of sound with a brief time lag, may be achieved electronically. Acoustical sound reflection, used more frequently, is accomplished by adding extra reverberation in an echo chamber. The echo chamber may be a separate room, tunnel, or labyrinth with a microphone at one end picking up the program coming out of a speaker at the other end. Additional open microphones in other parts of the studio may add reverberation without the use of an echo chamber.
- E.T.* Electrical transcription. "Give E.T." is to announce the program as being transcribed according to FCC regulations.
- fade.* Increase or decrease of audio or video volume. "Take a fade" is a direction to the actor to use a "physical" fade—moving away from or toward the microphone.
- fader.* Knob on audio or video amplifying equipment. In radio, generally means the volume controls on the control room console. Referred to also as "pot." Technically a potentiometer or attenuator.
- feed back.* Disturbing hum or whistle caused by a return of portion of an amplifier's output to its input as when a public address microphone is too close to its loud speaker.
- fill, filler.* Material prepared in advance of broadcast for stretch purposes or to fill in dead spots during special events and sportscasts or emergencies.
- filter.* Any device which changes the quality of transmitted sound by elimination of certain frequencies for telephone or "inner voices" effects and the like. Usually accomplished electrically in the control room.
- fluff.* An error or mistake in presentation by the performer or technician.
- format.* The arrangement of program elements in an established pattern.
- 45's.* Records or transcriptions to be played at forty-five revolutions per minute.
- free lance.* Non-staff.

from the top. Order to start rehearsal from the very beginning of the musical number or script. May also refer to the start of a scene currently being rehearsed.

gain. Degree of amplification of an audio circuit.

gimmick. A new element or change in approach, arrangement, or emphasis in existing program format.

ike. The iconoscope camera.

in the mud. Low level of volume unsuitable for effective transmission.

kill. Eliminate or cut.

kinescope. 1) Cathode ray receiving tube with fluorescent screen—either direct view or projection type. 2) Method for delayed telecast presentation by making a film from the monitor kinescope as the program is in progress.

level. Amount of volume of transmitted sound.

live. 1) An open microphone. Also referred to as "hot." 2) Possessing a high degree of sound reflection. 3) Simultaneous performance and transmission for home reception.

log. A detailed chronological listing of a station's complete schedule.

master. 1) A complete and official script. 2) Authoritative schedule. 3) Transcription or record die kept on file and used to make duplications. 4) The fader on the control console with over-all regulation of volume.

MC. 1) Master of ceremonies. 2) Master control room.

mix. To manipulate the faders on the control room console—blending two or more program elements according to desired balance.

mixer. 1) Speech amplifier having two or more inputs. 2) A studio engineer.

monitor. 1) To listen to or to view the program. 2) A TV kinescope for checking pictures before or during transmission. A "jeep monitor" used in the studio is movable.

MS. Medium shot in TV.

nemo. A remote, a program originating away from the studio.

off mike. Location of performer or sound effect back from the microphone.

on mike. Directly on the beam and near the microphone.

on the cuff. A performance without pay.

on the nose. Program starting, proceeding, or ending on time.

one shot. 1) A single appearance on a program series. 2) Closeup of one person in television.

open end transcription. Transcribed program with allowance for local commercial copy at beginning, middle (possibly), and at close of the transcription.

orth. Image orthicon camera.

p.a. 1) Public address system. 2) Press agent.

pan. Move camera horizontally to right or left to follow action or direct attention to another area or subject.

patch. To connect separate pieces of equipment by patch cords so as route the audio circuit as desired.

PD. Material in the public domain—not protected by copyright and available for use without payment or permission.

peak. A meter reading indicating the relative volume of transmitted sound. In studio practice, "zero peaks" on the VU meter represent normal upper limits of volume without distortion.

pick-up. 1) The produced sound transmission due to relative placement of performers and microphones in a studio or from a remote. 2) A program origination location. 3) Transcription or phonograph arm.

- pick it up.* Direction to increase the tempo—to speed up performance.
- p.l.* Private telephone line.
- platter.* Transcription or record.
- playback.* To monitor a tape or disc recording immediately after it is made.
- plug.* Commercial announcement.
- presence.* An “on mike” pick-up which has effective intimacy.
- read-y.* Mechanical or overly precise “word-by-word” reading style.
- ribbon.* A velocity microphone.
- ride gain.* To regulate the volume level of transmitted sound. Extended to refer to the action of a studio engineer, regulation of levels and mixing at the control room console.
- roll it.* A cue for the start of film.
- RPM.* Revolutions per minute.
- salt-shaker.* A Western Electric pressure type microphone.
- Schmalz.* An overly sweet manner of musical arrangements or presentation; a mawkish style of writing or delivery.
- scoop.* Distortion (wow) due to the fader being turned up before the record or transcription attains regular speed.
- scratch.* Groove noise on record or transcription which makes it unsuitable for broadcast if too intense. Referred to also as “fry.”
- script.* Complete written collection of all audio and video material and directions for the program as it is to be presented.
- segue.* 1) An overlapping of two elements as one fades in over another fading out. Sound effects, dialogue, or recorded music may be segued. Referred to as “cross fade.” 2) In music, a transition from one number or theme to another.
- set up.* The relative physical location of performers, microphones, instruments and sound effects equipment in the studio. 2) To set up is to get ready technically for the program.
- 78's.* Records to be played at seventy-eight revolutions per minute.
- signature.* Theme.
- sneak.* A very gradual fade in or out of music or sound so as to be unobtrusive.
- soap opera.* A daytime five-a-week serial.
- sound truck.* Movable cabinet with multiple turntables and attachments for playing recorded sound effects.
- spread.* 1) Time available for stretching a program or any portion of it. 2) In comedy or variety programs the time allotted for audience reactions such as applause and laughter as well as for ad libbing by performers.
- stab.* Short musical punctuation played with sharp attack. Also referred to as “sting.”
- stand by.* 1) Order to get ready to begin. 2) A substitute program ready as a fill in case of an emergency.
- stretch.* To slow down a performance.
- super imp.* A superimposition in television—the use of two cameras at the same time, each with its own picture but transmitted as a single picture. More than two cameras may be used for special effects.
- take five.* Direction for a brief break or recess in rehearsal.
- take it away.* An engineering cue to start a program which is given over a telephone circuit with the identification of pick up usually added to the cue such as “Take it away Central Park.”

- take a level.* A pre-broadcast test on microphone to determine balance and fader positions on the control room console.
- talk-back.* Communication system permitting control room personnel to talk to those in the studio.
- tally light.* Indicator light on a camera to show when it is "hot," on the air.
- TD.* Technical director.
- 33's.* 1) Transcriptions prepared for broadcasting and played at thirty-three and a third revolutions per minute. 2) Long playing microgroove records.
- tight.* A program which is so close to its allotted time that any spread might cause it to run over time.
- tilt.* Move camera vertically up or down.
- time check.* Synchronization of all clocks and watches involved in timing of a program.
- two shot.* Close up of two persons in television.
- v.i.* Volume indicator. Refers to the VU meter on the control room console which indicates electrically the volume of the sound being transmitted.
- video.* Visual portion of television transmission.
- VU meter.* A meter which indicates electrically the instantaneous volume of sound being transmitted. Readings by volume units (VU) in decibels from minus 20 to plus 3.
- whodunit.* Mystery melodrama.
- winging a show.* Directing a telecast without rehearsal.
- wow.* Speed variation resulting in distortion of a record or transcription at the start or during its playing. Referred to as "scoop" when coming at the start.

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