HOW TO BREAK INTO RADIO

By ROBERT DeHAVEN
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PREFACE

EVERY day, in every radio station and network headquarters in the country, men and women of all ages are applying for radio jobs. A majority of these applicants fail in their efforts because they lack training and experience and an understanding of the proper approach. They hear programs, and conceive of themselves as having some definite radio value, and in many instances this belief is valid. But unfortunately, they don't know what it's all about, and this lack of knowledge is a barrier.

The station executive discovers this lack of understanding in the first minute of an interview. If he has the time and patience he explains what obstacles confront the beginner.

I have interviewed hundreds and hundreds of radio aspirants, and answered even more letters. I have sincerely tried to help those I have talked to—within the limits of my time. But few radio executives are able to take time away from their work to give each applicant all the necessary information. I have often wished that I could hand an applicant all the answers to his questions, and the information he should have, in written form so he could study it at his leisure.

That is why this book has been written. Ten years of close observation of the beginner and his problems provide its background. It is written to present the facts as they are today.

We hope the radio executive will find here the valuable information he would pass along to those who ask him for jobs, and that armed with the facts and advice the book contains, the radio aspirant with talent and ability will be materially helped in his effort to break into radio.

ROBERT DEHAVEN
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How to Break into Radio

1

THE LUCRATIVE RADIO FIELD

ALONG with fabulous Hollywood, the radio industry pays the highest average salaries in the world. This statement is based on wage tabulations and estimates compiled by the Federal Government.

There is a constant demand for new radio talent in every department of the industry. This demand is increasing every day as new stations spring into existence. Radio is still in its infancy.

The purpose of this book is to give you an authentic "inside" picture of the radio field and its current opportunities, and to show you exactly what steps to take if you want to break into it, assuming that you have the necessary aptitude.

You may as well be warned at the outset that there is no short cut to success in radio and we offer none. Breaking into radio is a process which may require a year or more of preparation and effort on your part. This book is intended to guide you in your preparation and to show you specifically how to direct your effort. The rest is up to you.

Good luck!

2

EXECUTIVE AND SPECIALIZED JOBS

THIS chapter and the next present an "inside" picture of each type of radio job, the kind of work it entails, and the kind of life it affords. We deal frankly with the advantages and disadvantages, pleasures and displeasures, possibilities and lack of possibilities of every job so that you will be able to ascertain as definitely as possible what your radio aim should be. Although you will not break into radio by stepping into an executive or specialized job, you will find this chapter valuable for two reasons: First, it will give you a clearer understanding of the radio picture; and second, it will afford you as a radio aspirant a close-up of your prospective employer and his job. And there is still another reason: If you have already had certain kinds of experience or training, you may find that you may fit into one of these specialized jobs directly, such as that of salesman of radio time.

Most radio stations are organized according to the following outline. The same may be said in general for the networks, with two exceptions. A network vice-president is directly in charge of the larger departments; the lesser departments (which are one-man affairs or the part-time job of one man in individual stations) are complete departments with a manager, assistant and other personnel.

GENERAL MANAGER
ASSISTANT MANAGER

SALES MANAGER
SALESMEN
MERCHANDISING MANAGER

PROGRAM DIRECTOR
PRODUCTION MANAGER

CHIEF ENGINEER
CONTROL OPERATOR
ENGINEERS

MUSICAL DIRECTOR
MUSICIANS
LIBRARIAN

In the Program Department, under the Program Director, come these jobs which are described in detail in Chapter III:

DIRECTOR OF WOMEN'S ACTIVITIES
DIRECTOR OF PUBLIC EVENTS DEPARTMENT
DIRECTOR OF SOUND EFFECTS
ACTORS
CONTINUITY WRITERS
TRAFFIC CLERKS
SPORTS DEPARTMENT HEAD
NEWS EDITOR
EDUCATIONAL DIRECTOR
PUBLICITY DIRECTOR
CLERICAL DEPARTMENT
STENOGRAPHERS AND SECRETARIES
PAGE BOYS
OFFICE BOYS
SWITCHBOARD OPERATORS

Few stations can claim as complete an organization as this outline indicates, but the responsibilities of each of these offices must be carried by someone in each radio station. Doubling up on duties is a common arrangement, even in larger stations.

Now let us consider each of these jobs in detail:

1. GENERAL MANAGER

The position of General Manager is usually filled by an able administrator; in many cases he is a former radio salesman since his number-one problem is the corporation's profit and loss. Sales are his chief concern, yet he must be well versed in engineering problems in order to advise on equipment purchases or applications for renewed or altered broadcasting rights granted by the Federal Communications Commission. He is just as close to the program department in his job of co-ordinating the three activities—sales, engineering, and programming—in the production of programs both worthwhile and profitable.

2. SALES DEPARTMENT

The duty of this department is to sell broadcasting time and broadcasting service to advertisers. Both the salary and commission arrangements are used in paying salesmen. In some big stations the commissions are 10 to 15 per cent; in others, salaries of $50 to $100 a week are prevalent. In small stations the commission sometimes is much greater; even 40 per cent is paid in order to attract good salesmen to sell a tough product, i.e., the time of an obscure station.

Any good salesman can make a success of selling radio time, provided he makes a study of listener habits and the program structure of his station and its competitors. This may be another way of saying that to be a good salesman you must know your product. The best salesman can picture for a buyer a composite of the glamour of selling by entertaining his buyers (listeners) and

showing how his station can do this best at the lowest price.

Other types of selling, particularly newspaper and magazine space, provide excellent background for the radio salesman. Many announcers and entertainers who have gone into radio selling have made immediate successes which can be attributed to their thorough knowledge of the appeal of various types of programs to various listeners. Their judgment on advertising potentialities of programs has been sound.

In connection with radio stations it is well to remember that with the exception of the top executives, the salesmen make more money than staff members in other departments. In some cases they earn more than the station manager.

Some disappointments await the salesman entering the radio field. His is an intangible product, and this intangible quality is best realized when you compare radio time to newspaper space. In selling a page ad in a newspaper the seller can deliver a proof sheet of the ad showing exactly how it will look when it is published in the paper; the circulation of the newspaper is established so that the advertiser knows how many copies of his ad enter homes and how many will be bought at newsstands. When he buys radio time he listens to an audition, but the orchestra, for instance, may not sound on the air as it did on the audition; for one thing, it will play different music in different ways. Exactly how many people hear a radio program cannot be determined, nor can the income brackets of its listeners be determined either—at least not as accurately as a sponsor would wish.

These peculiarities of radio are at first bewildering to a salesman who must keep the client spending money until increased retail sales are evident. Furthermore, he must sell himself to the client as well as his radio station. The first six months of calls on a client are in the nature of an investment. The salesman's commissions are usually meager until he has worked his list of accounts into paying propositions. Then at last comes the reward, and this may be very substantial.

A radio merchandising department assists the sponsor with his selling campaign after he has contracted for his time and started to advertise on the air.

This assistance might be furnished by supplying statistics and information about the market for the advertiser's product in the area covered by the station.

A pep meeting of retailers might be arranged by this department at which the sponsor describes his radio campaign and shows how the retailer can benefit from it. Radio merchandising departments often prepare mailing pieces for the sponsor or design and distribute window and store displays to the retailers. They are constantly at work developing the statistical and factual picture of the station's market for use, free of charge, by station advertisers.

These and other activities of the merchandising department are all aimed at giving the sponsor greater service in an effort to increase his results from radio advertising.

The sales service is rendered before the purchase of time, the merchandising service afterwards.

Capable radio merchandising men are trained in the advertising field either by colleges and universities or

by experience in other media of advertising. They are able to make surveys and arrive at accurate conclusions, arranging their findings so that they are readily accessible to the station and its clients.

Networks and the larger stations are the only organizations large enough or advanced enough to have merchandising departments. This is not to say that other stations would not benefit by such service; the fact is that selling and programming head the list of necessary activities of any station, and merchandising is a refinement of the sales service. The newness of this field and the fact that few stations have merchandising departments as such make it an attractive one to newcomers to radio and a possible avenue for breaking in.

3. ENGINEERING DEPARTMENT

The engineer's job is highly technical. He is entrusted with expensive and delicate equipment—the largest capital investment of the station. He is responsible for its maintenance and for the task of getting the utmost in coverage and technical quality. The operator of a radio transmitter must have a license granted by the Federal Communications Commission after an examination of his qualifications. The engineers working at the studio, known as control operators, are not licensed. They control the switching of studios and networks, the feeding of studio programs, and the playing and making of transcriptions and records.

In addition to having technical knowledge, the control engineer should be an expert on the studio "setup," that is the placing of performers and microphones in order to obtain the proper balance and quality. His

"mixing" of the sounds fed to different microphones can make or break a program, and his program sense and judgment are his best guides once the show is rehearsed and on the air. In the absence of a production man this mixing and controlling is his entire responsibility.

In small stations operating with a limited staff the control operator's duties are added to those performed by the announcer. Where this occurs, the busy announcer besides speaking into a microphone must turn his equipment on and off, switch programs from studio to studio, communicate with the transmitter by telephone, and play records and transcriptions. In addition to this he must "ride gain" on himself: that is, control the volume of his own broadcast by reading a meter and twisting a control knob. He has no spare time in which to take in washing.

This doubling up of duties is distressing to some beginning announcers who feel, and rightly so, that one job is enough. There is no magic advice we can offer to solve the problem, but there is one consolation: The lowly announcer who is advertising sausages while he is looking at his volume indicator while removing a record from the turntable with one hand and putting on a different record with the other is learning both jobs the hard way. In a better job in a better station his duties will be only those of announcing and he'll be able to carry them off much better.

4. PROGRAM DEPARTMENT

A program director is responsible for what you hear on the radio. His is a great responsibility, for in his hands are the selection, preparation, and production of pro-

grams as well as the administration of the department engaging the most employees. Since the broadcasting institution is only as good as its programs, the program director occupies an important position in the station or network.

First of all, he must be a showman. His station must entertain and serve the audience so that listeners will tune in. The program director must know his audience and know his programs so that he can maintain a maximum number of listeners.

Second, he must be a salesman, not with portfolio and order book but with entertainment or service associated with or tied into a selling idea. His program concoction, when it is sponsored, must possess the quality of making listeners willing to part with their money.

Third, he must be a public-relations expert. Radio performs innumerable "public services," giving air time and broadcasting service to worth-while causes and organizations. Government agencies, charitable agencies, religious organizations, educational institutions, all are privileged to use radio to reach the masses with their particular messages. Dealing fairly with these organizations is an important part of his job.

Fourth, a program director is an administrator. In most cases over half the station personnel is under his direction, each of them contributing some part to the finished program as it goes on the air. His major job is planning and co-ordinating the work of these people so that the voracious appetite of radio for programs is ceaselessly appeased.

A majority of program directors are former announcers and performers who through years of work in

radio have learned its requirements. Although the theater is not radio, many theatrical people have successfully made the transfer from stage to mike. But the best program directors have come up from the ranks where they have learned the interplay and interdependence of programming, selling, and engineering.

The production manager and program director are frequently one and the same person. Where the two departments are separate there will be a production manager and production men under him.

The title is self-explanatory. The production manager is the "shop foreman," the man who takes the program plan and program policy as laid down in the program department and carries through to the actual performance on the air. He is an able dramatic director as well as a capable superintendent of any kind of program. His word is law in the studio as he gives orders to performers, announcers, and control operators alike. Therefore the entire responsibility for production success is on his shoulders.

Here are two examples of a production man's duties:

A. He is assigned a dramatic program and presented a script to work from. His first job is to cast this program, selecting the actors who will take the parts. This may be done at a first "reading" rehearsal at which the actors try out by reading over the parts individually.

Difficulties of casting may necessitate a conference with the script writer on proposed changes in the show. Maybe a part can be eliminated or changed slightly to fit a certain actor's character.

Rehearsals are set, announcers assigned, and soundmen ordered. Then follows a conference on the music

to be used. The rehearsing may take hours or weeks. A continuous process of cutting or adding to the script goes on. When the program is timed by the stop watch more changes may be required to effect proper timing. At the studio rehearsal the production man will decide on the proper "setup" of microphones and establish the distances at which the actors stand from the mikes, a distance which of course varies with the blend of voices, effects, and music.

Throughout the rehearsals and performance the production man gives the cues for the starting of music, sound, or a dramatic sequence. His station is in the control room where he can give orders to the control operator, hear the program on a speaker as the listener hears it at home, and give orders by means of sign language to those in the studio. During rehearsals these instructions are given on a "talk-back" mike, permitting him to be heard on a loud-speaker in the studio.

This sounds like the work of a dramatic director and it is. Few stations hire a dramatic director for that job alone, because there are not enough dramatics to keep one busy. But directing dramatics is only one feature of a production man's work; he can direct any kind of program—and does.

B. A political speech, for instance, that originates at a picnic rally presents some special problems, all met by a production man or an announcer acting in a dual capacity. The speech must first be o.k.'d as to content. In general, candidates for office are privileged to say what they please, but the less responsible men can cause trouble for everybody. Stations and station operators as well as individuals can be sued for slander emanating

from a radio station, and the production man must guard against this possibility.

The problems of the outdoor pickup must be solved in advance, and the exact procedure at the time the speech goes on the air is also anticipated. The proper introduction of speakers must be checked because titles and political precedence and preference are tricky.

The possibility of the speaker's running short or running over his time must be considered; if he is short, can the announcer fill from one to three minutes without being too dull or repetitious? If the speaker takes too much time, can the announcer from a microphone not in full view of the picnic audience courteously conclude the program so the radio audience is not offended?

An experienced production man reading these examples of his work might readily say, "If only that were *all* we had to worry about!" But at least you have the impression that a production man does specialized work requiring various talents and a good deal of versatility. Long and tedious hours are his lot—hours that may be filled with fruitless rehearsals and programs that fail to click. He may get into tangles with personalities and temperaments and waste good hours and energy placating some "nobody" just for the sake of the program at hand. But on the other hand he has a good job with excellent prospects for the future.

5. MUSIC DEPARTMENT

Radio jobs rate high among musicians. Despite the irregularity of radio hours they are far better than those observed by entertainers in theaters, night clubs, and orchestras on tour. Radio studio surroundings are much

more to be desired. The publicity attached to radio work is also coveted by most musicians, because on the air a reputation can be made in a hurry. A musician's work, broadcast, gets more recognition; even the arrangers of music are mentioned on the air and complimented for their artistry.

The station musical director is in most cases a man experienced in directing orchestras in the pit of vaudeville and variety houses who has adapted himself to radio. His ability to make different combinations out of the staff musicians and to get the greatest utility from his staff is important. In program planning his knowledge of all kinds of music and his fitting of music to program ideas and program themes is indispensable.

This musical director is also supervisor of the mechanical music (i.e., records and transcriptions) played on the station, and he is in charge of the music library. Not all music is available to radio because some copyright owners do not permit the broadcasting of their musical compositions; or conversely, some stations may not have the licenses for the music of certain publishers. The checking of these titles and copyrights is an important job falling to the music department.

The hours and conditions of work of musicians in radio is controlled by their strong A. F. of L. union and few, if any, stations use non-union musicians. Progress for the beginner is slow in a union trade, mainly because his progress toward the goal of good musicianship is slow. However, the first contact of the aspiring radio musician is the union, and then the musical director of the station.

3

JOBS—JOBS—JOBS—! WHERE DO YOU FIT IN?

THERE are fifteen radio jobs that can be classified under the program department. They are presented here in the approximate order of their importance:

1. NEWS EDITOR

There is scarcely a radio station, however small, that does not have regular news periods, morning, afternoon, and night. Some stations have made a success of sending news to their listeners in five-minute periods every hour; and although the supply of news can't satisfy a schedule like this, the schedule is barely able to supply the voracious appetite of the audience for "the latest news."

Because the news editor's work is specialized and requires education or journalistic experience, he occupies a position equal to or higher than that of the top announcer on the staff. The public acceptance of radio news has given the news editor another invaluable stock in trade—a sponsor. Radio news is salable everywhere so the news department is a source of revenue and the news editor is an important person, paid good money.

What are the qualifications of a good radio news editor? He must be able to edit and write a news story, writing it to be *heard* rather than to be read; he should

be able to step before the microphone and deliver a newscast with clarity, authority, and enough friendliness to make him a welcome guest daily in the homes of listeners. His ability to edit and write news and his ability to announce are of equal importance; he cannot fail completely in one, no matter how highly he may rate in the other. These qualifications constitute a large order, and not all news editors measure up to them.

Some newscasters for big programs on large stations or networks have entire staffs working on the preparation of their programs, the newscaster merely announcing the staff-prepared material in his own charming manner. But down among the little hundred-watt stations and on up to the fifty-thousand watters, both announcing and editing are required of the news editor.

There are roughly three types of news setups in radio stations: 1. Wire news only, i.e., that which comes in over the teletype machines from the world-wide news services. 2. Wire news plus a local newspaper tie-up which supplies local items. 3. Wire news plus local news gathered by the radio news editor himself by covering beats in town with the newspaper reporters.

Newspaper experience is valuable but many beginners have started right out with paper and pencil and fought their way around hospitals, city hall, and courthouse, and learned while working for radio just as a cub reporter learns his job while working on a newspaper. Some newspaper-trained news announcers have difficulty in putting their copy into speaker-to-listener rather than into writer-to-reader form. The trained radio reporter who has had no previous newspaper experience never has to "unlearn" this lesson. Nevertheless, the

rigorous training of the press and the laws of the city room provide the best education for a radio news editor. Newspaper men of experience and ability will find a welcome in radio, and announcers who show an aptitude for newscasting will have no difficulty in breaking into this lucrative field. You can enter it most readily through one of two roads: 1. Start in as an announcer, then specialize in newscasting if you find you have the necessary aptitude. 2. Get an editorial job on a newspaper, preferably one with a radio tie-up. In either case, if the newscasting in the station where you want a job can be improved from the editorial or announcing standpoint, go right to the general manager of the station and show him how you can do better.

Long hours fall to the newsman, and in time of war crises, disaster, or elections he may work all night. More harrowing though are newsless days when the periods must be filled, adequately or not. But despite the occasional long hours and the frequent problems, the job is well worth having.

2. DIRECTOR OF WOMEN'S ACTIVITIES

Here is a position that should be the goal of many girls and women contemplating radio as a career. There is variety, dignity, and a definite challenge in the work of the person who heads a station's women's activities.

Early in the game, as soon as the electric response of the audience was discovered, radio men recognized the value of "the woman's point of view." With programs pouring into homes to survive or expire there, the likes, dislikes, and taboos of women became of primary importance. Consequently most stations have a woman

whose job may range from announcing and writing to program planning and selling, or it may include all four of these and the jobs falling in between as well. She may be known as "our woman expert on the staff" and her work may include:

A. *Announcing.*—Inevitably she has a "shopping" program which is a chatty discussion, usually presented every day, that deals with buying problems, bargains, tips, and special plugs for the advertisers participating in her program. She talks, in a heart-to-heart manner, about the big job of the housewife—that of spending the pay check. If she gains the attention and confidence of the lady listeners they'll buy what she tells them to, making her sponsors dance with glee.

Considerable interviewing of celebrities and personalities falls to the woman on the announcing staff. All interviews with women or of some especial interest to women will be hers to do. This getting acquainted and chatting with famous and interesting people is an attractive and stimulating feature of this job.

Some public events can be broadcast best by a woman announcer—events where a "woman angle" can be brought out, and this announcing work is often exciting and interesting.

B. *Program planning.*—It is here that the woman's knowledge of what other women like, dislike, approve or disapprove of becomes all-important. In a business where programs are sold by men, bought by men, and produced by men but which are largely listened to by women, the "woman's angle" is easy to miss and easy to bungle. Not so in stations where a vigilant and capable

woman's director is on the job seeing that the "woman's angle" in every program is the right one.

C. *Writing.*—The woman's director does not spend all her time judging programs for the correct feminine angle; many of these programs she will have to write herself. A raw idea may be tossed into her lap for quick development and quick auditioning for a sponsor. She must be able to put on paper the kind of direct address that will appeal to women, talk that they'll listen to and act upon. While this writing may consist of translating a sales talk into simple language of short sentences and short syllables, a competent woman can do it in a way that will accomplish wonders when her clever words are projected into the living rooms of the buying public.

D. *Public Relations.*—Good stations are known in the many women's clubs and organizations by their director of women's activities. Their members may be heard remarking, "Ann Jones of KKTO says this . . ." or "Margaret Snow of WJIX is of this opinion . . ."

Women, especially mothers, are vitally interested in radio and furthermore they take the time to invite radio speakers to lecture and lead discussions on radio programs. The parent-teacher groups are a good example of organized parents doing just this. The director of women's activities is usually the liaison officer mutually important to each of these two—the radio and the group. She gets to know women listeners who belong to these groups personally and helps them extensively by giving talks, holding conferences, and attending their meetings. She also helps them prepare and produce their own programs.

Through this part of her job our director becomes a platform character as well as a radio personality with a definite responsibility to her following. To function properly in this part of her job she must know radio thoroughly and be able to explain and defend radio policies and programs.

E. *Selling.*—The capable woman director is able to sell radio programs, particularly those on which she appears herself. The "woman's angle" is easily worked out in the presence of a prospective sponsor when the woman of the station is sitting in with her comment, advice, and sales talk. Retailers are ordinarily quick to take the advice of a woman who can convincingly reflect the reactions and feelings of the majority of feminine listeners.

It is plain from our outline of the five principal jobs falling to the woman's director that she must be a versatile and capable person. However, do not let these requirements frighten you; few radio women can be called expert in all of these jobs; strength in one will offset weakness in another. The first three are the most important, and although the last two are valuable and desirable they are not absolutely necessary.

A radio woman's multiplicity of duties may seem staggering to a young aspirant, but think of the multiplicity of duties of an ordinary housewife who must be able to cook and perhaps bake, set a table, make beds, clean, deal with tradespeople, act as nurse in times of sickness, plan three meals a day, entertain guests, and perform a host of other tasks! Actually once she is familiar with these duties they become simple routine to her, and she may learn to accomplish them with a

minimum of time and effort. A girl in a radio station grows into the job of woman's director gradually as she acquires the necessary knowledge and experience.

3. CONTINUITY DIRECTOR

Frequently this is a one-man department consisting of a writer who is a source of program ideas, and is an important member of the program conference that sits to decide policy and schedules.

He is a versatile writer; radio calls for so many types of writing that "specialists" in isolated kinds of copy seldom get or hold staff positions; they are called in to do their specialty only when it is needed. In a day a continuity writer may do some twenty-five word announcements, longer commercials for a big show, and a chapter of a radio serial. A fast man could do all of them before lunch and repeat the whole process before going home at night.

Writing commercial radio copy has a dangerously stultifying effect. Try to describe the taste of your morning's milk in ten different paragraphs and in ten different ways and you'll understand what the continuity man is up against. His escape from this tragedy of boredom with foodstuffs, fuel oils, furniture, and the other commonplace objects of everyday shopping is his own originality and vigor in attacking the job. If the challenge of how to write it differently or better is strong enough, he won't be bored. Neither will he suffer if there is a variety of writing on his regular routine. But at her best the Muse of the Box Tops and Washing Powder is a pretty drab old girl who must be abjured

by sensitive poets who dare not expose their tender souls to the iron maw of business.

But for those writers who are willing to place cash before art, the cash is there.

4. SPORTS DIRECTOR

The sports department, generally a one-man affair, is headed by a man who combines specialized announcing skill, a cool head, and a thorough knowledge of sports. He must be a good, accurate reporter with a quick grasp of the changing situations before him, and he must be able to translate into descriptive, sometimes vivid terms what he sees before him.

Since this sports-announcing job requires reportorial and announcing skill, the question arises as to which is the usual order of job, sports reporter and sports expert becoming sports announcer or vice versa. A poll of sports announcers would probably show an approximate fifty-fifty ratio with the newcomers of recent years tipping the scale slightly to the "announcer into sports-expert" sequence. However, both the sports expert and the announcer can go about breaking into the sports-announcing field with fair assurance that they'll land it if they have the stuff.

This job requires:

A. *A knowledge of sports.*—If he doesn't understand the game he is describing, the ignorance of the sports announcer will be revealed to the audience before he's on the air three minutes. Puzzling situations arise and confront spectator and announcer alike. We can even include sports officials; time and again the officials of games have called time out for the discussion of a ruling.

The sports announcer must interpret through his knowledge of the game and from what he sees the immediate situation and its probable outcome. To do this he must have a thorough understanding of the game.

Let's try your knowledge of football right here: In the next paragraph is described a not uncommon play. Read it, then immediately, as if the play just occurred on the field and you were announcing, state in clear, concise sentences whether the play is a safety or a touchback, how many points are scored, if any, where play is resumed, and who has possession of the ball. Here's the play:

Jones of Manhattan is kicking from behind his own goal line; he fumbles the ball and, as he recovers the ball from the ground, he is tackled by Paul of Wisconsin.

How did you call it? Actually the play is a safety; two points are scored by Wisconsin; play is resumed on the Manhattan twenty-yard line with Wisconsin on a restraining line at the thirty-yard line; Manhattan puts the ball into play by kicking.

This is by no means an uncommon occurrence in football and the announcer who handles it properly must know what he is talking about. Only about half of your football audience—a generous estimate—can define a safety; it's up to you to explain that a safety occurs when a ball is downed behind a goal line in the possession of the defenders, provided the impetus that put the ball there came from the defenders of that goal line. It's a touchback or a touchdown, as the case may be, when the impetus is supplied by the attackers. Technical? Yes indeed, and it requires a more detailed knowledge of football than you get from the rooting section. A

famous network announcer miscalled a touchback a safety and had the score wrong by two points all afternoon. He was sharply criticized by everyone, including *Variety Magazine*.

B. *Ability to talk a sport fan's language.*—This does not mean that the announcer has to talk like a roughneck and invent a different piece of slang every time he describes a base hit. It means that he must know all the accepted terminology of every game he announces and use it easily and fluently in a practical manner. When a baseball batter connects, he can hit a line drive, fly, foul, bunt, sacrifice, Texas leaguer or variations on these names for types of hits. They are all parts of the ballplayer's and the announcer's vocabulary.

The sports language can easily be studied by reading the sports pages and the magazines, and by listening carefully to other announcers doing sports.

C. *Ability to deal with fans, promoters, and athletes.*—In most stations making the arrangements for permission and facilities to broadcast sports events is part of the sports-announcer's job. He must be on good terms with the promoters and sponsors of sports events, willing to cooperate with them in advance publicity so that his broadcast will contribute to the financial success of the event. Opinions are divided on whether broadcasting attracts customers to the sports box office or keeps them away. The sports announcer must not only contend that he draws people to the game but he must prove it. He is a public-relations man with the sports element in his town.

Also, and equally important, he is a public-relations man with the radio audience. A sport fan takes his sports

and himself seriously; he feels a close relationship with the announcer who brings the game into his home. The fan writes letters and makes telephone calls to the station; of greatest importance to radio, he buys the breakfast food or razor blades or whatever are the wares of the announcer. The announcer can build his audience and improve his position continually by striving to please his audience both when he is on the air and off.

D. *Standard of accuracy.*—We said a sports announcer not having a good knowledge of his game would be discovered in three minutes by the audience. If he isn't accurate in his reporting of the game he'll be discovered almost as quickly. Here newspaper training is invaluable. The old "Get it Right" motto of the city room could well be hung over every mike that goes out to the scene of a sports event. And it isn't easy to do. The announcer must deliver a split-second estimate or judgment, identify players and scorers at a glance. The newspaper reporter can stop to investigate, but the radio announcer can't. Nevertheless, he must also get it right. In many cases the announcer does well to withhold any statement until he can be reasonably sure of his accuracy in order to avoid having to correct himself, or what is worse, going uncorrected and being proved wrong later by the outraged fans.

The radio sports audience is critical; the fans want the vital facts told quickly, understandably, and accurately; they want to get their entertainment from the game, not from the announcer.

E. *Ability as an ad lib announcer.*—No one can rehearse the broadcasting of a sports event. The words, phrases, and sentences must be summoned instantly by

the announcer on the spot as he translates a picture into words. His speech should be rather fast, if not rapid-fire, and should be straightforward, crisp, and grammatical, and it must carry conviction. When he says "strike three" the listener can't be left to wonder if he really meant "strike two." His pace should naturally adjust itself to the pace of the game. Superlatives and other extravagances should be withheld until they can be truthfully applied to what he is witnessing for the radio audience. A trained ad libber can do this; words never fail him; he has a big vocabulary of words that work for him—and they are at the tip of his tongue instantly when required.

F. *Reporting skill.*—Along with his accuracy borrowed from newspaper reporters, the sports announcer should have their feeling for the essential elements of the match or contest—their ability to pass judgment on the way the game is going, and when it is over to comment on how it happened and what is next for each team or contender.

The first step if you want to be a sports announcer is to *start talking to yourself*. Literally. Go to a game, a bout, or a contest and descibe it verbally to yourself; cover the play, keep the score, report the actions and reactions of players and spectators, and pass judgment on the result. This will be difficult; experienced announcers have tried it and given up in despair. But the experiment will show you where you fall down on the requirements listed above.

Night baseball, wrestling, boxing, basketball, and hockey all keep the sports announcer out at night. His hours are irregular and his work exhausting, since it

requires constant concentration. Baseball games average two hours and a half in length, football games closer to three hours; fights and hockey are rapid-fire announcing performances that drain an announcer's energy; a daily sports-news program is usually a fifteen-minute grind. A sports announcer's work is not idle pastime; it's hard work.

But if he likes sports, the announcer loves his job nevertheless. He hobnobs with all the big athletes and sportsmen who come to town; he soon develops a following which is both critical and loyal; he gets the acclaim of the crowd. Announcers have received gifts ranging from wrist watches to Lincoln Zephyrs when "Radio Appreciation Night" rolled around at the ball park. And he makes good money. Those in bigger jobs travel, covering spring training for baseball, out-of-town football games, all-star games, and national and regional meetings of various sports organizations.

Another fact favoring this job is that small stations invariably need sports announcers; this job can easily be combined with other announcing duties, giving the versatile man another string on his fiddle and reason to ask for more money or for a better position in another station.

5. PUBLICITY DIRECTOR

There is a good deal of competition between radio stations just as there is between business firms in other fields. The radio station, like the business firm that sells clothing or cheese, is benefited by publicity, for it seems to be a well-established fact that the more publicity any business organization secures for itself the

more business it will do. So radio stations hire publicity men to do this work. You might not think that a radio station that broadcasts its call letters to a vast audience at least once every half hour eighteen hours a day would need any more publicity, and perhaps this would be the case if it weren't for the fact that its competitor stations are doing the same thing.

The publicity director's work is varied. He keeps a barrage of personal items aimed at the radio trade magazines (see Miscellany). He's always on hand with a photographer when the station gets a good broadcast in an emergency or a disaster; when you see photographs of an announcer hanging from a tree or bobbing up and down on a raft during a flood, it was a publicity man who got those pictures. He carries out tie-ups between a sponsor's product and the program, devises clever ways to bring a program forcefully to the attention of the public, and keeps the newspapers supplied with interesting items about the station and its performers. His is the job of devising station promotions such as school picnics, safety awards, Christmas parties, popularity polls, and talent contests. He sits in at program conferences, offering his ideas as to the best way to make a program attractive to the public.

The publicity director is usually a former newspaperman or an editor of some sort who has acquaintances among newspapermen that will aid him in getting items printed, but often enough he is a former young announcer or continuity man who got his start in a small station where the publicity work is usually detailed to any staff member willing to tackle it.

This publicity job has enormous possibilities, and the

demand for good publicity men is constantly increasing because competition between stations is increasing.

6. EDUCATION DIRECTOR

In most commercial stations this job is a sideline of the program director or the manager himself. However, stations are licensed to operate in the interests of the public and it is recognized that public education is one of the station's obligations.

Pioneering is the motif of the educational director's work. The best methods of education by radio have not been established nor agreed upon; what progress has been made so far is the result of initiative on the part of individual stations, networks, and educational institutions. Stations that enjoy a good record in educational broadcasting didn't get this distinction by accident; on the staff somewhere is a tireless program producer with the ideals and instincts of the educator who is willing to struggle against the crowded program schedule and the apathy of the public.

This challenge of how to educate effectively by radio constitutes the greatest appeal of this job; there is work to be done! People buy hairpins, washing machines, and cereals if they are told by radio to do so, and they will surely assimilate knowledge and information in the same way. It is the task of the education director to discover just how to make knowledge most palatable.

He works constantly in an effort to co-ordinate the educational programs of his station with schools, colleges, and universities, and with other organizations and forums in his community. He attends the radio educa-

tion conferences which are becoming more numerous each year in every part of the country.

Most stations prize the prestige of an educational-program policy, but surprisingly few emphasize this broadcasting phase enough to achieve it. Here's a situation made to order for the young broadcaster with a taste for producing programs of intellectual and educational value; the time is ripe for him to make this step, for increased leisure time in the last ten years has broadened the field of adult education. Radio has grown up in the same ten years, getting firmly into the black on its financial ledger and it is now thinking about getting into the black on its "program-balance" ledger.

Generally, educators welcome radio. Stations find little difficulty in securing the active co-operation of educational institutions in the preparation and producing of educational programs. The education director, if he has a sympathetic and open-minded station manager, will find everything in his favor with possibly one exception: the audience. The audience must be won over and taught to listen to these programs, and that constitutes another challenge to the education director's job. If you can devise effective ways to induce the lady listeners who delight in serials and the men who consider hillbilly orchestras superior to the New York Philharmonic, to listen to and enjoy intellectual and educational programs you have indeed a special future niche in radio.

7. SPECIAL EVENTS DIRECTOR

Here is another job that is usually combined with others in most individual stations, but which flourishes as a separate department in the network organizations.

This director plans and carries out programs originating outside the studios that are built around public events. Random examples of public events broadcasts are: The opening of world fairs, landing of refugee ships, presidential inaugurations, floods, hurricanes, dedication of dams, political speeches, civic celebrations, religious gatherings. In the newsreels you constantly see speakers in front of radio mikes broadcasting what radio calls "public events."

In arranging for pickups of scheduled events the radio man starts early to make his preparations. Permission of the committee or person in charge must be obtained; the time of the broadcast is established so that the feature parts of the event will fall within the allotted broadcasting period.

In the case of a sudden call on the public events director, such as the occurrence of a big fire or flood, his ingenuity and resourcefulness decide his success. Usually he is his own boss out on the job, charged only with getting effective broadcasts from the scene of the disaster—and getting them before the opposition does.

First, he must function as a reporter, giving his audience all available factual information. With communications disrupted and suffering and property damage rampant, the real news is not easy to obtain—yet obtain it he must. Radio contributed immeasurably to the efforts of the Red Cross to relieve victims of the Ohio Valley flood when radio was the best means of communication between the rescuers on the scene and the workers "behind the lines." The public events director's first responsibility is to the people affected by the disaster he is covering.

Along with his straight reporting of facts, the public events man brings in the dramatic aspects and human-interest elements as a part of his job. He must be able to conceive and carry out a program direct from the scene that will reflect the emotional stress of the event and yet not injure the sensibilities of the radio audience. Interviews with eyewitnesses are the usual technique for disasters.

His responsibility is great when a disaster is being broadcast; friends and relatives of the victims are listening in, and there is no place for an erratic thinker or a would-be clown.

In working special events a radio man travels considerably and is always on the scene of newsworthy events. He meets important dignitaries and mixes with capable and interesting people. Along with these advantages he must put up with occasional boring, tedious assignments, and sometimes disappointment when a prize broadcast doesn't even get on the air.

The beginning announcer interested in achieving this job can best prepare for it by doing ad libbed programs such as street interviews and sports. He can train himself by constant practice even when not on the air by selecting the main elements of an event and describing them in plain, straightforward language. The pitfalls to be avoided are inaccuracy, overdramatizing, and bad reporting.

8. ACTORS

Acting is a fine field for both men and women, affording pleasant, agreeable work at fair to excellent pay. However, the beginner must realize that here especially

the field is crowded and the better jobs are constantly being filled by a highly capable but exclusive group.

In the main centers originating dramatic programs (Hollywood, Chicago, and New York) actors with good reputations both with the radio people and the audience get all the work. For the most part these favored actors broke into radio at the beginning of the serial fad. Landing a leading part in one of these successful serials, on the air fifteen minutes daily five times a week, was the passport to a career and financial success.

The organization of the actors by the AFRA (American Federation of Radio Artists) has contributed to the prosperity of the established performers and to the difficulty of those attempting to get in. Stations and networks must pay the unknown or inexperienced actor exactly the same minimum wage per program that they pay an experienced well-known star. (This is about $21 per fifteen-minute program, excepting, of course, the cases of stars who demand and get more than the union scale). Consequently the established, well-known actors get the work, since it costs no more to employ them than the beginners.

The quantity of dramatic serials sent out by the networks prompts local stations to produce other types of programs in order to right a program schedule already unbalanced by the serials; therefore little dramatic work is done by the individual stations. Occasionally a dramatized commercial announcement requires the use of new voices that can portray character and sell at the same time, but this work is limited. The acting field offers few opportunities outside of the three radio centers for dramatic production. Notwithstanding the apparent ob-

stacles, beginners do break into the acting field; new and superior talent is always in demand.

Success in radio acting may lead directly to the movies. Don Ameche long before he became a Hollywood figure was radio's dramatic darling as "Bob" of the "Betty and Bob" serial, and his radio success brought him to the silver screen.

Talent, voice, and mike technique make the radio actor. The first he is born with or develops through work in school theaters and small radio programs. His voice quality may establish him as a lead or a heavy, or possibly with a thorough knowledge of voice and mike technique he can learn to carry two parts, amazingly far separated, in the same drama.

The man who casts dramatic programs in radio stations is usually the program director or production manager; in the networks it is the individual production man, in advertising agencies the head of the radio department. These men may be contacted by the aspiring actor, but you will be greatly aided if you can secure an introduction from someone higher up.

Auditions have been reduced to a science, with each person getting about ten minutes in which to do three or four characterizations; versatility is desired because it saves money for the radio producers.

It is axiomatic that success in an acting career is preceded by long periods of hunger and discouragement, and sadly enough this is true not only of the stage but of radio acting. If you don't like to skip meals, it is recommended that you begin your radio acting career by obtaining a small job, however obscure, in or out of radio, to sustain you while you are trying to break in. Sell

magazines, model, run an elevator, or take one of the jobs listed at the end of this chapter, then devote your spare time to getting that first acting job on a radio program. Unless, of course, you are one of those fortunate individuals who does not need to worry about earning a living, in which case you can devote your full time to the pursuit of your chosen career.

9. SOUND-EFFECTS MAN

The sound-effects man is first of all a gadgeteer. He loves to crinkle cellophane before the microphone to produce the licking flames of the Chicago Fire, or to let loose with a tooth-jarring nasal whinny that millions of kiddies will accept as the accurate radio greeting of Gene Autry's horse. He loves to devise new and better ways of producing radio sounds and nothing pleases him more than the demand for a particularly difficult effect.

Some individuals seem to possess a natural aptitude for creating sound effects and usually they also have a sense of dramatic timing which is required for the producing of those sounds before the mike. This timing is vitally important; the operator of the sound must regulate the start and finish, the loudness and softness of his performance just as the actor or the orchestra leader controls and blends his work to fit into the larger pattern. Since most of his apparatus is mechanical he must anticipate the entrance of his sound by starting his machine or gadget so that it will sound off at the right moment.

The producers of phonograph records have come to the aid of the sound-effects man by turning out splendid recorded sound effects, all duly catalogued. For instance,

they'll set up their recording equipment in a railroad station and record the arrival of a locomotive; or they will capture on wax the sound of the cheering section at a football game, dogs, cats, jungle animals, auto crashes, hurricanes, ninety-mile gales, and endless other sounds. Once on record, no producer can demand a better effect than the real sound itself. The playing of these sound-effects records is part of the work of the sound-effects man.

Not only do dramatic programs require the services of the sound-effects man, but variety programs need them as well. He has an opportunity to make his own reputation among radio producers and secure extra work and income as a result.

This is a good job in which to get a beginning foothold in radio. Even in large cities radio men who are experts in sound effects are scarce; this is because of the specialized nature of the work and because few will study to become proficient in it. The lack of good "sound" men is always brought home forcefully when a network program originates out-of-town, away from its accustomed studios; if a sound-effects man has not been brought along there is always a search for a capable man to do the job. There is no lack of opportunity in this lucrative field.

10. TRAFFIC CLERK

This job usually is filled by a young woman whose highly responsible task it is to make up the schedules of programs to be broadcast. The job is neither simple nor routine. Local programs come from a certain studio; remote-control programs may originate anywhere; re-

corded and transcribed programs are made up for special places on the schedule, network programs are coming into the station sixteen hours a day, always available but not all of them are broadcast. Commercial programs take precedence over those not sold to sponsors; network commercials falling in certain periods of the day take precedence over the commercials sold to sponsors in the station's home city. The proper flow of programs from these many sources onto the air is the traffic clerk's job; she must make each program fall neatly into its appointed place, and do this in a way to please the program director, the network, the sponsors, the sales manager, and practically everybody else under the roof. Her job is never finished; programs are often canceled; changes and new starting times bob up constantly to disrupt her planning. A program schedule is subject to change and the traffic clerk is haunted by those changes. Lightning war has slashed radio schedules, making split-second decisions the rule rather than the exception in traffic control. Canceled baseball games or double-headers, special events broadcasts that run off schedule or change time, hotels that change their orchestra schedule for their swanky dining rooms, sponsors who change their minds about their schedules without issuing orders for the changes—all of these problems are on guard to see that the traffic clerk's life is *not* one of dull routine and boredom.

A good traffic clerk knows the station, its policy, and its personnel thoroughly; she can take orders and anticipate orders while making her deadlines on the all-important schedule making. A capable traffic clerk is indispensable in a radio station, one reason why this

position offers security to the person who fills it adequately.

11. SECRETARIES AND STENOGRAPHERS

These jobs and those listed below do not need to be explained; they are the same in radio as in any other business. However, there is this important difference: Anyone who fills one of these lesser jobs will come into direct, intimate contact with the world of radio; he will learn a vast amount of "inside" facts, make valuable friends, and then it is but a short step to a more important job or the fulfillment of his dearest radio ambitions.

12. CLERKS

This job is a catchall for the general office work of the radio station; chiefly it consists of typing schedules, continuities, and reports. An intelligent and ambitious clerk soon becomes intimately familiar with all of the inner workings of radio.

13. HOSTESS

The hostess is the first person the office or studio visitor meets when he gets off the elevator—the first one you'll meet when you apply for a job. Actually she is a switchboard operator and her real job is answering the telephone; but radio has touched her job with a bit of stardust so that she is a hostess. The requirements call for a girl who is good-looking, pleasant both in person and over the telephone, and intelligent. Of course she must know how to operate a switchboard. Many radio executives say, "I want the smartest girl we've

got on the telephone." If you are good at this job, you can't escape being noticed.

14. PAGE BOYS

Page boys in Radio City, New York, are college graduates. Their duties are to conduct the endless tours through the wonders of that building, to play host to the thousands who come every week to visit the studios. These young men want to find places in radio and as page boys they are right in it despite their minor jobs.

In Chicago NBC conducts an announcing school for its page boys, teaching them the fundamentals, breaking them in, and then getting them jobs in stations around the country. Needless to say, there's a waiting list for page-boy jobs with the network.

15. OFFICE BOY

There is scarcely a distinction between pages and office boys. The chief difference is probably the latters' lack of a uniform. The unfailing human impulse to "let George do it" introduces the office boy to all varieties of work around the station. He gets acquainted with the radio and advertising people of the town and usually grows up to become an announcer or a salesman.

It is worth repeating that no station, certainly not the one where you will first apply, will be as minutely organized as this outline indicates. Jobs and duties are combined and turned over in a neat bundle to one employee. Small stations rarely require some of the services outlined here, and when the need does arise the job is assigned to a staff member.

But this outline does represent the kinds of work that are done in radio stations, and you can see that there are many places to break in by doing a small job that requires no more than normal intelligence and talent. It also shows that a knowledge of radio as acquired through an actual radio job of some sort, however obscure, is practically essential to anyone who plans a radio career.

Study carefully all of the jobs described here, select the one that you are best qualified to handle, then make it your first important goal.

4

HOW TO GET RADIO EXPERIENCE

ORDINARILY you can't get a job without experience, and you can't get the needed experience without the job! The radio industry differs in this respect from other industries by offering you several ways to acquire experience before you apply for your first job.

Your first step is to get this experience in one or more of the five following ways:

1. PUBLIC-SERVICE PROGRAMS

All radio stations, including those in your home town, allot a certain amount of broadcast time to special programs sponsored by churches, schools, libraries, health and safety associations, patriotic groups, women's clubs, youth organizations, musical clubs, government agencies and veterans' organizations. These programs are noncommercial; nobody makes money through them. They are given for the good of the public and for the good of the nonprofit organizations that sponsor them.

For instance, many safety organizations present dramatic programs calling the attention of the public to the dangers of careless driving. The Tuberculosis Associations use radio to educate the public concerning the best way to fight that deadly enemy. Patriotic groups observe holidays with appropriate music and speeches.

All organizations of this type are becoming increasingly conscious of the value of radio publicity, so that many such programs are on the air now all over the country. Their number will increase and their quality will improve. This is so much the better for you as you will see presently.

Ordinarily the radio station affords only an announcer in the way of talent for these programs. The public-interest sponsor, faced with the task of producing a good show to deliver his message to the most listeners (the better the show the more listeners, and vice versa) must look elsewhere for help. He will often do more than look; he will howl, plead, and beg for it. He may need announcers, actors, writers, sound-men, producers, research workers, and "leg-men" to do the smaller tasks connected with the program. And since his producing budget is low if not altogether nonexistent, he must depend on people who will work on his programs for the experience they receive. And that's where *you* come in!

Now, here's how to go about it:

First—Find out which organizations of the types above listed are broadcasting on your local station. Check the daily schedules carefully.

Decide which program you want to work on.

Call up the station and find out how often that program is on the air, and when, and the name of the person in charge of the production.

Second—Listen carefully and critically to at least three of the shows. Familiarize yourself with exactly what is being attempted and how the attempt is being made. In other words, as a listener, ask yourself this question: "What is the program trying to get across to me?" Is

it explaining how to preserve the forest and wild life by being careful with fire in the woods? Is it merely presenting factual information about the city or state? Is it urging you to buy forget-me-nots for the veterans? Decide what is the *purpose* of the program and how they are trying to put it across.

Then, also as a listener, decide whether the program succeeds. Be critical. Insofar as you can by listening alone, become an *expert* on that radio production. All this knowledge is yours in exchange for listening and thinking. When you have done this you are ready for the next step:

Third—Decided what contribution *you* can make to the program and, where possible, prepare a sample; for instance, do some research work on material that might be used on the feature and arrange it for orderly presentation. If you want to write script, prepare a sample tailor-made for this one program. If you want to be a director, organize your ideas and plans on paper.

Fourth—Obtain an interview with the program's producer or supervisor. (He may or may not be connected directly with the radio station, but it doesn't matter.) Outline what *YOU* can do for *HIS* program. Don't just walk in and say, "Mister, can I have a job, please?" and wait for his answer—which would be spelled with two letters. *Offer him something for his show.* Something that you can do. Show him your knowledge of his program and your genuine interest in it. Concentrate entirely on what you can do for him, not what he can do for you. He does not especially care to do anything for you—he doesn't even know you!

But he is interested in the idea of your doing something for him.

Perhaps your idea won't click immediately. Perhaps what you suggest will not be feasible. Or—who knows—maybe you'll go right to work on the next broadcast. But in any case if you come well prepared to sell your wares, you'll be sure to make a valuable contact and to learn more about radio.

Remember this in case you are fainthearted: Many things are strongly in your favor even before you start your campaign. You're willing to work free for the experience. You're applying to a person who has little or no money to spend, and therefore cannot afford to be too particular. You are offering some concrete service—a value for the program that you have created yourself. You will make a good impression with your application—be sure of it!

You'll be wise to try your wings on a *small* show, spotted where sponsors are scarce and listeners not at a maximum. Your mistakes will reach the fewest ears! But no matter how small or insignificant the program might be, you'll be in serious training for your first job—a real job—in radio.

Once you have gotten started in this type of free work and established your willingness to work on this type of public-interest program, you'll be kept busy. You might eventually have more offers of jobs (without pay) than you can handle. The more you work, the more training and experience you get. And for pay, in addition to experience you get the satisfaction of helping a worthy organization tell its story to the public. You're a benefactor to the community!

Not only will the actual studio work be invaluable to you, but you'll derive a still more important benefit—you'll make friends who are established in radio and who may quite readily help you, later, to land your first real radio job with a pay check attached to it.

But there's still another advantage, even more important: While you are on the air in any capacity, you are in a showcase displaying your wares to the buyers of radio talent. The station manager or commercial sponsor will notice you sooner or later, and then anything may happen!

2. DO YOU KNOW A SPONSOR?

Sponsors are those charming people who pay all the bills for radio—including the salary list. Because of this, their advice, suggestions, and often their whims are acted upon by the station with terrific speed and promptness in a great majority of cases. If a sponsor mentions ever so lightly that he wants you on his program, on you go, provided of course that you can fill a definite need of the program. Even sponsors are inclined to be reasonable on this point.

So—do you know a sponsor? If you have a personal acquaintance with any radio advertiser, set your guns for his program. If you don't know any personally, select the program of one who is accessible for a personal interview.

But before you interview a sponsor, friend or stranger, study his program diligently in the same manner above outlined for public-service programs. Your acquaintanceship will have great weight, but your real strength will lie in your value to the program.

Secure an interview with the sponsor, the executive head of the company. Show him what you have to offer, relating it directly to his own program on the air. Declare your earnest desire to become a part of his air production. If he knows you or your family, he'll probably want to place you. (Yes, that's the way it works out.) But if you are strangers, make a good impression and the result will be quite the same.

Now the head of a big firm doesn't handle small details such as casting a radio program, but many executives are surprisingly close to their firm's radio activities. They like to have a hand in show business. You'll be referred to the advertising agency or to the station man running the show, with the sponsor's blessing and his wishes of good luck. That blessing of the man who pays the bills is all-important, however casually it may have been uttered. It may get you the job!

If you land a job on a commercial program you'll have the advantage of working on a better production than the public-service program. Every step in the commercial program will be taken more carefully, and the program integrated more tightly—all because the program is produced to sell goods—and the advertiser must get results or he'll stop broadcasting. This is real radio and it provides the best training ground for a beginner.

Unless your job is woefully small and unimportant you should be paid for your work. Let the program producer set the price for your services; your own demand for a specified salary would be out of order, and so would be your refusal of one on the grounds of your lack of experience. Performers on commercial programs are almost invariably paid for their services whether

they are experienced or not. And it's a pleasure to earn while you learn.

In any event do your job well; increase your radio knowledge and your skill at every opportunity. Each program you do well is a recommendation for more programs. And don't worry if your job is insignificant; a Milwaukee youngster whose first job consisted of barking like a dog is now a highly paid announcer on the Columbia network, proving that every dog has his day.

3. EDUCATIONAL RADIO STATIONS

An educational radio station is one that is supported by a college, university, or other institution of learning. It exists primarily to educate, and no broadcast time is sold to commercial sponsors. These stations have strict budgets, requiring them to operate with personnels largely recruited from the student body and local townspeople. Many of their activities are planned with an eye to giving the student radio workers broadcast experience.

Here is a gold mine of experience for the radio beginner. Educational stations are usually without network facilities, making the production of programs a prime necessity. Writing, announcing, acting, newscasting are all needed, and any capable person wanting to do these things will get a sympathetic hearing.

Once again, the best procedure is to acquaint yourself with the program schedule, and to make your offer of services or ideas relate to a definite feature on the air or a feature you propose to put on the air. Careful listening will soon acquaint you with the station's policy as to programs; usually ruled out are dance music, trifling program ideas and undignified entertainment. The sta-

tion policy is your guide when you are deciding on what you have to offer.

Since these stations are not faced with the necessity of corralling the mass audience, they have the time and inclination to produce experimental programs. Being exposed to these new ideas and methods is interesting and instructive. However, the absence of sponsors has its drawbacks, for without the whip of business efficiency schedules are sometimes made flexible and standards are not held up where they should be. The criticism you will receive is sure to be friendly and fair, but not based on the standards of the commercial field wherein lie the big jobs you are seeking. Nevertheless, it is a grand opportunity for the beginner and an excellent prelude to the other jobs above described.

4. PUBLIC-ADDRESS SYSTEMS

A public-address system, as you doubtless know, consists of a microphone and an amplifier, with loud-speakers which make it possible for a man to speak to a crowd of any size no matter how vast without the danger that someone in the back row may not hear him.

Committee chairmen, promoters, and good shepherds of public events are rapidly realizing that a great deal of their success depends on the men announcing on the sound-system microphone. There was a time when the only qualification for this type of work was nerve. But today this is not the case.

Big events use trained men and women on this job, usually experienced radio announcers, but smaller events need announcers—with or without experience—who

can speak well and smoothly handle a crowd and the flow of program events.

These jobs are especially attractive to ambitious but untried radio aspirants. The voice requirements are not high because quality is not a prerequisite. And—most important—the jobs are not hard to get. The experience is invaluable because it amounts to first-hand, direct contact with a typical radio audience. You can see what your listeners are doing, observe the reaction of the audience before you, and still have time between announcements to plan what you are going to do next. When you get on the air, there will be no time to think things over. So public-address speaking is excellent training and valuable experience.

Permanent and portable sound equipment is in use everywhere, at sporting events, mass meetings, auditoriums, theaters, night clubs, picnics, churches, schools, and hotels. It has become a modern necessity wherever people gather in numbers. Probably some organization with which you or a friend of yours are connected will have engaged sound equipment with no one to do the announcing. Your volunteer services will be appreciated. This is one easy avenue of approach.

Here is another: Many sound systems are being abused by inept, inaccurate and unfunny announcers. Present yourself to the management and offer yourself as an improvement on the situation. Just tell them you can do better blindfolded, and they may be only too glad to give you a chance to show what you can do.

Once you are behind the microphone, good judgment and clear thinking will see you through beautifully. Don't speak until you know what you are going to say.

Keep your facts straight. Don't say any more than is necessary. Don't try to be funny.

Your voice will bounce back at you from the speakers, giving you eerie double talk. This, of course, never happens in the broadcasting studio. Neither will the lumbering pace and general confusion of the public event be part of radio broadcasting. But this type of voice practice will give you self-confidence and a knowledge of audience reaction. It has just as much value as experience for the radio writer or producer as for the aspiring announcer.

And it might even lead you directly to a radio job! One Tulsa lad's voice was first heard on a public-address system, informing the football crowd of the progress of his high school's games. When an old grad of the university botched the job at a big game played by his alma mater, this lad moved up to the university games. A local sponsor heard him, liked his style, and offered him a job on his program. That's the way it goes!

5. REMOTE-CONTROL BROADCASTS

A live-wire radio station expands in so many directions these days that it is not unusual for three or four daily broadcasts to originate outside the studio. These remote-control broadcasts will, for example, pick up church services, school assemblies, dance music, political talks, banquets, stock market reports, and sporting events.

The busy program director seldom has time to watch these programs as carefully as he would like to. In many cases he will welcome the help of a dependable person who is interested enough to handle details for him.

Checking of music, continuity, and equipment must be done in advance; announcing, cuing, timing must be done while the broadcast is in progress. All or one of these tasks may supply your first experience in radio.

In some cases your assistance may be of outstanding value to the station. For instance, let us say you are a high school student and your football or basketball team makes its way to a championship game that will be broadcast. Usually a sports announcer needs the advice of a student who can identify the players by sight, so that they can be identified by the radio audience. This person is called a "spotter." An easy task for a well-acquainted, wide-awake student and a job that gives him a chance to "sit in" on a broadcast and do the station a favor.

Or suppose you sing in a choir that is going to broadcast. A station writer would have to do a considerable amount of telephoning and investigating before he could write a script for a choir broadcast. Your job would be to get in touch with the station and offer your services.

If you know of any remote-control broadcast on which you could do some large or small thing, either through a concrete idea for improving the program or some work that would relieve the staff, pay a visit to the station program director. He'll be interested.

There you are—five ways to get radio experience without actually having a job. Six months to a year of this kind of radio experience will enable you to qualify for your first real radio job.

5

SHOULD YOU ATTEND A RADIO SCHOOL?

"BIG MONEY IN RADIO. GET IN THIS LUCRATIVE FIELD. ENROLL IN THE BLANK RADIO SCHOOL. ANNOUNCING, CONTINUITY WRITING, NEWSCASTING, DIRECTING, ADVERTISING, ACTING—ALL TAUGHT."

THAT's the way the advertisements begin. Usually they go on with promises of success, using the strongest terms to convince you that here at last is the direct answer to your dreams. And the advertisement evokes two types of response; one is that of the radio hopeful, his eyes filled with stardust, whose heart leaps with eagerness at the radio school's glamorous offer. The other is that of the wiseacre who scoffs loudly, "Radio schools are rackets; they take your money and you don't learn a thing."

To both of these individuals we say, "Just a minute, please." We have some cold, hard facts to present. We're going to prove whether the radio school is a fake and a fraud or whether it is a worth-while institution, and in either case we're going to tell you exactly what to do about it. So hold tight, Mr. Brighteyes; and keep your shirt on, Mr. Hardboiled, while we set off a few bombs.

Fact No. 1—a most elemental one—is that going to a radio school *costs money*. A privately owned radio

school is conducted for profit, and its owners believe that the bigger their profits, the happier they will be—which is about the same as in the grocery business or any other business. But the radio school's profits must come out of *your* pocket. That is why your decision to attend—or not to attend—a radio school is an important one: it will have a direct bearing upon your bank roll.

Because radio work is attractive and perhaps glamorous, students are always available for the radio schools. The young, the worthy, the unworthy, the talented and the untalented, all the "radio-struck" will respond with their savings or borrowed money in hand. The school operator, being human, is tempted to offer his courses to everybody, including those who haven't the slightest chance to make good—the sorry misfits with money. If the school director promises practical training for real jobs, he must let his conscience be his guide in deciding whose money he can rightfully take. And perhaps his conscience doesn't work very well when it comes into conflict with his financial interests. He doesn't have to have a license to operate a radio school, and he doesn't need to have a diploma himself. The name "radio school" is charm enough, and if the operator confers an important-sounding title upon himself, his students are usually satisfied to ask no questions. Add a little flourish and hocus-pocus to the teaching of the fundamentals of speaking words into a microphone or composing a fifty-word announcement and the novice thinks he is getting profound instruction. Should his progress be a little slow, he can be given "special help"—which costs a little extra of course; and if his progress

is fast, some schools offer a "Master Course" to accommodate the apt pupil—for an extra fee.

At last his long weeks or months of radio schooling are completed. Now comes the real test of the school's training. Does the graduated student get a job in radio? That of course is the real test. If he doesn't, there's the ending to that chapter. He may realize at last that he lacks the fundamental talent necessary to a radio career —a fact that should have been shown him before he spent his money. Or he may simply dig down into his jeans and produce more money for another course at some other radio school in a determined effort to capitalize upon his supposed talents.

We paint a somber picture but it is taken from life. This dark, black-bordered picture is offered to show you that the founder of a radio school has the makings of a sweet racket. The United States is full of smart, energetic opportunists who know a good thing when they see it. So remember that a radio school is exactly as honest—or as dishonest—as the man behind it. This clear statement of fact is intended as a fair warning to you.

Now, are radio schools to be utterly condemned? Is there no positive side to the picture? There is no reason why people who want to learn about radio by attending classes shouldn't be given the opportunity; and there is no reason why an all-around radio man with teaching ability and honest intentions shouldn't open a radio school. Those who have already founded schools will not resent these disclosures; rather, they will welcome a frank presentation of the facts and will benefit from

them, for the bad radio schools—the fakes and the frauds—are hurting their legitimate business.

The radio school has a definite place in the radio scheme of things. It is especially useful for a certain type of individual who for one personal reason or another feels that he can learn the radio field in no other way. A radio school is not the best way for a beginner to start his career; the best ways are described in the chapter in this book devoted to "How To Get Radio Experience." The advantage of doing actual radio work is tops. But personalities differ; it takes a lot of "git-up-and-git" for an inexperienced beginner to force his way into the active radio field, and there are many talented individuals who lack this sort of drive; they are timid and lack aggressiveness. Such an individual is bound to be helped by a year spent in a good radio school. Growing familiarity with the world of radio tends to decrease his timidity and to make it more readily possible for him to develop the aggressive qualities necessary to the successful launching of a career. Having learned the ropes, at least to a certain degree, he feels much more confident.

The good radio school offers the means of regular practice and performance in radio. Most schools have well-equipped studios in which the classes meet for lectures and discussions. The students use the microphones and studio equipment for their rehearsals and training sessions. Naturally this approximation to radio stimulates interest and awakens ability. Self-confidence is built up in the give-and-take of student competition. Other schools offer a recording service in connection with their classes. Individual efforts and group programs are recorded, played back, and discussed. The student an-

nounces, writes, acts, directs, creates sound effects, and originates program ideas. If the school has access to a radio station and can broadcast regular programs prepared and produced by the students, the benefits are still greater. A conscientious student can derive great value from the experience and constructive criticism thus obtained. He leaves the school much better equipped to launch his radio career.

Now, we have made two important points:

A. Some radio schools are good and some are nothing but dishonest rackets.

B. If you feel that you are not quite up to plunging into radio on your own hook according to the methods outlined elsewhere in this book, it is advisable for you to spend a year attending a good radio school.

We now approach the important question of *how to determine whether a certain radio school is good or bad.*

Here is the procedure:

1. Ask yourself this question: Does the teacher of the school that has attracted your attention know more about radio than you do?

A silly question? You'd be surprised! It is quite possible that the teacher in a "racket" school knows no more about radio than his least informed pupil! To guard against this most unsatisfactory state of affairs, check up on his qualifications. Has he worked for a radio station? For an advertising agency? For a network? What qualifies him to teach the specific subject that he claims for his field? Don't be afraid to ask questions; if you haven't the nerve to do it let someone else do it for you. No honest teacher will resent such questions, nor will he evade the answers. If he is qualified

to teach his subject, he will be proud to tell you his qualifications. Ask these questions of each teacher in the school from whom you expect to receive instruction, and be sure to include also the owner and operator of the school.

You may be highly elated to find that the teachers are real experts. On the other hand, you may discover to your dismay that the teacher who grandly undertakes to teach you to be a radio announcer has had no closer association with a real live and kicking microphone than sitting in the audience of a community sing. There are plenty of prosperous radio schools in the United States whose teachers' qualifications are no better than that. It's deplorable but true. So remember this cardinal rule: First, check up on the qualifications of your intended teachers, and remember that the teacher with the best qualifications is one who has had plenty of actual radio station experience himself and who is regarded as an established radio man by others in the radio field.

2. Does the school promise jobs to its students? If so, how successful are those students in obtaining jobs? Most important of all, what actual percentage of graduates of that school get jobs? It is your right and privilege to demand facts and figures, and if the school is honest they will be instantly forthcoming.

If the school does not promise jobs, what is done to assist students in getting work after graduation? You have a right to know.

3. Get some expert advice on the subject of your proposed radio school. Go straight to Radio Station Managers and Program Directors with your problem.

After all, they are your prospective employers. What is their estimate of the radio school you wish to attend? What is their attitude toward its graduates? Here are the questions to ask of these station managers and program directors—as many as will listen:

a. Do you consider attendance at a Radio School good preparation and groundwork for employment at your station?
b. Would you recommend the Blank Radio School?
c. Did you go to a radio school?

Most station managers and program directors will, if they have time, be willing to talk it over with you, and if several of them give you the same opinion regarding a certain school, you can rest assured that you have reliable information.

4. Make your own poll of graduates of the school. The head of the school will tell you where to find them —especially the successful graduates. Ask these former students whether they'd go to the Blank School if they had to start all over again. From the successful student find out the names of some of his classmates who didn't make the grade. Poll them all, in person or by letter. Take into careful consideration the statements of those of them who are soured by grievances and grudges, for their opinions, being prejudiced, won't be of much value. Also consider those on top who would have gotten there regardless of special training because of their outstanding talents. Be fair with the Blank School, but find out all the facts.

5. Interview the student who has been attending the Blank School the longest time, and find out why he enjoys this doubtful distinction. Is he dull or slow to learn

or does the Blank School encourage his tenure as long as his credit and faith hold out?

Once you have decided, after this thorough investigation, that matriculation at the Blank Radio School is wise and is your next step toward breaking into radio, go ahead and sign up. But keep these things in mind:

1. If you are short on money or if you are still just a little doubtful about the advisability of a radio school for you, take only one course or the allowable minimum of courses. In this way you can proceed slowly, observe the operation of the school at close range, and become an expert in your own right on how well you are being taught.
2. Give your courses, lectures, and practice work the "practical" test. Make sure of the practical application of what you are doing and concentrate on that phase of the work. You are going to get a job when you finish with Blank and the frills won't help. The useful, practical knowledge will. One good way to make this distinction is to imagine your work on the best station in town. Let's say that it is Station GOOD. If you're doing a play ask yourself, "Would I ever hear this thing on Station GOOD?" If your classmate reels off "a brand new idea" for a hundred-word announcement, ask yourself if it would go on GOOD. It is surprising how quickly you can come back to earth with an idea or a script if you imagine it naked to the listening ears of the best radio station in town.

On the other hand, the test may support your belief that you have something of unusual worth.

3. Attempt to find yourself, to discover in which branch of radio you are going to be happiest and in which you will do the best work. In all likelihood you'll study all phases of radio, including writing, producing, acting and announcing. You should know every phase of radio to be a good radio man. Someday you will tell your employer-to-be that you are familiar with all of these duties, but that in one of them you are polished to the point of perfection; you are a specialist in your particular field, whether it is writing, announcing, or any other branch of radio. In this Blank School, keep close check on yourself to find out where your inclinations lie; ascertain what you like to do best and what you actually do best. Here is one valuable function of a good radio school—to enable you to find yourself in the business, to aid you in determining just where you best fit into the radio picture.
4. Beware of the academic fault of teaching subjects that cannot be taught. For instance, consider such subjects as showmanship, personality, advertising psychology, and radio ethics; they are unteachable, although they may perhaps be acquired or developed by experience. When your school goes off on a tangent teaching something besides the practical essentials *you* need to *obtain* and *hold* a job, you may yawn and let your mind wander back to harder, colder subjects.

5. Work at going to school. If you have radio talent, studying radio subjects will be exciting and stimulating to you. Put your best efforts into the work and get your money's worth!

So here you have all the facts we can give you about radio schools. Just remember that your prime consideration is the discovery of the shortest distance between the two following points: a.—Where you are, to—b.—a radio career. If, after full consideration and exhaustive investigation you are convinced that the Blank School will speed your arrival at your goal, enroll tomorrow. To make the investigation outlined in this chapter is a job requiring some time and energy, but you will find it a wise and profitable investment once you have decided that you want to go to school.

Radio courses and subjects offered by colleges and universities need not be subjected to the severe scrutiny that we have recommended for the privately owned school. Many institutions are doing a splendid job of preparing students in certain broadcasting skills. Radio courses are studied and put into practice on university stations or on stations in the college towns. The college-trained radio man finds the step from the college program to the commercial program rather easy to negotiate. For information on which college subjects to study in anticipation of a radio career, refer to Chapter XII.

6

HOW TO APPLY FOR A JOB

Now you've got the experience, what must you do to get the job?

Logically, the first thing to do is to ask for it.

The best way to apply for a radio job is to appear in person so that you can speak for yourself and your prospective employer can see what a nice fellow you really are.

But if you prefer not to apply in person, that can be arranged and the method for it will be described further on. But first let's take up the matter of an application made in person. There are several steps involved, calling for a little work. Here they are:

1. LAY OUT YOUR CAMPAIGN

A successful war—and this is war!—requires a skillfully laid out plan of attack. This one is as foolproof as a campaign of this sort can be made.

Let's begin with a very personal question:

How much money have you?

The more money you have, the better, because to make personal calls on radio stations necessarily involves traveling. The more money you have at your disposal, the more out-of-town stations you can call on.

The more stations you can include, averages prove, the better your chances of getting a job.

The first thing you'll need is a map. Whether it is a map of one state or the entire country must depend on your funds. Let's say that you will be able to cover the stations in ten near-by towns and cities. Check them off in order of their geographical locations, along a given route. (Remember that you can go by one route and return by another, thus getting in more towns and stations with little or no extra cost.)

You will find all of these stations listed in the yearbook of *Broadcasting Magazine*, together with the names of each station's executives, and other vital facts. You may be able to obtain this yearbook in your own public library. Most radio stations own this book, too, and will be glad to let you consult it.

Make up a complete list of the stations you intend to call on.

2. LETTERS

Now, write a letter of introduction to each station. This letter of introduction will also announce your intended visit.

Address each letter to the program director of the station; you'll find his name in the yearbook. If such a position is not listed, address the general manager.

Explain in your letter that on a certain date you will be in his city and that you want an interview for, let us say, an announcer's position.

Here is an example of what may be contained in your letter:

1406 W. 8th St.
Western, Illinois
July 12, 1941.

Mr. Kenneth Doddson
Program Director
Station KLUZ
Savannah, Illinois
Dear Mr. Doddson:

On August first I shall be in Savannah, and at that time I want to apply in person for a position on the announcing staff of Station KLUZ. Attached herewith is a detailed outline of my experience and qualifications. I am looking forward to seeing you.

Very truly yours,
SHERMAN SMITH

1406 W. 8th St.
Western, Illinois
July 12, 1941

Mr. Kenneth Doddson
Program Director
Station KLUZ
Savannah, Illinois
Dear Mr. Doddson:

This is an outline of my experience and qualifications for a position as staff announcer on Station KLUZ.

EDUCATION: Two complete years in the General Course at Western University where I majored in Speech and English. I have a working knowledge of Spanish and French, and two years of work in the Radio Workshop of the Speech Department.

ANNOUNCING: One full year on the staff of KKAA, the Western University station, and part-time announcing at Station WWAA, the Columbia outlet in Western. I have handled all types of programs, together with a full season of football announcing for WWAA.

WRITING: At KKAA I wrote a series of thirteen dramatic

half-hour scripts entitled, "The Composer Speaks." I also announced these shows when they were fed to the Illinois State network. I believe some of them were broadcast by your station. I also turned out the equivalent of two hours per day of script for classical recorded programs. Another regular writing job was handling all the publicity for KKAA in Western newspapers. For the football series I wrote the commercial copy for Speedy Oil Company.

REFERENCES: Samuel Koehler, First National Bank, Western, Ill.
Gregory Gabat, Manager, Station WWAA, Western, Ill.
Chandler Hatter, Sales Manager, Speedy Oil Company, Chicago, Ill.
Rice Smith, Speech Department, Western University, Western, Ill.

I am twenty-one years old, unmarried, and anxious to join the staff of a station in a larger city, where my opportunities would be greater.

Very truly yours,
SHERMAN SMITH

3. STUDY THE STATIONS

Before actually presenting yourself it is wise to make a study of each station; this will be of great help to you during your personal interview. Here are the facts you should know about each station before your interview. List the facts for each station on a separate sheet of paper, and study this sheet before the interview just as if you were preparing for an examination:

The station's call letters—Kilocycles—Power
The owner's name
The corporate name
The station's age and brief history
Newspaper affiliations

Network affiliations
Names of station executives
News-service affiliations
Location of transmitter
Outstanding programs
Big sponsors
Competitive setup among stations in the same area
Degree of public acceptance
Nature of the audience (Rural, city, high-toned, low-brow, foreign-speaking)

Understand that it is not absolutely necessary for you to memorize all these facts, but if you take the trouble to do it you will find it easier to have a successful interview. You'll be able to bring up and discuss subjects that will impress the interviewer with your understanding of his station—and the shock might be so great that he will hire you on the spot!

4. SELL YOURSELF

Radio is highly personalized both on-stage and off-stage, so that personality—your personality—figures greatly in this job-getting campaign. That's why you have applied in person, so you can sell yourself.

How to do it? Here are some simple rules to follow:

Don't plead for a job. Offer some definite services to the station. The director receives empty-headed pleas for jobs constantly and he's sick of them. But you can bet that he's not tired of interviewing really capable persons who want to offer something rather than merely to ask for something.

The chances are that you'll be given an audition—a

chance to show your wares. Don't plead a head cold or sudden nervousness; the director won't like alibis and he certainly won't want someone on his staff who is subject to the jitters. But even if you are nervous, don't worry about it; you'll be able to do your stuff very well in spite of it. In fact, your nervousness is likely to disappear as soon as you begin.

Now, remember that radio stations are business institutions and *their great concern is selling goods.* As you read your audition script, the program director will be judging your possibilities as a salesman on his station. Therefore, in the case of an announcing job, do your announcing with punch, drive and snap. If he wants it done another way, let him say so. But unless he gives other directions (and he probably won't) be the salesman! This is testimony that you have an understanding of his real heart interests and he'll love you for it. He doesn't get this kind of understanding very often and how he prays for it!

After you get his frank opinion, you'll know whether you have a chance for a job in his station or not. If you feel that you have, indicate that you are going to keep in touch with him by letter from time to time, hoping that you'll be called for a competitive audition when there is a vacant position to be filled. Thank him (remember you've made a permanent business acquaintance) and go merrily on to the next station on your list.

5. KEEP IN TOUCH WITH INTERVIEWERS

When you return from your tour you may have visited a total of ten stations, let us say. Conservatively estimated, nine of them gave you a pleasant reception.

One bounced you out on your ear with an unmannerly growl. Of the nine friendly ones, three were interested in you and one of these three offered a definite, promising opportunity.

Now here you are back home, right where you started. What do you do now?

No, you aren't really back where you started at all; things are different now; you've made some real contacts!

So now you must lie in wait for them all, keeping in touch with each of them once a month, with brief letters asking what the prospects are or giving some change in your qualifications.

If your finances are equal to it, you may start off on another tour of stations, different ones this time.

Continuity writers should follow the same routine as that outlined above, being careful, however, not to canvass stations too small to have a continuity staff. In general, those stations under one thousand watts power are not likely to hire a writer who does not "double" in some other department. The writer's "audition" is his sample scripts. Scripts of programs that have already been produced always mean more than those written for display purposes. However, it is well to show a variety of script types, remembering as did our announcer that the program director is virtually a salesman and therefore interested in scripts that *sell*.

You may, possibly with excellent results, volunteer to do a script for some prospective advertiser on his station. He will regard this as a particularly good test of your ability. If the script pleases the prospective advertiser to the point where he puts on the show, you're in!

The vocal artist or person with talent other than announcing or writing can follow through the general procedure outlined above, but he should be careful not to waste his energy and the program director's time by applying where his particular type of talent is not used. A careful checkup of each station will tell you what you need to know in this connection.

Now, if you cannot make these trips that we have so blithely sent you on, join us in praise of the development of instantaneous recording. Most stations now have equipment for making records at a very small cost and all of them can play these records. If you put your audition on wax, the express company can take a sample of your talent anywhere in the country for a few cents. And if you make more than one record you can be in many places at the same time.

There is actually a superior advantage in this transcription method of applying for a job. Suppose, let us say, you run off ten minutes of announcing; you play it back and it just doesn't click. At least it doesn't seem good to you. So you rehearse again, rewrite and recut the record, and at last you've got it right. You've put your heart into it. It's good! Now you have the satisfaction of knowing that the radio executive you are trying to please will hear you at your best. And he likes this method, too, for he can audition you at his leisure, when he is in a receptive mood, or best of all when he is in need of a man and is definitely in the market. He can file you away and bring you out again to announce for the general manager, the sales manager, or a sponsor.

Even if you do apply and audition in person (which is still the best way) it is well to leave a transcription

—which is, of course, just another name for recording —of your best work for the file.

Incidentally, the cost of making these records is not high; the average price is about $5 for ten minutes.

What should you put on the record? The best records of announcers contain the latter's identification and various types of work. Here's a sample. Read it aloud and see how it strikes you:

How do you do? This is Sherman Smith speaking. My address is 1406 West 8th Street, Western, Illinois. I have made this recording to demonstrate my ability to handle various types of announcing. First, I shall give a commercial that I used between halves of a football game; then I shall read some program notes of a broadcast of a Western University symphony orchestra, and finally, several one-hundred-word announcements.

This job-getting campaign is a job in itself, worthy of eight hours per day of your best efforts.

7

SO, YOU WANT TO BE AN ANNOUNCER!

RADIO's biggest demand is for announcers. The reason is that no station, however small, can get along without them, and even the smallest full-time station requires three or more. Also, there never seems to be quite enough good announcers to go around. Stations from coast to coast are crying for them! Good ones, you understand.

Now, you will want to know if you are a good announcer; so let's examine the qualifications:

First, let's consider the matter of your voice. You do *not* have to have a full-throated basso voice that caresses the atmosphere like a tone from an angel's pipe. In the old days (five years back are the "old days" in radio) the deeper the voice, the better the announcer, but this is no longer true. Superior voice quality is always desirable, to be sure, but it really doesn't matter if yours is superior or not for the simple reason that *there are more announcing jobs in the industry than there are superior voices to fill them.*

Through the years radio men have learned to put a higher premium on an announcer who has an acceptable voice—just that—plus certain other very important qualities that have nothing whatever to do with the larynx. But before describing these latter qualities, let's understand what constitutes an acceptable voice, for this is after all the first essential.

If your voice is high-pitched, squeaky, or scratchy—sorry, sir, you're out. High, squeaky, scratchy voices may be all right in a Mickey Mouse screen cartoon, but they are objectionable on the radio whether they belong to males or females. The majority of listeners are disturbed and distracted by them. An announcer with such a high voice might be selling grand pianos or houses, but the listener wouldn't buy a postage stamp from him.

Is your voice extremely deep? Sorry! That lets you out too. Extremely deep voices are so unusual that they sometimes disconcert the listener. Also, many of these voices are so cumbersome that their possessors cannot make good technical use of them.

Does your voice run away with you and wax dramatic, or is it otherwise "affected" when you read a script aloud? Are you unable to keep it natural? If so, you're out of luck until you change your style.

Just what constitutes an acceptable radio announcing voice? Just this: *A natural, pleasant, easy-to-listen-to voice,* and the chances are three to one that yours falls in this class.

Complete naturalness of manner is the stock in trade of most successful announcers.

How can you be sure that your voice is O.K. for announcing? There is an easy way for you to find out definitely and that is to test it on a microphone. Many schools have radio workshops with equipment suitable for the testing of voice; all that's needed is a reasonably good microphone, studio amplifier, and loud-speaker. Radio schools have this equipment as well as many high schools and colleges. But best of all is the radio station

itself, and what is there to stop you from going to a local station to ask for a voice test?

Go to the station and ask for an audition to test the quality of your voice. Explain your ambition to become an announcer, and the radio man, if you can catch him when he isn't too busy, will oblige. If he is too busy you can come back later; he'll tell you when.

Voice checks on a telephone or public-address system are not accurate or satisfactory. Try your natural voice on a radio microphone and get an honest opinion of it.

This last is important. An experienced radio worker or professional teacher can give you a competent opinion, and when you have this you will have no further doubts concerning the radio qualities of your voice.

When you first face the studio microphone, you may feel uncomfortably nervous, scared to death, and your knees and voice may seem equally wobbly. But have courage! Your feelings are no different from those of Graham MacNamee, Ken Carpenter, and all the other big-time announcers when they, like yourself, spoke their first words into a scary-looking mike. But there's an excellent reason why you shouldn't worry about your state of mind, for your nervousness will not prevent an auditor from passing accurate judgment on your voice quality. An experienced radio man can spot a good voice under ten tons of nervousness, and he knows exactly how you feel; he has been there himself!

Now what about those important qualities other than voice? Let's examine them:

First, your personality. What is personality? Webster defines it as "that which constitutes distinction of person," but there is a simpler way to understand the term:

You as a radio listener are in the best possible position to understand the difference between a good radio personality and a poor one. You like Announcer John Jones; you just don't like Announcer Joe Doakes. Now Mr. Doakes never swiped a dollar out of your pants pocket when you weren't looking or ran off with your best girl, but when he comes on the air you just don't like him. You don't like the program he's connected with, and any announcement he makes merely annoys you. You just don't like Mr. Doakes' personality.

Ah, but Announcer Johnny Jones is another affair altogether! When he sails into a program with his crisp, "Good evening, ladies and gentlemen," you simply like him! His first words cause you to relax expectantly; you feel that you're in good hands. You're sold on Announcer Jones, lock, stock, and barrel.

What is the difference between Announcer Jones and Announcer Doakes? The answer is—personality.

How is your personality? Are you well liked and fairly popular? Are you good at convincing people? Are you a good salesman?

Study announcers and their personalities; all you need for this is a radio. Analyze your favorite announcer and determine exactly why you like his announcing personality. Perhaps your own personality is as likable as his.

Another necessity—a combination of good judgment and adaptability. A good announcer is very much like a chameleon, that interesting little creature that takes the coloring of his immediate surroundings. An announcer's mood changes according to the nature of his broadcast. The lighthearted style which he assumes in a street broadcast when he interviews passers-by turns

into a serious, subdued manner at a state funeral. When he is selling he is firm and authoritative. He knows there is a time and place for everything and his sixth sense always keeps him within the bounds of propriety.

Listen to your favorite announcer faithfully and observe how his style varies on news, variety shows, dance music, serious music, ad libbed shows, public events, and other types of broadcasts. Judge whether he is successful or not in adapting his style to the occasion.

Write down your findings. Ask your friends what they think about him and compare your opinions—sticking to your own, however. Then put the same test to an announcer you don't care for.

The results of your study will show you how the elements of personality, judgment, and adaptability work in radio announcing. The results of this effort will be beacon lights for your own conduct when you apply for a job and read various types of scripts into a mike. You will know when to be lighthearted and when to be forceful; when to be flippant and when to be serious, according to the nature of the show. *Be sure to get this down thoroughly before you apply for an announcer's job.*

Now we come to another phase of judgment: More and more the radio announcer is called upon for public appearances, so that he is brought into direct personal contact with an audience. In every situation he is the representative of his station, and his station's prestige may be enhanced or injured by what he says or does. For instance, in broadcasting a banquet talk a good announcer will accurately size up the situation, get information for his broadcast from the proper authorities,

give the proper credits on the air, introduce the toastmaster by saying just the right thing. He'll time his program to the second, distribute "thank-yous" for the station, and depart. You can imagine what the results would be if he bustled into the banquet hall at the last minute, hustled the dignitaries into position, mispronounced their names, stopped an important speaker short in order to close his program on time, and then loudly blamed the banquet committee for his own mistakes.

Of course a green announcer may not be called upon for work of this character, but if it is your ambition to become a really good announcer it is well for you to bear these things in mind. If your judgment is normally good in your everyday affairs and you are able to think quickly on your feet, you undoubtedly possess the requirements for this phase of announcing and you have another feather in your cap.

Because of this trend toward personal appearances before studio audiences and other groups of people, an announcer's physical appearance is rather an important consideration. If yours is a face that only a mother can love, if your appearance on any stage is a signal for the children in the audience to flee in terror, then announcing is not for you. But on the other hand if your physical appearance is normally pleasing, you have nothing to worry about on this score.

Dependability is another sought-after virtue in the announcing world. The announcer has only one chance to be at the right place at the right time and to say the right thing into the microphone; therefore he must be a dependable animal. Once an ill-conceived utterance

leaves his lips it cannot be retrieved for revision. If it is ever right, it is right the first time. Delicately timed programs cannot be put on the air by mental jitterbugs. Nerve-wracking situations aren't saved by flustered, frightened announcers. An announcer is dependable in proportion to how perfectly he carries out his immediate move and how well he anticipates his next.

So—are you dependable? Are you punctual? Is it your habit to think before you act? Can you discipline yourself to being alert and on the job even when you're sleepy?

If you have these virtues you're that much closer to your goal of being a top-notch radio announcer.

Now we're ready to take a look at the educational requirements:

A good announcer needs to have a background of formal or informal education. Whether you acquire this background in schools and colleges or through your own individual study doesn't matter; the main thing is, do you have it?

But what, you may reasonably ask, constitutes a suitable background of education? For announcing purposes it means being well informed, well read, and generally knowing "what it's all about." For instance, it is only your educational background that will prevent you from addressing the head of a Jewish synagogue as "Reverend." It is your knowledge of current affairs that will prevent you from mispronouncing the governor's name when it appears unexpectedly in a news flash. The unforgivable sin of "I seen," or some other grammatical outrage is not possible to the announcer who has a proper educational background.

Radio, furthermore, is now going into almost every field for program material. In order to handle these programs intelligently the announcer, like the crack reporter, needs knowledge. This knowledge will come, to mention a few sources, from the dictionary, the morning paper, the radio trade journals, from books, magazines, movies, concerts, political meetings, courtrooms and attendance at church.

Essentially, you cannot even do a good job of reading aloud to a group of friends a paragraph that you yourself do not quite understand. To announce effectively you must by the same token have a clear and complete understanding of what you are talking about. The broader your education, the better are your chances of being a successful announcer.

High school and college courses in the following subjects will be of great help to you:

Languages
Grammar
Literature
Music and music appreciation
Fundamentals of radio engineering
Advertising
Creative writing
Drama and acting
Radio courses
History
Psychology
Journalism[1]

This list may sound formidable but there are actually

[1] See "Which College Courses to Take" in Chapter XIII.

only a dozen subjects, and the chances are you have already had courses in many of them; the others may be tackled in your spare time. If you cannot take them up in a suitable school or college, at least read up on them at the public library.

Showmanship is another quality that you should possess in order to get into the top brackets of radio announcing. Showmanship is an announcer's sense of what makes a program click with the audience; it is the awareness of your audience, your sensitivity to its reactions, and your ability to deal with its members successfully. The best way to approach this, in your case, is through amateur dramatics. For you can best learn about audiences by trying to entertain them across the footlights.

Join a dramatic club—there are many such in every community, sponsored by churches, Y.M.C.A.'s, Y.W.C.A.'s, schools, colleges, and various organizations. Participate in some productions. You'll be adding a good deal to your chances of achieving a worth-while goal in radio. As a beginner in radio you will not be called upon for display of much showmanship but later on you will and you will have to have it.

Fulfill the requirements as outlined in this chapter and you will then be ready to undertake actual radio station experience.

8

WRITING FOR RADIO

IN THE writing field there is a fairly sharp distinction between art for art's sake and the literature demanded by the masses. The artistic writer who scorns to prostitute his genius at the altar of the pulps and the slicks will have a tough time earning a living with his typewriter. The same thing is true to an even greater extent, perhaps, in radio. Radio, like the printed word, can be a form of art in the finest sense but it seldom is. "Art" is demanded no more by radio than it is by the Wild West magazines. The exceptions are few and far between.

Your first step therefore is to understand what radio writing is—and what it is not. Primarily radio writing is a form of advertising copy. A magazine ad attracts and holds the attention of the reader by means of eye-catching layout, challenging headlines, and interesting copy; a radio script is essentially the same thing designed for the ear instead of the eye. Every radio script has something to sell; its primary function is *selling*, and a script writer is much more a salesman than he is a writer in the classic sense. When you write for radio you will not merely sit down and write clever radio entertainment as you would write a story for a magazine; when you write a magazine story you do not have to concern yourself necessarily with the magazine's advertising pages;

the fact that the magazine carries a canned soup ad on its back cover and a vacuum cleaner ad on Page 34, is scarcely your concern.

In radio writing you are directly and intimately concerned with the sales end of the business. The reason for this difference is simple: An advertiser is going to pay for your script directly, and he is doing this because he has a product to sell and he wants your script to sell it for him. That is his only reason for putting you on the air. He wouldn't give five cents for the finest work of radio art unless it sold his product and did a good job of it. On the other hand he is delighted if your script sells his product to the public, even though that script is poor from the artistic standpoint.

Because of this condition you must be a salesman first and a writer second if you want to succeed in radio writing. You can learn to be a salesman by selling. Start your campaign to break into radio writing by getting out and selling something, either behind a counter or from door to door. Become acquainted with Mr. and Mrs. Average Consumer; learn what they want to buy and what they don't want to buy; learn how they talk, what their tastes are, what they read, what radio programs they listen to; learn to talk their language even if it hurts, because this is essential for the writing of good air copy; unless you talk their language how will they understand you? When you sit down to write a hundred words for a radio script that will make Mrs. Average Woman buy your sponsor's brand of milk, you'll know how to convince her and in what words to couch your appeal if you've had some actual experience in some

branch of the selling field that reaches the average consumer.

When you have had this actual selling experience, your next step is to acquire some actual radio writing experience to get the "feel" of radio technique. (See Chapter Four.)

Then at long last you are ready to start digging for gold. There are five avenues of approach to the gold fields:

1. The individual radio station
2. The local advertising agency
3. Sponsors of radio programs and prospective sponsors
4. Formation of your own script syndicate
5. Free-lancing in the open markets

Now let's explain these:

Radio stations and advertising agencies maintain script departments; they employ staff writers, and also use the services of outside writers from time to time for special assignments.

To apply for a writing job first make up a kit of sample scripts which will give a prospective employer an idea concerning the quality of your writing, your originality, your experience (if any), your versatility, and your understanding of his selling problems. Your samples should include the following:

A. A sample script of any program or program series you have had on the air. Indicate where it was broadcast, the dates, the sponsor, and include also any letters or "testimonials" concerning the program's merits. (Bear in mind that a sample script of yours that has already

been broadcast somewhere carries far more weight with a prospective employer than one that has never reached the air.)

B. Some spot announcement samples. Write six examples each of thirty, fifty, seventy-five, and hundred-word announcements. Dramatize several in the seventy-five and hundred-word class. Use some sound effects and a variety of products. (For suggestions turn on your radio or thumb through the big magazines.)

C. Three five-minute programs. There is a demand for this type of script because it fits the small advertiser who wants something more than spot announcements, yet who cannot afford to buy a fifteen-minute period. In this five-minute field a good idea with a wide appeal will, if properly handled, accomplish wonders. (Examples: Every day is the birthday of some great or near great man or woman; celebrate their birthdays with thumbnail biographies. Or address the tourist or visitor in your city for five minutes; tell him what's going on in your town; sell the program to a retailer who has something to sell to this group.)

What's your idea for a five-minute program—brief, to-the-point, capable of sustained day-to-day interest? The station or agency man needs these scripts every week; he needs your half-hour dramas once a year or less. *Show him good samples of what he is most likely to need.*

D. Two scripts for record programs. One of these should be a program of popular music and the other classical. Use records and selections you are familiar with so your announcer's comment on the music will be sensible and add to the program's interest. Present

these scripts as part of a series and attempt to sustain the interest from the close of the program on to the next, so that the listener would want to tune in for subsequent broadcasts.

E. An original dramatic script. This should of course be your best effort in this type of radio writing. Use a short script in preference to a long one to cut down the reading time.

F. Other original scripts.

Put your name, address, and telephone number on the title page of your script sample kit. Index the script by title and page number; list the products you write about, indicating on which page each is dealt with. (However, if you have covered less than ten different products, don't list them.) Keep the scripts neat and attractive; retype them when they get dog-eared and worn. Don't leave any script in the collection if it carries more than two penciled corrections; retype it. If the script package that is to represent your talents seems to have been thrown together carelessly, the effect will be lost.

Here's a tip: Before you ask for an appointment to call on the program director of a station or the radio director of an advertising agency, if possible select one program under the supervision of your prospective employer that requires continuity. Make this your "lead" sample in your booklet. This will show him you are interested in his problems to the extent of trying a sample script for one of his shows, and he will take this into consideration favorably.

Although applying in person is not necessary, it is preferable to application by mail. Introduce yourself and present your "lead" script. Invite the director to

keep all of your sample kit of scripts to read at his leisure. To show your potentialities as a staff writer, volunteer to write a script on his order and to his specifications just as a sample of your ability. If he agrees to let you do this you have won a valuable opportunity to earn his active interest in you. Leave with him a written application for a continuity-writing job.

Don't leave your sample scripts in his hands for more than a week or two weeks at the most. If you show a desire to keep this "calling card" of yours in circulation he'll know you are actively a job hunter. Calling for the scripts also affords you a legitimate excuse to come back if you haven't heard from him in the meantime.

By mimeograph or duplication machine you can make several sample script kits and work as many radio stations as you can reach by calling in person or by mail. This procedure is strictly ethical and proper, and it is to be recommended both as a timesaver and as an exciting project.

A third avenue of approach directly to a prospective sponsor requires a polished script written around an idea that will sell that particular sponsor's product. (If this sponsor is a friend of yours or the friend of your friend's cousin Jim, so much the better.) Your job is to show him that you can write a radio program that will do a selling job for him. Get straight to the point, i.e., his profits, and he'll be interested enough to read your script. His natural interest will take him through the commercial written about his own business, and his curiosity will carry him further.

The percentage of script sales made this way is small —but so is your competition. Few people try this

method with enough preparation to have a chance of success. The secret is to know your man and know his business, then be sure you have a script worthy of his attention.

The fourth avenue of approach is the formation of your own script syndicate. In making up your sample scripts you will undoubtedly have turned out several scripts that you like and that you'd be willing to bet stations would buy—if you sent them to the right stations. Syndication means sending copies of those particular scripts to every prospective buyer in the country, trusting that a number of them will make purchases. Most stations care little if a script is used elsewhere as long as no competitor in the same listening area gets the same program.

You can figure about fifty dollars as the minimum cost of establishing a syndicate venture. Not less than five good scripts should be included in your first syndicated offering, mimeographed and mailed with a sales letter and a price list.

Low prices per script to individual stations are mandatory. One syndicate offers a certain five-minute program six times a week for *seventy-five cents a week*—and makes money! In the first few weeks you should get ten or fifteen subscribers and this number should slowly increase. About thirty weekly customers will make money for you and fifty will give you a good paying business.

Your initial fifty-dollar investment will cover the cost of postage, stencils, paper, post-card order blanks, and similar expenses. You'll have to send out your own bills and keep after those who are slow to pay. The

smallest stations, the hundred-watters, will not be good prospects; the larger stations without network affiliations and the smaller chain stations will be your best market.

The secret of success in this field lies in keeping your overhead expenses down to the barest minimum by doing all the work yourself—research, writing, typing, mimeographing, mailing, selling, and billing. The script syndicate business is not profitable enough to justify more than the smallest possible operating cost; it is definitely not a get-rich-quick scheme, nor is it a sure-fire proposition. If you lack radio experience and know little or nothing about station requirements you are advised to try the other methods first before attempting to start a syndicate.

The fifth approach to the script writing business consists in submitting scripts to agencies that buy specific material for certain programs on a free-lance basis. Here is a lucrative field that opens the way to big-time radio writing. It is also the one that requires the least knowledge of product merchandising, and also which may offer the largest possibilities for the injection of sheer artistry.

Such programs, current at the time of this writing, are "The First Nighter," "Grand Central Station," "The Silver Theater," and "The Columbia Workshop." These and others buy half-hour dramatic scripts on the open market and pay about one hundred dollars per script. Free-lance writers are given every help and courtesy.

The writers' trade journals (see Miscellany) carry notices about the script needs of the networks and

agencies, and they also carry notices from time to time about the script needs of certain individual stations. While the stations are not likely to afford markets as substantial as those of the agencies and networks, every lead is worth following. A fine job of script writing for a free-lance market often results in a permanent connection or a lucrative free-lance assignment. Before submitting a script, listen to several of the programs carefully in order to acquire a clear understanding of the type of play that is wanted.

All scripts must be typewritten and the title page should include your own name, address, and phone number, as well as the title of the play and the number of characters required, with a brief description of each. In the body of the script employ generous margins, double spacing, and use only one side of the paper. At the top of each sheet put the page number and the title of the play.

This chapter would not be complete without mention of two specialized types of radio writing, to wit, the serial and radio humor.

The daytime serials, aptly called "Soap Operas," are for the most part advertising-agency written, although some of them originate in the script departments of the networks or larger stations. Some of the most competent authors who first tapped this rich vein of radio writing now produce from one to half-a-dozen of these scripts per day. In fact the writing of them is such a big business that an author may plot the episodes and turn over the actual writing to a staff of assistants.

The much-promised decline of the popularity of these serials with the public never seems to be realized;

actually their popularity is increasing. So the experienced author who can write good serials has a waiting audience, although the agency writers can step up their output and quickly increase the number of serials when the market warrants an increase in production, so that it is not easy for a newcomer to break in. New serials are carefully tested in isolated markets in order to determine as scientifically as possible the appeal of the situations, the characters, and style of presentation.

The aspiring beginner's best bet is to get a serial started on an individual station. Then assemble some concrete proof of the serial's popularity in the form of an avalanche of letters from listeners or a scientific survey, then take your show to an advertising agency.

All radio comedians are interested in new, able gag writers. As in the case of the serials, direct contact with the agency producing a comedy program is your best starting point after you have prepared some sample routines of original material. This material sent directly to the comedians themselves will ordinarily bring a friendly response, usually from the star's secretary, but you are likely to get better results by getting your comedy scripts before the agency that is doing the comedy program. The name and address of the advertising agency that handles any specific program may be obtained by querying the station or network that carries the latter.

There is a present trend in radio that bodes well for writers. The untalented hack writer, the radio station office boy who turned writer, is slowly on the way out. The future is bright for people with genuine writing talent, for increasing efforts will be made to make radio

at least as attractive to them as the book, magazine, and motion-picture fields are today. Heretofore it was accepted in radio that any radio man or advertising man could turn out satisfactory radio scripts; and it is a fact that the majority of present-day radio writers would be incapable of meeting the writing standards of the average national magazine or book publisher. From the literary standpoint, radio writing for the most part is pretty bad stuff. The pleasant fact that this trend is changing (as it was bound to do eventually) should be good news for writers of genuine talent who aspire to this newest of all writing mediums.

SAMPLE RADIO SCRIPT FORMS

Dramatic Script

Program Title: The Brains of Bright Hope.
Length: Thirty minutes. One act complete.
Author: John Doe
3343 Ivy Lane
Tulsa, Oklahoma.
Telephone—Walnut 7402.
Characters: Gus Goosby, a genial hillbilly who because of his latent inventive genius is known as the Brains of Bright Hope, Oklahoma.

Ma Goosby, his mother, still mothering him although he is twenty-five years old.

Byron Shutterfield, fast-talking manager for Gus.

Sound: Doors opening and shutting. Sound of dishes being washed.
Music: Theme song,"Red River Valley."
Announcer: The Brains of Bright Hope!
Theme: "Red River Valley" (*Fade after fifteen seconds for background for following announcement.*)
Announcer: Good morning, friends. Take it easy for thirty minutes; we want to give you a chuckle or two with the

story of the Brains of Bright Hope. Bright Hope is the town, and Gus Goosby is surely going to put that burg on the map. Gus is a good-natured fat boy who lives with his mother and doesn't have a job. Not a job as you and I understand it. You see, Gus is an inventor—and—well, this morning, for instance, he's helping his mother with the breakfast dishes.

MUSIC: OUT

GUS: I'm mad.

(*Pause. Dishes tinkle.*)

GUS: I'm mad.

MA: I know it, dear. You are every morning. You're mad because you can't get out there in that garage and tinker on that television receiver, but it can wait.

GUS: It oughta know how to wait by now.

MA: You work till all hours of the night so what difference does ten minutes make the first thing in the morning?

GUS: Maybe in that ten minutes I'd do the thing that'd make me rich—rich—like—like—everything!

MA: (*Showing her famous patience.*) Now—Gus. . . .

BYRON: (*Off mike.*) There, there, Mrs. Goosby, don't thwart the young Tom Edison. Boys will be boys. . . .

GUS: Why that's Byron—come in, you whelp. . . .

(*Door opens.*)

BYRON: Enter the manager.

MA: Hello, Byron.

GUS: Here's a dish towel, and shut up.

BYRON: Tut tut, not me. I might try that, find out I like it, and then where would *you* be? You'd have no mastermind to guide your destiny.

FIVE-MINUTE PROGRAM

ANNOUNCER: It's time to open the *Homemaker's Notebook.*

THEME: (*Up a few bars—then fade.*) "Cosi Cosa"

ANNOUNCER: The H. S. Boston Company, retailers of quality furniture at moderate prices, located at 81 South 9th Street across from the Medical Arts Building in Seattle, bring you KATHERINE JONES and her *Homemaker's Notebook.* Furniture

is something that is bought to last a long, long time, and it must therefore be selected with a great deal of care. You must be sure that your furniture is in good taste. You want to be certain you won't tire of it in a comparatively short time. Ordinarily a considerable amount of money is involved, so you want to be sure you are buying quality, perfect workmanship, and good design. Because of all of these things that are a vital part of every purchase of a piece of furniture we urge you to do your furniture buying at BOSTON'S. You are protected against disappointment at BOSTON'S. So, for high-quality furniture at low-price savings, buy at BOSTON'S. And now, KATHERINE JONES.

JONES: Pardon me, Mr. (Announcer), the engineer is waving the phone to one of us. Oh, it's for me? What a time for a phone call. Hello . . . yes . . . in the kitchen? . . . was it a bad fall? . . . turned on the gas, oh my goodness . . . temperature 180, that's terrible . . . it was your *first*, wasn't it? . . . sinking fast . . . there, there, don't cry . . . no, there is nothing you can do now . . . just throw it in the garbage . . . yes, good-by. My next door neighbor was baking her first cake and it fell. Oh, hum, housework is just full of tragedies. Take, for example, Mrs. J. F. Germscheid of 700 Hazel Street. She says that for nearly a year she tried to rid her highly polished table of white spots which persisted in spite of every effort to remove them. She admits she might have avoided marking her table if she had been more careful in the use of pads under her hot dishes or by putting coasters or absorbent pads under her glasses. But she hadn't and there were those white spots. At least, there they were until she discovered that by rubbing them with a little warm camphorated oil and polishing with a soft cloth they would disappear like magic. I think that suggestion is well worth knowing so thanks a lot, Mrs. Germscheid, and to you another dollar from BOSTON'S.

ANNOUNCER: Have you troublesome spots in your home that you would like to make disappear as if by magic? Go to BOSTON'S. Chances are a new chair or an added table . . . a

new dining room suite or one or two new lamps will be just what your room needs to give it new life and interest. BOSTON'S January Clearance Sale is still in full swing. BOSTON'S prices are at an amazing low. Do not say you cannot afford to buy now. The plain truth is you cannot afford to miss this opportunity to save so much while *getting* so much . . . at BOSTON'S.

JONES: How many of you can tell me, quickly, who played the leading role in "Gone With the Wind"? Well, no matter. The one I am thinking of is Mrs. R. H. Henderson of 2386 29th Avenue, West. No . . . she didn't play "Scarlett" though she often saw red for it seems that whenever she did her dusting the dustcloth did nothing more than stir up a wind that shooed the dust onto another piece of furniture. She couldn't use an oiled dustcloth because most of her furniture was waxed and the oil would have streaked it. Mrs. Henderson didn't like the idea of chasing dust all over the house so she worked out her own remedy. She simply took a soft piece of cheesecloth and moistened it ever so lightly with water. Then when she dusted her waxed furniture she used the damp cloth first, very lightly, then immediately polished briskly with another dry cloth. Mrs. Henderson may not get the Academy Award for her performance but she certainly wins our thanks and a dollar from BOSTON'S.

All you need do is write down some of your pet schemes for making your housework easy and send them to me, KATHERINE JONES of the *Homemaker's Notebook*, care of this station (*call letters*). If your idea is selected and read on this program you get a dollar. That's simple enough . . . isn't it?

ANNOUNCER: And it's extremely simple to save a really worthwhile amount of money. All you need do is go to BOSTON'S. If you need furniture . . . if you even anticipate a need for furniture . . . do not delay. BOSTON'S are having their January Clearance Sale. Every piece of lovely furniture in their entire store has been marked down—way down. . . . That is why I say, "*Go* to . . .

(*Fade in Theme*)

BOSTON's now and *buy* at BOSTON's now." And, tomorrow at this same time go to your radio, turn to this station, and listen again to the *Homemaker's Notebook* and KATHERINE JONES.

(*Theme up to close*)

FIFTY-WORD ANNOUNCEMENT

Use the "Flower by Wire" service at LINDSKOOGS. For any occasion—a sick friend, anniversary, birthday, or just a greeting of friendship, you can have flowers delivered in a distant city or even a foreign country by this unique and guaranteed service. LINDSKOOG, The Florist, 80 N. Broad Street, Main 6491.

SEVENTY-FIVE-WORD ANNOUNCEMENT

When you have a toothache, you go to a dentist . . . and when you're ill you see a doctor . . . when your financial condition has become unhealthy, seek the advice of a man trained in the field of personal finance. Provident Loan Company men are well qualified by years of training and experience to *Solve* your troublesome money problems. Tomorrow, come to the new Provident office on the second floor of the Baker Building, corner *Seventh and Wisconsin*, entrance on Seventh Street. If a quick, cash loan will help you . . . *consult* PROVIDENT.

ONE HUNDRED-WORD ANNOUNCEMENT

For safe driving from now on through summer, the thin, dirty winter lubricants must be drained and replaced with the proper heavier grades. Your DIAMOND D-X dealer is thoroughly trained to give your car a complete spring checkup and supply the correct grades of DIAMOND Lubricants and DIAMOND Seven-Sixty Motor Oil. This solvent-processed oil, an *all-petroleum* product, does not break down—or form sludge. Get better performance in old cars. It is today's biggest motor oil value. Likewise, DIAMOND greases are of the same high quality. Have your car conditioned tomorrow—under the DIAMOND *Guaranteed* Lubrication Plan.

DRAMATIZED ANNOUNCEMENT WITH SOUND EFFECTS

SOUND: Roar of wind followed by slamming of door.

MAN: (*Aggravated.*) Mabel, you may as well take off your coat. We *aren't* going out. Cancel the dinner and fry some eggs.

WOMAN: (*Disappointed.*) Oh, George! The car again. Froze up?

MAN: Yep. AGAIN.

WOMAN: That radio announcer had the only right idea. . . .

ANNOUNCER: And I'm that announcer, car owners. This man should have prepared his radiator with WINTER-FIX, the fluid that protects against thirty below temperatures and can be used year after year. The loss of a social evening can be overlooked but maybe a frozen radiator will lose you hard-earned money some day, or even mean the suffering of someone in your family. WINTER-FIX costs no more; WINTER-FIX protects to thirty below; WINTER-FIX can be used year after year. Fix your car today with WINTER-FIX.

RECORD SCRIPT

TITLE OF PROGRAM: "Music You Want"

NOTE: The running time appears on the left; individual playing time for records and announcements on the right.

"Moonlight Sonata" (Play for 20 seconds) 20 sec.

ANNOUNCER: (*Over Moonlight Sonata.*) His Master's Voice is on the air—the Music You Want, when you want it,
28 sec. in a program of Victor Records. 8 sec.

Moonlight Sonata (continue) 8 sec.

ANNOUNCER: (*Fade-out Moonlight Sonata after first sentence.*)

Georges Bizet who died sixty-five years ago tonight, was taken from this world just three months after the initial failure of his greatest opera, *Carmen*. It was his particular misfortune to create a masterpiece and yet not taste of its fame. It was the world's still greater calamity to lose his genius just as it reached maturity.

The life of Bizet was an unfinished symphony, the fragments of which were rich in promise. In the brief

span of thirty-seven years he had composed eleven works for the theater, six compositions for orchestra, and many lesser selections for piano and voice. Quantity was missing but quality was there. And if the composer had been permitted to live, the world and and its music would be richer today.

Essentially, Bizet was a man of the theater. He loved its color and glamour, and in the opera *Carmen* he tried to improve its realism. Even his works for orchestra and piano were more successful when written for the stage or adapted to its needs. And so, in presenting his music tonight, we limit ourselves to that field.

Our program opens with his *Jeux d'Enfants*, or "Children's Games." This diverting suite was originally composed for the piano, but it was Bizet's happy inspiration to score it later for ballet, in which form it is used today by the Monte Carlo troupe.

The music deals with the make-believe world of childhood and with playthings that are brought to life in the imagination of a little girl. There are ten episodes in all, including "The Garden Swing," "The Top," "The Doll," "The Trumpeter and Drummer," and "The Little Husband and His Wife."

Victor Records present Antal Dorati and the London Philharmonic Orchestra, who now play the *Jeux*
2.26 *d'Enfants*, or "Children's Games" of Georges Bizet.

Jeux d'Enfants—Les Carpolettes, etc. 4 min. 48 sec.
Segue
Jeux d'Enfants—Les Cheveaux, etc. 4 min. 17 sec.
Segue
Jeux d'Enfants—Colin-Maillard, etc. 4 min. 01 sec.
Segue
Jeux d'Enfants—Petit Mari, etc. 4 min. 18 sec.

ANNOUNCER: This is Station ———, and featured on our program of Victor Records tonight is music by Georges Bizet. Our broadcast opened with the *Jeux d'Enfants*,

or "Children's Games" Suite, played by Antal Dorati and the London Philharmonic Orchestra.

On October 1, 1872, Daudet's play, *L'Arlésienne*, was produced in Paris with twenty-seven incidental numbers by Bizet. The music was written very hurriedly, but proved to be one of the composer's finest achievements. Later on, the work was formed into two orchestral suites, of which the first now follows on Victor Records.

The numbers include "The Prelude," "Minuet," *Adagietto, Danse Provençal* and the *Carillon.* This last is betrothal music, describing the wedding which concludes the play.

The First *L'Arlésienne* Suite is now played without interruption by Leopold Stokowski and the Phila-
20.50 delphia Orchestra on three Victor Red Seal Records.

L'Arlésienne—Prelude	3 min. 29 sec.
Segue	
L'Arlésienne—Prelude	3 min. 40 sec.
Slight Pause	
L'Arlésienne—Minuetto	3 min. 23 sec.
Slight Pause	
L'Arlésienne—Adagietto	3 min. 35 sec.
Slight Pause	
L'Arlésienne—Danse Provençal	1 min. 39 sec.
Slight Pause	
L'Arlésienne—Carillon	4 min. 49 sec.

ANNOUNCER: He proved quality to be more enduring than quantity. Nevertheless there are enough of Bizet's works in the Victor library to bring you pleasure for hours on end. Among these are a complete recording of the opera *Carmen* . . . excerpts from the *Pearl Fishers* . . . and the *Spanish Serenade.* And in addition, of course, there are tonight's two masterpieces—the *Jeux d'Enfants* and *L'Arlésienne.* The former awaits your playing in RCA Victor Album M-510, while the suite of *L'Arlésienne*, as played complete by

Leopold Stokowski and the Philadelphia Orchestra, is
42.05 available in Album M-62. See your local music dealer.
Moonlight Sonata (Play for 20 sec.) 20 sec.

ANNOUNCER: (*Over Moonlight Sonata.*) We invite you to tune in at 11:15 tomorrow night when Victor Records bring you the Goldman Band in a program of marches.

For Wednesday night we've scheduled the Mendelssohn *Violin Concerto in E Minor* and for Thursday night a study of the *Serenade.* This will be followed on Friday by the *Mozart Fortieth Symphony.*

Speaking of things in store, you'll also be interested in knowing that the Victor Red Seal Release for June is now on sale at music dealers. There are many fine recordings in this issue—including the Bach *Wedding Cantata* . . . the *Second Daphnis and Chloe Suite of Ravel* . . . and a new recording of the Rachmaninoff *Second Concerto.* Also featured are the *Austrian Peasant Dances,* of Max Schonherr, played by Arthur Fiedler and the Boston Pops Orchestra. In the Victor Dinner Music Contest, held last October, the suggestion winning first prize was for this recording—the
43.32 *Austrian Peasant Dances.* 1 min. 10 sec.
Moonlight Sonata (continue to end.)

ANNOUNCER: (*Over Moonlight Sonata toward end.*) Tonight's program of Victor Records was the 818th in the Music You Want series. If you'd like these nightly broadcasts to continue, we invite you to write and tell us. Good night. 15 sec.

9

GETTING A START AS A RADIO ARTIST

THERE is a constant demand in radio for new entertainers of all kinds. Singers, comedians, whistlers, novelty acts, and all the other miscellany of radio talents break into the industry every day.

If you are an aspiring "artist" and your talent is genuine, yours is a real and present opportunity; program managers and the radio departments of the advertising agencies are definitely interested in good acts and good entertainers. But the accent here is on the word "good." Radio people have no time for mediocre or poor entertainers, especially if they make pests and nuisances of themselves, as is all too often the case. Usually the radio man is subjected to more of this annoyance than his good humor can stand.

Good entertainers are the exception, and when one comes along he stands out by contrast like a diamond on a black background. Let a good singer come along, or a little group of "hillbillies" who combine a new idea with pleasing musical harmony, and the radio man's reaction is promptly favorable and he is anxious to help them get a start.

You can't sell yourself or your act by talking about it; you must show your wares, give a demonstration. When you step before the microphone for this audition,

naturally a great deal will depend on the impression you make. It is more difficult to please an audition audience than the radio audience; the former is more critical, more alert to flaws and imperfections. A single error, such as a bad note, a foul joke, or a poor program arrangement may count heavily against you. Therefore, your preparation of the audition is all-important, for it may be your passport to a radio job.

Most stations have regular periods for auditions and these periods can be determined by writing or telephoning the station. The best procedure, however, is to obtain your appointment by calling in person on the program director, or whoever else may be in charge of auditions. A brief word about yourself and your program is sufficient. If the program director attempts to turn you away by saying he is hiring no talent of your kind, insist gently that you want his opinion of your program and his advice on the next move to make. In most stations this will get you an audition appointment, not because the station man is flattered but because he'll realize you are sincerely interested in making good, and he's too human to turn down anyone who is genuinely interested in radio as a career.

Let's consider the individual problems of various types of aspiring radio artists:

SINGERS

The day has passed when a singer and an accompanist could walk into a studio, give a fifteen-minute broadcast, and be considered a good radio program. Singers now are a part of variety programs, members of a unit such as a trio or quartet; they sing with dance orchestras

or concert orchestras, or they are specialists, such as lullaby singers or hymn singers. This is the way radio uses singers today, and you should plan your radio career and your audition accordingly.

Hundreds of hopeful singers have stamped themselves for the radio discard by appearing for an audition and asking, "What shall I sing?" If you don't know what you should sing, who does? This damning question immediately brands you as someone who has nothing to offer—a fact which is true in most cases.

Before you attempt to audition, select four songs that qualify as follows:

1. You can do them all very well.
2. They are not hackneyed numbers that the ordinary singer learns from a vocal teacher and sings the rest of his life; examples: "Ah, Sweet Mystery of Life," and "The Road to Mandalay."
3. The songs show a variety of tempo and mood so they fit together enjoyably as a song group.
4. They demonstrate your versatility.
5. You have the music for each one written in the key in which you are going to sing it.

Have four more ready in case you are asked to sing more.

If you are to use your own accompanist, arrive on time, ready to sing your songs. If the station provides the accompanist, rehearse all your songs beforehand so that you need merely run over them with your audition accompanist for a check. Tell him how you want to do the number; any advice or suggestions he offers will probably be worth taking.

After the audition you'll have a conference with the

person who has been at the loud-speaker end of your performance. Listen carefully to what he tells you, whether his comments are uncomplimentary or flattering. You want to find out two things—first, if there's an opportunity at his station or at another station he may know about; second, his suggestions for improving your performance before the mike.

Don't let yourself be discouraged if you fail at the beginning; no present-day stars ever reached their stardom by quitting. You'll learn something valuable from each audition; each time you audition your performance will be improved; your tenth audition will be just ten times better than your first.

If you sing popular and dance music, the dance orchestra offers you the best opening today. The good-looking girl who sang lyrics for a dance band was just a fad at first; now she's a permanent fixture and—what is more important to her career—by being with an orchestra she automatically gets on the air. Broadcasting is an integral part of the dance orchestra business, since all leaders want radio outlets in order to popularize their locations and their music. Some big "name" orchestras won't play an engagement of any length unless there is a network radio outlet. The girl in the band is paid a salary, of course, and while at work she auditions for radio every time she sings a chorus; her popularity and appeal do the rest. With many commercial programs built around dance bands she may go right into big-time radio with the orchestra. Her membership in the band has made her opportunity to break into radio.

Orchestra leaders are, as a whole, generous in auditioning young hopefuls. To secure such an audition, find

out when the orchestra rehearses; telephone the leader and ask him for a few minutes at one of his rehearsals. Tell him you have your own music and you'll take but a few minutes.

It is advisable to sing a brand-new song, a standard number (one that is always being played, like "Stardust," or "Melancholy Baby"), and to offer to sing one with the band. Beforehand, of course, you have listened to the orchestra leaders broadcasts and determined which number he plays in your key. Ask to sing that particular song with the band, and thus show the leader you are familiar with his music.

Vocal groups audition in the same way, emphasizing their good arrangements and demonstrating the perfect blend of voices so essential to microphone work.

You will do well to give serious thought to the matter of your repertoire—the number and types of songs you have learned, rehearsed, and polished for presentation. Few inexperienced artists realize the drain of radio on a catalogue of songs. Ask yourself now if you could sing four songs per day for one week without repeating a single number; you would have to do just that on a daily radio program, and your auditor will want to know how well you are prepared to deliver in this respect.

Scorn not the amateur program. It serves a valuable purpose for you. It may be in some tiny neighborhood theater or in a tough dance hall where you may feel uncomfortable, but it's a proving ground for singers and acts alike. Getting before an audience in competition with others will show you how you rate in the hard test of audience approval. You'll best learn just what kind of songs audiences enjoy. And there is always the chance

that your start on the air will come through a radio hearing as an amateur.

HILLBILLIES

This loose term describes any act, large or small, that uses old-time and western songs, and features a rural or "down-to-earth" manner of presentation. The instrumentation is all string, with a sprinkling of accordions and drums. The solo hillbilly usually sings and strums a guitar.

Hillbillies are welcome to radio because their popularity is proved everywhere; city and rural listeners alike keep the fan mail coming and flock to buy tickets for personal appearances. Faithful followers buy the products they advertise.

There is always a supply of hillbillies since the songs are easy to learn and the musicianship requirements are not very high, but there are always openings for talented newcomers, especially if they have something different to offer.

Good hillbilly acts start by organizing a small group to play dances and entertainments. A ballad singer, a comic, and some freak instruments please the audience. A proved local reputation provides a good introduction to radio. If the act clicks on the air, the personal appearances are in great demand and the hillbillies cash in, in both ways; their radio programs advertise their personal appearances, and their personal appearances promote interest in their radio programs!

Some stations have a taboo on hillbilly music and it is generally useless to apply at these stations. However, the early morning hours (before 7 A.M.) have proved

to be paydirt for many hillbilly organizations, and an audition of a suggested early morning show has been the open-sesame to radio for many.

COMEDIANS AND MASTERS OF CEREMONY

The comic makes people laugh. He can best test his ability on the stage before a live audience, remembering that the radio eliminates his gestures and facial expressions, and his jokes and gags that border on the indiscreet.

New and original material that puts the comedian in a character will help to sell him to radio. The audition requires a routine of a comedy sequence that will demonstrate his ability. On the air in a variety program his material will have to be written or revised to fit the show.

The insatiable appetite of radio for comic material dissipated "Joe Miller's Joke Book" long ago; those comedians who merely told jokes are passé. Comedians, on the other hand, who built programs around character and situation are still with us.

The same situation brought the radio masters of ceremony. Daily, informal variety programs needed announcers who could ad lib easily and entertainingly, who could take the place of the comedian with easy quips and simple sketches and act to tie the whole show together. The ones who got ahead, and who will always get ahead, are those with a friendly, disarming manner that puts performers, studio audiences, and the radio audience at ease, creating a congenial atmosphere of tomfoolery.

The aspiring master of ceremony can best audition with a studio orchestra, a soloist, and a vocal group, writing the introductions and the comedy sequences.

Without all this support he can still put over his stuff by using phonograph records. A master of ceremony with the personality to sell himself to a radio audience will be quickly recognized in the audition.

It's nice work, and if you have the essential twist of mind and tongue, you'll get it, for most announcers do not have this extra talent.

INSTRUMENTAL ACTS

You have, let's say, a string trio, an accordion sextet, a jug band, or a four-piece dance orchestra. You want to break into radio.

Novelty will carry some combinations—novelty of instrumentation or performance. Bob Burns blew himself to radio fame with his bazooka. An accordion sextet or a jug band would be novelties ready to stand or fall on that appeal alone.

Other groups, such as soloists and orchestras, need novelty of idea. Playing well is not enough; station staff musicians play well. *Your group must embody an idea that can't be supplied by the staff.* Here are some currently successful examples:

1. The Kadoodlers use toy instruments.
2. Carlos Molina features "Music of the Americas."
3. The Vagabonds consists of a quartet imitating musical instruments vocally.
4. Jean Sablon sings French and continental songs.
5. The Hoosier Hotshots, a hillbilly instrumental trio, use washboards, auto horns, and other instrumental novelties.
6. Johnny Messner's Band features "Professor Coleslaw" who plays a toy piano.

As you can see, performance, no matter how excellent, must be combined with a new *idea.* You must be different in some way, preferably a striking way.

Work out your idea completely. Write the complete script, if it calls for a script; select the numbers with great care. Don't make any excuses for a missing musician or a lapse of continuity. Your ability to deliver regularly will be judged by your ability to deliver once at audition time.

The matter of repertoire is important to instrumentalists as well as vocalists. It would require more work than necessary to prepare ten fifteen-minute programs, but you should have a ready answer for the question, "How do you know you can run this program through a series of thirteen?" An effective answer would be an outline of the other twelve programs.

When it is impossible for you to audition in person, you can make recordings and submit these; it is a very satisfactory method, for it enables you to make several recordings and to submit only the best of these, something you can't do in the live audition.

There is genuine excitement in the audition that uncovers a new or superior radio act, and this excitement is shared by the station as well as the performers. More auditions are hastily ordered; the station offers help on changes and revisions. You are suddenly in radio.

10

HAVE YOU A PROGRAM IDEA TO SELL?

THERE are tremendous opportunities in radio for those individuals who can produce new ideas and put them across. Every new program that goes on the air represents a new idea, and someone has been paid for it and may continue to receive money for it as long as the program lasts. But there's a good deal more to cashing in on an idea than merely conceiving it; the process of putting it across successfully requires time and effort. The purpose of this chapter is to tell you exactly how to go about marketing a salable radio idea.

A radio idea might be defined as a plan for a program, a stunt, a merchandising campaign, a sales campaign, or a publicity venture. All types of ideas are in demand. Following are some random examples of radio ideas:

A. A novel plan for entertaining an audience in that period, puzzling to most radio men, from six to seven o'clock in the morning.

B. A plan for selling symphony subscriptions by radio, earning money for the station and subsidizing the symphony.

C. An idea for a children's program, designed to attract carloads of box tops.

A complete list would require pages. The important point for you to consider is that your radio idea, no

matter what it may be, will fall into a definite category; if radio people are to consider your idea, the first thing they will do is to "type" it—as it is virtually impossible to create a new *type* of idea. But don't let this bother you because new ideas are wanted rather than new categories. By and large, the radio world is convinced that there isn't anything new under the sun, but they are sometimes surprised by the emergence of new twists to old ideas, and new ideas which although they can be classified in a general way are nevertheless new and different.

No matter what your idea may be, follow this procedure:

1. Put your idea down on paper. Put it down completely, leaving nothing whatever to the imagination. It may require one sheet of paper, or it may call for a hundred. But get it down in black and white.

2. Put it under the microscope for the purposes of clinical examination. Examine it from the following six standpoints:

A. Is your idea original? Does it duplicate or approach one already presented to the station to which you plan to submit it? Is it in operation somewhere in radio? (Understand, however, that your idea is not worthless just because it is similar to something else.) If you are able to decide that your idea is really original this knowledge will be valuable to you in selling it; you have at least one definite claim to make for it which may impress prospective buyers.

B. Decide in which type or category your program idea falls, then get a clear understanding of how yours is different from the others. For instance, you have de-

vised a quiz program. "We already have quiz programs," says the program director to whom you have submitted it. You must be able to reply, "But mine is different: it's original; it has a new twist. Here are the reasons why my quiz show is different. . . ."

Analyze your idea carefully to discover whether it is different from others in the same class. It *must* be different, in some respect at least, if it is to be sold.

C. What is the value of your idea to the station? Does it mean more profits? More listeners? Prestige? Can you point out specifically how the station stands to gain? *If you can't do this, the station won't be interested.* So if your idea won't stand this all-important test, revise it until it does—or try another idea.

D. Is your idea completely thought out? Have you been halted in your tracks by the sheer magnificence of your brain child, or have you pursued the idea logically and relentlessly in every possible direction, probing, questioning, testing, doubting, until every possible function of the program or plan has been included in your consideration of its merits and shortcomings? If you have completely worked out your idea you will then—and only then—be ready for the questions and objections that the program director will fling at you if you offer it to him. He may say, "What you have may be all right for the networks, but how will it work out on this 5,000-watt station in this particular town? That's the one I have to worry about." Or, "What you have suggested is all right for the first program of a series but how about the thirteenth and all those in between?"

Unless you are able to answer satisfactorily most of the questions that your prospective buyer will ask, you

will be unable to overcome his objections to your idea and you'll get nowhere. Therefore, do your best to anticipate those questions and objections, and prepare yourself accordingly. Just how this might be done with a sample idea will be demonstrated further on.

E. List the places where you have a chance, however slight, of selling your idea. List them in an order beginning with the best prospect, the next best prospect, and so on down the line. Include every possible avenue such as networks, radio stations, advertising agencies, publicity and promotion experts, advertising managers, and newspapers. The nature of your idea and your own personal acquaintanceships will assist you materially in deciding the order. Each place where you hope to sell your idea will suggest another angle to your plan. If you fail to sell your idea to your first prospect, don't be discouraged but keep on trying—all through the list if need be.

F. You already have a detailed, written outline of your idea, clearly stated and—of course—typewritten. Try it out first on some friends to find out if anyone understands instantly just what you are talking about simply by reading the outline. You may be surprised to find that a paragraph that is crystal-clear to you may be puzzling to someone else.

On the first page of your presentation put your name, address, and telephone number, preceded by the phrase, "Originated and submitted . . ."

This written outline is in itself a strong sales aid, for it shows the prospective customer that your idea is not merely something that you thought of on the bus and hurried over with before it cooled off.

Now you are ready to submit your idea to your prospects. Immediately a dark thought pops into your head: Will the idea be stolen? How can it be protected? What chance have you as an individual against a big, idea-hungry radio machine when the machine has money, power, influence, everything in its favor? If your idea is stolen, what can you do about it? This bugaboo haunts a vast majority of people who think about selling an idea to radio. Here are all the facts in the case:

It is obvious that your idea must be exposed to others; it must be confided to radio people. There is no other way you can sell it. And there is no way in which an idea can be copyrighted or patented. Therefore, your idea will have to be submitted largely on trust, thus making it advisable for you to know with whom you are dealing. You probably have bought gasoline from an attendant whose measure you would never question. Try to find a radio man you can trust in the same way and lay your idea before him first. This will establish one point of ownership at least.

However, bear in mind this important fact: Radio stations, advertising agencies, radio networks, and others who buy radio programs are not in the business of stealing ideas. They are in the business of broadcasting which entails the buying and developing of ideas. When you knock on the door with a radio idea, you are not a lamb ready for the slaughter; you are a business caller. The radio industry is a very profitable one and radio people have not been reduced to the necessity of stealing their material. Furthermore, radio people are no more dishonest than others and people generally are honest. When you hang up your coat in a restaurant you do

not expect it to be stolen, and the chances are overwhelmingly in favor of its not being stolen. And your overcoat isn't copyrighted either.

Here is a warning: Since the good will of radio people is essential to the selling of your idea, don't offend them by assuming that they are thieves. This allegation can be innocently yet effectively made by novices submitting ideas. For instance such a remark as, "How do I know this idea won't be used without my permission?" is the same as saying to the radio executive, "How do I know you're not going to steal this?" Or if the heading of your manuscript or idea outline barks like a top sergeant: "*Property of John Doe! Not to be reproduced or copied without permission!*" you might as well have said, "Don't try to steal this or I'll sue you!" A notice like that is likely to be John Doe's finish in radio. Nobody likes to be insulted.

If you have any qualms about leaving your unprotected brain child alone in a big radio office, there is an easy way to make a record of its submission. Write a letter thanking the station for its interview and for keeping a copy of your idea. Give the name of your program and enough about it so that it can be unmistakably identified. You keep a carbon copy of this letter; letters carry dates and they are filed as a matter of routine.

But what happens when your idea is rejected and later, to your amazement and fury, you hear your program—*your program*—launched on the air waves with fanfare and flourish?

While you are nursing the shock, remember one important point: your precious idea *may not have been stolen.* In fact, the chances are still ten to one that it

has not been stolen. There are a number of possibilities: In some cases a station drops a program, revives it months later, and then discovers that in the interim someone else has presented the same idea. Coincidence, too, may play its strange part. One program director, in judging a contest which required the submission of program ideas from the radio audience, awarded a prize to a woman who had submitted a really good one. Her idea was to broadcast information by the market master of a large city each day, advising listeners about the best bargains in the day's produce. The same morning that this prize winner was selected (not announced) an advertising agency telephoned the station and stated that they had developed a marvelous new idea which they were going to incorporate into a news program of theirs. You guessed it —it was exactly the same idea! There had been no contact between the prize winner and the agency; it was proved to be purely coincidence. It is also possible for a radio man to reject an idea but to recall it later, change his mind about it, and put it on the air, forgetting that it was submitted by someone else; he might even honestly believe the idea to be his own creation, and would be genuinely shocked to discover that he had unwittingly committed a theft.

If you believe that your idea has been put on the air, you are earnestly advised not to scream for a lawyer, or frantically to telephone a station executive and start calling names. Your first step is to wait until you have regained your temper and considered your position carefully.

Next, call in person at the station you believe to be the offender. See the same individual to whom you

originally submitted the idea and explain in a calm, businesslike manner that you believe that the new program is the same one you attempted to sell him on such and such a date. Try to establish your claim, but don't threaten the radio executive because we promise you he won't scare easily. If you fail to settle the matter amicably after presenting all of the facts, and you are confident that you can prove your claim in court, then—and then only—are you advised to consult an attorney. But if you can establish your claim with the station, it is most unlikely that you will have to go to court. The station has no desire to cheat you of your just rights and will generally be glad to make things right with you, provided your claim is altogether a just one.

Now let's get back to the matter of the right way to present an idea for sale. Here's a sample: Let's call it "Teacher's Quiz." Simply stated, the idea is to have a group of schoolteachers answer, sight unseen, questions submitted by their own pupils.

Let's check it, point by point, for salability:

1. Is the idea original? Yes, so far as can be ascertained. On no other station are teachers subjected to the questions of their students. Even if the idea is not original that doesn't prevent us from doing it in a different way. After all, an idea cannot be copyrighted.

2. It falls in the quiz category. Why is it different from other quiz programs? First of all, local teachers from local schools will have a special appeal to local audiences. They are already town characters and their following is assured. Although the quizzing of experts isn't a new radio idea, this setup has an amusing appeal because the teachers will supposedly be suffering the same fate to

which they subject their pupils daily. Questions for the teachers to answer must come from pupils, and here again it is different from other quiz programs.

3. This idea will mean more listeners for the radio station accepting it. The stunt will get one hundred per cent word-of-mouth publicity in the schools. If the program is bright and interesting and does not put the teachers in a bad light through their failure to answer all the questions, the homes with school children will approve the idea and support it. The general audience will listen for the entertainment afforded, for not only present school pupils but all adults who once were pupils —which means everyone—will enjoy the novelty.

Furthermore, if the program can be sold the station can make money.

In any event, if the program is successfully presented the station will get credit for popularizing and publicizing education and educators. In other words, it means prestige.

4. There are more possible ramifications of this idea than we can elaborate upon. We can best illustrate what we mean by this fourth test of your idea by suggesting some hypothetical questions that may be thrust at the perpetrator of a "Teacher's Quiz." These will serve to indicate how well worked out the idea must be. The man behind the desk is asking the questions and you are answering them. He is the radio man to whom you are submitting the idea:

QUESTION: How do you know the schoolteachers will submit to this quizzing?

ANSWER: The good sports among them will; I know because I have asked them. Others will want to get on after they have

heard the show a few times. Usually the good sports are the type who are conversationally quick and who would be able to think fast and answer correctly. Twelve high school teachers and ten junior high teachers have expressed their willingness to do it, provided the program gets school-board sanction.

QUESTION: Yes, what about that? The school board is pretty touchy.

ANSWER: I outlined my idea briefly to Mr. Smith, chairman of the board. He said in general it looked satisfactory to him. He wants to know which station will put it on. Of course I couldn't answer that one. And he's a little afraid the teachers' reputations might suffer if they missed too many questions.

QUESTION: What are you going to do about that?

ANSWER: First of all, have a board of teachers pass on the questions to be used and limit most of the questions to one teacher in a particular field of knowledge. This will tend to keep the questions in the scope of the contestants' knowledge; this will also give them confidence. Furthermore, a missed question must go as a good joke on the teacher, not as a disgrace. The master of ceremonies can take care of that.

QUESTION: Who's your master of ceremonies?

ANSWER: I have two high school seniors who could do it. They are intelligent and quick, yet they have good taste and wouldn't try to confuse a teacher on the program just to be smart.

QUESTION: What kind of questions will you use?

ANSWER: Well, that depends on what are sent in, but here are some questions, twenty-five each on history, mathematics, economics, chemistry, and sports. One hundred and twenty-five in all. That'll give you an idea of suggested questions.

QUESTION: Sports? Going to get the coach in on this?

ANSWER: He's the first one I asked. He thinks it's swell. Furthermore, we could put the quizzes on in various schools or in various neighborhoods. Maybe the parent-teacher clubs would sponsor programs in their neighborhoods if we could prove to them that it would bring the parents, teachers, and

pupils closer together. The president of our parents and teachers Club is for it and promised me he'd come to see you after I had my interview with you. We could offer prizes to the teachers competing, and prizes for questions sent in and used. Each teacher could be introduced with a short outline of her career, maybe mentioning some prominent citizens she has taught—if she happens to be an older teacher—and having some questions submitted by these prominent former pupils. Your opposition station has been broadcasting for five years from classrooms. That's why I came to you.

By this time it is clear to the gentleman asking the questions that you have a thoroughly worked-out, thought-out idea that might be important—far too important to be dismissed without serious consideration. He will gain enthusiasm for your idea as he is told more good things about it, and his enthusiasm will be directed toward you as an individual as you reveal yourself to be someone who can follow an idea through with consistency in practical radio terms.

Dozens of station operators could write books full of reasons why this or any other particular idea is impossible for their use. "It looks easy on paper, but wait till you try to put in into practice!" They can see holes and flaws in the idea you propose for their station that you could never conceive of. But—here is the important thing—if your idea is basically sound and your presentation attractive, they'll iron out the flaws and overcome the obstacles themselves. It's being done every day!

As you can see, selling ideas to radio is a more involved job than merely dashing off a few notes on a piece of paper, sending them in to a station, and getting a check by return mail. But fortunately most people are willing

to work for a living—and selling ideas comes under this category. The really important thing is that it can be done.

Now we come to the important question—how much is your idea worth? Here are the facts:

There is no set scale of payment for radio ideas. The amount paid for the use of an idea per broadcast may range all the way from seventy-five cents to seventy-five dollars or more, depending largely upon the size and importance of the station using it, the state of the advertiser's budget, and your own bargaining powers. Also, a single station will naturally pay much less than a network, an advertising agency, or a national advertiser requiring exclusive rights to the program for the entire country.

An idea sold for a low price to a local station may be syndicated to other stations in nonconflicting areas, so that even at the small price of seventy-five cents per program it is possible to make a good deal of money with a successful idea, for as many as fifty stations might buy it, and if the program is broadcast several times a week you can see the possibilities.

But don't gather the idea that the creation and selling of ideas to the radio industry is a quick, easy way to fortune; money can be made in this branch of radio, but not without hard work and iron persistence. Dealing in ideas is not unlike striving to write a song hit; but the idea industry has led many into the radio script syndicate business (discussed elsewhere in this book) and it has also led to radio jobs. The executive may not like your idea, but he may like your method of presenting it.

How much to ask for your idea? By far the best plan is to provide a job for yourself in the production of your program instead of selling the idea outright; this gives you a continuing importance and does not cut you off from your brain child. Most program ideas require some special work to be done in connection with their preparation, and you will fit into a job of this sort. It is good business for a beginner to exchange a program idea for a job!

Another way to cash in on your idea is to ask for a royalty arrangement, providing you with a specified amount per program for a certain number of broadcasts. If you are experienced in business and are accomplished in the art of dickering, you can set a price on your wares. To estimate how much to ask, secure the station's commercial rate card which shows the cost of station time to advertisers. This card may be had from any station upon request. A station that charges, say three hundred dollars per hour for "Class A" time should pay proportionately more for an idea than a station that asks only seventy-five dollars for a similar hour. The only trouble is that the buyer of a radio idea is the one person who knows how much he is willing or can afford to pay for a radio program idea—and he usually refuses to talk! And he usually likes to get a bargain, as you do.

So here is our most practical suggestion: If you aren't an expert at dickering, accept any reasonable offer and sign up for a limit of thirteen weeks—*no more*. If the program is a success and is to be continued you have every right to demand a higher rate of compensation for the succeeding thirteen-week period, and so on. In

other words, you ask for a graduated scale of payment. It might work out as follows—just for an example:

1st 13-week trial period—whatever the station offers
2nd 13-week period—$5.00 per program
3rd 13-week period—$7.50 per program
4th 13-week period—$10.00 per program
Thereafter, $15, $25, and upward for each successive period.

Perhaps the station's offer will amount to $5 per program for the first thirteen-week period—perhaps even more. Most stations don't care to pay more than necessary, but neither do they care to cheat anyone or get something for nothing.

After you have sold a number of ideas you will "know the ropes" and then you will be in a position to get into the syndicate field or some other aspect of the larger money class.

What to do if the station wants a free trial? If you've never had an idea on the air, accept the offer, but only as a last resort. You won't actually be giving your idea for nothing, because in return you'll get the firsthand knowledge of what happens to an idea when sucked into a radio station and processed for broadcasting. On the other hand, if you are far enough along not to need this "experience," don't permit any idea to go out on a free-trial basis.

We regret not being more specific about what you can earn with a radio idea. But asking, "How much can I get for my radio idea?" is like asking, "How much salary can I earn if I get a job?" The answer to the

latter question would naturally be, "That depends upon the nature of the job and the size of the concern you work for and how good you yourself are." And the same general statement must be applied to the selling of ideas to the broadcasting industry.

11

TELEVISION AND YOUR FUTURE

It is only a question of time before nearly every home in the United States will be equipped with a television theater. These television sets will probably have screens not merely a few inches in size, but rather several feet; perhaps the television screen of the future may occupy half of the wall of the average living room. These television units will offer on a big scale what is now given to the public in a limited way, namely the telecasting of public and sporting events, dramatic plays, and other entertainment.

The hundreds of people now being employed in television have almost without exception been recruited from radio and the legitimate stage, and this will continue to be true when television grows up—and it is certain to grow up into one of the largest industries in America, employing thousands of trained workers. There is every possibility that television will replace the movies as America's foremost entertainment industry. Those who break into radio today may have big television jobs tomorrow.

Television will need:

Actors	Writers
Musicians	Technicians

Producers
Studio managers
Salesmen
Publicity directors
Program managers
Production men
Sound-effects men
Casting directors
Make-up artists
Scene designers
Announcers

And this is but a partial list. When television arrives as a perfected invention, as it will suddenly, there will be a howling cry for experienced radio, motion-picture, and stage people to fill these jobs, and in all probability the salaries offered will be glittering ones as they are in the motion-picture industry today.

In television the writer will have a broader opportunity to exercise his art, for a television play is not essentially different from a stage play, and the writer who aspires to be a dramatist will find himself with an avalanche of opportunities if his talent is genuine. A television play is written for the eye as well as the ear, and radio writers who can do this combination job well will be in great demand.

Announcers who have a good physical appearance and personality may be offered premiums to leave their good radio jobs for television. Television announcers are seen as well as heard, and they should have some acting ability and experience.

Generally speaking, stage or motion-picture experience, in addition to radio experience, will be desired in all phases of the television industry. And because television is certain to be established as a vast industry within the next few years, now is the time for you to prepare for it.

To secure stage or motion-picture experience, in addition to radio experience, it is not necessary for you to crash Broadway or Hollywood; there are hundreds of Little Theaters, amateur dramatic clubs, and college and university theaters in the United States wide open to new talent. The makers of commercial advertising films have their own movie studios and employ amateurs. In these Little Theaters and amateur groups, and in the commercial movie studios you can acquire the extra experience which will assure you of a welcome in television.

No, it isn't simple; it isn't a quick road to success; it will require constant effort and hard work on your part, and it may take three years' time for you to achieve this background. But it can be done. Let your first step be to break into radio. Then when you are established in this industry, which is closer than any to television, you can go after amateur dramatic experience in your spare time—for most of the amateur dramatic organizations are composed of people whose major time each day is spent in school or in the world of business.

Then when you have had six months to a year of this stage experience, try to find part-time work in a commercial movie studio; your radio and stage experience will help you to get this work.

And then at last you will be regarded as qualified to take your place in the new, exciting, lucrative field of television.

It will have been worth the effort, for television is on the way and it will be the top glamour industry of tomorrow.

12

HOW OTHERS BROKE INTO RADIO

How did those who are now established in radio break in? How did they get their first jobs? Here are the direct, first-person accounts of a number of them, ranging from recent beginners to famous stars.

Most of the radio people who relate their stories here got jobs because they asked for them. They all started at the bottom, facing exactly what you face now. They got their radio jobs in a variety of ways. The opportunities are just as numerous today as they ever were, and the methods for breaking in are just as varied today as at any time in the past, for radio is still in its infancy.

JOHN TILLMAN, ANNOUNCER, CBS, NEW YORK:

The station manager of WHAS, Louisville, Kentucky, heard me on a college program, and offered me a job as announcer. After graduation I continued to work at WHAS for a year. At the end of that time I thought I had gathered enough experience to qualify as a network announcer. I made a recording of my voice and sent it to CBS executives in New York. They liked it and gave me a job.

BILL WOODSON, ANNOUNCER, WTCN, ST. PAUL-MINNEAPOLIS:

After a few years of exciting and soul-satisfying work with stock companies in California, the year 1932 arrived and I found

myself well on the way to a career on the legitimate stage. But in that year I went out for radio and made the team.

At KFOX in Long Beach there was a serial in search of a character. The serial—"The Boy Detective—was blood and thunder at its best and with a tremendous following. I auditioned, quaking with boyish fear and convinced that I'd never make it. I was still quaking at the end of the audition and I was still convinced.

The powers, however, thought any lad of fourteen who read so beautifully at sight was terrific, and decided, furthermore, to pass me off as thirteen. I doubt if they know now that an old friend, Marion Ward, a character-woman from tent-show days, had secured a copy of the script days before from the author and worked with me to the last minute.

I was the Boy-Detective for five years, and while I never quite caught up with the heavy in all that time, I managed to pick up a few clues that showed me what makes things tick behind the mike. What a paradise for a radio-hungry kid! I was given no end of encouragement as I tried my hand at writing, producing, sound-effects, announcing, and, as ever, acting my hammy heart out.

Lester Spencer, Program Director, WHIO, Dayton, Ohio:

I broke into radio while going to school in Columbus, Ohio, and it all happened because I was writing a radio column in the school paper and because I went up to one of the Columbus stations to interview the new Station Manager. He needed a publicity man and announcer combined; so, after a brief audition which he gave me immediately, I went to work. In other words, I got started in radio through a lucky break.

Graham McNamee, Announcer, NBC, New York:

It was a mild curiosity and lack of anything else to do that led me to visit the old WEAF studios in the AT&T Building on lower Broadway that eventful day in May, 1923. I was a concert singer serving on jury duty at the time and we were

released early that day. The weather was fine and I decided to walk down to the Battery. What made me walk down the West side of Broadway instead of the East side I don't know, but I crossed the steet and began walking.

As I strolled, my thoughts were on the concert season just concluded, the engagements and the favorable comment my baritone voice had aroused in the press. I had debuted at Aeolian Hall in 1921 and was fairly well established in my career, but I wondered what I would do until the next season began in October.

I came out of my reverie as I approached the AT&T Building at 195 Broadway and recalled that a friend had told me about a radio studio being opened there just a few days before. On an impulse I went in and asked to see them. Someone directed me to Sam Ross, then and still a talent scout for NBC. Ross was proud of the new layout and took me around. We grew quite friendly and he began asking questions about me. I told him of my concert work and the jury duty and my thoughts of a moment before.

Ross asked me to sing for him before the microphone and then to speak into it. I obliged and it turned into an audition. For the speaking lines I discussed recent events in the sports world and when I got through Ross pegged me as a cross between a singer and sports expert and offered me a job.

Well, I stipulated that I would only take the job of announcer until the concert season opened in October. We also agreed that I was to do little or no singing. Professional reasons dictated that reservation.

We covered several big outdoor events that year, among them an all-important world's heavyweight championship fight and my fate was sealed. Radio and its possibilities got into my blood, and I couldn't quit when October came around. But I didn't drop my concert work. I somehow managed to get in both although radio was taking up more and more of my time.

In 1927, '28 and '29 I filled more than a hundred concert dates a year. It wasn't until 1930 that I was forced to give it up entirely, due to the pressure of radio activities.

BOB HEISS, CHIEF ANNOUNCER, WTMJ, MILWAUKEE, WISCONSIN:

I was a prize. Seven years back the depression had sent me into dance music. I was a saxophone player and a crooner . . . with some ambitions of being a radio announcer simply because several people with whom I had numerous phone conversations frequently remarked that I had announcer qualifications. WTMJ's management didn't feel that way, however. But one day somebody hit upon the idea, as a publicity gag, of opening auditions for announcers to the general public. One of the authors of this book was announcing a pickup of our band and I asked him if the contest was "on the level." He assured me that it was. My application was among the eight hundred that were received. Over four hundred auditions were given. Thirty-four second auditions were given. Four were chosen for further consideration. Finally they pointed to one man. And here I am.

MARY ELSIE HEFELE, RECEPTIONIST, CBS, NEW YORK:

I took an active interest in dramatics and other extra-curricular activities at Mt. St. Vincent's College in New York. This activity created a desire to work for radio. I realized I didn't have the necessary experience to qualify for a writing job. I decided I'd have to get it some way. I wrote to CBS and told them about my ambitions. CBS hired me as a receptionist because this job brings me into contact with actors, writers, producers and others in the business and gives me some idea of how shows are written and prepared for the air.

DON MCNEILL, MASTER OF CEREMONIES, BREAKFAST CLUB, NBC, CHICAGO:

I got acquainted with the Chief Announcer of Station WISN, Milwaukee, while attending Marquette University. I started part-time announcing at same station while in college and gradually worked into acting on programs as a master of ceremonies.

PAUL MINER, SPORTS ANNOUNCER, KVOO, TULSA, OKLAHOMA:

In 1939 I was attending school at Iowa State and doing part-time work as a sports announcer for the college radio station. I heard of the need of a sports assistant on football at KSO-KRNT in Des Moines. I applied and got the job. I moved into the full-time job there.

AGNES MOOREHEAD, ACTRESS, NBC, NEW YORK:

I entered radio during a moment of indecision. A graduate of the American Academy of Dramatic Art with some radio experience gained as the "girl baritone" on KMOX and KSD, St. Louis, plus parts in a few Broadway shows, were my only assets when I tried out for radio dramatics.

However, the story goes back a bit. While a student at the academy, one of my instructors was Joseph Bell, who is now Production Director for the National Broadcasting Company. Upon leaving the academy, I obtained parts in several Broadway shows. After nearly a year knocking about the stage, I was offered a role in the show "Candlelight." It was while trying to make up my mind whether or not to accept a part that might take me away from other possible offers that the die was cast. My story proves you never know how it will happen in radio.

I happened to meet Mr. Bell one day. He had liked my work at the academy and gave me every encouragement. He had left the school shortly after I did to go with NBC. When I told him of my unsettled situation, he suggested I come up to NBC with him and audition for a dramatic role that was open. I got the part and here I am.

"My previous radio experience had been as a member of the St. Louis Municipal Opera Company, with which I had earned the questionable distinction of singing baritone parts. The local stations mentioned above engaged me as a singer and billed me as the "Baritone Girl." It was dreadful, though interesting, and after a short time I quit to go to college and then to the academy.

HENRY W. LUNDQUIST, STAFF WRITER, WEEI, BOSTON, MASSACHUSETTS:

Early in 1939 I took a personal inventory and decided a radio writing job was what I wanted. I heard there was a vacancy in one of Boston's smaller stations, and, in making a closer listing of assets, decided to try WEEI first on the theory that it couldn't do any harm to start at the top.

I had studied advertising under Mr. Fellows (General Manager of WEEI) six years previously; so I was not entirely unknown to him. But instead of making a personal call, I imagined the entire interview and wrote to him in the form of a radio script, covering my own arguments and including his as well. In this way I showed I had imagination, originality, common sense and a knowledge of radio writing forms and requirements. This script or application letter was ignored by Mr. Fellows.

A month later I sent another in which I envisioned a meeting between myself and an old friend in 1969, in the course of which the friend casually asked me if I'd heard from Fellows yet . . . and I replied that I expected an answer any day. The entire thing was burlesque, but I received an immediate response. "No opening now, but remind me in a month."

I did—in verse. No reply.

I sent a blood-thirsty, piratical warning that dripped gore and ended in a pathetic "please." This brought a "too soon to know" answer. I peppered Mr. Fellows with reminders in various forms, and then Lady Luck took a hand.

The sinking of the submarine *Squalus* gave Jack Knell his chance and his promotion. His absence from the WEEI staff and script trouble with a national sponsor whose program originated at WEEI, conspired to bring matters to a point where Mr. Fellows agreed to give me a chance under certain conditions. I had to write two scripts to suit the sponsor, write acceptable commercials and write a number of program-build-ups.

The scripts were declared satisfactory by the sponsor, and after ten months' trying, I got the job. I was lucky; I'm sure

of that. But it was the original application in the form of a radio script that won me the first consideration. I'm equally sure of that.

PHIL SUTTERFIELD, JR., SPORTS EDITOR-PUBLICITY DIRECTOR, WCSC, CHARLESTON, SOUTH CAROLINA:

I broke into radio while sitting in a first year German class at the University of Kentucky at Lexington. The professor called upon the fellow sitting behind me to recite. His voice sounded strangely familiar and I turned around and asked him point blank where I had heard it before, outside of class. He replied that he was Frank Burger, chief announcer at the University's radio studios of WHAS, 50,000 watt station in Louisville. I said I would like to try for an announcer's position whereupon he invited me to the studios for an audition. I passed the audition successfully.

THOMAS VELOTTA, ASSISTANT TO SUSTAINING PROGRAM DIRECTOR, NBC, NEW YORK:

I was sixteen and the oldest of five children when I obtained a job on the National Broadcasting Company's evening page staff. That was January 6, 1928. I was a student at Manhattan's De Witt Clinton High School at the time, but needed a job to help the family along. Dad was a tailor and the business wasn't any too good.

Beyond helping out at the shop, I had no previous business experience and was just a green kid looking for a paying job anywhere, but one that would enable me to continue my education. The page-boy job fitted in perfectly. I went to school during the day and worked at NBC's Fifth Avenue studios at night.

After two years I finished the schooling and was transferred to the day staff. Then I was made head of the uniformed force. That lasted for another two years and then I was taken into the office of the Executive Vice-President. In 1935 I moved to the commercial program division under Bertha Brainard, and

two and a half years ago I became assistant to Phillips Carlin, sustaining program director on NBC.

Oddly enough, Phil is a De Witt Clinton man, too.

KATE SMITH, SINGING STAR, CBS, NEW YORK:

Before getting into radio I had been in vaudeville since I was eleven years old. After appearing on Broadway in "Flying High," I decided to quit show business and become a nurse. But Ted Collins, then an executive of a recording company, heard me and asked me to make some recordings for him. After this he became my manager. A few months later he got me a job doing sustaining programs on CBS. Before long I had my own commercial.

BOB HILLE, ANNOUNCER, KXOK, ST. LOUIS, MISSOURI:

I was employed in the stockroom of an electrical manufacturing concern and became interested in newspaper publicity on the construction of KXOK, a new St. Louis station. Without previous radio experience, but with some voice study and experience in high school dramatic productions, I was auditioned and given the opportunity to work as an Apprentice Announcer at nights. By working at nights there was no conflict with my day job. This was in September, 1938. After about eight months of training, I became proficient enough so that KXOK was justified in offering me a salary greater than I got at the stockroom; so since early in 1939 I have been exclusively in radio.[1]

RALPH NIMMONS, PROGRAM DIRECTOR, WFAA-KGKO, DALLAS, TEXAS:

As a member of the general extension division of the University of Florida at Gainesville, I grabbed an opportunity to assist in the operation of the university-owned station WRUF. I gave a newscast ten minutes after I first entered the studio. I

[1] Some stations hire inexperienced announcers who learn while they earn a small salary by announcing early or late hours when the listening audience is small.

went to WBIG, Greensboro, North Carolina, as announcer, and after a persistent letter-barrage, I was hired by Mr. Martin Campbell at WHAS, Louisville. When Mr. Campbell went to Dallas, I went along, getting a boost to Program Director. Success in radio seems to depend on your ability to take whatever is offered you in broadcasting, regardless of remuneration, in order to gain the necessary experience for the better jobs upstairs.

LUCILLE MANNERS, SOPRANO, NBC, NEW YORK:

Since earliest childhood I've always hoped to become a successful singer. My mother had a similar ambition. She not only sang well but was an accomplished pianist. However, her talent never gained the attention it deserved and Mother never did either professionally.

When I came along, the only child, and began showing an interest in music, Mother immediately bent every effort to give me the career she missed. She taught me singing, encouraged me, pointed me toward the concert stage.

Born in Newark, just across the river from the city of Golden Opportunity, New York, I obtained a position as stenographer in a Newark insurance office shortly after leaving high school. Every bit of salary I could spare went to further my musical training. Eventually I met and became the pupil of Louis Dornay and Betsy Culp, both internationally famous singers and pianists.

One day Mr. Dornay took me over to WOR, in Newark, where he had arranged an audition for me. The program manager listened to me and gave me a series of afternoon broadcasts to do.

I grasped the chance, of course, and for several weeks managed to get the program in during my lunch hours. The studio was a distance away from the office and soon my employer grew weary of my extra-long meal times and fired me. The $15-a-week loss was a harsh one. I had to cut down on the singing lessons. But I decided to devote all my time to the program, regardless.

Several months passed and Mr. Dornay, feeling I'd gained enough microphone experience and technique, took me across the river one day to the NBC studios for a network trial. For me that ferry was a majestic ocean liner headed for Europe.

The audition was successful and I was given three programs a week, which were carried on both the Blue and Red networks. One day a sponsor in search of a singer for a substitute summer program happened to tune in. The next day I was called in to audition for him and was engaged to substitute for Jessica Dragonette on the Cities Service Hour while she enjoyed a well-earned vacation.

When Miss Dragonette left radio nearly three years ago to go on the concert stage, I was chosen as her successor. I'm now in my fourth year on the Cities Service Concert program.

Ralph Denu, Page Boy, CBS, New York:

A month before graduating from high school, I wrote a letter to CBS asking for a job. In it I explained that I was interested in eventually becoming a radio engineer. I thought that the experience I would gather as a page boy would help me realize that ambition. I was granted an interview with the Personnel Manager and I got the job.

Billy Rhoades, Junior, Sports Announcer, WSAU, Wausau, Wisconsin:

I first broke into radio September first, 1939, at Grand Forks, North Dakota. Previously my only experience in radio had been gained through a few dramatic shows and covering high school events for a special school-news program on WTCN in the Twin Cities. I got the job in Grand Forks by auditioning with several others. I worked there until I was let out, at the end of six months. I took to the road via my thumb and auditioned at several Wisconsin stations. I have held two since then and before coming to WSAU. Fortunately I have never been afraid to ask for a job or ask for a ride on the road. Over one week end I hopped to Omaha to try for a sports announcing job, which I didn't get. But you've got to keep trying.

I have averaged a job for every six auditions, which may not prove anything at all statistically. And, furthermore, I hope I don't have to change jobs so often now that I'm specializing and getting some sound experience.

JACK O. MITCHELL, SPECIAL EVENTS ANNOUNCER AND PRODUCTION MANAGER, KTSA, SAN ANTONIO, TEXAS:

After sixteen years of show business I suddenly found myself out of work with twenty thousand other actors. My mother was making her home in Tulsa; so I brushed New York aside and went west. A friend of mine one day had business at KVOO and I went along to see the studios. This friend casually introduced me to the station manager and remarked that I should be in radio since I was an actor. The word "actor" seemed to work like magic for in less than ten minutes I was an announcer.

ANN HARDING, PUBLICITY DEPARTMENT, CBS, NEW YORK:

I got mad one day—the next day I was working in the Publicity Department at CBS. Here's how it happened. I was working on a trade magazine in New York City. I wasn't satisfied with my job—I got mad and quit. An hour after resigning, I called up the Publicity Director at CBS and asked for a job. The next day I started as secretary to the publicity chief. As CBS grew, a publicity service division was created and I was made its head.

EDWARD C. COONTZ, PROGRAM DIRECTOR, KVOO, TULSA, OKLAHOMA:

I was in the Public Relations Department of the University of Tulsa, promoting football. My contract expired December first. On November thirtieth an official at KVOO called my boss to get some suggestions for a new announcer who had to be hired immediately. I hurried down to try out for the job and I made the grade. I'm one of those who was at the right place at the right time, although my knowledge of the

theater gained at school probably supplied me with enough "mike" or "studio" sense to get me through that first audition and interview.

Trafton Robertson, Announcer, WBT, Charlotte, North Carolina:

One sunny Virginia day while strolling down one of Norfolk's verdant fairways with two companions, we were moved to song, perhaps in an effort to forget the bad golf. We were good and further investigation revealed that we were the male Boswell Sisters. Getting on the air was only a matter of auditioning at the local station, WTAR. Making money was more difficult. We dissolved. I formed another group and got on again. One night the announcer for our show didn't show, and I shyly volunteered to take his place. All this in '31. The station manager heard me announce. When a staff man resigned, the boss's secretary suggested I audition, and I did. I got the job, got fired, got rehired. I have been announcing and singing ever since. It's good work and I got it through the ambitions of a trio of singing golfers. I thank you.

Santos Ortega, Actor, CBS, New York:

When I applied for an actor's job at CBS, I was given an audition but nothing came of it. Months later I was called for an important role in a new program. I was to play a Spanish character. I am not Spanish; I cannot speak a word of the language, but the director thought I was Spanish because of my name. This first radio role caused considerable favorable comment. As a result, other directors called me in for parts. Today I'm a busy actor appearing in such CBS programs as "Big Sister," "Aunt Jenny," "Martha Webster," "Young Dr. Malone" and "Our Gal Sunday."

Harry Burke, Program Director, WOW, Omaha, Nebraska:

In 1928 I was classified advertising manager of the Norfolk, Nebraska, *Daily-News*. This paper owned Station WJAG, at

that time purely a farm station. During the noon hour it was necessary for someone to take care of the many visitors coming to the studio to see Karl Stefen broadcast news and to see the radio station.

Radio fascinated me; so I took it upon myself to show these people around. My newspaper clients asked about radio advertising, the like of which WJAG had none at the time. I sold some, having no rate card but making up rates in accordance with what I could find out about other stations. Then Stefen wouldn't announce the commercials; so I did it.

At the end of the year the station, for the first time, was in the black, and I was in radio.

William R. "Bill" Traum, Sales Promotion Manager, WROK, Rockford, Illinois:

While engaged in newspaper work in the summer of 1936, I was faced with giving a 15 minute radio talk on WROK. An organization promoting the scenic beauty of northwestern Illinois wanted to extol the beauty of our section. So from nearby Chadwick I traveled to Rockford and gave the talk.

After the broadcast, John C. McCloy, then the Program Director, asked me if I was interested in radio, and I admitted that I was, although very happy as a reporter.

I was only a year out of high school and back home, reflecting on the query, radio got to looking better and better in my eyes. I started a gossip column entitled *Radio Rambles* which I syndicated among midwestern weekly newspapers. I started correspondence with a number of air celebrities, and when they came near, I'd crash the studio and get an interview. The more I wrote about radio, the more I wanted to get in it; so I wrote McCloy asking for a job. The reply was the usual, "nothing open now, but will keep you in mind."

Then I got a bright idea. I asked the radio stars with whom I had been corresponding to write McCloy. Frank Parker, the popular tenor, wrote: "My friend, Bill Traum, tells me you are considering placing his radio column on the air. I thought I would write and tell you I think it is a great idea because Bill has built up a great following among radio fans and stars

with his exclusive column. I am sure you will score quite a scoop by putting him on the air."

One by one these letters from well known stars came to McCloy's desk and he concluded that the fellow who gave that talk on scenic beauty might have something. But, there was still no opening on the staff.

Then came the *break*. In mid-November of 1936, several months after my maiden air appearance, a member of the WROK staff was laid low by a throat ailment. McCloy asked me to fill in. The job lasted two weeks.

After Christmas, another announcer left to accept a job in Chicago. I was called and this time I stuck. My plan of attack had worked! I still announce but my main efforts are in the station's Promotion Department.

Ben Hyams, Publicity Department, CBS, New York:

An employment agency called up the CBS publicity department one day in 1934 to ask the director to recommend someone for a resident hotel publicity job. CBS couldn't help so called Marlen Pew, then editor of *Editor and Publisher* and asked him if he had anyone to suggest. Pew suggested me. I was working on a newspaper at the time. When I applied for the hotel job, it had already been filled. As a matter of courtesy, I telephoned Jack Gude who was then CBS Publicity Director, to thank him for the opportunity. He said he'd like to meet me. Upon meeting we talked about everything but publicity. After the chat, he told me there was a CBS job open and offered it to me. The following Monday I was a member of the CBS publicity staff.

Bill Stern, Sportscaster, NBC, New York:

Although I didn't really settle down until ten years later with the National Broadcasting Company, I actually broke into radio in 1924 in my home town, Rochester, New York. I was only 17 at the time, fresh out of high school and bursting with ambition, but quite uncertain as to what to do about it.

Like every other kid, I suppose, radio was quite a novelty to me. As soon as the parts could be obtained I built my own crystal set and later on made one with tubes. Sitting in my den and listening to the voices of announcers and guest singers or speakers coming from a studio miles away fascinated me. I guess it was then that I became interested in radio as a career but it took ten years of knocking about the country at various jobs to give direction to desire.

Well, I went down to the offices of WHAM, the NBC Blue Network affiliate in Rochester, and applied for a job. Radio wasn't a paying proposition in those days and the fact was pointed out immediately by the station manager. However, money was relatively unimportant to me, and I joined the station as announcer, script writer and time salesman. In my spare moments I answered phones, swept the office, polished the brass on the outer doors and sorted the mail.

For a kid with big dreams and a burning desire to do big things, the added burdens were far from complimentary. I gave it up after a few weeks when a school chum asked me along on a trip to Hollywood. He wanted to be an actor and I, too, suddenly developed an ambition to be one.

We reached Hollywood all right, but the closest we came to getting into the lots was a job digging holes for concrete posts for RKO at five dollars a day. We gave up the struggle after three days of back-breaking labor and started for home. We needed money, however, and we made the trip in slow stages. I landed assorted jobs with various stations through the South and Mid-west, earning enough to carry us closer to our destination.

To make it brief, I wound up in New York in 1931 as assistant stage manager of the Roxy Theater. The following year when the Radio City Music Hall and Center Theater opened, I was the stage director for both.

The huge RCA Building which houses the National Broadcasting Company lies right between the theaters. Yet it took two years for me to cross the street and ask for a job as sports announcer. In 1934 I got my first chance when John F. Royal,

then vice-president in charge of programs, sent me along with Graham McNamee to cover a game in Alabama. I only filled in a few minutes between halves but I guess they liked it because I was invited to assist Graham at other games that season. Announcing those football games became an almost full-time job for me even then but it was two more years before I became a regular member of the program staff.

CARL GEORGE, PROGRAM DIRECTOR, WGAR, CLEVELAND, OHIO:

I attended Muskingum College in New Concord, Ohio, and received an A.B. degree in June, 1932. During the senior year I announced radio programs which the college presented over WLAR (now WHIZ) in Zanesville, Ohio. I had always been interested in public speaking and the idea of talking to thousands on the air appealed to me. Consequently I took advantage of every opportunity to get as many of these college programs on the air as possible. The banks closed when I graduated and I walked back to WLAR. And just at the right moment. There was a job open, and, knowing me slightly from those college programs, they gave me a chance.

MARGARET LEWERTH, SCRIPT WRITER, CBS, NEW YORK:

After graduating from college, I joined an advertising agency. When this agency set up a radio department, I went into it at the same time doing some free-lance script writing. I submitted several scripts to Columbia and finally I got an assignment to do a series of fifteen-minute shows. When a job opened on that network, I got the call.

BLAINE CORNWELL, PROGRAM DIRECTOR, KXOK, ST. LOUIS, MISSOURI:

I was the baritone soloist at Saint Thomas Church in Washington, D. C., and one of the men in the bass section had done some announcing in Washington and Baltimore. He urged me

to take an audition for announcing, but I thought then that radio wasn't here to stay. Most of my living I earned working in the bookkeeping department of a bank. Home one day with a cold, my singer-friend called to tip me off about an opening at WRC. He was so insistent that I audition, he wouldn't take "no" for an answer. I auditioned and went to work for NBC five days later.

ORRIN MELTON, NEWSCASTER, KYSM, MANKATO, MINNESOTA:

I'll never forget the first time I walked into a radio station to ask for a job. I asked the receptionist to see a certain man. She asked if I had an appointment with him. "No." Then she was sorry but he wasn't in. I left without objecting even though I knew the man I wanted was there. I decided, however, that I'd change my approach.

Next time I said to her: "Will you please tell Mr. Smith that Mr. Melton is here to see him?" Of course, I got the same response as the first time at this point. She asked "Do you have an appointment?" I answered differently this time: "No, I have no appointment, but just tell him my name. He'll see me." I got in this time because, being actually unknown I may have been someone important.

Mr. Smith told me that the best way to start in radio is to start in a small station. Instead of believing him, I went ahead cheerfully trying to sell myself to the big city stations. I would tell them I had a college degree with a major in speech, dramatics and voice training. I told them anything else that might impress them and still fall somewhere close to the truth. They weren't impressed. They always had one question that stumped me, "What actual radio experience have you had?"

Gradually it dawned on me that I had to get some experience. Only two ways presented themselves to me—a small station job or a radio school. In the summer of 1939 I attended the New York University Radio Workshop, operated jointly by CBS and New York University.

When I returned to my home town the radio doors were

swinging a little less stiffly, but I didn't get a job right away. Far from it!

One of my earliest and best radio friends, Tom Rishworth, gave my embattled ego a prod. He invited me to attend several radio conventions which were held in the city. I spoke on "Workshops in Radio." This publicity exerted a positive influence in my finally getting a regular program on WLB, the University of Minnesota station. This was called "Art News" and consisted of interviews on art. I got no salary.

I continued to make the rounds of stations, trying to get the executives to listen to my program. One day one of them telephoned me to say that a job in Mankato was open. The fellow who gave me the tip never seemed particularly interested in me, but he said he'd "keep me in mind," and he really meant what he said. I telephoned the station manager who had the opening and asked him to hold the job until I could get there. If I broke the state speed law in getting to Mankato, I believe I'll be forgiven. I was in at last!

Ray Kelly, Manager Sound-Effects Development, NBC, New York:

I didn't actually break into radio. I was the victim of circumstances. When I took the job in February, 1930, I was doing quite well out in Seminole, Oklahoma, as the District Clerk for the Seminole products area of the Gypsy Oil Company. Even the title is impressive.

Ignorant of the fate that awaited me, I began training for the job of inventing noises and sounds for radio while a student at Knox College, Galesburg, Illinois. There I met C. L. Menser, who ran the Speech Department and directed and staged theatricals for the Knox Players Club, the student dramatic society.

Not realizing what I was getting into, I found myself drafted for the job of constructing the scenery and arranging the sets for Menser's masterpieces. After graduation, believing all this was past, I entered Harvard Law School. I was getting along nicely until a year and a half later—the crash of 1929.

Well, Menser and I kept up an intermittent correspondence during this period and in the interim he had landed a job with the National Broadcasting Company as a production director in New York. Always a bug for realism, he discovered a void in radio drama. Sound effects were needed to aid the listener in creating a visual setting for the drama.

For him, to think is to act and the next thing I knew I received a letter proclaiming the dire need of my services and was so moved by his appeal I took the next train east. And here I am, a grown man, making gadgets that squeak for the microphone. It's interesting if slightly unbalanced, however, and I've grown very fond of the work.

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MISCELLANY

WHICH COLLEGE COURSES TO TAKE

ONE hundred and eight radio station executives, representing 5,866 employees, contributed to the following statistics which show specifically the college subjects they recommend as preparation for various radio jobs. The figures also give an answer to your question: "Should I go to college before attempting a radio career?"

The Committee on Radio Education at Ohio State University undertook the survey to determine whether a curriculum with a "major" in radio should be set up at that institution. A subcommittee composed of Dr. W. W. Charters, director of the Bureau of Educational Research, and Dr. Norval Neil Luxon, associate professor of journalism, formulated the questionnaire and tabulated these results. We are grateful to Dr. Luxon for permission to use this material.

1. Do you give preference to college graduates when hiring people in the following departments?

	Yes	No	Qualified
a) Announcing	78	13	5
b) Engineering	55	34	6
c) Production	64	25	6
d) Program	71	18	6
e) Public relations	65	22	6
f) Sales	46	39	8
g) Script and continuity	71	17	6

2. If a university were to offer courses in training to prepare its graduates for the radio industry what courses should be taken to prepare for the following departments?

	Announcing	Engineering	Production	Program	Public relations	Sales	Script and continuity
a) Adult education	30	9	43	52	49	26	50
b) Advertising	50	4	66	62	65	93	84
c) Biological and physical science	9	25	8	12	16	5	17
d) Expert knowledge of communication engineering	1	95	5	0	0	0	1
e) General knowledge of engineering	25	76	41	28	21	20	23
f) Creative writing	55	1	75	67	34	43	95
g) Education	47	14	51	57	50	34	61
h) Foreign language	87	6	54	56	22	6	60
i) Journalism	55	1	41	50	59	38	83
j) Law	12	16	17	29	51	38	29
k) Literature and art	78	2	70	75	31	18	80
l) Music (production)	50	31	83	69	9	5	40
m) Music (appreciation)	84	34	83	83	32	29	76
n) Psychology	53	8	63	66	74	73	63
o) Radio courses	52	43	52	51	51	57	52
p) Sales promotion	19	2	26	28	56	84	45
q) Social sciences	19	4	22	29	39	19	37
r) Speech and dramatics	94	12	83	73	33	20	53

3. In hiring college graduates do you prefer a man who has a good general education *without* college courses in radio or one who has had a good general education with college courses in radio?

With radio courses	*Without* radio courses	Qualified
59	17	23

4. Has radio reached a point where a university should give serious thought to setting up courses to prepare its graduates to enter radio as a career?

Yes	*No*	*Qualified*
66	11	23

5. a) Would you advise a young college man in whom you are deeply interested to follow radio as a career?

Yes	*No*	*Qualified*
41	4	56

EMPLOYMENT AND PAYROLL DATA

(FCC Analysis for Typical Week, 705

Item	Fulltime			
	Compensated			Not Compensated
	Number	Compensation	Average	Number
Executives:				
General managerial	719	$78,901	$109.74	49
Technical	449	24,301	54.12	1
Program	359	20,253	56.42	3
Commercial	295	24,957	84.60	..
Publicity	86	4,827	56.13	1
Miscellaneous	74	4,728	63.89	6
Total executives	1,982	157,967	79.70	60
Employes (other than executive):				
Technical:				
Research and development	111	5,995	54.01	..
Operating	3,035	117,897	38.85	1
Miscellaneous	150	3,559	23,73	1
Program:				
Production	505	19,693	39.00	2
Writers	556	18,049	32.46	5
Announcers	2,247	73,083	32.52	3
Staff musicians	1,871	88,930	47.53	9
Other artists	737	33,772	45.82	44
Miscellaneous	445	12,960	29.12	15
Commercial:				
Outside salesmen	1,436	69,648	48.50	4
Promotion and merchandising	201	8,465	42.11	1
Miscellaneous	140	3,983	28.45	1
General and administrative:				
Accounting	456	13,847	30.37	5
Clerical	635	12,924	20.35	1
Stenographic	862	18,730	21.73	3
Miscellaneous	516	11,101	21.51	1
Miscellaneous	215	4,625	21.51	..
Total employes	14,118	517,261	36.64	96
Total executives and employes	16,100	675,228	41.94	156

b) Would you advise a young college woman in whom you are deeply interested to follow radio as a career?

Yes	*No*	*Qualified*
29	12	58

OF U. S. BROADCAST INDUSTRY

Beginning October 15, 1939)

STATIONS				3 MAJOR NETWORKS					
Part-time				Fulltime			Part-time		
Compensated			Not Compensated Number	Compensated			Compensated		
Number	Compensation	Average		Number	Compensation	Average	Number	Compensation	Average
127	$8,090	$63.70	33	26	$9,925	$381.73	..	..	..
22	441	20.05	1	14	2,266	161.86	..	..	..
8	214	26.75	4	20	3,714	185.70	..	..	..
6	301	50.17	..	24	5,137	214.04	..	..	..
5	172	34.40	3	12	1,725	143.75	..	..	..
25	995	39.80	6	10	1,665	166.50	..	..	..
193	10,213	52.92	47	106	24,432	230.49	..	..	..
3	41	13.67	1	60	3,950	65.83	..	..	..
122	1,275	10.45	14	485	32,147	66.28	..	..	..
23	218	9.48	3	32	875	27.34	..	..	..
30	355	11.83	8	401	22,402	55.87	..	..	..
38	680	17.89	19	77	4,369	56.74	1	$27	$27.00
196	2,664	13.59	34	125	8,192	65.54	..	..	..
897	15,539	17.32	35	387	48,725	125.90	20	712	35.60
1,454	26,322	18.10	95	370	19,777	53.45	476	27,611	58.01
135	1,296	9.60	83	310	13,260	42.77	..	..	..
34	561	16.50	9	121	14,669	121.23	..	..	..
6	65	10.83	1	184	8,794	47.79	..	..	..
33	258	7.82	..	197	7,264	36.87	..	..	..
80	1,050	13.13	15	148	6,341	42.84	..	..	..
49	471	9.61	4	100	2,556	25.56	..	..	..
34	316	9.29	7	138	3,630	26.30	1	7	7.00
108	678	6.28	7	441	12,353	28.01	4	20	5.00
71	524	7.38	..	91	4,089	44.93	6	44	7.33
3,313	52,313	15.79	335	3,667	213,393	58.19	508	28,421	55.95
3,506	62,626	17.83	382	3,773	237,825	63.03	508	28,421	55.95

RADIO JOURNALS

Variety[1]—New York City.
The Billboard[1]—Cincinnati, Ohio.
Broadcasting[2]—Washington, D. C.
Tide—New York City.
Radio Showmanship—Minneapolis, Minn.
Radio Advertising—Chicago, Ill.

WRITERS' JOURNALS

Author & Journalist—Denver, Colorado.
The Writer—Boston, Massachusetts.
The Writer's Digest—Cincinnati, Ohio.
Writers' Journal—New York, N. Y.

The above periodicals may be purchased at the larger newsstands.

GLOSSARY OF RADIO SLANG AND EXPRESSIONS

Radio has no peculiar language which is not understandable to all. However, there are a few expressions used daily in stations that might cause you to ask questions if you don't know their meanings.

Commercial program.—A program that is paid for by a sponsor and contains advertising for his product. A "sponsored" program is the same thing.

Sustaining program.—An unsponsored program, called "sustaining" because the station or network, rather than the sponsor, is paying for the program or sustaining the program on the air.

Participating program.—This one has various advertisers who buy an announcement on the program and in this way participate.

Public-service program.—This program is not paid for but is different from the Sustaining Program because it is "spon-

[1] Available at larger newsstands.
[2] Leading journal for the broadcasting industry.

sored" by a person or organization for the benefit of the public in general. The distinction is in the fact that such organizations are not working for profit.

Commercials.—This expression refers to commercial programs or to the advertising copy on a commercial program.

Setup.—The arrangement of the microphones, instruments, speakers, singers, or sound effects in a studio.

Spot announcement or *spot.*—An announcement that comes between two programs; therefore, on a certain "spot" on the program schedule.

Announcement.—A brief message, commercial or otherwise, contained in a small number of words, usually a minute or under in length.

Plug.—This is synonymous sometimes with the word "commercial" when it refers to the advertising copy in a program. They are used together, too, in referring to the copy as the "commercial plug."

Plug also means a sustaining announcement used to promote and publicize one of the station's programs. Here it is sometimes called a "promotion plug."

Courtesy.—This is an announcement which makes an explanation of some sort to the listeners. "The program originally scheduled will not be heard because of the early start of the football game." Or the announcement may be in the form of a thank-you to a sponsor whose program has suffered some production or traffic difficulty. "The John Wilson Plow Company program will not be heard because of the talk of the President."

Cut-in announcement.—This is an announcement inserted by a local announcer in a program being fed to his station by another station or a network. He "cuts-in" on a given cue.

Ride gain.—This refers to the operator's duty of controlling the volume of the program on the air. When he or the announcer is actually doing this by manipulating the control knobs he is "riding gain."

Feed.—A noun meaning the process of giving a program to another broadcasting station or network. It is also used as a verb.

Record.—The same record you buy in a music store, running usually at seventy-eight revolutions per minute.

Transcription.—A mechanical reproduction of a program, announcement, or music made electrically for broadcasting, running usually at thirty-three and one-third revolutions per minute.

On the nose.—An expression meaning a program's timing is working out exactly right. A program's "on the nose" when its neither ahead of the rehearsed time nor behind it.

LIST OF RADIO NETWORKS AND STATIONS

Networks

National Broadcasting Company, RCA Bldg., New York City
Columbia Broadcasting System, 485 Madison Ave., New York City
Mutual Broadcasting System, Tribune Tower, Chicago, Ill.

Stations

Asterisks indicate Stations of 5,000 or more watts power.

Alabama

Anniston, WHMA
Birmingham, WAPI*, WBRC, WSGN
Decatur, WMSL
Dothan, WAFG
Gadsden, WJBY
Huntsville, WHBP
Mobile, WALA, WMOB
Montgomery, WCOV, WSFA
Muscle Shoals, WMSD
Opelika, WJHO
Selma, WHBB
Tuscaloosa, WJRD

Alaska

Anchorage, KFQD
Fairbanks, KFAR
Juneau, KINY
Ketchikan, KGBU

Arizona

Globe, KWJB
Jerome, KCRJ
Lowell, KSUN
Phoenix, KOY, KPHO KTAR
Prescott, KYCA
Safford, KGLU
Tucson, KTUC, KVOA
Yuma, KUMA

Arkansas

Blytheville, KLCN
El Dorado, KELD
Fort Smith, KEPW
Hot Springs, KTHS*
Jonesboro, KBTM
Little Rock, KARK, KGHI, KLRA*

Pine Bluff, KOTN
Siloam Springs, KUOA*

California

Bakersfield, KERN, KPMC
Berkeley, KRE
Beverly Hills, KMPC
Chico, KHSL
El Centro, KXO
Eureka, KIEM
Fresno, KARM, KMJ
Glendale, KIEV
Long Beach, KFOX, KGER
Los Angeles, KECA*, KFAC, KFI*, KFSG, KFVD, KFWB*, KGFJ, KHJ*, KMTR, KNX*, KRKD
Merced, KYOS
Marysville, KMYC
Modesto, KTRB
Monterey, KDON
Oakland, KLS, KLX, KROW
Pasadena, KPPC
Redding, KVCV
Sacramento, KFBK*, KROY
San Bernardino, KFXM
San Diego, KFSD, KGB
San Francisco, KFRC*, KGO*, KJBS, KPO*, KSAN, KSFO*, KYA*
San Jose, KQW*
San Luis Obispo, KVEC
Santa Ana, KVOE
Santa Barbara, KDB, KTMS
Santa Rosa, KSRO
Stockton, KGDM, KWG
Visalia, KTKC
Watsonville, KHUB

Colorado

Alamosa, KGIW
Colorado Springs, KVOR
Denver, KFEL, KLZ*, KOA*, KPOF, KVOD
Durango, KIUP
Grand Junction, KFXJ
Greeley, KFKA
La Junta, KOKO
Lamar, KIDW
Pueblo, KGHF
Sterling, KGEK

Connecticut

Bridgeport, WICC
Hartford, WDRC*, WTHT, WTIC*
New Britain, WNBC
New Haven, WBRY, WELI
New London, WNLC
Waterbury, WATR, WBRY

Delaware

Wilmington, WDEL, WILM

District of Columbia

Washington, WJSV*, WMAL, WOL, WRC*, WINX, WWDC

Florida

Daytona Beach, WMFJ
Deland, WPER
Fort Lauderdale, WFTL
Fort Myers, WFTM
Gainesville, WRUF
Jacksonville, WJAX*, WMBR, WJHP

Lakeland, WLAK
Miami, WIOD, WQAM
Miami Beach, WKAT
Ocala, WTMC
Orlando, WDBO*
Panama City, WDLP
Pensacola, WCOA
St. Augustine, WFOY
St. Petersburg, WSUN*, WTSP
Sarasota, WSPD
Tallahassee, WTAL
Tampa, WDAE*, WFLA*, WKGA
West Palm Beach, WJNO

Georgia

Albany, WGPC
Athens, WGAU
Atlanta, WAGA, WATL, WGST*, WSB*
Augusta, WRDW, WGAC, WMWH
Brunswick, WMOG
Columbus, WRBL
Cordele, WMJM
Dalton, WBLJ
Gainesville, WGGA
Griffin, WKEU
La Grange, WLAG
Macon, WMAZ*
Moultrie, WMGA
Rome, WRGA
Savannah, WSAV, WTOC
Thomasville, WPAX
Valdosta, WGOV
Waycross, WAYX

Hawaii

Hilo, KHBC
Honolulu, KGMB*, KGU

Idaho

Boise, KIDO
Idaho Falls, KID*
Lewiston, KRLC
Nampa, KFXD
Pocatello, KSEI
Twin Falls, KTFI
Wallace, KWAL

Illinois

Aurora, WMRO
Bloomington, WJBC
Cairo, WKRO
Carthage, WCAZ
Champaign, WDWS
Chicago, WAAF, WBBM*, WCBD*, WCFL*, WCRW, WEDC, WENR*, WGES, WGN*, WJJD*, WLS*, WMAQ*, WMBI, WSBC
Cicero, WHFC
Danville, WDAN
Decatur, WSOY
East St. Louis, WTMV
Galesburg, WGIL
Harrisburg, WEBQ
Herrin, WJPF
Joliet, WCLS
Peoria, WMBD*
Quincy, WTAD
Rockford, WROK
Rock Island, WHBF
Springfield, WCBS, WTAX
Tuscola, WDZ
Urbana, WILL

Indiana

Anderson, WHBU
Elkhart, WTRC
Evansville, WEOA, WGBF
Fort Wayne, WGL, WOWO*
Gary, WIND*
Hammond, WHIP*, WJOB
Indianapolis, WFBM*, WIBC, WIRE*, WISH
Kokomo, WKMO
Muncie, WLBC
New Albany, WGRC
Richmond, WKBV
South Bend, WFAM, WSBT
Terre Haute, WBOW
Vincennes, WAOV
West Lafayette, WBAA

Iowa

Ames, WOI
Boone, KFGQ
Cedar Rapids, WMT*
Davenport, WOC
Decorah, KWLC
Des Moines, KRNT*, KSO*, WHO*
Dubuque, WKBB, KDTH
Fort Dodge, KVFD
Iowa City, WSUI
Marshalltown, KFJB
Mason City, KGLO
Ottumwa, KBIZ
Shenandoah, KFNF, KMA*
Sioux City, KSCJ*, KTRI

Kansas

Atchison, KVAK
Coffeyville, KGGF
Dodge City, KGNO
Emporia, KTSW
Garden City, KIUL
Great Bend, KVGB
Hutchinson, KWBG
Kansas City, KCKN
Lawrence, KFKU, WREN*
Manhattan, KSAC
Pittsburg, KOAM
Salina, KSAL
Topeka, WIBW*
Wichita, KANS, KFH*, KFBI*

Kentucky

Ashland, WCMI
Bowling Green, WLBJ
Harlan, WHLN
Hopkinsville, WHOP
Lexington, WLAP
Louisville, WAVE WHAS*, WINN
Owensboro, WOMI
Paducah, WPAD

Louisiana

Alexandria, KALB
Baton Rouge, WJBO
Lafayette, KVOL
Lake Charles, KPLC
Monroe, KMLB
New Orleans, WDSU, WJBW, WNOE, WSMB, WWL*
Shreveport, KRMD, KTBS, KWKH*

Maine

Augusta, WRDO
Bangor, WABI, WLBZ

Lewiston, WCOU
Portland, WCSH, WGAN
Presque Isle, WAGM

Maryland

Baltimore, WBAL*, WCAO, WCBM, WFBR*
Cumberland, WTBO
Frederick, WFMB
Hagerstown, WJEJ
Salisburg, WBOC

Massachusetts

Boston, WAAB, WBZ*, WBZA, WCOP, WEEI*, WHDH, WMEX, WNAC*, WORL
Fall River, WSAR
Greenfield, WHAI
Holyoke, WHYN
Lawrence, WLAW
Lowell, WLLH
New Bedford, WNBH
Pittsfield, WBRK
Salem, WESX
Springfield, WMAS, WSPR
West Yarmouth, WOCB
Worcester, WORC, WTAG, WMAW

Michigan

Battle Creek, WELL
Bay City, WBCM
Calumet, WHDF
Detroit, WJBK, WJR*, WMBC, WWJ*, WXYZ*
Escanaba, WDBC
East Lansing, WKAR
Flint, WFDF
Grand Rapids, WGRB, WOOD-WASH, WLAV
Ironwood, WJMS
Jackson, WIBM
Kalamazoo, WKZO
Lansing, WJIM
Lapeer, WMPC
Marquette, WDMJ
Muskegon, WKBZ
Pontiac, WCAR
Port Huron, WHLS
Royal Oak, WEXL
Saginaw, WSAM
Traverse City, WTCM

Minnesota

Albert Lea, KATE
Duluth, KDAL, WEBC*
Fergus Falls, KGDE
Hibbing, WMFG
Mankato, KYSM
Minneapolis-St. Paul, KSTP*, WCCO*, WDGY*, WLB*, WMIN, WLOL, WTCN*
Moorhead, KVOX
Northfield, WCAL
Rochester, KROC
St. Cloud, KFAM
Virginia, WHLB
Willmar, KWLM
Winona, KWNO

Mississippi

Biloxi-Gulfport, WGCM
Columbus, WCBI
Greenville, WJPR

Greenwood, WGRM
Hattiesburg, WFOR
Jackson, WJDX*, WSLI
Laurel, WAML
McComb, WSKB
Meridian, WCOC
Vicksburg, WQBC

Missouri

Cape Girardeau, KFVS
Columbia, KFRU
Jefferson City, KWOS
Joplin, WMBH
Kansas City, KCMO, KITE, KMBC*, WDAF*, WHB
Poplar Bluff, KWOC
St. Joseph, KFEQ
St. Louis, KFUO, KMOX*, KSD*, KWK*, KXOK, WEW, WIL
Sedalia, KDRO
Springfield, KGBX, KWTO*

Montana

Billings, KGHL*
Bozeman, KRBM
Butte, KGIR*
Great Falls, KFBB*
Helena, KPFA
Kalispell, KGEZ
Miles City, KRSF
Missoula, KGVO*
Wolf Point, KGCX

Nebraska

Fremont, KORN
Grand Island, KMMJ
Hastings, KHAS
Kearney, KGFW
Lincoln, KFAB*, KFOR
Norfolk, WJAG
North Platte, KGNF
Omaha, KOIL*, KDNB, KOWH, WOW*
Scotts Bluff, KGKY

Nevada

Las Vegas, KENO
Reno, KOH

New Hampshire

Keene, WKNE
Laconia, WLNH
Manchester, WMUR*
Portsmouth, WHEB

New Jersey

Asbury Park, WCAP
Atlantic City, WBAB, WFPG
Bridgeton, WSNJ
Camden, WCAM
Jersey City, WAAT, WHOM
Newark, WHBI, WOR*
Paterson, WPAT
Red Bank, WBRB
Trenton, WTNJ
Zarephath, WAWZ

New Mexico

Albuquerque, KGGM, KOB*
Carlsbad, KLAH
Clovis, KICA
Gallup, KAWM
Hobbs, KWEW

Roswell, KGFL
Santa Fe, KVSF

New York

Albany, WABY, WOKO
Auburn, WMBO
Batavia, WBTA
Binghamton, WMBO
Buffalo, WBEN*, WBYN, WEBR, WGR*, WKBW*, WSVS
Canton, WCAD
Elmira, WENY, WESG
Freeport, WGBB
Ithaca, WHCU
Jamestown, WJTN
Kingston, WKNY
Newburgh, WGNY
New York, WBNX, WARD, WBBC, WBBR, WCNW, WLTH, WVFW, WABC*, WBIL*, WEAF*, WEVD, WHN*, WINS, WJZ*, WMCA, WNEW*, WNYC, WOV, WQXR, WWRL
Niagara Falls, WHLD
Ogdensburg, WSLB
Olean, WHDL
Plattsburg, WMFF
Poughkeepsie, WKIP
Rochester, WHAM*, WHEC, WSAY
Saranac Lake, WNBZ
Schenectady, WGY*
Syracuse, WAGE, WFBL*, WSYR, WOLF
Troy, WHAZ, WTRY
Utica, WIBX
Watertown, WATN, WWNY
White Plains, WFAS

North Carolina

Asheville, WISE, WWNC
Charlotte, WBT*, WSOC
Durham, WDNC
Elizabeth City, WCNC
Fayetteville, WFNC
Gastonia, WGNC
Goldsboro, WGBR
Greensboro, WBIG*
Greenville, WGTC
Hickory, WHKY
High Point, WMFR
Kinston, WFTC
Raleigh, WPTF*, WRAL
Roanoke Rapids, WCBT
Rocky Mount, WEED
Salisbury, WSTP
Wilmington, WMFD
Wilson, WGTM
Winston-Salem, WAIR, WSJS

North Dakota

Bismarck, KFYR*
Devils Lake, KDLR
Fargo, WDAY*
Grand Forks, KFJM
Jamestown, KRMC
Mandan, KGCU
Minot, KLPM
Valley City, KOVC

Ohio

Akron, WADC*, WJW, WAKR
Ashtabula, WICA

Canton, WHBC
Cincinnati, WCKY*, WCPO, WKRC*, WLW*, WSAI*
Cleveland, WCLE, WGAR*, WHK*, WTAM*
Columbus, WBNS*, WCLO, WHKC, WOSU
Dayton, WHIO*, WING
Lima, WLOK
Mansfield, WMAN
Marion, WMRN
Portsmouth, WPAY
Steubenville, WSTV
Tallmadge, WADC*
Toledo, WSPD*, WTOL
Youngstown, WFJM, WKBN
Zanesville, WHIZ

Oklahoma

Ada, KADA
Ardmore, KVSO
Elk City, KASA
Enid, KCRC
Lawton, KSWO
Muskogee, KBIX
Norman, WNAD
Oklahoma City, KOCY, KOMA*, KTOK, WKY*
Okmulgee, KHBG
Ponca City, WBBZ
Shawnee, KGFF
Tulsa, KOME, KTUL*, KVOO*

Oregon

Albany, KWIL
Astoria, KAST
Baker, KBKR
Bend, KBND
Corvallis, KOAC
Eugene, KORE
Grants Pass, KUIN
Klamath Falls, KFJI
La Grande, KLBM
Marshfield, KOOS
Medford, KMED
Portland, KALE, KEX*, KGW*, KOIN*, KWJJ, KXL, KBPS
Roseburg, KRNR
Salem, KSLM
The Dalles, KODL

Pennsylvania

Allentown, WCBA, WSAN
Altoona, WFBG
Du Bois, WCED
Easton, WEST
Erie, WERC, WLEU
Greensburg, WHJB
Grove City, WSAJ
Harrisburg, WHP*, WKBO
Hazleton, WALZ
Johnstown, WJAC
Lancaster, WGAL
New Castle, WKST
New Kensington, WKPA
Philadelphia, KYW*, WCAU*, WDAS, WFIL, WHAT, WIP, WPEN, WTEL, WIBG
Pittsburgh, KDKA*, KQV, WCAE*, WJAS*, WWSW
Reading, WEEU, WRAW
Scranton, WGBI, WQAN, WARM
Sharon, WPIC
Sunbury, WKOK

Uniontown, WMBS
Wilkes-Barre, WBAX, WBRE
Williamsport, WRAK
York, WORK

Philippine Islands

Manila, KZIB, KZRM*, KZRF, KZRH*

Puerto Rico

Mayaguez, WPRA
San Juan, WKAQ, WNEL

Rhode Island

Pawtucket, WFCI
Providence, WEAN*, WJAR*, WPRO*

South Carolina

Anderson, WAIM
Charleston, WCSC, WTMA
Columbia, WCOC, WIS*
Florence, WOLS
Greenville, WFBC*, WMRC
Spartanburg, WSPA, WORD
Sumter, WFIG

South Dakota

Aberdeen, KABR
Brookings, KFDY
Pierre, KGFX
Rapid City, KOBH, WCAT
Sioux Falls, KELO, KSOO*
Vermilion, KUSD
Watertown, KWTN
Yankton, WNAX*

Tennessee

Bristol, WOPI
Chattanooga, WAPO, WDEF, WDOD*
Cookeville, WHUB
Jackson, WTJS
Johnson City, WJHL
Kingsport, WKPT
Knoxville, WBIR, WNOX*, WROL
Memphis, WHBQ, WMC*, WMPS, WREC*
Nashville, WLAC*, WSIX, WSM*

Texas

Abilene, KRBC
Amarillo, KFDA, KGNC
Austin, KNOW, KTBC
Beaumont, KFDM, KRIC
Big Spring, KBST
Brady, KNEL
Brownsville, KGFI
Brownwood, KBWD
College Station, WTAW
Corpus Christi, KEYS, KRIS
Corsicana, KAND
Dallas, KRLD*, WFAA*, WRR
Denton, KDNT
Dublin, KFPL
El Paso, KTSM, KROD
Fort Worth, KFJZ, KGKO*, WBAP*
Galveston, KLUF
Houston, KPRC*, KTRH*, KXYZ
Huntsville, KSAM
Kilgore, KOCA
Laredo, KPAB

Longview, KFRO
Lubbock, KFYO
Lufkin, KRBA
Midland, KRLH
Palestine, KNET
Pampa, KPDN
Paris, KPLT
Pecos, KIUN
Port Arthur, KPAC
San Angelo, KGKL
San Antonio, KABC, KMAC, KONO, KTSA*, WOAI*
Sherman, KRRV
Sweetwater, KXOX
Temple, KTEM
Texarkana, KCMC
Tyler, KGKB
Vernon, KVWC
Victoria, KVIC
Waco, WACO
Weslaco, KRGV
Wichita Falls, KWFT

Utah

Cedar City, KSUB
Logan, KVNU
Ogden, KLO*
Price, KEUB
Provo, KOVO
Salt Lake City, KDYL*, KSL*, KUTA

Vermont

Burlington, WCAX
Rutland, WSYB
St. Albans, WQDM
Waterbury, WDEV

Virginia

Charlottesville, WCHV
Danville, WBTM
Fredericksburg, WFVA
Harrisonburg, WSVA
Lynchburg, WLVA
Martinsville, WMVA
Newport News, WGH
Norfolk, WTAR*
Petersburg, WPID
Richmond, WBBL, WMBG, WRNL, WRVA*
Roanoke, WDBJ*, WSLS
Suffolk, WLMP

Washington

Aberdeen, KXRO
Bellingham, KVOS
Centralia-Chehalis, KELA
Everett, KRKO
Longview, KWLK
Olympia, KGY
Pullman, KWSC
Seattle, KIRO, KJR*, KOL*, KOMO*, KRSC, KTW, KXA, KEVR
Spokane, KFIO, KFPY*, KGA*, KHQ*
Tacoma, KMO, KVI*
Vancouver, KVAN
Walla Walla, KUJ
Wenatchee, KPQ
Yakima, KIT

West Virginia

Beckley, WJLS
Bluefield, WHIS
Charleston, WCHS, WGKV
Clarksburg, WBLK

Fairmont, WMMN*
Huntington, WSAZ
Logan, WLOG
Morgantown, WAJR
Parkersburg, WPAR
Welch, WBRW
Wheeling, WWVA*
Williamson, WBTH

Wisconsin

Eau Claire, WEAU
Ashland, WATW
Appleton, WHBY
Fond du Lac, KFIZ
Green Bay, WTAQ*
Janesville, WCLO
La Crosse, WKBH
Madison, WHA*, WIBA*
Manitowoc, WOMT
Marinette, WMAM
Medford, WIGM
Milwaukee, WEMP, WISN, WTMJ*
Poynette, WIBU
Racine, WRJN
Rice Lake, WJMC
Sheboygan, WHBL
Stevens Point, WLBL*
Superior, WDSM
Wausau, WSAU
Wisconsin Rapids, WFHR

Wyoming

Casper, KDFN
Cheyenne, KFBC, KYAN
Powell, KPOW
Rock Springs, KVRS
Sheridan, KWYO

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