So-o-o-o YOU'RE GOING ON THE AIR!

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and

THE RADIO
SPEECH PRIMER

by

ROBERT WEST, M.A.

DIRECTOR, RADIO ARTS GUILD OF AMERICA
MEMBER, SOCIETY FOR THE STUDY OF EXPRESSION
ASSISTANT DIRECTOR, LEAGUE FOR PUBLIC DISCUSSION

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PART ONE

SO-O-O-O YOU'RE GOING ON THE AIR!

AUTHOR'S NOTE

Conditions in radio are ever changing. Sources of information are not always dependable. If any statements made in this book are not in accord with fact, the author would appreciate correction. In a sense, this book was written for the great radio public and the author welcomes suggestions from his readers for subsequent editions.

SO-O-O-O

YOU'RE GOING ON THE AIR!

AND

THE RADIO

SPEECH PRIMER

1

FIRST STEPS TO RADIO RECOGNITION

THOUSANDS of Americans have the ambition to go on the air. Neither age, nor class, nor locality is immune from the lure that to many seems an easy road to fame.

The amateur who aspires to place and reputation should know what steps to take in order to obtain a hearing, what chance of artistic success awaits, and also how much can be expected in the way of financial reward.

Every art has its difficulties and its disappointments. If you have ability you will without discouragement go ahead towards your goal like many of the leading lights in radio who have emerged from obscurity.

Radio offers all types of entertainment, and no matter what your talent may be it can be fitted into the scheme of things.

Each station originates its own sustaining programs and establishes an audience by virtue of the type of performance and its unique appeal. Commercial programs are sponsored by advertisers who buy time and exercise complete control as to the talent and arrangement of their offering. Many sponsors spend months trying out talent before deciding on a program.

Applicants for radio audition should first apply to the director of auditions connected with a station. At your first interview you will be asked to fully describe your training and experience. If your record shows promise you may get a trial at once, but the chances are you will be put on the waiting list.

Let us assume that the time has come for you to take your place before the microphone. The auditionist or committee

in charge sits in the control room to hear how your voice comes over. Each member of the committee will appraise your worth to some sponsor. You will be rated for voice quality, diction, musicianship, and for that elusive thing known as "radio personality."

The committee's report follows. It may be tactful and encouraging. Your voice may have the quality that thrills, and your offering may be so original that it comes as a refreshing surprise. You may be given a spot on some program at the first opportunity. You may be heralded as a "rare find."

There is another side of the picture. It has been estimated that only twenty-two individuals out of fifty thousand tried in auditions, develop into national radio entertainers. One in a hundred is classified as desirable talent, and even when applicants successfully pass the audition generally no place is found for them on the air.

J. Ernest Cutting, the Director of Auditions of NBC, states that competition grows keener in these days when the outlets for the artist are closed in other directions. He cautions the aspiring newcomer that a long interval must often elapse between the time of the audition and the actual engagement.

In spite of this severe limitation, NBC recently turned the spotlight on new entertainers. The half-hour variety broadcast, "Airbreaks," featured performers selected from the thousands who passed audition tests successfully.

Many stations of the national networks prefer to use their own local talent. The tendency to engage what is known as "local live talent" is growing. The makers of Fels-Naphtha soap, through their advertising agency, lined up twenty-one stations in that number of cities, using talent of established popularity in the respective communities. Borden, Inc. planned similar projects in the South based on the use of "local live talent."

Talented radio artists who have a following on a local

station can invite the advertising manager of the sponsor to listen to their programs. A particular type of entertainment may fit in with seasonal needs or give promise of a new kind of appeal to a jaded radio audience.

The barriers of distance no longer stand in the way of an artist's performance. The network through its key station can pick up programs anywhere, and the national "hits" of radio are not confined to New York, Chicago, Atlanta, or San Francisco. Perhaps after all it is quite true that "the American public ain't heard nothin' yet." Only recently Martin Codel, after making a national survey, found that New York is not the only place where artists of high rank can be recruited. "Out in the sticks," he states, "as yet undiscovered, are hundreds if not thousands of talented young men and women who will yet be heard from nationally."

Radio has been a glorious Eldorado for many an artist, but you must not place your hope in a diploma from a radio school that with extravagant claims, extracts fees from "microphone students." Some of them operate in connection with a photographer who snaps you before the mike as part of "publicity." They may even get you on the air by special arrangement with a one-lung station, and thus keep within the law.

Aspiring candidates for broadcasting should remember that the judgment of any one station in regard to talent is not infallible. Lily Pons was once auditioned at a key station in New York, only to have her name put on file and classified as "just another singer." And finally, when you do go on the air, do not expect to become famous overnight.

2

FACING THE MICROPHONE

THAT inoffensive little instrument known as the microphone often has to those who appear before it for the first time, a certain menacing look. The thing looms like some strange device of torture and instills in the speaker a kind of microphone-air-sickness which prevents the proper use of the vocal chords.

Children are quite spontaneous before the microphone and therefore rarely give way to fright. Radio officials are of the opinion that amateurs show more self-control before the microphone than many of the most seasoned speakers. Edwin C. Hill attributes his ease to the fact that he never did any public speaking before going on the air. This sounds like an anomaly, but many actors and men in public life have the worst time before the microphone because they have become accustomed to the immediate reaction of visible audiences.

When Governor Smith started campaigning in 1928, he would sometimes in excitement brush the microphone to one side. His whole heart and mind was on the audience and the instrument was like a barrier between him and the living crowd. The radio crew was obliged to nail the microphone to the table and the table to the floor. Talking before the microphone soon became second nature to him. Chief Justice Hughes of the Supreme Court will not approach nearer than six feet to a microphone.

The sure-fire "so-o-o-o" which characterizes Ed Wynn was a mere accident. It was caused by microphone fright. The word "so" was in the script and during rehearsal the comedian's voice thinned by fear, went falsetto. It was so funny he kept it in.

Helen Hayes herself admits that during her first two broadcasts shivers went up her spine. Helen Morgan wept and Claudette Colbert broke down uncontrollably. The great Chaliapin almost choked out his aria in agonized failure to accept his surroundings. Jascha Heifetz at first termed the microphone a dreadful little box which like a spy waited to send each tone to a critical and unsympathetic audience. Those who witnessed Billie Burke's première on the air report that her knees were shaking, but nothing in her inflection or intonation betrayed her mental agitation.

Experience wears the edge off microphone fear, but it may linger in a milder form.

"The most nerve-wracking moment," says Jane Froman, "is the thirty seconds before you go on the air." Ford Bond, the sports announcer, gets a tightening of the throat before every big football game, frightful that his chords will not vibrate. Gertrude Berg who is the "Molly" of "The Goldbergs," is under extreme nervous tension before she is announced.

Physical condition of the studios has much to do with the performer's reaction. The ear is not accustomed to the new set of vibrations, and studios with black drapery have a depressing influence akin to claustrophobia, or a dread of confined places.

It is necessary at the outset to refresh your social outlook and to build a strong sympathy with that unseen audience you are going to address. First should come the desire to communicate, to give something of your real self as if you were in close contact with the many. You should not make an ordeal out of this ideal.

If the heart beats somewhat faster when you begin, remember that even the best speakers are beset by similar qualms. Your breathing should be full and big before you begin. Take a posture before the microphone that will put

you at ease. In an attitude of poise, the weight of the body will be about evenly distributed on both feet.

The studio will in time come to have a home feeling for you. You will begin to speak, sing, or play as if you were in your natural sphere, not trying all the time to adjust yourself to the new environment. The studio will no longer be a vault if you conceive of it as part of that enlarged world to which even for the moment you become important,—the world of the lonely and the shut-ins, of families on remote farms or in hustling cities, the young and the old, the ignorant and the wise.

Such a vision should fascinate rather than alarm,—a fascination which contributes to your ease and gives you a buoyant sense of purpose. Let this be your dominant mood as you approach the microphone. Do not disappoint the vast audience that picks you out by choice. Hold out the sincere hand of friendship and you will retain the hand of appreciation proffered in return. You will be welcome again as a fine friend so easily found by a mere movement of the dial. More than that, your mail box will be crammed with applause letters for a long time to come!

Is a Microphone Technique Necessary?

The few elementary rules about speaking or singing into the microphone cannot be called "microphone technique" any more than the few company rules about talking into the telephone can be called "telephone technique." Can you imagine President Roosevelt, just as he is about to go on the air, saying with a worried look, "Now I've got to look after my 'microphone technique' "? What is ordinarily regarded as "microphone technique" is "vocal technique." Vocal technique is personality projection in speech and song. The speaker or singer should give heed to his diction, his inflections, and quality of voice, together with all the nuances of expression.

Cecil Lean, of the "Family Theatre" broadcasts, made his microphone début nervously in spite of years of stage experience because he had heard so much about "microphone technique." He declares now, however, that "it's a hoax." "The only difference between stage and radio acting," he says, "is that on the radio you must be careful not to rattle your script."

The singer or speaker who has been taught to use his voice correctly, need have no fear about the kindness of the microphone. Mme. Frances Alda, formerly of the Metropolitan Opera House, encourages natural singing: "There is only one way to sing, and that is the right way. Many young people have been told in grave error that there is a way to sing for the microphone and another way to sing on the stage. I want to go on record as labeling this as mere propaganda designed to entice the unwary. Change the word 'microphone' to 'audience' and the problem is exactly the same."

Before the Microphone

The artist should as a rule stand at a distance varying from twelve to eighteen inches from the microphone. The direction of the voice should be toward the front of the mike. When broadcasting before a ribbon-velocity microphone, it is absolutely essential for maximum response, that the sound waves travel in the direction perpendicular to the ribbon.

Artists should be careful not to move their heads to either side, but if necessary they can move backwards and forwards from the microphone, always retaining the straight line. If the singer or speaker turns the head away from the microphone, the tone will become either flattened or sharpened.

The crooner stands very close to the microphone and sings in a very soft voice. Such a voice does not affect the current as much as the open voice, and the lack of range makes it easy to reproduce.

It was interesting to observe the difference in "radio technique" between Jane Froman and Nino Martini when they were both on the same program. The contralto sang "Harlem Lullaby" with the microphone snuggled under her chin, but the operatic singer with the full open voice stood at a distance.

However, the rapid strides being made in perfecting the "directional mike" which is sensitive to the point of picking up only the particular sound at which it is directed or pointed, may soon obviate the necessity of any specific rules of position, angle or distance.

For the Love of "Mike"—Don't!

Gestures have their time and place, but do not pound on the table with your fists unless you want to create static. Recently General Hugh (NRA) Johnson brought his fist down with such force that over the air his emphasis sounded like thunder.

Do not put your watch on the table alongside the microphone. Each tick is amplified as it goes out over the air and phone calls to the studio will quickly notify you to put your alarm clock in your pocket.

A mere whisper is registered within twenty feet of the microphone. Be careful of heavy breathing and do not take a breath too quickly or gulp.

The rustle of papers anywhere near the microphone is magnified in the loud speaker. Do not crinkle the script from which you are reading. The crinkling of newspapers is a device used by many stations to simulate applause.

Do not worry that your voice will not stand out above the orchestral or piano accompaniment. Study has been given to the correct placing of microphone and orchestra so that the solo artist is never submerged.

The artist should avoid sudden surges in tone to prevent what is technically known as the "blast." Do not be alarmed

if the announcer takes you gently by the arm and moves you forward or backward an inch or two. Don't cry out, "What?" Remember the microphone is before you and the announcer is merely trying to carry out the cue of the operator in the control room who is motioning in what direction you ought to move during your high peaks.

The Electrical Ear

The microphone is a pick-up device that translates the sound reaching it into minute electrical currents which are reasonably faithful copies of the original sound.

Consider that you are standing before a microphone in the studio of one of the networks. The announcer stands by, sounds the signal and announces the call letters of the station. You are then introduced and it is your turn to go on the air.

Let us trace your speech or song and see what happens before it reaches the ears of listeners. It must be understood at the outset that what we actually hear is the result of vibrations produced in the ear. When you speak or sing the vocal chords and the air in the vocal passages begin to vibrate. What is finally heard as musical tone or voice is dependent upon the number of vibrations per second (frequency) and the range of the vibrations from the middle point of motion (amplitude).

These physical vibrations are converted into sensations of sound with various attributes of loudness, pitch and quality. The sound waves enter the ear and cause the ear drum to swing to and fro in accordance with the motion of the air.

As you speak or sing before the microphone, the sound waves traveling in all directions are intercepted by the microphone. The delicate membrane of the microphone vibrates in sympathy with the sound waves and sets up a series of feeble electrical impulses. These feeble impulses

are amplified by a microphone amplifier before they are sent through a cable which connects the microphone to the adjacent control booth.

The control booth is separated from the studio by a heavy plate glass, and the operator is thus enabled to signal the performer to come nearer or to move farther away from the microphone as the case may warrant. The electrical equivalent of your speech or song now enters the mixer and volume control. The studio engineer manipulates the controls to adjust the intensity to the proper value.

The electrical pulsations which are as yet minute now go to the main control room where they are amplified approximately one thousand times by the studio amplifier.

The program at this point is ready to be launched. It operates a loud speaker in the control booth so that the engineer can hear your performance as given in the studio. It also causes the needle on the volume indicator to fluctuate so that the engineer can see by the pointer whether the program is of the correct electrical strength. The program, after being double-checked by a master control supervisor, now enters several distributing or line amplifiers which give it three or four times the strength. By means of these line amplifiers, the program is fed to outgoing wire lines. The key station and such network stations that choose to broadcast this program, are connected with these lines.

Let us follow the program on its swift journey to the transmitting station. Miles away in the country district rise the tall steel towers across which is stretched the transmitting aerial. The program enters the station control room through a lead-sheathed cable which connects to an amplifier.

At this point the energy undergoes a transformation which would require a technical analysis. Broadly speaking, electrical energy known as the "carrier" is generated. The power is magnified by giant vacuum tubes to many thousand watts

of radio energy. A series of tubes known as the "modulators" take a hand in the final control of transmission. The modulators control the alternating electric current produced by the oscillating tubes in such a way that your speech or song that is being directed to the microphone is super-imposed onto the outgoing radio waves.

As a result of the astonishing speed at which electrical impulses and radio waves travel, the whole series of operation takes place simultaneously. If you are speaking before the microphone in a theatre, your words will be heard in the home even before they reach the most distant members of the immediate audience, because sound vibrations travel about 1100 *feet* per second, whereas electrical energy travels about 186,000 *miles* per second.

The manner of receiving the radio waves is familiar to anyone who has examined his radio set. The intercepting conductor or aerial is the basis of every radio receiver. Whenever a radio wave strikes an electrical conductor, which may be a length of copper wire, it generates in that conductor a series of oscillating currents. Such currents always oscillate with the same frequency as the arriving waves that generate them.

As is well known, each station broadcasts on a wave length of definite frequency which has been especially assigned to it by the Federal Radio Commission. The average set includes tuning circuits which permit the listener by a mere turn of the dial to select the wave lengths of any one station.

The power radiated by the broadcasting station is intercepted as a minute voltage several million times reduced in strength. These feeble impulses are amplified by vacuum tubes called radio frequency amplifiers. The current is then converted by a "detector" tube into a slow varying type which when amplified sets the diaphragm of the loud speaker in vibration.

And thus it comes about that the vibrations issuing from the loud speaker in the home are reasonably exact equivalents of the voice, translated from electrical energy caused by the voice before the microphone.

3

COMICS OF THE ETHER

TODAY the jester of the air reigns supreme. Popular radio polls still give the palm to the comedian and the top-notcher wants it crossed with fabulous sums for his services. With his retinue of gag-men who ransack the catacombs of comedy for material, his monumental job is to convulse his unseen audiences as far apart as Nome and New York, Penobscot and Pasadena. Charts indicate, however, that the radio jokester is still the supreme salesman of the hour.

Eddie Cantor, perennial punster and sob-sister; Ed Wynn, so-o-o-loist and prince of nonsense; Stoopnagle and Budd, the twinit-wits; George Jessel, mama-logist; Burns and Allen, Gracie-in-Blunderland; Joe Penner, an earth-quack of merriment; Jack Pearl, the matchmaker of mismated syllables; the Marx Brothers, hall-marx of humor; Jack Benny, the insouciant spoofer; Fred Allen, the dry, wry, spry wise-cracker; Al Jolson, the dean of dialecticians; Will Rogers, the Political Peck's Bad Boy,—all these gifted comedians have found their niche in the risibilities of radio audiences but their tenancy is determined by the adding machines of their sponsors' sales departments.

A radio-clown is either good or bad. In order to survive on the air, he must do a better job than on the stage. The demands are different, the problems more intricate. Al Trahan is a very funny man behind the footlights who relies principally on buffooneries and an unorthodox manner of playing various instruments. After four broadcasts, the sponsors thumbed him down. Joe Frisco could not get any further than the stub-end of his ever-present cigar with radio audiences. Many comedians who relied on mugging, slapstick,

costume and other stage tricks to win belly-laughs from their auditorium audiences, failed when they went on the air by not studying the new medium carefully and adapting their style accordingly.

The importance of comedy on the air is attested by the frankness of an English critic who declares that the popular failure of broadcasting in England is its inability or unwillingness to make the British laugh. Radio comics are becoming ministers in motley. A Methodist pastor, Dr. Du Bose of Athens, Tennessee, defers his regular evening services so that his flock need not miss Eddie Cantor's broadcast.

What Is Comedy?

The nature of humor can be variously analyzed.

It is the incongruous things in life that make us laugh. A chimpanzee that smokes is comical because it is not living up to the pattern of monkey life. When men wear spats on their wrists and long noses like Schnozzle Durante or cultivate the friendship of ducks, they are non-conformists.

The comedian thinks on two different planes. He analyzes the paradoxes of experience, and twists his mode of expression to emphasize what is ludicrous and inconsistent.

The stimulus of the unexpected is the comedian's chief art. He slyly builds an objective picture and demands the cooperation of our imaginations, giving us a little taste or a nibble of the coming surprise. When he is ready he lets his hidden intention flash out—and we laugh.

Everything in comedy tends to the suggestion of a topsy-turvy universe. Words are pitched into the air in strange disorder, syllables are dislocated, and ideas find themselves rushed into new wedlock. Sometimes specific lines are taken and converted to a new comedy style. Ed Wynn, for example, manœuvers his heroine into a sentimental complaint to her lover by borrowing the words of the poet: "Oh, that you had a window in your bosom that I might read what's

in your heart!" To which the swain responds plaintively, "Well, I ain't got a window in my bosom, but I've got a pain in my stomach!"

In a burlesque treatment of Mae West, Stoopnagle and Budd seize upon the classic line, "Come up and see me sometime!" They work it into a dramatic situation of a doctor who calls to have his bill paid. The doctor is dismissed with the satirical blurb, "Come up and sue me sometime." The play on words is continued in the smart retort of a prisoner at Sing Sing who says, "Come up and free me sometime."

Eddie Cantor uses the Mae West theme in another guise. He flounces into the studio, garbed as Mae West, with bulging bosom. "I've taken Horace Greeley's advice and 'Gone West,'" he says triumphantly. "Not a bit like her!" cracks Jimmy Wallington. "Well, I'm putting up a good front!" says Cantor.

Two definite examples of actual radio scripts are shown by the following excerpts from Eddie Cantor's broadcast written by his chief jestator, David Freedman:

Scene: NBC Studios, Radio City, New York
(April 8, 1934)

Wallington: Here comes Eddie Cantor, in the craziest costume I ever saw. Eddie, what are you supposed to be?

Cantor: Jimmy, I'm a bridge lamp!

Wallington: A bridge lamp?

Cantor: Sure,—Dr. James D. Hardy, a famous scientist, proved that the human body generates enough electricity to light a forty watt electric bulb.

Wallington: But why is that little horse attached to the end of the wire?

Cantor: That's the plug! . . .

Wallington: I still don't understand why you should dress as a bridge lamp.

Cantor: As long as I have electricity in me—why should I waste it?

Wallington: Well, what are you gonna do tonight with it?

Cantor: I'm gonna kibitz at a bridge game and charge eight cents an hour for lighting up the room! . . . Oh, if I could only store up enough electric energy . . .

Wallington: What would you do?

Cantor: I'd rent myself out as a sun lamp for Mae West!

Wallington: According to this theory, you mean to say everyone has electricity in his body?

Cantor: Sure, Jimmy—I have enough electricity in my little finger to flood this whole room with light.

Wallington: You could light up this whole room with your little finger? How?

Cantor: I just press the button on the wall!

Wallington: Science is wonderful, isn't it, Eddie? Benjamin Franklin discovered electricity—did you know that?

Cantor: Yeah—but Rubinoff gave it to the world.

Wallington: He gave it to the world?

Cantor: Sure! The first time he put his bow to his fiddle he gave everybody a shock! . . . All of Rubinoff's ancestors studied electricity!

Wallington: Really?

Cantor: Sure, Rubinoff's uncle occupied the chair of applied electricity at one of our public institutions.

Wallington: Where was that?

Cantor: In Sing Sing!

Wallington: What did they give him—volts?

Cantor: No—*killer*-watts.

Wallington: What is the unit of electricity?

Cantor: That's right.

Wallington: What's right?

Cantor: Yes.

Wallington: Will you tell me the unit of electricity?

Cantor: Watt is the unit.

Wallington: I'm asking you.

Cantor: I told you!

Wallington: You told me—what?

Cantor: Right!

Wallington: Eddie, if you think you're funny I'm going home.

Cantor: That's another unit of electricity.

Wallington: What?

Cantor: No—OHM! Watt is the first unit and ohm is the second.

Wallington: What is ohm?

Cantor: No! Ohm is ohm and watt is watt!

Wallington: Eddie, you're nuts—you belong in a cell!

Cantor: That's where they keep the watt!

Wallington: Who keeps what where?

Cantor: The ohm of the watt is the cell!

Wallington: Who started this whole thing?

Cantor: A fellow by the name of George Ohm. He invented the ohm.

Wallington: Oh!—you mean the electrical ohm!

Cantor: Yeah—that's where we get the saying—a boy's best friend is his motor!

Wallington: What are we going to do with all this progress of science?

Cantor: Jimmy, the day will come when we're all electrified! Instead of the organs in your body, you'll have electrical parts like an automobile. Everybody will wear license plates right under the tail light. Instead of teeth you'll have cogs, instead of whiskey you'll drink gasoline—so when you hic you'll honk!

Wallington: You mean to say we'll all turn into electrical engines?

Cantor: Sure! Can you imagine coming home one night and finding you're the father of two newly-born batteries?

Wallington: But how can you feed electrical children?

Cantor: You give 'em currant jelly! . . . That's getting out of a jam!

Wallington: Stop—or I'll call the preserves! But do you really think that we'll reach a time when people will be electrical machines?

Cantor: Yes—men and women will all be electrical. . . . A girl by the name of Dinah will marry a fellow by the name of Moe and in a few years they'll have a house full of little dynamos. Look, Jimmy—you be Moe and Miss Green, here—will be Dinah—and I'll show you what happens when everybody becomes an electrical machine!

(Clanking Noises)

Wallington: What's that noise, Dinah?

Girl: I'm coughing.

Wallington: I'll have to call Inspector Volt to look you over. I'll press the call button to the power house.

(WIND WHISTLE)

Cantor: I'm Dr. Volt. . . . What's the trouble?

Wallington: I tell you, Doc—my wife has been acting peculiarly lately—last night she put the baby out in the hall and put the cat in the cradle!

Cantor: Oh, I know those symptoms—Madam did you put a letter in the easy chair and try to throw yourself in the mail box?

Girl: Yes.

Wallington: Can you fix it, Doc?

Cantor: Sure—you've got her in reverse. . . . I'll fix that. . . .

(RATCHET SOUND)

Do you feel better now, madam?

Girl: I absitively never life felt my better in!

Wallington: Good heavens—hear how she talks!

Girl: Don't get upsided, I'm all kay!

Wallington: Her words are all mixed up!

Cantor: Oh, I see what happened—her wires got crossed. We'll fix that!

(BUZZ)

Well, I guess it's all right now.

Wallington: Wait a minute, Doctor—It's a funny thing when I kiss my wife I get no kick out of it.

Cantor: Let me see—I'll kiss her. (KISSES HER THREE TIMES) You're right, she needs new spark plugs. Here—How do you feel now, Dinah?

Girl: I love you, Moe—I love you, Doc—I love you, Moe—I love you, Doc—

Cantor: Wait a minute—she's working on the alternating current! Here—I'll fix that!

(RATCHET SOUND)

Girl: I love you, Doc—I love you, Doc—I love you, Doc—

Cantor: You see that's the direct current.

Wallington: I know—but why don't you fix it for me?

Cantor: Please don't teach me electricity!

Girl: Hmmm—I love you, Doc—Hmmm—I love you, Doc—

Cantor: (KISSES HER) Hmmm—these spark plugs are working great—

Wallington: Wait a minute, Doc—stop that kissing, will you?

Cantor: Quiet! Pull up a chair and learn something! I'll give you a good lesson in electricity.

Wallington: Oh—so that's what they call it now!

Girl: I adore you—you send such a current through my heart.

Cantor: Boy—what a clutch! Listen, madam—you gotta have new brakes!

Wallington: Is that all that's the matter with her, Doc?

Cantor: Wait—I'll see. . . . Oh, I touched your wife and got a shock! . . . You should pay your bills!

Wallington: What do you mean?

Cantor: Everything on her is charged!

Wallington: How can I pay my bills when she wants more than I can afford to give her. When I hand her twenty-five dollars she wants fifty dollars. When I send her to Atlantic City for a week she stays a month. I bought her a roadster and she wanted a limousine.

Cantor: I can cure that—just put a condenser on her!

Wallington: Yeah—but she gives away my money all the time!

Cantor: Well, what she needs is a controller of the currency!

Wallington: One more thing Doc—I've got so many electrical children—and I have to keep on buying go-carts for all of them.

Cantor: Why don't you do what I did? When my first child arrived I got one of those new electrical go-carts. When I was blessed with another child I put balloon tires on the go-cart. When the third child arrived I put on headlights. With the fourth one I added a rumble seat. And when the fifth child arrived I put on a stop light!

PART 2

Announcer: Ladies and gentlemen—a great many children who listen in to this program have written Eddie

Cantor asking him to do a fairy tale. The majority of them suggested "Little Red Riding Hood"—and tonight Eddie will enact it. Of course, it's a long time since Eddie was a child and he hardly remembers the story, but he will try to do his best. Eddie will play the part of Little Red Riding Hood and Jimmy Wallington will play the part of the mother. The scene opens:

Wallington: Come here, Little Red Riding Hood—why don't you eat your dinner?

Cantor: I don't wanna, mama.

Wallington: Don't you like codfish?

Cantor: No mama—I don't like codfish, and I'm glad I don't like it. Because if I liked it I'd eat it, and I hate the darned stuff!

Wallington: Well, I eat lots of it!

Cantor: Well you shouldn't mother, because you know you're so fat that you've got to use inner tubes for garters!

Wallington: All right, Little Red Riding Hood, you better start out for your grandma's.

Cantor: Well, first I'm gonna give the flowers some water.

Wallington: I'm surprised at you—a high school girl—you don't say give the flowers some water—you say water the flowers! You don't say I'm gonna give the pigs a feed—you say I'm gonna feed the pigs!

Cantor: I see ma!

Wallington: Now what are you gonna do after you water the flowers?

Cantor: I'm gonna milk the cat!

Wallington: Now hurry up and take this basket of preserves over to grandma's—and on the way I want you to buy a pound of peas.

Cantor: All right—then give me a dollar!

Wallington: What? A dollar for a pound of peas!

Cantor: Well they're very expensive peas. . . . You know ma—the public wants *peas* at any price!

Wallington: Very well—and don't forget to give grandma this silverware, she's gonna have a party tomorrow night.

Cantor: All right, ma!

Wallington: Now, Little Red Riding Hood, before you go to granny's, mother will kiss you!

(Kiss)

Cantor: Jimmy, if you're gonna play a mother you'll have to stop chewing tobacco . . . goodbye!

(Door Slam)

Cantor: (Sings)
I'm going to Granny's—she don't live very far.
And so my poor feet won't get sore.
My granny used to live twenty miles away
But I'm glad that—Granny doesn't live there any more!
Ah! Listen to the little birds!

(Automobile Horns)

It's so lonesome in these woods!

(More Horns. Voices)

There's not a soul in sight!

(Loud Claxon)

What is that big car that's pulling up along side of me?

Wolf: H'yar baby—where are those good looking legs carrying you?

Cantor: To my granny's—and there won't be any heels dragging along either. . . . Scram, loafer.

Wolf: Aw come on, cutie—you look so nice in your little red cape. . . . You're a little peach!

Cantor: Oh, no! I'm a grapefruit!

Wolf: A grapefruit?

Cantor: Yes,—you just try and squeeze me and you'll get it right in the eye!

Wolf: Aw come on, cutie—you look so nice in your little red cape!

Cantor: You said that once before!

Wolf: Well, I'm a man of few words.

Cantor: Yeah—and you're working them to death! Who are you, anyway?

Wolf: Here's my card.

Cantor: Oh, I see—A. Wolf!

Wolf: Hop in—I'll give you a lift, cutie!

Cantor: Well—I'll get in the car but don't pull me. I'm a D.A.R.

Wolf: A Daughter of the American Revolution?

Cantor: No—D.A.R.—Don't Act Rough! H'm, what a nice car—who's it belong to, Mr. Wolf?

Wolf: To me and the Amalgamated Finance Corporation. . . . What's your name, kid?

Cantor: Oh—call me Batter.

Wolf: Batter?

Cantor: Yeah—I walk when you lose control!

Wolf: Aw, I know you and your mother very well. You're Little Red Riding Hood. I passed by your house this morning.

Cantor: Thanks!

Wolf: I saw you bought a new tent.

Cantor: A tent?

Wolf: Yeah—it's out in your back yard.

Cantor: That's no tent—that's my mother's new dress!

Wolf: Little Red Riding Hood, I'm crazy about you—tonight I'll stand under your window and sing you a sweet serenade.

Cantor: All right, Wolf—I'll drop you a flower.

Wolf: In love?

Cantor: No, in a pot!

Wolf: Listen, Red—you look prettier every minute . . . do you know what that's a sign of?

Cantor: Sure—you're about to run out of gas!

Wolf: Come on, kid—give me a kiss.

Cantor: What kind of a girl do you think I am?

Wolf: Let's have one kiss—just a sample!

Cantor: I don't give samples—but I'll give you references!

Wolf: Don't fool with me—I'm a real wolf with fangs!

Cantor: With what?

Wolf: Fangs!

Cantor: You're welcome!

Wolf: (GROWLS)

Cantor: How dare you growl at a lady—you low life!

Wolf: Who's a low life? I'm the biggest sport in town! Why, I change my clothes four times a day.

Cantor: What's that? My brother changes his clothes sixteen times a day.

Wolf: He does! How old is he?

Cantor: He's three months old! Hey! . . . Don't drive so fast!

Wolf: Don't be afraid, cutie—this car has knee action.

Cantor: Oh, yeah? Well, that is my knee and I don't like your actions!

(SLAP)

Wolf: Ow! You slapped me!

Cantor: Yes—and now you let me right out of here or I'll call that cop!

Wolf: All right, Red! (CAR DOOR SLAM) But I'll get you yet! (LAUGHS)

(CAR ZOOMS OFF . . . MYSTERIOSO MUSIC . . .

KNOCK AT DOOR)

Cantor: Oh Grandma . . . Grandma! It's me! Little Red Riding Hood!

Wolf: Just a minute! I'll lift up the latch and let you in, my little child!

(DOOR OPENS)

Cantor: Oh grandma, what big eyes you have!

Wolf: The better to see you with, my dear.

Cantor: Oh grandma—what a big mouth you have! You have a mouth big enough to sing duets!

Wolf: The better to kiss you with, my dear! Come—let me take you in my arms—

Cantor: Oh—wait a minute—go away, you're not my grandma! I recognize your disguise! You're a wolf in cheap clothing!

Wolf: Ha-ha-ha! I had to do it! I'm mad about you! I love you! Come—lemme have a real soul kiss!

Cantor: A soul kiss? Awright—kiss my foot!

Wolf: Well, if you won't lemme kiss you I'll rob the whole joint. I'm going in the other room and see what I can take!

Cantor: (CRIES) Oh, I'm so afraid.

(DOOR SLAM)

Grandma: Little Red Riding Hood—what's going on here?

Cantor: Quiet grandma! The wolf is in the next room and he's gonna rob everything in the house. I'll die if he steals this silverware I brought over.

Grandma: Oh! What'll we do?

Cantor: I'll tell you what, granny. You sit down and cover up this basket of preserves and I'll sit on the silverware.

Grandma: All right!

(DOOR SLAM)

Wolf: Ha-ha-ha! Well, I see that you've got your grandma for company. Lemme see—you dames have got nothing worth stealing, so I'll just take this piano away. (GRUNTS) So long!

(DOOR SLAM)

Cantor: Thank heaven he's gone!

Grandma: It was a good idea of yours to sit on the silverware, Little Red Riding Hood. And by sitting on the basket I covered it and saved the preserves.

Cantor: Yeah—and if Kate Smith were here—we could have saved the piano!

Wallington: Rubinoff selects for his violin solos not only the famous melodies that have been composed for his instrument but also the current songs that adapt themselves so well to his art. Tonight he has chosen a charming new song. . . . "The Boulevard of Broken Dreams." Rubinoff . . . and his violin!

Gags—Bagged, Borrowed and Stolen

The greatest difficulty is encountered by the radio comedian in his search for fresh and original material. The ether clown has squeezed old sources of humor dry and left little for redistillation.

Every comedian of today mutually shares the title of The Thief of Badgag. New sources of humor go back centuries B. C. (before Cantor). There are supposed to be only seven original jokes in the world but these parent jokes have given birth to an amazing offspring, each suspiciously resembling the other.

The Joe Miller joke book was first published in England in 1739. It has become the sauce for countless humorists.

Should a comedian stumble on a new joke his colleagues

will make a flying tackle for him before he gets up. It was a comedian himself who declared that comic ability consists in filching a joke and disguising it so well that someone else would steal it.

Ed Wynn is reputed to own one of the largest libraries of humor in existence. He has joke books 2000 years old. These jokes are read, annotated and cross-indexed for instant use on the comedian's work table.

Each week the comedian needs new material to sustain his reputation. "Unlike other radio artists," says Fred Allen, "the comedian finds no harbinger of joy bringing material to his door. If the comedian wants a joke, he has to send for his agent or he pores through his collection of dusty joke books to find it for himself. If he is too lazy to function in his own behalf, he sends for the gag-man, the professional ghoul, to marshal the ghosts of buried puns into his presence so that he may start writing his weekly broadcast. His is the hardest job in radio."

Comedians must cudgel their brains to revamp old jokes, to supply a new twist, and dress humor up in modern clothes. The intensity of their lives makes comedians the saddest inwardly of all professional entertainers.

Martin J. Porter, the Aircaster of the New York Evening Journal, discloses the worry and the strain to which comedians are subjected. "Phil Baker has found that since coming to New York his program worries keep him awake nights. Yesterday he went unannounced to visit a famous nerve specialist.

"The doctor greeted him effusively, recognized him, and said:

" 'Mr. Baker, I've expected you before this. And I can cure you.'

"Baker stared at the man, speechless.

" 'You see,' the doctor chuckled, 'I understand. And no wonder. Here, I'll show you the register. Among my regular

patients are Jack Benny, Fred Allen, Ed Wynn, Jack Pearl—and some day I'll get Joe Penner and Eddie Cantor.' "

Almost anything is grist for the comedy mill. Make your own collection of pertinent bits of humor. There are oddities in the newspapers and comments from the columnists which you can convert unto your own. Will Rogers keeps his finger on the pulse of the daily press. Then there are quick comebacks in conversation which form the basis for many a comedy situation. Jot them down. Spontaneous answers that create a roar of laughter are often better than any kind of manufactured humor.

Frank Sullivan gives an idea of how these jokes are created on the spur of the moment in this brisk narrative:

"Leaving Alexander Woollcott, I sauntered airily down the street and who should I run into but Robert Benchley and F. P. A.

" 'What are you doing with yourself these days?' asked Robert Benchley and F. P. A.

" 'I've got a hobby,' I chuckled. 'I'm painting.'

" 'Are you doing anything in the nude?' asked Robert Benchley and F. P. A.

" 'Only bathing,' I chuckled."

Radio Under the "Fred Allen Mike-roscope"

Fred Allen, the great comedy favorite, found time to leave the microphone long enough to summarize what he knows about the radio, as published in the *New York World-Telegram*. Besides offering some shrewd observations, it also affords some good examples of the special Allen brand of humor.

"There are approximately 18,000,000 radio sets in American homes today. If Jimmy Durante and his schnozzle ever sneeze during a broadcast, 108,000,000 tubes will be blown out and the microphone will be ruined.

Admiral Byrd uses no studio audiences at his broadcasts.

When you hear applause it is generally some seal lounging around near the microphone or the man in the control igloo trying to get warm.

A man in Ottumwa, Ill., says he has heard 'Wanna buy a duck?' so many times that his radio tubes have feathers on them.

The dumbest listener I know thinks that a 'short wave' is a midget's goodby.

Bedtime story-tellers are disappearing from radio because the story-tellers go to bed before the children these nights.

The man who used to cough in the theatre is now home talking so loud that nobody can hear the radio program.

The per capita wealth of hill-billies is one guitar, one undernourished beard and one orchestration of 'She'll Be Comin' Round the Mountain.'

Radio doctors do more preaching than practicing. The average physician cures a patient by writing a prescription that no one can read. The radio medico cures people by giving advice that no one can understand.

A man arrested for throwing a bottle into the Hudson River turned out to be just a listener sending a fan mail letter to Seth Parker.

Dexter Biddle, a musical saw virtuoso, was the first radio celebrity to have one of his autographs returned. It was on a check.

If all the people who ask radio celebrities for autographs were laid end to end, the celebrity could escape before they got up.

The sponsor who engaged the Philadelphia Symphony Orchestra to give fifteen-minute programs last winter is interested in television. He hopes to broadcast the Empire State Building a little at a time next year.

Several prosperous midgets are so fond of Guy Lombardo's band that they hire a taxi for a half hour Wednesday nights and ride around town dancing on the floor of the cab.

Scientists say radio is gradually affecting bird life. When certain programs are broadcast, thousands of sparrows come down and walk around the streets until the actors are through using the air.

According to an eminent authority, radio has added nearly 5,000 new words to the English language. Many of the words have been coined by listeners and, quite naturally, are unprintable.

Mr. and Mrs. Martin Johnson, who have penetrated the depths of darkest Africa, can't get into a studio at Radio City without a pass.

The first comedian to eat celery over a nationwide network will be a sensation.

Many listeners think that when television comes in they will be able to see what static looks like.

A Mrs. Scrimp, of Delaware, tried to grow a century plant near her radio set. After several comedy programs had run the gamut of ancient gags the century plant wilted in despair.

Interference doesn't always mean atmospheric disturbance. Sometimes the sponsor insists on showing his cast how the program should be put on.

An absent-minded press agent, working for an orchestra leader, recently forgot and said a good word for himself. P. S.—He lost the job.

The average life of a radio tube is 1,000 hours. Commuters have been getting Jersey City on one tube for years —but this is exceptional.

A recent questionnaire asked, 'What do you like best on your radio?' Ninety per cent of the answers said 'A cocktail shaker.' "

Creating Comedy

The building of a joke requires as much craftsmanship in its way as the building of a skyscraper. Its foundation

must be well laid, the action rising until it is topped off by the laugh.

Gag writing has a vernacular of its own. A gag that has been "kicked around" is a joke that has done its turn time and again. Gags are either "smart" or "dumb." The "snapper" or "punch-line" is the laugh-line of the joke. The "build-up" is the dialogue which builds up the situation and prepares the audience for the laugh-provoking "snapper line."

The manner of creeping up to the climax of the laugh-line is important. You are to analyze the mechanism of humor when you hear it. Study the effect of surprise endings, the misuse of language, words twisted from their original meaning. Ordinary situations are swiftly built up in a few pithy sentences. Unnecessary detail is avoided, so that each part of the dialogue keeps briskly moving nearer the climax. The snapper line hurls us into the laugh.

The stooge has become an important figure in comedy. James Wallington, for example, is indispensable to Eddie Cantor, as Graham McNamee is to Ed Wynn. A comedian who monopolizes all the smart lines does not add to his own glory by taking away all the credit from his associate.

The stooge participates in developing lines, and laughs as enthusiastically as he talks. It was this manner that impelled a correspondent to inquire where NBC kept all the laughing gas that Graham McNamee must have taken in order to keep giggling at Ed Wynn.

Each comedian has his own formula and method of building up his humorous situation, or of evolving the gag. In general the following points should be considered:

1. Create the feeling for the straight character.

2. Do not spend all the force at once.

3. Release ideas subtly, so that the framework of your humor remains hidden during the process of building up the situation. Simple fun that gives itself away is not humor.

4. Allow for pause and repetition so as to make sure every aspect of the situation is fixed in the mind of the listener.

5. Build up ideas that mean a little more than one thing at a time.

6. The swiftest humor lies in a trick of ironical understatement, or the equivalent trick of overstatement and exaggeration. Exaggeration is the favorite process of the comedian on the air.

The humorist on the air will continue to refine his humor away from rough banter. He will have his eye peeled for the potential fun in life. He will specialize and select those themes which are apparently safe against humorous attack.

Nothing is safe from burlesque on the air. Every vanity may be exploited in comedy. Raymond Knight, for example, lampoons all the practices and manners of broadcasters through the medium of a Professor Weems who is announced as the Professor of a College of Assorted Nuts and Cracked Nuts.

Parody of this sort is implicit and indirect satire. Instead of criticizing people for their faults in a formal way, it holds the mirror up to facts. But this mirror distorts things in a way that makes us laugh.

The comedian will develop a new bag of tricks. He will apply a balm to the vexations of life and make laughter a challenge to dull care. He will continue to show that the essential genius of America is in its light-hearted propensity to emerge from difficulties with a smile.

Situation and Character Comedy

Situation comedy arises out of some inherent setting or episode and displays true character in offguard moments.

The character comedian is in great favor today. A central theme runs through a series of related jokes like the theme in some comic symphony. The transition from one joke to another is hardly noticed because of cleverly adjusted build-

up lines. Laughter gives us no time to examine the mechanism. The whole program is thus blended into a character style that appeals to listeners not only in the big cities but in the small towns.

The outstanding successes on the air are impersonations which touch the very heart and core of common experience. Their extra vogue is due to their very escape from the familiar formula of the comedian. In this class come the programs of "The Rise of the Goldbergs" and "Amos 'n' Andy."

These characterizations are accepted by the public because they reflect intimately the foibles, weaknesses, yearnings and ambitions of every listener. With a record of over a thousand performances, "The Rise of the Goldbergs" as a comic saga on the air has surpassed the record of "Abie's Irish Rose" on the legitimate stage.

The individuals that Mrs. Lewis W. Berg creates are types that stand out with symbolic comic significance for all. The Jewish characterizations take on human values that make one forget we are dealing with a special creed and race. They are mosaic pictures of American life, and Jake Goldberg, Rosie, Sammy, and Mrs. Blum are patterns of motivation that make the whole world listen in sympathy and with amusement.

The compelling fascination of "Amos 'n' Andy" is likewise due to its firm grip on characterization. In a sense they represent the Negro "Potash and Perlmutter" of the air. Each episode is complete in itself. "I'se regusted" is truly the echo of many a human heart that has known a struggle with business ventures and love problems.

The true comedian aims to poke fun at the contemporary scene. Will Rogers chooses the politicians and the professional lawmakers. His gags are pungent. His prophetic satire is made more good humored by the kindliness of his chuckle. You can always recognize: "Well, folks, I been readin' the

papers anda—uh—I see where—uh—I better not tell you this one, see?"

This is a species of insulting reminder of unpleasant facts quite transparent but yet toned down. It is scornful irony, addressed to people in high or low places, rolled off in the most casual way. Taunting words are sheathed in a laugh, a kind of serio-comic contest in which the listeners through the comedian, come out the victor. The character comedian permits the truth to creep out.

Tricks of the Voice

It is the vocal manner and intonation of the comedian that is his particular genius. A gag that lags along with inappropriate delivery, dies while it is trying to catch its breath. In the hands of another comedian that same gag can send the audience into whirls of laughter. Humor is somehow or other written into every modulation of the voice.

The most difficult task of the air comedian is to make his speech spontaneously amusing. Sincerity in comedy interpretation is as necessary as in the most serious drama. If the voice does not seem natural, the comedian's struggle is in vain.

The radio comedian must be true to type in the same way as any actor on the stage. Bluffing through comic roles is sometimes feasible on the stage but never on a radio broadcast.

Ben Bernie assures us that he takes special care that his manner does not appear too professional. He aims to create the effect of impromptu entertainment. If his delivery became too studied and formal he says he could never get on intimate terms with his audience. He achieves the satirical touch by inflections that no one can mistake. He banters with sophisticated assurance and yet remains perfectly natural—*yowsah!*

There is an individual note to each comedian's style. The

voice is a very flexible thing. An idea may be made ridiculous by exaggerated emphasis, unusual pitches, sudden changes in inflection, and intentionally false emotional coloring. Penner clings to the tone of a simpleton. Cantor sharpens his comedy with high-pitched voice. Bert Lahr indulges in gutteral mumblings. Jack Benny affects a sophisticated drawl. Fred Allen clings to his "country-store" manner. Ed Wynn puts into his "So-o-o-o" a tremulous falsetto. These are studied effects in voice artistry for the purpose of stirring laughs.

A new spirit,—racy, audacious and spontaneous,—results from tone which spreads itself over the whole comic effort with meaning and expression. It is a revelation of the other side of life in which we are not shackled down by the iron law of things. Comedians must live their lines and give to characterization the color and truth that lifts comedy out of the commonplace.

All the sparkle of comedy can be snuffed out by timing which is too slow. Timing depends on the general pace of the theme, and care should be taken that neither the comedian nor the stooge lags one behind the other.

Dialect is very useful to the comedian. It helps create a character vividly. The vowel distortions of Dutch or Irish, the peculiar nuances of Yiddish, the drawl of the Negro, captivate us. Such an intimacy with dialect depends upon a good ear, and a flexibility in making the vocal twists in pronunciation and rhythm that belong to foreign influences in English speech.

Al Jolson is equally at home in most dialects. He can with facility turn from Yiddish to Negro, from Italian to Mexican. Jack Pearl's scripts are written out in straight English with no effort to indicate dialect. The "Sharlie" line, for instance, was written: "Was you there, Charlie?" Pearl himself provides the necessary accents and vocal changes.

High moral aim is sometimes associated with the keenest

humor. Eddie Cantor gives this added moral quality to his work. On one of his programs he gives advice to a fellow about to commit suicide. Suicide is not a funny thing, but Cantor succeeded in making it appear funny. The comedian won over the soul of the would-be suicide by ridicule and rapid punning. The man's frailties were exposed to the comic rapier. Many people wrote Cantor after the broadcast thanking him for saving them from self-destruction. Laughter must have purged their hearts.

Comedy can be turned into propaganda of the strongest nature. Eddie Cantor's treatment of the Nudist Colony won for him letters from heads of Welfare Societies all over the country, urging: "Keep it up, and you'll laugh the fad right out of existence."

It is ruinous to overdo effects. Some character comedians suffer from maudlin sentimentalism and their efforts to make us cry by harping on the themes of "Mother Love" and "Love of Home" seem forced. When a comedian inserts such heart appeals for sheer effect, he is suspected of insincerity.

Jest to Sum Up

The importance of the radio comedian as an ambassador of good cheer cannot be overemphasized in an era that since 1929 and for some years after has been termed one of depression and social transition. In hamlets oppressed by the slow progress of national recovery, in towns harassed by depleted charity chests, in cities weighed down by unbalanced budgets, the weary citizen and tired housewife must find relief from the besetting worries of every-day existence. What is more vital in these crucial moments than a flow of humor that can be set going by the magic twirl of a dial? Let the highbrow and ingrown wit declaim against the radio-clowns as long as the cross-road multitude laughs long and loud at the naive comedy that flashes to them.

Despite the predictions of radio "authorities" that the

sway of the comedians is waning, the renewal of Eddie Cantor's contract for the 1935 season at a salary of $10,000 per broadcast and the phenomenal rise of Joe Penner to an earning power of $15,000 a week in vaudeville, and Jack Benny's new contract for $4500 per broadcast,—indicate that the populace knows what it wants and that the sponsor still has his *wits* about.

4

MUSIC FOR THE MULTITUDE

MUSIC has always held first place in broadcasting because it is the one art which has universal appeal. Radio has become the immediate agency by which the music of today can mould the musical taste of tomorrow. America's musical progress rests with the dictators of broadcasting.

The dual nature of music is partly cultural and partly entertainment. Radio which has overemphasized the entertainment values, is beginning to provide that type of music which nourishes the spirit and gives the listener personal possession of a great art. The entire system of programming is undergoing an evolution.

Improvements in the technical equipment of broadcasting have been so rapid that one forgets the earlier limitations. At first came phonograph discs which were neither recorded nor transmitted with present-day perfection. The Westinghouse Company tried the experiment of broadcasting a performance of its employees' band, and not long afterwards this pioneer musical crew gave way to the KDKA Little Symphony Orchestra.

Amateurs then outnumbered the professionals and both received no other pay than the hope of publicity. Light and popular music was the order of the day. The broadcasting of symphony concerts at first was regarded as impracticable because of technical difficulties in transmission. The smaller band with brasses was better for reproduction.

The professional singer had then to be lured to the microphone. Mechanical problems were far more important than artistic problems. When Madame Johanna Gadski first appeared at WJZ, it was necessary for the operator to keep

moving the microphone away from her so that her powerful voice would not blast the instrument.

A certain standard was set by the Bernard Levitow Hotel Commodore Orchestra which WJZ broadcast during the 1924-25 season. And on January 1, 1926, the appearance of John McCormack and Lucrezia Bori at the same station signalized that the renowned musical artists had recognized the value of radio to their careers. Opera was broadcast for the first time in a nation-wide hook-up in 1927. The following year, Lawrence Tibbett and Galli-Curci were added to the ranks of radio that soon commanded the services of every artist of distinction. Kreisler, Rachmaninoff and Paderewski are the only hold-outs. The radio that artists at first spurned has lifted some into undreamed-of prestige. They have become household gods from one end of the land to the other.

The success of broadcasting on a large scale led the networks to organize their own orchestras whose ensembles now number more than sixty. Dr. Damrosch is the pioneer conductor of NBC's "Music Appreciation Hour." Black and Rich devote their talents to instrumentation. Goodman, Shilkret and Haenschen specialize on modern music and Barlow interprets the classics.

The Dance Goes On

The year 1922 found America in a dance frenzy. Everywhere there sprang up dance halls and road houses. This vogue gave birth to pioneers like Whiteman, Lopez, Olsen and Lyman.

Radio was made-to-order for these bandsmen, but soon there entered upon the field newcomers like Rudy Vallee, Fred Waring, Ozzie Nelson, Isham Jones and Glen Gray, each bringing some little innovation to the art of broadcasting.

Radio has made famed figures out of band leaders who would otherwise have remained local celebrities. Many of

them have come into the limelight by way of the college campus and the hotel restaurant. Today the band remains the most important adjunct of commercial programs.

Broadcasting has exerted a strong influence on the quality of dance music. The early programs consisted of numbers which were played exclusively for dancing purposes. There was little if any music for the music-lover. To reach this element it was necessary to provide a distinctive style of orchestration.

Each bandsman seeks an arrangement which is original. Style and individuality in dance music improves by the trick of orchestration as with the Casa Loma band. The arranger is called upon to modify tunes and rhythms, and jazz irrupts into the hitherto hallowed precincts of the symphony, the ballet, and the oratorio, in the manner initiated by Paul Whiteman.

The results of today are far more sophisticated and the music far superior than in the first era of broadcasting. Guy Lombardo's effects are quite different from the moving rhythms of D. A. Rolfe in which the brass predominates. Rubinoff prides himself on intonation, precision and balance. Don Bestor depends on strong and delicate tempi and the full use of instrumental tones. Himber and Denny employ harp interludes. Some leaders give more prominence to the color instruments such as the celeste vibraphone and the accordion. The swinging, sensuous and swooning rhythm is obtained by doing away with the brasses, dimming the wood winds and concentrating on the strings. The trick of enlivening hot numbers consists in bringing out the brasses.

Harold Bauer who plays as soloist with WJZ's sixty piece symphony orchestra, believes that jazz itself has developed only half enough. "It is agile, it is true," said the pianist, "but shoddy and repetitious and of no great depth. Light classical numbers reached their height with the delightful waltzes of Johann Strauss. Jazz in our time has not yet

evolved an analogous state. Instead composers are reduced to the pitiful subterfuge of taking some masterpiece, quickening the tempo, and calling it original."

Tin Pan Alley-Oop!

Tin Pan Alley never forgets the word "Love" and its products bear the "air-marks" of success. The Brain Trust of Melody has decided that in good times the public is especially romantic, and so with prosperity around the corner, radio has become the channel for tunes woven about the moonlight and gardens and bungalows by the sea, and dreams that go a-walking.

To make such melodies appeal to the multitude is an art as highly specialized as the opera. Radio has developed specific styles in singing and personality in song. It has made discoveries in such voices as Ruth Etting, Jane Froman, Morton Downey, Kate Smith, Bing Crosby and Baby Rose Marie. Rudy Vallee, who tooted the saxophone at the Club Rendezvous in 1925, was the first natural crooner. He was followed by an army of others who tried to get the same effect.

It was in 1929 that Libby Holman introduced the vogue of the blues, voicing the plea of the rejected maiden, "Can't We Be Friends?" The melody and the emotional urge of this offering swept the country. Kay Swift, the composer, only recently recalled that there were certain groups who protested against its vogue. They dubbed the nation a nation of morons because everybody was singing it. Radio was to blame. "People sing these songs because they want to," says Miss Swift. "Popular songs reflect a phase of contemporary life and it is the people who influence their writing."

Tin Pan Alley has its ears to the ground. Composers study the mood and psychological temper of the times and proceed to turn out words and music that meet with public response. Within twenty-four hours, it is determined whether a song

christened over the radio is a success or a "flop." The volume of letters asking that it be repeated is the surest index of its acceptance by the multitude.

The high and mighty of Tin Pan Alley have an uncanny understanding of the realities of the social scene and the place of music in it. Popular songs today are either melodious or "heat" songs that provide the perfect stimulant in these days of depression, or post-depression. A new style in "heat" songs was set by Harold Arlen's "Stormy Weather." Torch songs are popular because they appeal irresistibly to youth which loves to dramatize its emotional promptings. There is something powerfully suggestive in the very words of "I Surrender, Dear," "Just One More Chance," and "Love Thy Neighbor."

Songs of today are mainly written for dancing, or for singing by the expert professional singer or torch stylist. Irving Berlin, however, is of the opinion that the return to the bar will be manifested in popular song by a return to the singable song. The public will again become singers. Now they are definitely listeners. The effectiveness of many a popular song today is due to technical cunning which is not at first evident to the ear. The tricky rhythms employed in such songs as Jerome Kern's "Smoke Gets in Your Eyes," and Berlin's "Heat Wave" are regarded as beyond the average pianist's technique. Rhythm in music is exemplified by the tune "You're Gonna Lose Your Gal," the beat and accent of which lends itself to orchestral arrangement. There is a genuine tenderness and tonal beauty to melodies like "Temptation" and "Old Spinning Wheel." The soothing and languorous tempo makes them exactly suited to the technique of certain bandsmen.

Then came the renaissance ushered in by Billy Hill's "Last Round-Up." The composer took an old cowboy's lament, "Whoopee, Yi-Pi, Git Along Little Dogie," and converted it into fox trot tempo that made musical history over-

night. We have entered on the phase of hillbilly acts under such titles as "The Barnyard Frolics," "Hillboy Heart Throbs," "Saturday Round-Up."

The hillbilly's contribution to radio is a wealth of native American music,—negro spirituals, mountain songs, cowboy songs, lumber camp jingles, and paraphrases of old English ballads. The very existence of these songs was unknown until broadcasting stations began to extend their influence far and wide beyond the hills of the South. A note of sadness runs through the melodies and the whole effect is like revival hymns of deep spiritual significance.

Accompanied by the guitar, a melancholy tale reveals itself in song on the diatonic scale. The patter revolves around stories of railroad wrecks, floods, storms, hold-ups, gambling, and unrequited love. Absolutely no syncopation is employed on the guitar and rarely are more than three chords employed,—the tonic, dominant and subdominant. It is this variation from the pattern of Tin Pan Alley that appeals so strongly to the psychology of the American public.

It was only recently that George Gershwin, former song-plugger for Tin Pan Alley and now the Jehovah of Jazz, consented to go on the air. A prolific tune-maker, his original themes and melodies are textured with intricate orchestration whose atonalities tickle the ears. He has had an important influence on the taste of the public which became familiar with his "Rhapsody in Blue" through the vivid interpretation of Paul Whiteman. Now the composer himself is at the piano offering the radio fan an escape from the trivial and vapid in the subtleties of "I've Got Rhythm" and "Jazz Concerto in F."

The musically masterful Irving Berlin, almost the opposite of George Gershwin in training, recently brought to the air a cavalcade of twenty-five years of popular songs. Berlin uses familiar modulations and sequences, but creates a harmonic liveliness that catches like wildfire. During the

past two years on five stations alone, "Say It Isn't So" has been broadcast 564 times; "Let's Have Another Cup of Coffee," 508 times; and "How Deep Is the Ocean" has had 421 renditions.

Some alarmists see danger ahead in broadcasting the same music too frequently, fearful that both popular and classical music will be killed off. Others claim that radio offers the greatest incentive to the composer because more and more music will be needed for the hungry audiences.

In the interests of good showmanship, John Royal, the program manager of NBC, recently issued an order forbidding even a single repetition of a popular song by voice or instrument between 6 and 11 P. M. WABC has a two-hour limit on repeats.

There is little fear that these sensible limitations will restrict the output of the composers. Tin Pan Alley is not a cul-de-sac but an endless boulevard of bubbling ballads.

Beethoven Versus Berlin

Many theorists attack Tin Pan Alley for the stuff it is turning out. They forget that a musical nation cannot be built from the high notes down. Radio cannot turn out a handful of professionals and cry, "People, these are your leaders! Follow your masters and be musical!" It really works the other way about. When radio has developed a nation of musically interested listeners and can say to the composers, "These are your leaders!" musical composition of a higher sort will take care of itself.

Music is a habit. A person can develop a taste for the classical or a taste for jazz. The majority of musical programs of the past years have been of a cheap and inferior quality. The difficulty has been to get people to dial in on high-class music. Vast numbers will refuse to listen to what they think is "above their heads." Chamber music, for example, occupies a small place in broadcasting. No music presents more

closely related expression of ideas, and sponsors neglect it because it requires an immediate emotional and mental understanding. It is music that is meant for the truly musical.

Audiences, however, are learning to get more pleasure out of good music just as they get more enjoyment out of a game of bridge by concentration. From mere entertainment it is just a step ahead to distinguish that which is good and beautiful from that which is ear-tickling and noisy. The way was paved by Dr. Damrosch, the Martini-Barlow Song and Orchestra combination, and recitals by the best soloists in music and song.

"Five years ago," said Dr. Walter Damrosch, "when I first began conducting great symphonic music for the radio, it seemed as if gaining the acceptance of good music as an integral part of radio fare would be a long uphill climb. The pioneers faced this formidable task. We were told the message of the great masters was too difficult to convey to the majority of the radio public. Time has proved how wrong this assumption was. Great music has always been demanded by our radio audience. They have never proved wanting in their response. This has never been as clear as it is now."

Grand Opera, properly presented, is the most complete and complex form of artistic expression. The commercial adoption of the Metropolitan Opera by the American Tobacco Company confirms a respect for the attention-gaining power of the higher class of musical works.

Chesterfield engaged Stokowski and the Philadelphia Orchestra and then followed by sponsoring Andre Kostalanetz and three featured operatic artists, Rosa Ponselle, Nino Martini, and Grette Stueckgold.

In a recent broadcast listeners were asked for a general expression on the subject of music and the vote by a large majority was in favor of the great composers. Assuming that more educated listeners never write fan mail, the vote in

favor of the classics came from groups from which it was least expected.

Millions of people hitherto denied the privilege of listening to the Philharmonic Concerts were led by radio into the magic circle of Beethoven, Wagner, and the other masters. For the past three years CBS has presented the Philharmonic as an unsponsored program entirely free from commercial talk. The two-hour program under the direction of Toscanini, remains today the longest individual program on the air, with the exception of the Metropolitan Opera broadcast.

Strenuous measures had to be taken recently to save the Philharmonic from being dissolved on account of lack of funds. Air appeal was made to the radio audience to help defray expenses and so guarantee its continuance. The radio audience responded at once to the S. O. S. (Save Our Symphony). Before the second week of the campaign, over six thousand letters were received and nearly $35,000 in cash and the amazing total of the sum contributed was $59,132. The letters disclosed how groups of listeners gathered together to "attend" the concerts and observed during the broadcast the same quiet and respect as if they were sitting in the orchestra chairs of Carnegie Hall.

What Shall It Be?

There are no statistics available as to the number of listeners who have been won over to the so-called art music of the higher type. Pessimists declare that there is a lot of musical rubbish on the air and that the rank and file of the audience still remains faithful to step-lively tunes, sob ballads, torch songs, sentimental blues, and jazz.

Sponsors are primarily interested in establishing contact with potential buyers over the widest coverage. The nightly broadcasts of Stokowski disappointed the sponsors and when the act was changed some critics came to the conclusion that good music is not popular with the majority. Leonard Lieb-

ling does not see a hopeful sign at the moment, when concerts and operas have to get on their knees and beg for alms from their regular supporters.

Lawrence Gilman, CBS's commentator for the Philharmonic Concerts, believes that the masters have renewed timeliness today. The music of Bach speaks more freshly and vitally to modern ears than does the music of Stravinsky. Music that is great in any one age is always great music. Mr. Gilman does not talk down to his radio audiences, and his comments are couched in the same style as his written reviews in the New York Herald Tribune, because he assumes that those who listen to these concerts are true music lovers.

Jazz, to some, expresses life at too ordinary a level and they do not regard music as art unless it has a true lyrical and poetical feeling. To others jazz is the only musical form they can enjoy. Many even apologize for having a "popular" taste. Listeners of liberal musical taste will say that Kate Smith is not less good than Rosa Ponselle, but different. There are confirmed patrons of the classics who at times hunger for jazz pastry and the sweets of musical comedy.

The Average Listener is too fond of merely hearing music rather than listening to it. One music critic ironically states that the fan lets music stroke and caress his ears just because it feels good, in the same way that people like to have their backs rubbed or their hair combed. Most people are little concerned about what they are hearing except that it is soft or loud, impetuous or languid, melodious or harsh.

Popular music that satisfies the majority of radio listeners is the music that represents a sort of balance between the emotion and the intellect. Too much emotion and too little intellect, results in mawkish music. Too much intellect and too little emotion is ugly. The "best" music includes well known and popular masterpieces.

"Radio's most valuable asset," says Irving Berlin, "is the

old songs. The old songs have a quality of association to the listener; they are like old friends. The aged catalogues are the backbone of radio. The old song is valuable because it is old; it's like old wine that is good."

Sponsors see to it that the greatest singers like Rosa Ponselle, Nino Martini, John Charles Thomas, Richard Crooks, and others, recognize the Average Listener by a varied offering. Melodically intriguing opera arias are balanced by sweet and simple melodies such as "Drink To Me Only With Thine Eyes," and "Believe Me If All Those Endearing Young Charms."

The most favorite songs are those that reach the hearts of radio listeners. Lawrence Tibbett includes in his repertory 'popular-classical' songs like "Old Man River," "Annie Laurie," and "The Last Round-Up." Reinald Werrenrath never allows his music to get beyond the understanding of his audience. He clings to songs of a popular nature such as "On the Road to Mandalay."

A certain class of listeners are loud in protest that the stations and the sponsors stoop to conquer. They demand that every one of the thousands of musical programs shall be exactly suited to their personal taste. They seek perfection in everything as they themselves define perfection. Radio cannot strike this 100% audience interest any more than a newspaper can guarantee that every article on its pages will attract its readers, but the public that wants the classics should not have to rely on the intermittent generosity of the sponsors.

Cynics need not fear that good music will be hacked to pieces and rendered futile over the air in the approaching years. Were Beethoven to live today to see his exalted vogue, he would no doubt gush with happiness. The Ninth Symphony can be repeated safely without becoming stale.

With improvements in sound effects electrically, the auditor will receive more than the usual fraction of melodic

harmony communicated through the present day receiver. He will be lifted literally to the skies by orchestral, choral and operatic works, where he today is but stirred to elementary emotion with limited delivery. The daguerreotype of the '60's is but a faint prelude to motion picture camera effects of today, even as musical renderings will be far more faithful to the original. The directing forces of the radio networks should deem it their duty and obligation to give the masses music of the highest order.

5

RADIO DRAMA

THE drama that for many centuries has been vital entertainment is taking on another form under the impulse of radio. A new technique is made imperative for air-playwrights by the tremendous and varied scope which broadcasting offers.

At first the plan was to project a playlet or short drama in the regular stage manner, but this method lacked effectiveness because the microphone is a one-dimensional medium, that of sound. The early efforts were amateurishly abortive. A period of experiment transpired until established authors were initiated into the field. In the beginning they were reluctant, until they realized that here was a means of capturing a tremendous audience vaster than all the theatre auditoria could hold at one time. The benefit to their book sales also exerted a persuasive influence.

Famous authors are beginning to compete for "air-laurels." Sinclair Lewis is flirting with this new method of "ether-authoring." Stribling is a recent convert and even the unapproachable Mencken, the arch-enemy of moronism, has put out his antennae for broadcasting offers. In other words, "Barkis is willin'."

Octavus Roy Cohen was among the first "magazine" names to succumb to the lure of broadcasting. Shortly following, Booth Tarkington, the dean of American novelists, tried his hand. His first radio script "Maude and Cousin Bill" was a successful expression of the new drama form. He insisted that "radio has a new way of painting pictures in the mind of an audience and that is what the novelist and the playwright try to do with their other mediums."

There are many styles of radio writing in vogue at present.

The method most in use is that of adaptation. Borrowing a leaf from film-playwrights, the radio adapters turn to established writers for their material. They construct air-dramas out of episodes taken from such writers as Conan Doyle and Sax Rohmer and employ the motion picture idea of a "dissolve," in the form of a musical cue, to link their situations together.

Now and then special radio dramas have been written which have attempted to create an individual art form, but with little success. One of the great obstacles is writing for a mass mind that requires a common denominator. Simplicity must be the keynote. Directness and singleness of idea must predominate. But even with these limitations, the radio playwright of the future will undoubtedly create a new form of expression which will enable him to unite millions at one time in a universal mental and emotional bond.

One of the best signs on the radio-drama horizon is the advent of T. S. Stribling whose novel "The Store" won the Pulitzer prize. Never a confirmed radio listener, Stribling realized the tremendous cultural force of broadcasting and with great curiosity approached the problem of writing continuity. The radio series known as "The Conflict" is based on a story which deals with the struggle between the ship lines and the early railroads of the South. The conclusions of Stribling are important because he is perhaps the first writer of note who has specially adapted a novel of his own.

Stribling finds that the passing of time in a dramatic sequence is quite simple in a novel where it is possible to write "three years later" to convey a definite impression to the reader. On the air the lapse of time must be clearly indicated within the dialogue.

Episodes and descriptive paragraphs that take pages in print are portrayed in an instant in radio continuity. Descriptive touches are of course retained, but they are care-

fully inserted in the script so that the spoken lines sound natural, plausible and unstilted.

Serial episodes must include complete incidents so that each broadcast is a unit by itself. Listeners are by this method able to pick up the theme of the plot without regard to the episode to which they tuned in first. Brief synopses by the announcer of each broadcast enable listeners who missed any episodes to catch up with the action.

Fast-moving action plots are more adaptable for radio than stories with an exclusive psychological background. The psychological novel can be converted into an excellent radio script, but it will not appeal to listeners of all types and ages as does an action script.

The radio dramatist is primarily concerned with stimulating the listener's imagination. The work is a challenge to the best creators of dialogue and action. Stribling himself says in a summary of his principles: "Regardless of the background of the plot, spoken words alone can adequately place in the listener's mind perfect mental settings for the action. Instead of having to depend upon mere canvas backdrops as on the stage, or on lengthy descriptive passages as in books, fast-moving dialogue can give the listener appropriate mental settings for the presentation."

Radio drama suffers from defects which the theatre audience would not tolerate. A play is cut and revised on the procrustean rack to get it within radio's time limits. Some plays are improved by cutting, but these are exceptions. Until radio enlists the services of playwrights skilled in audience-appeal, many of these deficiencies will remain. Radio suffers from a notable insufficiency in the supply of vital and original plays especially created for broadcasting. Established authors have scarcely given attention to the new form. When radio drama takes a direction easy to follow, it is predicted that it will grow to greater importance than the comedians and the dance bands. In the New York

World-Telegram-Radio Poll of 1933, the radio editors chose drama as that branch of radio which most requires development.

A new deal seems to be in the offing for the radio writer. At present, with few exceptions, he is forgotten in the fanfare of the programs he helps create. Names of announcers, bandsmen, transient Hollywood stars, and other supernumeraries are exploited continuously over the air while the men and women who pound out all the sketches, playlets, skits and dramas are left to toil in complete obscurity. The status of the writer is not that of a literary creator, but of an anonymous producer of advertising copy.

There is no reason why the writer should not receive equal mention with the performers of the program, which depends so much on his ideas and construction. With the entrance of recognized authors into the field of radio, and with the growing development of specialized writing technique, the radio "by-line" will become an actuality not only as a deserving accolade to the radio author, but also as a direct encouragement to better efforts.

Through the courtesy of the National Broadcasting Company and the Columbia Broadcasting System, the following drama scripts are appended to indicate different styles of radio-playwriting.

ROBERT E. LEE

7:00-7:30 P. M. January 18, 1931 Sunday

(OPEN WITH BRIEF MUSIC)

Announcer: We take great pleasure in presenting tonight a special program in honor of a famous American and a brave gentleman, Robert E. Lee. Tomorrow, January 19th, is the anniversary of his birth and we take this occasion to pay tribute to his memory and his courage.

(MUSIC COMES IN WITH A BRIEF SELECTION OF SOUTHERN AIRS)

Announcer: Tonight on this special program in honor of Robert E. Lee we are to hear an episode from his life—an episode which, perhaps more than any other, was the most dramatic moment of a dramatic career. It is the story of Robert E. Lee's greatest battle—a battle which he fought—and won—alone.

We see him at the time of a great crisis. April 1861. When, in a country divided against itself, in the midst of war, and doubt, and terrible anguish, he found himself faced with a question—and answered it.

Our scene is the Lee mansion at Arlington—on the bluff overlooking the Potomac River. Civil War is looming. Many states have already left the Union. Fort Sumter has been fired upon—but the State of Virginia, Lee's State—is still attempting to make peace and to hold her neutrality.

At the Lee home, we find a small informal dance in progress. The music of the orchestra drifts out to us, as we stand on the wide verandah, stately and quiet. Two people are standing with us—Colonel and Mrs. Lee—

(SOUNDS OF DANCE IN DISTANCE, AND VERY FAINT)

Lee: It's a beautiful night, Mary.

Mary: It is, dear—beautiful.

Lee: You can just make out the Potomac down there—under the light of the stars.

Mary: Yes—I've seen it that way on many nights, Robert, when you were away from us.

(THE MUSIC FADES OUT ABOUT HERE)

Lee: (MUSINGLY) Quiet river. . . .

Mary: When you were in Mexico—in Texas—I used to watch it from my window when the house was asleep.

Lee: You were never out of my thoughts, Mary . . . You . . . and my home.

Mary: I would watch it, Robert, and pray that you would

be kept safe—to return to us. And always it seemed to promise that you would—that we would be happy here—and peaceful. . . . And yet . . . yet . . .

Lee: Yet what . . . Mary?

Mary: And yet the promise always seemed to slip away from me . . . as the river slips eternally toward the sea—carrying something—past us, Robert—something within our sight, almost within our grasp—yet never wholly ours.

(A Violin Solo Starts Here—Some Soft Southern Romance)

Lee: I didn't know you felt that way about the river, Mary.

Mary: I didn't know it myself, dear, really—until just now. It just seemed to be very clear to me all at once, Robert, what do you think Virginia will do?

Lee: I can't say, Mary. I don't know. We can only wait and see.

Mary: And pray.

Lee: It is an anxious time for everyone. . . . Yes, as we look down across our fields to the river, and over to the other shore, the river does not seem wide—and the two shores do not seem very far apart. . . . Pray Heaven they always remain so! Pray Heaven the peaceful Potomac does not become a raging, impassable gulf!

Mary: Amen to that, Robert. . . .

(Pause, While the Music Flows Gently On)

Lee: The night is very still. I am happy to be here with you, Mary,—you and the children.

Mary: I wish you might have been here always, dear. Always since that June night when we were married.

Lee: Yes, I have wished it too. . . . But I have been called upon by duty. . . . And that is a call no man can disregard.

(A Murmur of Voices Breaks in Here)

Mary: Robert, some of our guests are coming to the porch.

Lee: I am afraid we have neglected them. We should make amends.

David: (A Little Distant) Is that you, Colonel Lee?

Lee: Yes—David—Mrs. Lee and I were enjoying the air outside here. Rather selfishly, I admit.

Mary: Come out, David, do. . . .

David: (CLOSER) Miss Laura is with me, Ma'am.

Mary: Laura is welcome, of course.

Laura: We came out to tell you what a charming evening we're having, Mrs. Lee. And it's so nice to have Colonel Lee back at Arlington again.

David: We only hope he won't be called away by the war. It looks pretty serious, doesn't it, Colonel Lee?

Lee: It does, David. But what leads you to assume, young man, that there is a war? None has been declared.

David: Oh, but it will be, of course.

Laura: And David is going, aren't you, David?

David: Yes.

Laura: And just to think how gallant it will all be . . . David in a uniform and sword . . . stirring music . . . parades . . .

Mary: Oh, no—no, Laura——

Lee: Miss Laura, have you ever seen a battlefield?

Laura: A battlefield, Colonel Lee? Gracious, I should hope not!

Lee: It is not exactly—gallant—Miss Laura—David, you seem very sure of this war.

David: I am, sir. You must be sure of it yourself.

Lee: David, I am sure of nothing—nothing——

David: But the Cotton States have seceded already! . . . They've taken their stand, and we should take ours! . . . A dissolution of the Union is the only answer now, sir!

Lee: David, I can anticipate no greater calamity for this country than a dissolution of the Union.

David: Colonel Lee, do you—do you mean that?

Lee: From the bottom of my heart.

Mary: (GENTLY) David—I think you know that George Washington is the Colonel's hero. And I think you know what it was that Washington fought for.

David: I do, of course, Mrs. Lee. . . . But when Virginia votes for secession—

Lee: Virginia, young man, has voted squarely *against* secession. Remember that, also. . . . And remember that I hold a commission in the Army of the United States.

Mary: (THE PEACEMAKER) Robert—

Lee: Of course, dear, I spoke hastily. Forgive my warmth, David.

David: The fault is mine, sir.

Lee: I know this is a crisis. The States to the south of us have left the Union. We still may be dragged into the gulf of revolution. We are between a state of anarchy and civil war! . . . God avert from us, both. . . . I must try and be patient and wait for the end. For I can do nothing to hasten or retard it.

(THE MUSIC, A DANCE, BEGINS)

David: Then, Colonel Lee, you will——?

Mary: There is the dance again. Shall we not go in?

Lee: I think we should, Mary. . . . Will you take my arm?

Mary: Thank you, dear. . . . David . . .

David: Yes, Mrs. Lee, we'll come. . . . Laura, may I have the honor . . . ?

Laura: Gladly, David. . . . (WHISPERING) But I *do* think you'd look very gallant in a uniform.

(THE MUSIC STOPS SUDDENLY. . . . A FEW VOICES)

Lee: The music has stopped. . . . Is there some trouble?

Orderly: (FADING) Colonel Lee! Colonel Lee, sir!

Mary: Robert—your orderly!

Lee: (CALLING) Yes, Dick! Here!

Laura: What is it, David?

David: I don't know, Laura. Some excitement, surely.

Orderly: Colonel Lee—there's news from Washington!

Mary: From Washington! . . . Robert, perhaps I had better go.

Lee: No, dear, stay beside me . . . what news, Dick?

Orderly: Bad news, sir, very bad.

Mary: Robert!—

Lee: Tell me the news.

Orderly: Mr. Lincoln has issued an imperative call for troops.

Lee: Troops?

Orderly: Yes, Colonel. . . . All states that have not seceded from the Union are to furnish quotas of 75,000

troops. . . . It is a definite command to prepare for war against the Confederate States.

Laura: War! . . . Oh—oh!

David: War? . . . No, no, it can't be! It must not be!

Lee: War against the Confederacy? But Virginia wished to remain neutral, Dick. . . . We have no wish to fight our brothers.

Orderly: Virginia is ordered to furnish her quota with the rest, sir. . . . The order has just arrived. . . . I came to tell you.

Lee: Thank you—thank you.

Orderly: You will go, of course, sir?

Lee: I don't know—I don't know, Dick.

Orderly: It is an order, sir. And troops are marching south already.

Lee: Troops are marching! . . . I wish to do what is right, Dick. . . . But I am unwilling to do what is wrong at the bidding of either the South or the North.

Orderly: Yes, sir. . . . Is there anything more?

Lee: No, Dick, no.

Orderly: Very well, sir. . . .

(A Faint Murmur of Voices, Covering His Exit)

David: Colonel Lee, what will we do?

Laura: David, you shan't fight—you shan't! . . . I won't let you go!

Mary: He said the troops were marching, Robert!

David: Colonel Lee, it can't be as bad as that! . . . Oh, what will we do, sir? What does it mean?

Lee: It means war, and the invasion of the State. . . . Unless we furnish troops, and join forces with the North. . . . With this order, neutrality is impossible.

David: But what will *I* do, sir? What am *I* to do? I don't want to fight—anyone!

Lee: No more do I, David.

David: Then tell me what to do!

Lee: No, that I cannot. . . . You must consult yourself . . . David. The present is a momentous question which every man must settle for himself, and upon principle.

Laura: Oh, Colonel, Colonel, you talk as if it was some terrible thing—something we can't escape! David and I!

Lee: I'm afraid you cannot! Laura. . . .

Laura: Oh no—no—David will be killed! They mustn't fight! Mrs. Lee, tell them they mustn't fight. . . . Tell them they mustn't. . . . (SHE SOBS)

David: Laura—Laura dear. . . .

Mary: Laura—dear child! We mustn't let go of ourselves like this—come, dear—we mustn't—David. . . .

David: Yes'm.

Mary: David . . . take her inside . . . where there's light and company. And be very tender with her. . . .

David: Yes'm . . . Laura dear . . . come . . . come.

(THEY FADE OUT, LAURA STILL SOBBING)

Mary: Poor children . . . poor children. . . . Robert, has it come at last?

Lee: It has, Mary. . . .

Mary: What will happen?

Lee: War—bloody and terrible—More bloody and terrible than any of them know. . . .

Mary: And you are—Colonel Lee. . . . Will you have to fight?

Lee: I am a Virginian, Mary, above all else.

Orderly: (CALLING) Colonel Lee! Colonel Lee!

Mary: Robert! The orderly again!

Lee: Yes, Dick? What is it?

Orderly: (ENTERING) Orders from Washington, sir. . . . For Colonel Lee. . . .

Lee: From Washington? For me?

Orderly: Yes, Colonel. . . . You are to report at once to the commanding officer in Washington.

(MUSIC)

Announcer: So the first dark mutterings of the coming storm rolled ominously across the Potomac, and echoed in the gracious, stately mansion at Arlington. And Colonel Robert E. Lee, acting under orders, left his home and reported to army headquarters at Washington—to his old friend and commander, General Winfield Scott.

Scott: Colonel! . . . Come in, Colonel, come in!

Lee: Thank you, sir.

Scott: It's good to see you again, Lee. . . . Sit down.

Lee: Thank you. . . . I should like to say the same myself, sir. I have always been glad to be counted as one of your friends.

Scott: More than that, Lee, more than that. We served in Mexico together.

Lee: I shall always remember it, General. You were very kind to me.

Scott: Nonsense, nonsense—you were a very good soldier, Colonel. . . . And they tell me you're a better one today.

Lee: I have had more experience, perhaps.

Scott: Much more, much more. . . . Constructing the defences of Baltimore, superintendent of the Military Academy at West Point, lieutenant-colonel of cavalry on the southwestern border against the Indians. . . . Oh, I've followed your career, Colonel. . . . You've seen considerable service.

Lee: I have had two leaves of absence, General, in thirty years.

Scott: Not much play-time, Lee—not much. . . . I know how you've missed your home.

Lee: I am—very fond of my home, General. But I have had my duty.

Scott: And done it like a soldier, sir! . . . And now I am pleased to be able to say, Colonel, that you are to have a soldier's reward.

Lee: I'm glad of that, sir.

Scott: Lee, as you came through the city here—you—saw —things, of course?

Lee: The soldiers in the streets. Yes.

Scott: Yes. Washington is full of soldiers. More are on the way. I think you know why.

Lee: It's only too obvious, sir. . . . War.

Scott: Yes, Colonel—war. . . . Fort Sumter has been fired on. The Union has been challenged. This is the only answer.

Lee: I hope not, General. I know that my own state of Virginia is making every effort to bring both sides together again, peacefully.

Scott: I doubt if Virginia will be successful in that, Colonel. In the meantime, the troops are coming in. That is my own problem. I am not a statesman or politician.

Lee: I see, sir.

Scott: Colonel Lee—someone must take command of those soldiers. Someone must stand at the head of the army of the Union. I am too old for active service. But it is my task to find that commander.

Lee: Yes, sir.

Scott: I have known you for a long time, Colonel Lee. I have watched you. There is, today, at this moment, no better officer in all the American Army—and no officer who gives greater promise of true ability and genius.

Lee: General, that—that is very kind of you.

Scott: There is no officer in whom I—or the War Department—or the General Staff—have more absolute faith and confidence. The matter has been discussed most fully, and has been laid carefully before the President for his consideration. . . . Colonel Lee, I have summoned you here today to tell you that I am authorized by President Lincoln to offer you the supreme command of the Union Army!

Lee: The command—of the Union Army?

Scott: Just so, Colonel. . . . On the authorization of the War Department and of Mr. Lincoln.

Lee: General—I—I am greatly honored. . . . You have estimated my abilities very highly.

Scott: No more than they are worth, Colonel. . . . You will accept?

Lee: I cannot.

Scott: Cannot?

Lee: I cannot accept the command, General. I appreciate the honor—deeply. But I cannot do it.

Scott: Colonel Lee, what are you saying? Think, sir, think!

Lee: I am thinking, sir, most earnestly. But I repeat, I cannot accept this command.

Scott: But your reasons, Lee—what are your reasons?

Lee: I have but one reason, General. . . . Virginia.

Scott: Virginia? What do you mean?

Lee: Virginia is my State, General. I must wait for her to speak. Her convention is at this moment deciding the course that she shall follow. I cannot accept a command which might force me to lead troops against my own State. I cannot do it, sir.

Scott: Colonel Lee, you are making the greatest mistake of your life!

Lee: General, my duty to my state, and my own honor, are more to me than any glory or advancement. This is a decision that I am compelled to make. I cannot consult my own feelings in the matter.

Scott: I am sorry, Colonel—very sorry. . . . Personally, as well as for the Army.

Lee: I appreciate that, General. . . . You are being very considerate with me.

Scott: Tell me, Colonel, if Virginia stays with the Union—

Lee: I fear that is unlikely, General—now. Virginia has tried to take a position of neutrality. But she has been ordered to furnish troops to fight against her neighbor states. Soldiers are already marching toward her borders. She may be forced into secession.

Scott: But if she is not—what will you do?

Lee: If Virginia declares for the Union, General, I shall serve the Union, gladly.

Scott: Let me warn you, Lee, that if you do not accept this command now, you will serve in the Army as lieutenant colonel of cavalry—only. I cannot postpone my decision.

Lee: I understand that, General. And I also understand that a Union that can only be maintained by swords and bayonets, and in which strife and civil war are to take the place of brotherly love and kindness, has very little charm for me. I shall mourn for my country, and for the welfare and progress of mankind. I would almost prefer to return to my native state, and draw my sword no more.

Scott: But if your State secedes, sir. . . . If Virginia leaves the Union? Remember, you are still an officer in the Army!

Lee: If Virginia leaves the Union, sir, I shall be faced with the most terrible question I have ever been called upon to answer. I—I beg you, General, do not ask me for that answer—now.

(KNOCK)

Scott: Someone's at the door. Excuse me, Lee. Yes? Come in.

Voice: Message for you, General.

Scott: Give it to me. Thank you. . . . Just a moment, Lee. . . . Let's see—let's see. . . . Ah! (then, very slowly and gravely) Colonel Lee. . . .

Lee: What is it, sir?

Scott: Colonel Lee, your terrible question has come. . . .

Lee: Sir?

Scott: Virginia has seceded.

(MUSIC)

Announcer: After strong endeavors to maintain peace between the hostile sections of the country, Virginia at last reversed her former decision, and, under the shock of the command to supply troops, and the fact that soldiers were already marching on her, left the Union.

Her action decided her citizens. The vast majority of them bowed to her decree—even though many of them were grief-stricken at her decision to separate from the Union which their fathers had done so much to create. . . . Among these was Robert E. Lee. . . . A Colonel in the Union Army, yet called upon to meet the question of whether or not he should take part against his native state.

It was indeed a terrible decision—and on the night of April 19th, 1861, the Lee mansion at Arlington was silent, and troubled.

(KNOCK)

Mary: Come in.

Laura: It's Laura, Mrs. Lee. . . . May I talk to you?

Mary: Yes, Laura, certainly.

Laura: I simply have to talk to someone. . . . I think I'm going crazy. . . . David says he's going to the war.

Mary: It's not an easy time for any of us, Laura.

Laura: But he mustn't go, Mrs. Lee, he mustn't. . . . I can't let him!

Mary: I know how you feel, Laura.

Laura: But can't you talk to him—can't you tell him! David will listen to you, Mrs. Lee, or to the Colonel. . . .

Mary: I'm afraid I can't do that, Laura. As Robert says, this is a question for everyone to decide—alone.

Laura: But what is Colonel Lee going to do? If David only knew what Colonel Lee is going to do, I'm sure he'd be guided by him!

Mary: I don't know what Robert is going to do, Laura. . . . Yet. . . .

Laura: He hasn't told you?

Mary: No. . . . He's upstairs now, Laura, in his room. . . . You can hear his footsteps as he walks up and down—up and down. . . . He's been there for a long time. . . . Ever since nightfall. I've been waiting—waiting—

Laura: Oh, I—I didn't know. . . . I shouldn't have come.

Mary: I'm glad to have you, Laura, but you see I—I cannot help you. I don't even know myself what to say. . . .

Laura: It must be awful for—for him, Mrs. Lee.

Mary: Laura, he has wept tears of blood. . . . He loves the Union. His father helped to build it. . . . Yet he is a Virginian and he feels he owes a duty to his State.

Laura: But Mrs. Lee, you could help him! You could help *me*—Tell him about his duty to his home! Tell David about his duty to the girl he loves!

Mary: Colonel Lee knows that, Laura. . . . And David knows it, too. . . . They must do what they feel is right.

Laura: Listen! . . . Mrs. Lee, I don't hear the Colonel's footsteps any more. . . . Is he coming down?

Mary: No, Laura—he—he is praying, I think.

Laura: Praying?

Mary: For guidance. . . . This means much more to him than fighting or not fighting, Laura. . . . It means—

Laura: It means resigning from the Union army!

Mary: Yes. The army which he has served for thirty years. . . . More than half his life-time.

Laura: But he can't fight against Virginia, Mrs. Lee—he can't. . . . Virginia is his home!

Mary: His home will be the battle-ground of the war, Laura. . . . His own house here—Arlington—will be on the very front line of the conflict. . . .

Laura: I—I hadn't thought of that. . . . So close to the Potomac! Why, if he leaves the Union Army now, this house will be—

Mary: This house will be unprotected from the war, Laura . . . yes. And Colonel Lee and I love this house very

dearly. . . . We were married here, you know. . . . Our children were born here. . . . Only a few nights ago we were standing together on the porch, looking at the lights of Washington across the river. . . . Across a peaceful river, Laura. . . . And now—

Laura: Mrs. Lee, I'm sorry! Indeed I am! My troubles are as nothing besides yours. . . .

Mary: And mine are as nothing, Laura, beside—his. . . . His state, his country, his home, his duty. . . . All the things that a man holds most dear. . . . These are the things that press on him tonight. . . .

Laura: How will he decide, Mrs. Lee? How will he decide?

Mary: I cannot say, Laura. . . . I am waiting—and praying with him.

Laura: I'll go, Mrs. Lee. . . . I was cruel to come here. . . . I'll go and tell David to—

Mary: Tell David you love him, Laura. . . . Tell him to be strong, and true, and honest with himself. . . . That is what Colonel Lee would say. . . . And that is the best way we can help our men. . . .

Laura: I'll try, Mrs. Lee. But it's so hard to talk of strength when—when your heart is breaking. . . . (SOBBING) I'll go—and tell him. (FADES OUT)

Mary: Have courage, my dear, have courage . . . (ALONE) Poor girl, poor, poor girl . . . (SIGHS) . . . No word from Robert yet—no word at all. . . . There are his footsteps again—up and down . . . up and down. . . . I wonder if any man has ever had such a decision to make, at such a time?

(THE CLOCK STRIKES—TWO)

Two o'clock. . . . It will be morning soon. . . . Morning —another day for Arlington—a different day. . . . There—Robert has stopped pacing. . . . He's praying again—praying—oh—"Our Father which art in Heaven, hallowed be Thy name, Thy Kingdom—(Almost breaking down)—Oh merciful God, be with us now—be with us.

Lee: (ENTERING) —Mary.

Mary: Ah!

Lee: Mary . . .

Mary: Robert . . . I—I didn't hear you. . . . Have you —have you—

Lee: Yes, Mary, the question is settled.

Mary: What will you do, Robert?

Lee: (ALMOST CHEERFULLY) I shall resign from the army. . . . Here is my letter of resignation, and a letter I have written to General Scott.

Mary: You will resign from the Army?

Lee: It has cost me a struggle, Mary. . . . I have wrestled with this question all night. . . . But what I do, I do from a compelling sense of duty. . . . I think you know that.

Mary: I am sure I do, dear.

Lee: I cannot fight against Virginia, Mary. I do not wish to fight at all. Save in the defence of my native State, I never desire again to draw my sword.

Mary: (PROPHETICALLY) Save in the defence of your native State!

Lee: I must get this letter off to Washington. . . . (CALLS) Dick! Dick!

Orderly: Yes, Colonel?

Lee: I am sorry I've had to keep you waiting so long, Dick.

Orderly: That's all right, sir. I snatched a cat-nap out in the hall.

Lee: Please see that these letters go to Washington at once.

Orderly: Yes, Colonel Lee. At once.

Lee: And—by the way, Dick. . . . I am not Colonel Lee any more.

Orderly: Yes, sir, I understand. . . .

Lee: Thank you. . . . That is all.

Orderly: Thank you, sir.

Lee: Well, Mary—

Mary: So you are—not—Colonel Lee any more, Robert. . . .

Lee: No, Mary, not any more. . . . It is Mr. Lee now—citizen of Virginia.

(MUSIC)

Announcer: So we leave Robert E. Lee—whose courage and honesty and clear sense of duty marked him, in the hour of trial and doubt, as one of the bravest and noblest of all heroes. Later, as the clouds of war rolled thicker and

thicker about his beloved Virginia, he did indeed draw his sword in her defence—accepted the command of her army—and wrote his name indelibly in history.

Today we honor him as a great man. . . . For he has left not only a record of achievements—but a record of character and honor and integrity. . . . A record of undying qualities, which, today, we can admire and follow. . . .

(Music to Fill)

Closing Announcement:

The program to which you have been listening, ladies and gentlemen, has been offered as a special presentation this evening in honor of the memory of General Robert E. Lee. Tomorrow, January 19th, marks the anniversary of his birth, and we have taken this occasion to pay tribute to him . . . Robert E. Lee, a famous American and a brave gentleman.

This special Robert E. Lee program has come to you from our New York studios as a presentation of the National Broadcasting Company.

SCENES FROM
THE ADVENTURES OF HELEN AND MARY

Sunday, January 18, 1931
10:15 to 10:50 A. M.

Cue: { 30 Seconds / Columbia Broadcasting System }

Theme Song .....

Helen: What's the matter, Mary? You look sad.

Mary: I am. (Sighs) I'm very sad.

Helen: Why?

Mary: For one thing, I don't think that last doll I got for Christmas is going to turn out well.

Helen: You mean Edna Noble?

Mary: Yes.

Helen: Why not?

Mary: I can't teach her anything. Look at her. Sound asleep right now with only half of the alphabet learned.

Helen: (LAUGHS) Is that all that makes you sad?

Mary: No, I asked cook for date pudding for dinner and I got baked apple. And I'm very sad.

Helen: Would it help you any if I practiced my new song on you?

Mary: Well, it wouldn't *hurt* any and I might forget my troubles. What's the name of it?

Helen: It's better to laugh than to cry. (HELEN'S SONG.)

Mary: That's a pretty good idea and I feel better. Now I think, if we could start the adventure I'd be just about all right.

Helen: Let's call Memory out of the box and get started.

Mary: All right. Oh, Memory!

Helen: Come on out, Memory.

(MUSIC CUE)

Memory: Hello, hello, hello.

Mary: Hello, Memory.

Helen: Hello there! It's time for an adventure, Memory.

Memory: So it is. Well, where shall it be today?

Mary: How about some of the letters, Helen? What shall we ask Memory to make come true?

Helen: That's easy. Everybody wants Hansel and Gretel.

Memory: Hansel and Gretel?

Mary: Yes, Memory. Will you make that story come true for us?

Memory: Of course I will.

Helen: Where do we start?

Memory: Why, we begin in the poor man's cottage on the edge of a wood.

Mary: Is it far, Memory?

Memory: Yes, quite a way from here.

Helen: How do we go?

Mary: Let's go on a big black horse with a red satin kimona like they wear in the circus.

Helen: Better make it a white one. Mother says black and white is very good this year.

Memory: All right, everybody on the bench. A black horse with a white saddle cloth. Here we go!

Whiz bang. Horses' hoofs.

(MUSIC CUE)

Stepmother: I tell you something has to be done. I don't intend to starve, and there isn't enough food for all of us.

Father: But there must be some other way. I can't give up Hansel and Gretel. I just can't.

Stepmother: That's exactly what you must do. We have just enough bread for one more day. Do you think I'm going to give it to them? I need food, I need strength. They are young. Some one will find them and be kind to them. And then with just the two of us we can manage to live.

Father: But my children. My two lovely children. What will become of them?

Stepmother: Oh, keep still! Your children aren't as important as I am! All you can say is "my children, my children."

Father: Oh, very well. You give me no peace until you get your way. What is your plan?

Stepmother: That's more like it. Now then! This is my plan. We'll take the children to the forest to chop wood. We'll leave them there saying we're going on down into the forest. Then, we'll return home another way.

Father: And let my children perish in the forest?

Stepmother: I tell you somebody will find them and care for them better than you can.

Father: That is my only hope. The only reason I will consent to this plan, is because I hope that some rich person will find them and care for them. Oh, my poor dear babies!

Stepmother: Oh, keep still! We'll start then, the first thing in the morning. It's settled. Better get some sleep. We'll start early.

Gretel: (CRYING) Oh, Hansel! Did you hear what Stepmother said?

Hansel: Yes, sister, I did.

Gretel: Oh what shall we do? What *can* we do?

Hansel: Sh!—Don't let them hear us. And please don't cry, Gretel. I'll think of a way to save us. I'll protect you, dear little sister! Please don't cry.

Gretel: All right. I'll try.

Hansel: Look how bright the moon is. Come to the window, Gretel. Look at the pebbles on the path. They glisten like silver.

Gretel: How pretty they are! They look like a necklace of silver.

Hansel: That's the way! I've got it.

Gretel: What do you mean?

Hansel: Listen. I shall fill my pockets full of the little pebbles. Then when our Stepmother leads us into the forest I shall drop a pebble in the path ever so often and then we can find our way back.

Gretel: Oh, Hansel! How clever you are! Of course that's the way.

Hansel: Then dry your eyes, my little sister, and try to sleep. It will soon be morning and we will need to be strong and brave.

Gretel: All right. Goodnight, brother dear.

Hansel: I'm going out now to fill my pockets with pebbles. Sleep tight and don't worry. Goodnight.

(MUSIC CUE)

Stepmother: Come along, now, children! Don't lag behind. Hansel!

Hansel: Yes, Stepmother.

Stepmother: What's the matter with you? All morning long you have walked behind the rest of us. What are you doing?

Hansel: I can still see my little white kitten sitting on the roof of our cottage. I'm waving to her.

Stepmother: Nonsense. We are miles from the cottage. You couldn't possibly see her! See! Here we are in the forest. Come along, now. Gretel!

Gretel: Yes, Stepmother. Can't I rest a moment? I'm very tired.

Stepmother: Nonsense! You don't need to rest. If your father and I can stand the long walk, so can you!

Father: Oh, wife, let them rest a moment!

Stepmother: Silence! Now here we are. Under this tree will be a good place to sit and eat our lunch. After the fire is built. Hurry up, Gretel. You, Hansel! Help your sister.

Hansel: I'll do it all if you will let her rest. Please, may I?

Stepmother: Quiet! Do as you're told. Both of you hurry up!

Father: I'll help.

Stepmother: You'll do nothing of the kind. You are to go with me, father, into the forest for bigger fire logs. Here, children, is your bread. Make it last as long as possible. You may be hungry before you see us again.

Father: Oh, I can't bear it! Wife, I—

Stepmother: Be quiet I tell you! Come along now and no more dribbling talk! Light the fire, Hansel.

(SOUND OF FIRE CRACKLING)

There's the fire. Come along, husband—and mind now, no more talk!

Father: Goodbye, Hansel. Goodbye, Gretel!

Gretel: Goodbye, father dear!

Stepmother: Come along.

Hansel: They've gone, and soon we will be alone in the forest. Are you afraid, Gretel?

Gretel: No, Hansel. As long as you are with me. What shall we do now?

Hansel: Why there is nothing to do until night when the moon comes up. Then it will shine on the pebbles and guide us back home.

Gretel: I'm getting hungry. Shall we eat our lunch?

Hansel: Yes. Let's eat, and then lie here by the fire and take a nap and wait for the moon to rise.

Gretel: (YAWNS) Oh, I'm tired and sleepy. And the fire is warm. . . .

(MUSIC CUE)

Tinkle: (LAUGHS) Oh, Rinkle! Hello!

Rinkle: Hello, Tinkle! Where did you come from?

Tinkle: I've been asleep in that bluebell over there. Then the wind blew and the bell chimed (LAUGHS) and it woke me up.

Rinkle: What are you doing over here? Haven't seen you since Hallowe'en.

Tinkle: I know it. Didn't we play a joke on somebody over in Persia?

Rinkle: Yes—wasn't it fun?

Tinkle: (LAUGHS) Oh, yes! Rinkle! Isn't it about time for the dew to fall?

Rinkle: Yes, why?

Tinkle: The fairies are giving a party as soon as the dew falls. I was getting rested for it when the bluebell chimed. Want to come along?

Rinkle: Love to. Anybody there I know?

Tinkle: (LAUGHS) Everybody! Today's the first day of spring, you know, and the apple blossoms will soon be coming along, and tonight the fairies plan where they'll hold the spring festival. (LAUGHS)

Rinkle: What do they do?

Tinkle: (LAUGHS) What do they do! Why, when the wind blows and the apple blossoms scatter over the meadow, the fairies make tents of them and we camp out and have picnics. It's a lovely custom. (LAUGHS) Why, fairies come from all over the world to attend the spring festival.

Rinkle: Where is that heat coming from? Oh, Tinkle, look!

Tinkle: (LAUGHS) Why, it's two children asleep. Aren't they sweet! Wonder what they're doing here? Oh, I know. It's Hansel and Gretel. They're in for a pretty bad time. Oh, Rinkle. There comes the first drop of dew. It's time for the party to start. Come along, or we'll be late. . . .

Whiz bang.

(MUSIC CUE)

Hansel: Gretel! Gretel!

Gretel: Yes, Hansel? Oh! Where are we?

Hansel: In the woods, sister. Don't you remember?

Gretel: Oh. Yes, now that I'm awake. Is the moon up yet?

Hansel: Yes, and making everything silver. See the pebbles shining? It will be easy to find our way home.

Gretel: Then let's start. I'm hungry and cold too.

Hansel: Take my hand so that you won't fall. Here we go.

(MUSIC CUE)

Stepmother: You bad children! The idea of your wandering away and getting lost from us. We have been ill from worry.

Gretel: But, Stepmother, we didn't wander away. We stayed right by the fire.

Stepmother: Silence! Don't talk back to me or I'll thrash you. I ought to anyway. Tomorrow, I'll wager you won't get lost!

Hansel: Must we go to the woods again tomorrow?

Stepmother: Certainly! We need your help. So make yourself ready. Go to your rooms now and I shall lock you in so that I will know just where you are. Now run along.

Hansel: Goodnight, father.

Father: Goodnight, Hansel, and Gretel.

Stepmother: Away with you! (DOOR SHUTS) Now how do you suppose they found their way back?

Father: I don't know, but oh, I'm glad to have them back.

Stepmother: Well off they go again tomorrow. Only this time much deeper into the woods and I'll make sure there's no returning. To bed with you now and make ready for a long journey tomorrow.

(MUSIC CUE)

Gretel: (IN WHISPER) But, Hansel, what can we do now? You had no time to get pebbles.

Hansel: No, she locked me in my room. I have only the bread she gave us for our dinner. Oh, I know, I'll stay behind and scatter the crumbs so that we can find our way.

Gretel: All right. I'll run ahead so she won't notice.

Stepmother: Hansel! Hansel!

Hansel: Yes, Stepmother?

Stepmother: Why do you walk behind us?

Hansel: My little white pigeon is on the roof of the cottage. I'm waving goodbye to her.

Stepmother: Nonsense! You come along now. And stop this silly lagging. We have a long way to go. Better save your strength. You may need it.

Father: Here we are at the beginning of the forest. Mind, children, you don't fall over the roots of the trees.

Gretel: I'm coming, father. (IN WHISPER) Hansel, have you enough bread?

Hansel: It's all right. I can make it last I think. Courage, sister!

Gretel: I'll try, but Hansel, something tells me that danger is ahead of us.

Staging the Radio Play

The method of presenting radio drama differs radically from that of stage performance. Radio drama has a faster and more concentrated technique. The dialogue itself must be specially constructed to fit in with the needs of an invisible audience that cannot see what is going on. The action changes from scene to scene with a good deal of verbal stage settings and explanations.

Audience interest is quick to lag and consequently the action is broken up into short scenes. Sometimes music plays a part in the interludes. Sound effects are employed to furnish some of the necessary sense impressions. The announcer gives brief explanations of what is going to take place so that the story can unfold itself sympathetically. All this continuity condensed into fifteen minutes—or twelve minutes, with breaks—is enough to test the ingenuity of any playwright, and the patience of any listener. Surely it is a task for the actor.

Many dramatic directors on the air have racked their brains to develop a formula for rehearsing casts and achieving results. Actual scenery and costumes have been used in the visible broadcasting from the stages of large theatres.

Courtenay Savage, Dramatic Director of CBS, has brought to his work a wide training as actor, playwright, and producer. His process of putting on a play conforms to the limitations of the network system. He explains that as soon as a play is decided upon it is adapted by some playwright in dramatic form for the radio. Next comes a careful revision to eliminate its weaknesses for air production. In compressing a stage play to radio, there is danger of crowding events. If the action moves too quickly it gives the listener the impression of jamming, or of a race between the actors.

"Then we assemble a sensitive cast and have one or two rehearsals," said Mr. Savage. "After the first one, usually we

are able to further improve the script and make changes if necessary in our first cast.

"About thirty-six hours before scheduled presentation we begin our intensive rehearsals. After a few hours of work we begin with the sound effects and after that it is a matter of timing and polishing and pointing up very much as it would be for a stage production.

"Finally we go on the air with everything we have. The hazards of stage fright must be met just as they are in non-aerial productions, and the timing for 'curtains' is even more important."

Alton Cook, the radio editor of the New York World-Telegram, after a study of recent developments, comes to the conclusion that radio has not borrowed much from the stage except the actors. He presents a very forceful picture of conditions as they now are during an actual broadcast:

"From a seat in the studio," he says, "the radio drama has the informal air of a Chinese theatre. Actors wander, waiting their turn at the microphone. Occasionally a property man hands them guns or something else to make them feel more at home in their roles; the director may whisper a hasty instruction in the midst of the play; the sound effects man saunters through his set of instruments, blowing a whistle, slamming a door, and playing phonograph records with noises of storms, streets, and riots. It sounds confused, but that is the technique radio has evolved after several years of experimenting with plays."

Radio sans television has no scenery except the scenery of sounds. In the Elizabethan theatre the audience was obliged to imagine a forest by reading a sign on the stage—"This is a forest." The radio audience is put to the task of picturing a forest by hearing a swish of wind and the falling of leaves.

The use of sound effects has made possible kaleidoscopic movement of drama. The heroine may be engaged in a

terrible argument with her husband. She leaves the house impetuously with her suitcase under her arm. She jumps into a taxicab and orders the driver to speed to the docks. She wants to catch the first boat out.

On the spoken stage, dramatic action such as this would require a choice of one of these scenes to expound the plot. The scene selected would have to be either the woman's home, the taxicab, or the docks. In radio drama, sound effects make possible a swift sequence of this movement, cinema-like in its rapid transition.

Sound effects actually create picture effects. We hear the noise of a scuffle in the home, furniture thrown about, perhaps a pane of glass broken. We are taken through the roar of the city traffic while the taxicab honks; on the docks the siren of the boat sounds a shrill warning.

Every studio has a sound effects department which devises appliances that will make appropriate noises and sounds. Rain begins to fall when the sound man pours sand on cellophane. The roar of Niagara Falls strikes our ears when a paddle is spun around in a tub of water. The hollow clop-clop of horses' hooves is the echo of cocoanut shells tapped on a wooden surface. The house that tumbles down is just a match box crunched in the fist before the microphone.

Many sound effects have been recorded on discs for use at the right moment. The roar of a riotous mob, the surge of the sea, the puffing of a locomotive, and even the appropriate amount of applause that follows a performance, have all been captured on the disc.

The Training of the Radio Actor

There is no better training for the radio actor than a few years in stock. The performer should know something about audience reaction and be versed in characterization.

Most of the radio dramas are performed by actors who read from scripts instead of memorizing their roles. By read-

ing from the script the actor saves his energy and the time of rehearsals is cut down. Somehow or other when actors read from manuscripts the effect is mechanical. The dialogue lacks spontaneity because of the failure to pick up cues. The stage has plenty of actors who destroy their roles by artificial and false characterization. On the air it is essential that the actor avoid anything artificial.

The radio actor should immerse himself in the spirit of the action. He must learn to become master of every shade of feeling. He must experiment with emotional changes in voice and use every resource of expression to individualize his delivery. The audience ought never suspect that he is just reading, and the total effect must be one of natural conversation.

The microphone permits no letting-down in the art of interpretation. The voice should remove all ideas of remoteness and make us conceive of living personalities before our very eyes. It is voice alone that thus conjures up the illusion of comedy and drama. Radio has suffered from a mechanical rendition of lines which gives one the feeling of listening to a lot of actor-robots. The most successful type of play has been the mystery and crime dramas where sound effects help to stir the emotions.

It is always a rare treat to hear expert diction come across the air. By "expert" we mean the niceties of enunciation and that colorable quality in voice that marks the artist. Guy Bates Post, Charlotte Walker, Thomas Chalmers, Robert T. Haines, and Pedro de Cordoba, in earlier broadcasts, set the highest standard in this regard.

Diction includes more than pronunciation and articulation. It covers phrasing, stress, throwing groups of words into spoken italics and a command of pitch. The actor uses a voice whose range and power is equal to the needs of varied expression. Helen Hayes on the "Hall of Fame"

program displayed mood in the most subtle way due to her control over the runs in her voice.

Professor William Lyon Phelps, a highbrow who has been won over to the microphone, finds that there has been a noticeable improvement in the technique of the radio drama and that vocal interpretation is becoming more convincing and natural. He describes the sensations of an auditor at an invisible drama as "similar to those of a blind man who is taken to the theatre. Imagination is a big factor, and an auditor with a pictorial imagination doesn't need scenery or stage properties to carry the message across. As far as the radio drama can hope to reach in its approach to perfection, is the creation of that realism which the theatre has for the blind man. It can go no further until television comes along."

Here, then, are signs that audiences are taking to radio drama with quickened understanding. They are developing the habit of listening more intently to the lines. For this reason the nuance of voice means everything.

An interesting survey, half in jest and half in earnest, of what happens when a radio aspirant finally goes on the air has been written by Mark Hellinger and reprinted with his permission and that of the *New York Daily Mirror:*

JOHNNY SMITH GOES ON THE AIR

Johnny Smith, formerly a trouper in small time vaudeville, made his debut over the air waves the other night. May I present you with a few reactions? . . .

* * *

An Aspiring Radio Artist: "A brand new program with Johnny Smith." Whoever heard of Johnny Smith? Well, that's the way things go. They put on some ham that nobody knows—and a talent like mine goes to waste.

It only goes to prove that people nowadays don't know

anything about Art. But I'm not going to worry. He's just a bum comedian, while I still have my Art.

My Art is all I need. My Art—and a little rent money. . . .

* * *

Smith's Brother: Why don't you tune in on Johnny? What'zat? You wanna listen to what? The Hi-de-ho Troubadour? Now listen, Mamie, my own brother is broadcastin' tonight. My own brother, get that? And you wanna listen to some dopey crooner pollutin' the air!

Get away from that machine, Mamie. I'm gonna tune in on Johnny. Ain't you got no family pride, or nothin'? Ain't you got no finer feelin's? Don'tcha realize that Johnny is just like my own self, and that I love him?

Besides, he might ask me if I heard him, and what would I say then? That would put me in a fine spot when I wanted to borrow a couple of bucks. . . .

* * *

Mrs. Johnny Smith: He's going on now. Thank God! That's all I've heard for the past two weeks.

He's going to be worse than ever after this. I suppose a lot of dizzy dames will be sending him fan letters. And me—why I've had to listen to his bum gags and silly chatter for ten years.

If you ask me, I'm the one who should get the fan letters! . . .

* * *

Sixteen Vaudeville Actors: Know him? Know Johnny Smith? Say, don't make me laugh. Listen, this is strictly confidential, but I'm telling you on the level. I'm the bird that taught Johnny Smith everything he knows today. . . .

* * *

Eight Script Writers: The dirty thief! He's using my stuff. Lifting it, that's what he's doing! If he thinks he can get away with that, he's crazy. My best jokes, my best gags, using 'em just like they were his own. The dirty thief? He can't do that!

Not after all the trouble I had digging those jokes out of them old college magazines! . . .

* * *

A Sponsor: I've been robbed! I've been gypped! Smith—who ever heard of Smith? Other firms get Jack Benny and Joe Penner and Cantor. And who do I get? Smith! There ought to be a law! How much are we paying him? How much?

Oh, well, I guess he ain't so bad at that. . . .

* * *

Johnny Smith's Former Partner: That's gratitude for you. That's loyalty. Six years we was together, Smith and me. What does he do for me now—nothing! What does he even try to do for me now—nothing! That's gratitude for you. And where would he be without me—nowhere! Oh, well, that's loyalty! I'm glad now I put something over on him when I eased him outa the act. . . .

* * *

A Chorus Girl: Johnny Smith, is that the name? Seems I remember having a date with an egg by that name once. And was he a dim bulb!

What did you say, Dolly? You think he's going over? You think he'll be a hit? Well, I always knew Johnny had it in him. Good old Johnny! My old pal! Did I tell you, Dolly, that me and Johnny were all but going to get hitched once?

Listen, I'll call him up right after the broadcast. . . .

* * *

An Automobile Salesman: Be sure I get up on time tomorrow morning, Peggy. I gotta get down early to the hotel where this Smith guy is stopping.

I wanna get rid of the lavender car with the pink stripes. . . .

* * *

Six Men in Six Broadway Cafes: It's the breaks—that's all.

Say, you know what I can do. Suppose I got a break like that, what then? You said it! You bet I'd knock 'em cold. You bet I would.

Hey, Harry, bring my friend here another drink. He's a feller that understands life. . . .

* * *

Johnny Smith: Listen to 'em laughin'! Listen to that applause! All my life I've been waitin' for somethin' like this to happen. And here it is at last!

I'm not Johnny Smith, the ham, any more. I'm Johnny Smith, the new radio star! Hundreds and thousands of people heard me tonight. Maybe millions! Imagine that. Millions of people hangin' on every word I give out. And they'll all be talkin' about me tomorrow.

Well, if you figure it all out, it's just about what I deserve. I worked hard, and I educated myself from the beginnin'. And say, that's a swell line to use when them radio magazines start to interview me.

When they ask me how come I'm so successful, I'll just tell 'em that education is the thing what done it. . . .

* * *

Several Thousand Listeners-In: For Gawd's sake, tune that monkey out and see if you can't get something decent for a change. Is he lousy! . . .

6

THE RISE OF THE SPONSORS

A Look Backwards

BEFORE 1924 the dictionary meaning of "sponsor" did not apply to the godfathers of radio programs.

Broadcasting emerged as a profit-making business when backed by advertisers. The period of experiment was over and radio became an established medium of entertainment. Then arose the demand of the public for better programs. The American Telephone and Telegraph Company, which owned Station WEAF, was the first to appeal for voluntary contributions from listeners to support its broadcastings. Responses were so meagre that the contributions were returned. The Radio Corporation of America, operating Station WJZ, also sought means to help defray its annual expense of $100,000. The radio manufacturers and dealers were to be assessed a small percentage of their annual profit for the cost of upkeep, but the plan for assessment fell through.

In 1924 the American system of sponsored programs was inaugurated with a ten-minute talk over WEAF. These epochal ten minutes were devoted to boosting a real estate development in New York City. A clothing company was the next to buy time, and then followed endless numbers of commercial programs.

Advertising agencies subsequently assumed their crucial role of radio consultant. Large buyers of newspaper space naturally called on their agencies to co-ordinate the other forms of advertising with the new.

The agencies which had fought to keep clients off the air finally welcomed the arrangement whereby they would

receive payment of a 15% commission on costs. It was not easy at first to successfully expand the sphere of their work to broadcasting. Advertising copy, instead of being illustrated as on the newspaper or magazine page, now had to be vivified with entertainment. The agencies were thus drafted to sit in as judges of the public taste.

The advertising agent made a study of the scope or coverage of various stations, the habits and buying power of people in different sections of the country, the eternal feminine appeal, the comparative results of daylight and evening broadcasting,—in short he examined every aspect, and bought time for the sponsor after scrupulous analysis.

However, he is still struggling with the unknown formula of perfect radio entertainment. Agencies have added special staffs to develop what is called "showmanship" in advertising. Programs are welded together for "sure-fire" effect. Witness the success of Amos 'n' Andy who boosted Pepsodent sales to such a degree that their contract is reputed to have called for a percentage of profits in addition to their salary.

The radio advertising executive must be equipped with that sixth sense known as "microphone sense" without which he will fail to catch the interests of that great public his client is seeking to influence. The programs must be vital to create consumer acceptance of the product. It must encourage and stimulate dealer acceptance and intensify the value of advertising in magazines and newspapers.

The Network Systems

Commercial advertising as such could not develop without chain or network broadcasting. The American Telephone and Telegraph Company with WEAF as a key station was the first to link scattered stations by the use of its already equipped telephone wires. Advertisers were thus assured of a vastly increased coverage, and better programs that

emanated from New York where talent was more easily secured. The subsidiary stations had nothing else to do than to plug into the network at the right time.

The network soon spread over New England, part of the South, and westward as far as Kansas City.

In September 1926, the National Broadcasting Company was organized by the General Electric Company, the Westinghouse Electric and Manufacturing Company and the Radio Corporation of America, with WEAF as the key station. The first two companies manufactured radio equipment and the third was engaged in marketing these products.

Shortly afterwards WJZ, owned by the Radio Corporation of America, was taken over by NBC on a management basis. NBC was therefore now able to offer alternative national programs over a double network system known as the Blue Network and the Red Network. An additional network operating from San Francisco was organized to cover the Pacific Coast.

A group of capitalists seized the opportunity for another chain. In September, 1927, after two years of preliminary organization and planning, CBS was launched with the broadcast of Deems Taylor's opera, "The King's Henchman."

The number of stations linked up with the networks is constantly shifting. At the present time NBC operates with about eighty-eight affiliated stations and CBS with about ninety.

Stations of smaller wattage are linked together to form regional networks. The object of this territorial grouping is protection against some high-powered station.

An example of regional network organization is the center of population group whose membership includes WHAS Louisville, WSM Nashville, and WCKY Covington, Kentucky. The station in competition is WLW, Cincinnati's giant 500,000 watter.

The operator of a high-powered station claims that advertisers can get equal if not better coverage than the coverage obtained from three, four or five smaller wattage stations within the radius of the big watter. He offers to sell coverage at a price far under the combined individual cost of the three, four or five stations. The group program for local advertisers unites several sponsors on the same program.

Suppose the station's rate card is $200 for a half hour's time alone. Six sponsors come in on a half hour group program and pay $50 each. That makes a total of $300 for each broadcast. After deducting profits on the $200 rate card there is still a difference of $100 to apply for talent. The local station can really put on a pretty good show when it brings a revenue of $300.

In practice the local stations keep spot announcements down to from fifty to a hundred words. The usual limit of the number of sponsors is six on a half hour program. It permits one announcement every five minutes. The average single-sponsored commercial uses more than six hundred words in its sales message.

The above is a typical group plan of Station WTMJ Milwaukee. The standard is one hundred words for the morning group commercials and seventy-five for the afternoon.

Since its beginning in 1926 NBC adhered to its policy of "live" talent only. It consistently refused to permit network programs to be recorded for subsequent use in spot advertising. On April 2, 1934, NBC reversed its policy and offered its subscribers the use of electrically recorded transcriptions of programs originating in its studio. Advertisers who are not in a position to engage the entire network can use these records locally. They are thus saved the greater expense of repeating the original program with live talent. Since the networks can afford better programs, it is hoped that the use of these discs in spot broadcasting will increase

the prestige of local stations. Modern electrical recordings are technically perfect.

The total receipts from the sale of broadcasting time during 1933 were approximately $57,000,000. Newspaper advertising volume during the same period was approximately $450,000,000. About 20% of the revenues received by the networks for commercial broadcasting is divided among the associated stations.

The Red and Blue Networks of the NBC system each cost approximately $13,000 an hour. The Remington Rand Company pays time charges of $4488 for each program of "The March of Time." The Maxwell House Company uses fifty-two NBC stations to broadcast the "Showboat Hour" at a cost of $11,350. General Foods contracted for a hook-up of fifty-nine Columbia stations for its half-hour, Admiral Richard E. Byrd weekly broadcast, at a cost of $7,095. Henry Ford sponsors Fred Waring's Pennsylvanians to the tune of $9,480 per broadcast. Lucky Strike tops them all with the Metropolitan Opera House program conveyed over NBC networks and additional stations in Canada at a total figure of $15,000 for each program.

The following figures are placed here for comparison of the costs of air time: "Roses and Drums," $2018; Vincent Lopez, $6010; Joe Penner, $7182; Ipana Troubadours, $5944; Ben Bernie, $6458; D. A. Rolfe, $9270; Jack Pearl, $7874; Frank Crummit and Julia Sanderson, $1950.

Tremendous energies are poured yearly into the forces that provide the daily radio fare of the nation. The figures themselves barely tell the full story, but they are hugely impressive in the aggregate.

The Building of a Program

The following is an inside picture of how commercial programs are built on a national network.

Companies or individuals who have something to sell look

upon the radio audience as potential buyers of their product. The sponsor and the agency in conference decide how much money is to be apportioned to radio broadcasting out of the general advertising budget. In some instances the amount to be spent on broadcasting as well as the type of entertainment is left entirely to the agency.

It has been estimated that ninety per cent of the commercial programs are prepared either by the radio departments of the advertising agencies or by independent program builders whom the agencies consult. About ten per cent of the programs are evolved by the Artists' Bureaus of the broadcasting stations. In direct contrast, almost one hundred per cent of the sustaining programs are created by the program departments of the broadcasting stations.

The next step concerns the purchase of a certain amount of time. The greatest problem is the selection of the most advantageous group of stations and the program idea that will grip the largest number of listeners. Once this is settled the program can be built and the actors engaged.

A preliminary analysis of the types of programs suitable for an individual client is made by a Program Board of some twelve or fifteen members. A smaller group headed by the Chairman of the Board and directed by the divisional Program Supervisor goes to work on particular ideas. These ideas are whipped into definite form and reported back to the Board.

If the report is approved by the Board it is turned over to the Program Department whose duty it is to evolve the complete program from the idea.

Once the program is set on paper, the Sales Department gets into operation. Its function is to persuade the agency or the client that this suggested program will satisfy their consumer appeal.

It may be necessary to show the agency or the client (and

frequently both) how the program sounds on the air. This is the reason for auditions. Originally the broadcaster (the station) paid for the first rehearsal and the prospective purchaser (whether agency or sponsor) for any subsequent ones. Now actors may be asked to gamble on the chance of being engaged to work in a program if it is sold.

If the program is sold it will be put into shape by someone from the radio department of the advertising agency. The station, however, retains some administrative control and occasionally a star attempts to dictate program plans.

The following is the average station cost of a typical nation-wide program:

A 54-station hookup	$12,500.00 (for out of town)
Remote control pickups or line charges in city	150.00 to $1,500.00
Cost of theatre, if used	50.00 to 750.00
Mailing and printing tickets	80.00
Cost of special announcer	50.00 to 500.00
Sound effects	100.00 a performance
Scripts	100.00 to 1,000.00
Music	50.00 to 500.00
Special arrangement of music	20.00 to 250.00
Gag men	25.00 to 1,250.00
Dramatic scripts for three minute comedy sketch	150.00
Sponsor's production director	25.00 to 500.00
Dramatic cast	22.00 per person
The star performer	2,000.00 to 10,000.00
Guest artists, two or more	350.00 to 1,000.00
The orchestra leader	250.00 to 4,500.00
Instrumental soloists	250.00 to 5,000.00
22-piece orchestra	18.00 to 250.00 per man
Newspaper advertising and publicity	50.00 to 1,500.00 per show

Trends in Commercial Programs

The question of the type of program keeps many an executive awake at nights—listening to his competitor's broadcasts. Beethoven or Irving Berlin? Maude Adams or the Mad Marxes? Before a final judgment is rendered many a specialist will have been called. The musical arranger, the continuity writer, the artist, the musicians,—all these will have been working together to blend the entertainment into a finished and timed masterpiece. The sponsor has the final word. It is he who may suggest, amend, or reject the whole or any part of the performance.

The fickle public must be watched closely to observe its reactions. Sometimes a star suddenly disappears from the air. In the meantime the agencies will have been peering through their telescopes to discover constellations that seem to be of greater magnitude. Sponsors remember that the comparatively unknown act of Sam 'n' Henry on a Chicago station turned out to be Amos 'n' Andy. And Joe Penner was closely watched in small-time vaudeville before a sponsor took him under his wing.

The inherent idea behind the show when once developed into a success by one advertiser, is sure to be copied by many others. Hence the air is jammed with programs of a stereotyped nature.

In order to make certain of mass appeal, programs have recently taken on the nature of super-vaudeville. One sponsor frankly calls his program "kaleidoscopic." Advertisers have sought more distinctive ways of combining dance music, vaudeville and comedy. The "guest artist" program saw its development in the broadcasts of Rudy Vallee and Fred Waring. An imposing array of soloists has been drafted —notably Barrymore, Menjou, Talley, Elman, Bori, each of whom has by a special offering shed lustre on the band

program, relieving it of monotony. Certain criticism has been levelled against these mixed performances.

The vogue of the variety program is still with us, but some public relations counselor must have discovered that America could stand something new, and lo! the sponsors became the patrons of the higher arts. The cigarette caliphs, the oil barons, and the motor moguls seemed to sense the charge that their programs often catered to so-called low-brow tastes. They turned to the music of the masters, glorified in symphony. Concert stars and the operatic song-birds made their microphone débuts. "Art for profit's sake," became the new slogan.

On the basis of a factual analysis made by Dr. Herman S. Hettinger, the proportion of commercially sponsored musical programs has been steadily declining while the proportion of sustaining musical programs has been steadily increasing in recent years. Women's features under the commercial banner also show a sharp decrease since the high peak of 1929 when they occupied nearly 18% of the commercial hours.

Since 1930 the programs that show a rapid increase under commercial sponsorship include children's programs, comedy types and dramatic offerings.

Compared with network sustaining features, commercial programs show a tendency to concentrate more upon the following types: folk music, variety programs, children's, comedy and dramatic programs, adult educational "talks" and women's interests. From the complete survey already mentioned, it is estimated that in November, 1932, out of the total commercial hours devoted to various kinds of programs, popular music ranks first—21.4%; second, variety music (combinations of popular and classical music on the same program)—16.6%; third, drama—13.5%; fourth, comedy—10%; fifth, adult educational programs—9.5%;

sixth, children's programs—9.2%; seventh, women's features—7.4%.

Measure of Sales Success

After the program is launched the sponsor's greatest problem is in judging how it is received by the public. It may be a "hit" or a "flop" or it may meet with only lukewarm attention. There are six ready measures of popular acceptance: Fan Mail, Careful Surveys, Dealer Reaction, Sales Response, Press Comment, Gossip.

Beechnut with their "Chandu" program in 1933 pulled an average of over 300,000 mail responses, each a proof of purchase. The Ward Baking Company with "Happy Landings" enrolled 20,000 children in a puzzle contest covering four weeks. Uncle Don, a regular WOR feature, during 1933 overwhelmed his sponsors with 100,000 pieces of mail sent to him by his admiring "nephews" and "nieces."

It has been estimated that the mail received by CBS clients and affiliated stations in 1933 amounted to 18,000,000 pieces at a total postage cost of over half a million dollars. This mail is analyzed carefully according to locale, favorable and non-favorable reactions, and the very paper on which it is written is examined to furnish clues to the social status of the writer, the age, the sex, and so on.

In 1933 there was a decided swing toward hard-hitting merchandizing on the air. About 65% of the advertisers over NBC made some kind of direct bid for listener-response in premium advertising. The offerings included booklets, samples of products, novelties, comic masks, toys, maps, kitchen utensils, jig-saw puzzles, and gadgets of every description.

The advertiser is able to trace results by package tops, labels, and other proof of purchase which accompany the requests.

There were over fifty contests conducted over NBC net-

works during 1933. Many of these contests are aimed at children and indicate that sponsors of children's programs are agreed on the idea of "give-aways."

Merchandizing of radio programs is classified in the two broad divisions of audience promotion and follow-up. Broadcasting has a most powerful effect on dealers and salesmen. It becomes easier to get them behind the product when it is advertised on the radio. If sales are increased, other factors besides broadcasting must be considered. But in general advertisers are loath to continue their broadcasting if there is not an appreciable increase in sales. Branch dealers in various sections of the country are in a position to present a bird's-eye view of customer-acceptance. The central office is kept informed by weekly reports.

Remington Rand, Inc., which sponsors the "March of Time" program, reports that dozens of cities make insistent appeals that their local stations be added to the hook-up and that the program is a definite factor in pushing dealer sales in about 200 branch offices located from coast to coast.

Criticism of programs in the press is a growing feature. While not infallible in judgment, the critics furnish an index of the public taste.

The comment that passes from lip to lip is often the true indication of the success or failure of a program. It is what the baker, the tailor and the candlestick maker think,—the people next door, the man on the street, the father, the mother, the boy and the girl,—individual judgments which when averaged tell the sponsor what the wild waves are saying.

The Talk That Sells

The development of sales talk in programs was rapid. It was never expected that broadcasting would develop high-pressure salesmanship of a direct nature. The advertiser contented himself with a formal announcement, such as: "This program of dance music is being brought to you by

the Browning King Orchestra, through the courtesy of Browning, King and Company."

Today many sponsored programs are overlaid with special devices to keep the name of the product booming in the ears of the listeners. The program is interrupted by straight talk, dialogue, interviews, snappy dramatizations, or the product may actually be incorporated as part of the show itself as in the case of the Maxwell House Coffee Hour. Even the paid comedians of the sponsors take to "kidding" the product to establish ultimate consumer good will. Everybody knows Jack Benny's kidding hasn't hurt Chevrolet's sales. Ben Bernie has been applying a rather painless advertising for many years. Ed Wynn steps completely out of character as soon as the sales talk begins.

In 1926 the germ of present-day commercial announcements began to sprout. Sponsors began to offer souvenir postcards and booklets to anyone who could be induced to write for them. There were feverish appeals for fan mail and attempts to secure listener-response through the use of contests. In 1929 advertisers discovered that broadcasting had possibilities beyond stimulating good will for their product. Firestone, Bond Bread and Coward Shoes broke in upon their programs with a middle announcement that extolled the product they offered. Between 1931 and 1932 high-pressure selling was injected into announcements. The listener was directly appealed to with a free use of imperatives: "You must buy this, and you must buy that." Over-anxious advertisers in the belief that verbal force could be used to make people buy, soon abused the freedom they had exercised in preparing their own advertising copy. The public had to accept entertainment along with the boosting of products. Some of the companies still indulge in the "shame" psychology of selling, which is equivalent to: "We go to the great expense of giving you this entertainment and you should show your gratitude by buying our product."

Since 1932 commercial announcements have become more flexible, and find place in various parts of the program. In many cases they are inserted in the middle rather than at the beginning or end. Interest is greatly increased by the dramatized form, and for pleasing effect this is followed by a short postlude of entertainment.

Advertising air copy today is devoted to the skillful mixture of honeyed word, orchestra, song, and vaudeville. The announcer tries very hard to give the effect of conversing with his audience but this attempt at informality is often ruined by speakers who do not know how to read. The wise advertiser who puts the soft pedal on his appeal is better calculated to win the good graces of an audience.

The ideal way of handling commercial talk has been tested by the sponsor of John Charles Thomas. The announcer speaks for one minute at the beginning of the program and another minute at the end. No commercialism interrupts the half hour of music.

The New Code

The Federal Trade Commission has ordered all stations after June 1, 1934, to periodically submit copies of their commercial announcements that relate to the sale of commodities sold in interstate commerce. It is hoped by this check up to eliminate false and fraudulent claims made on the air. But even before this official order, a leading network had already published its own code for advertisers in order to protect its reputation and standing. An examination of its principles will call attention to the abuses that have crept into the advertising system.

This network insists upon courtesy and good taste as the ideal toward which advertising should center. An aggressive and unduly emphatic manner is objectionable to a large part of the radio audience. For this reason the method of

delivering announcements should be restrained and persuasive.

In addition the sponsor is warned against much repetition, involved and prolonged descriptions, confusing detail, and over-emphasis on the advertiser's street address.

The rest of this self-initiated code lists some of the cardinal sins of sponsors amongst which are the making of false or questionable statements, and all other faults of misrepresentation: testimonials which do not reflect the opinion of competent witnesses, statements of prices and values not confined to specific facts, misleading price claims, or comparisons injurious to the individuals or the trade.

The network edict insists that each program shall be individual and distinctive, and shall not resemble too closely an adjoining program on the same network. In principle this appears to be good showmanship. In actual practice sponsors are the first to imitate and cling to any form which has been found successful by rival firms. Instead of variety and balance, the ether channels are jammed with the same schemes of entertainment.

Radio stations are required by law to serve public interest, convenience and necessity. Public interest has been interpreted by the courts to mean service to the listeners, or in other words, "good programs."

The whole crux of broadcasting hangs on what constitutes the proper standard of program quality, good taste and integrity. The networks frankly acknowledge that the responsibility for protecting the public interests rests upon themselves.

Sponsors, however, have managed to assume the rôle of purveyors of public taste. They pay what is regarded as a steep price for talent, production and transmission. The broad supervisory power reserved by the networks does not operate as to the kind of a program the sponsor chooses to elaborate. Stations are attacked because of their willingness

to float anything over their wave lengths provided they are paid for the time.

The blame for the mediocre quality of programs is being shuttled from the broadcaster to the advertiser, from the sponsor to the public. Most debates on this score end by putting the blame on either the advertiser or the public. The advertiser is accused of estimating the age of the public to which he caters at between ten and twelve years; the public with docility accepts this degrading estimate. Somehow the broadcaster is lost sight of as an innocent bystander in this heated fray. Whatever the ultimate outcome of this discussion which is gaining in intensity, it is certain that the near future will see broadcasting placed under the national microscope and thoroughly analyzed as to its benefits and defects more than it has ever been before. From many sources there comes the demand for governmental control. Others look with horror upon any attempt to turn broadcasting into the fearful weapon of political propaganda.

7

THE CULT OF THE ANNOUNCERS

IN earlier days the announcer remained anonymous and his duty consisted in merely making known the call letters of the station, the wave length, and the program features. When he became a "filler-in" he often did much to ruin the program by injudicious remarks. The station itself did not feel the need of selecting men of culture for this key position.

Times have changed and standards of radio announcing have grown exacting. The very name of the studio officiator is at once associated with the general tone of the station. As the company's mouthpiece the announcer is selected for his free and excellent use of language, his resourcefulness and tact, his use of voice, and for certain administrative abilities which belong to men of action.

He must be ready to meet emergencies. He has to be "right there" should a string break on a violin, or an artist fail to appear, or if an attempt be made to speak something forbidden. Mere glibness of speech is no longer the only requirement. A honeyed tongue and overlaid resonances will not take the place of brains. The announcer is expected to have a mind enriched by experience, travel, study. Not that the announcer must be a bookworm or a linguist, but that he must give evidence of reserve supplies of intelligence and wide knowledge into which he can dip on any occasion. The newer crop of broadcasters are young university men who combine an enthusiasm for their work with an ability to picturize by tonal quality.

The ideal announcer never fails. So varied are the program demands that the announcer is expected to show a certain kind of versatility. He knows his languages. He is never

rattled by the pronunciation of foreign names, musical terms or allusions. He rides abreast of every situation and is able to make running comments to fill in gaps and waits and omissions. He knows everything applicable or knows where and how to get the information. He adapts himself to every condition. He is equally at home at the edge of a crater or the rim of the North Pole. It is for qualities such as these that Commander Byrd selected Charles J. V. Murphy of CBS to announce the broadcasts from Little America.

Graham McNamee got his first job in radio when he chanced to pass the old studios of WEAF during a lunch hour and decided to look in. He had been a concert singer struggling along and he sought some outside work to make ends meet. During his twelve years of broadcasting he has probably used seven times the number of words in the dictionary, and he is the one speaker who has been heard by more persons than any other man in the world.

Graham says of himself that if he applied for a job as radio announcer today, he would not have a chance because he is not a college graduate. He means, of course, that requirements have stiffened, and it is harder to get in at this stage and harder to develop.

Most of the "talks" of the early days were confined to staff announcers whose wide range of duties permitted them to ad lib or extemporize to their hearts' content.

Today the necessities of the studio have practically divided announcers into two groups. First comes the staff announcer who is held down more or less to the script which he reads. The second group are recognized as special broadcasters who are given free scope in reporting the news or are special commentators.

Among the better known staff announcers are John S. Young, David Ross, Ben Grauer, A. L. Alexander, and James Wallington. David Ross admits he cannot do a single line ad lib, but many of the staff announcers do straight or

bit parts in variety programs, act as masters of ceremonies, as super-stooges, and as commentators at symphony and opera broadcasts.

Special commentators with a scholarly musical background are sometimes enlisted to interpret musical programs. Men like Deems Taylor have brought to their work a profound musical insight without talking down to their audiences.

The extensive facilities of NBC require the services of twenty-one announcers under the direction of a supervisor whose duty it is to assign them to programs into which they fit to their own greatest satisfaction. The present supervisor, Patrick J. Kelly, himself served an apprenticeship for a year and a half.

S.O.S. Announcing

The special broadcaster must "keep the air hot." During a hitch in events or unforeseen delays he must show his mettle. Here is a challenge to the finest talent. The flow of language has to remain unbroken. No gap, or the audience will begin to wonder whether the station is "dead." The special broadcaster must fill in the waiting minutes.

His observations may vary from sheer entertainment to pathos, and his manner may be chatty or formal, his mood reminiscent or interpretative. Each announcer is guided by the occasion, but under all circumstances he continues to "hold the air." There is no restraint on his method, only it is to be alive and to disclose a fertile imagination. Without these incidental high-lights a broadcaster becomes a bore through frequent repetitions.

How can one develop this gift of description or quick interpretation, this sense of human values? The answer in general terms suggests, "A quick eye and quick thinking instantly translated into speech."

A series of hypothetical questions may be excellent practice for one who wants to test his rapidity of thought and

speech. Let us suppose a special announcer had passed all the tests for voice and diction. That would not be enough. He might be asked to demonstrate his ability by such a question as: "Imagine you are a witness to the Akron disaster off the Jersey coast. Go ahead now, and tell us all about it." Suppose a balloon ascension scheduled at ten o'clock to explore the stratosphere fails to materialize until eleven? Or the Soviet Commissar of Foreign Relations, Mr. Litvinoff, fails to put in an appearance at the scheduled hour? Or the transatlantic flight awaited at the airport in New York ends in a long undiscovered crack-up in Bridgeport?

If the reportorial sense is not instinctive then it may be cultivated. Ted Husing calls it "air-sense,"—the ability to judge the news value of what happens, the minute it takes place, so that you give it time enough but not one bit more. The scene goes on before you in a series of pictures constantly moving; the camera captures them in celluloid; the broadcaster must capture them in word and phrase which are colorful, spoken immediately and uttered with variety and appropriate emphasis.

In the final analysis, voice mated with good diction is the presiding genius of the microphone. The special announcer must have the gifts of a distinguished actor; he must throw himself into an occasion and live through it. Consequently his voice takes on all the emotional changes common to any drama, and his language will convey images that are instantly realized by the listeners.

Most of the older hands at the microphone are now graduated from routine station announcing to announcing special broadcasts. Surely the one field offers a training for the other. The special announcer feels the throb of an event, catches the high-lights and the play of life, weaves romance and drama in deft expression, and makes reality out of a thing far away. What a task for a commentator! To make

the sound of the voice convey mass emotions as at a football game, to stir up the fancy as at a Lindbergh landing, to bring home the scene of a Presidential inauguration, to convey the smoke of battle within the walls of China!

The Technique of Sports Announcing

All the major sports have certain definite broadcasting quirks. Each branch has its own vocabulary, its own rules and systems. Types of players and audience-appeal differ widely, but there is a method in broadcasting and a human interest in reporting that is common to all sports.

The pioneer sports announcer was Major J. Andrew White, who on July 22, 1921, set up a microphone at the ringside of Boyle's Thirty Acres and reported the defeat of Carpentier at the hands of Dempsey. The Major's accurate blow-by-blow description of that championship bout has long been accepted as a model for sports commentators.

Sports broadcasting made such progress by 1926 that Tex Rickard, the promoter, felt justified in charging $5000 for the broadcasting concession of the Dempsey-Tunney battle. At the microphone were none other than Major White and Graham McNamee. McNamee supplied the descriptive touches and atmosphere; the Major in a masterly way handled the action with professional vocabulary. In subsequent broadcasts McNamee developed his personal style and improved on his technique of conveying the movement and drama of football, baseball, wrestling, and all types of sports events. There is something intensely realistic in his descriptions, in the bounding vigor of his voice, which recreates a situation for the listener thrillingly and brilliantly.

Prize-fight reporting calls upon every resource of the speaker. A heavyweight match is potential drama. The sports commentator must be able instantly to depict action by appropriate phrase and voice. No speech demand calls for more varied talent in expression. The eye must be quicker

than the voice. The announcer becomes part of the visible action and, throwing his personality into each movement, he is able to convey, blow-by-blow, a vocal moving picture.

British announcers have more restraint. Americans cannot help noticing the difference between Clem McCarthy's report of the Kentucky Derby and the British broadcast of the National Sweepstakes. The British commentator is weighted down with narrative, but Clem soars with drama and suspense. When the British commentator says, "I cawn't give you anything exciting," he is merely evidencing something of the British temperament. One sharp critic complained that had every horse fallen into the creek and stayed there, the British announcer would not have raised his voice.

Many sports broadcasts have missed fire because of failure to apply the principles of good voice and appropriate diction. The Carnera-Loughran fight at Miami in February 1934, failed to get the attention of listeners.

Next to a heavyweight championship or a presidential message, nothing on the air has a larger audience than a World Series. In reporting the World Series, stations sought in vain to engage ball players with ability to speak vigorous English and with sufficient judgment to emphasize the highlights of the game.

Judge Landis is said to be in favor of straight reporting. But the fans demand more. No one who has but a routine method of description can hope to satisfy the millions who rely upon the commentator for a broad picture of moving events. Baseball is a slower game, lasting from one to one and a half hours and the announcer must have a fund of "fillers-in,"—wisecracks, anecdotes, puns, and general reflections on life and the game.

The job of sports commentator is not an easy one. It is one thing to be able to drone out a correct play-by-play account; it is quite another to convey liveliness to the scene, to make out of a baseball field a dramatic stage, to make the

voice the instrument for vivid portrayal of the action. The commentary should be quick and inspired.

The reporting of boat races requires a tempo that is appropriate to their exciting nature. A short wave transmitter is mounted on a motor boat which follows the racing craft. The description is carried by radio telephony to the transmitting station where the account is reproduced through a loud speaker. A microphone placed in front of the loud speaker picks up the announcer's words which are then broadcast over the station's regular channels.

Rockne, the famous coach of Notre Dame, first told Ted Husing that a football broadcast would represent the ultimate in sports announcing. Into that task Husing threw all his accustomed energy and alertness.

Husing's style has been widely imitated, but few have achieved his extraordinary gift of speech in interpreting intricate moves. He does not fear technicalities. He goes on explaining them, and even such a simple thing as a cross block is not omitted from his talk, which he claims can never be too much talk because no one can talk quite enough to tell the whole story.

Perhaps the best way to indicate the method of Ted Husing is to quote his own words: "Each man has a trick for intriguing listeners, and I hope I have mine. One thing I know is that football needs a re-creation of each scene—and a lot of fast chatter to tell about it. Each play presents these things: where is the ball resting, how far out from the side of the field, who has possession of it, what down is it, who got it, how did he get it, what did he do with it in trying to make it, was it a fake, a spin, a reverse, a buck, a crash, a shove, or what, where did it finally go, who led the interference, why was he hit, who hit him, who stopped the play, where did it stop, was it a good play, and then do it all over again, analyze the importance of the play, and then sit back and telephone Berlin for a chat with Hitler—Bah!"

A Formula for the Sports Announcer

Each broadcaster has his own special style or devices in sports announcing. Any general formula should include:

1. The spirited use of voice,—an ability to convey by tonal quality the mood and spirit of the scene and action.
2. Actual knowledge of the game itself from every angle.
3. Familiarity with the past performance and background of the players and promoters.
4. The use of vigorous language,—an ability to employ verbs that picture, descriptive adjectives, and figures of speech.
5. A colorful selection of details that make scene and action vivid from various points of view. Nothing may be too trivial to be overlooked in building an impressionistic picture.
6. Commentary that helps create atmosphere. Waiting moments may be filled in with snapshots of celebrities in the audience and a quick analysis of audience reactions, bits of humor, and the thousand and one personal sidelights of the instinctive observer.
7. The trick of rapid summaries at various stages so that the listener will be able to hold the parts of the picture in mind.
8. Skill in leading to the climax by implied forecasts and keeping up suspense with appropriate vocal emphasis.

None of these skills can be separated from an ability in voice. Tonal quality and appropriate inflection count the most for the radio listener no matter how much he is assisted by sound effects that come from the field itself.

8

THE NEWSPAPER OF THE AIR

THE great reporters of today are those who are not only able to write the news, but speak the news. They are glorified town criers of the empire of the air, the swift couriers whose dispatches are exposed to every ear.

You will remember that day when the bullet intended for Franklin D. Roosevelt struck down Mayor Cermak near the bandstand in Miami. The country was shocked by the attempt on the life of the then President-elect. What agency brought this story to the people? Broadcasters on the spot graphically portrayed the scene before the newspapers could set their presses turning. When the headlines were being yelled by newsboys in the street, the vivid story had already passed from lip to lip.

The special gifts required by the news commentator are these,—an instinctive sense for dramatics in the news, an ability to write his stuff, and a style of delivery that holds the listener with even more sustained interest than any printed page. Poor writing may be saved by excellent delivery, but nothing can save poor delivery.

Harlan Eugene Read, WOR commentator on current events, puts the problem this way: "The first duty of a commentator on current events, is to talk simply. He must make perplexing subjects clear to the most uneducated person in the audience. He must avoid difficult terms and definitions. Listeners are not like readers. Readers, if they don't understand, can stop a second and think,—or ask their wives."

The commentator not being the mouthpiece of propaganda must manage somehow to maintain an attitude of strict neutrality, especially in matters of politics and religion. His audience embraces men and women with every

shade of opinion, and he must avoid extremely personal judgments that pain and irritate.

A highbrow attitude is fatal. The voice that speaks oracularly as if coming from the source of wisdom, will cause countless thousands to deny it a hearing. Only by a deeply sincere and friendly manner can the commentator hold his audience from day to day.

Study the manner of speakers like Edwin C. Hill for the style that reflects the mature observer; David Lawrence for the refreshing ease with which he explains the maze of Washington politics; Lowell Thomas for the conversational charm that personalizes current events; Walter Winchell for gossip served in incisive and sizzling phrase; Grantland Rice for his interviews with the masters of sport,—interviews that show a remarkable familiarity with both subject and subjects.

Each commentator has his own way of saying things. Study particularly the speech of newspaper men like H. V. Kaltenborn whose training has taught them to tell a story briefly, dramatically and with restraint. They speak with personal viewpoint that reflects the experience of men of action,—the traveler, the seasoned observer of things and events, the reporters of the world scene.

Radio Journalism

Recently the long smouldering battle between radio and the press broke out. The newspapers banded together and confronted the broadcasters with the option of buying advertising space at regular rates, or seeing radio programs excluded from every newspaper. The Columbia chain had already been conducting its own news gathering agency and NBC was preparing a similar service.

Representatives of the press associations and the American Newspaper Publishers' Association met with the representatives of the two networks and drew up an agreement

which, after March 3, 1934, limited all broadcast news to two five-minute periods a day. Broadcasters were forbidden to sell these periods to an advertising sponsor. Under the new system press bulletins must be broadcast without comment exactly as they are supplied by the press associations, and must end with the suggestion, "Read your local newspaper for full details."

A revolt against such a system is now in progress in certain sections. The proviso that makes 9:30 A.M. and 9 P.M. the earliest hours for officially sanctioned news, creates a condition by which individual stations broadcast exactly on the minute news that is already stale, and each separate news item is limited to about thirty words.

The Yankee Network System is operating its own news-gathering bureau in protest against the restraining hand of the Press-Radio Agreement. Several newspapers who own and operate radio stations have also continued with their news broadcasts. Many independent stations take the attitude that the radio audience is entitled to an efficient, up-to-the-minute news service and they intend to provide it.

In a radio broadcast over WEVD, H. V. Kaltenborn uttered a note of warning to the signers of the Press-Radio Agreement. "Don't they realize," he said, "that their futile efforts to stop the broadcasting of fresh news bulletins would, if successful, only send more radio reporters and editors into the news field with their portable microphones and short wave sets? American newspaper publishers were stupidly short-sighted in the early twenties when broadcasters begged them to take over their transmitter as they refused. Today they are equally blind in assuming that a public service can be crippled because they choose to regard it as competition."

The new radio-newspaper pact does, however, permit the broadcasting of news of "transcendental" value, weather reports, time signals, government and agricultural reports,

quotations and special broadcasts such as conventions and sporting events.

Graphic editorial treatment of world events and policies in one form or another cannot be curtailed under our system of free speech. The analysis of the news and public issues by special commentators is a vital program feature which a vast audience awaits expectantly.

The sensational success of the erstwhile dramatic critic and columnist, Alexander Woollcott, indicates definitely the growth of discriminating and critical taste on the part of the general radio public. Sophisticates pooh-pooh-ed the idea of the rotund racouteur finding favor with the microphone "morons," but the feature of "The Town Crier" retailing savory bits of gossip in his easy, suave, subtle style registered instantly with people in all sections of the country and was responsible for the enormous sales of his book "When Rome Burns," putting him in the class of best-sellers to which he was a stranger before.

A dramatic situation holding unique possibilities for air-journalism has arisen in the efforts of the Yankee Network of Boston to establish its own news-gathering machinery as a counter-attack to the decrees of the press associations in limiting the current events to be broadcast. The management of the Yankee Network has broadcast an appeal and the public has responded in such numbers that the radio-fan-reporter may become a permanent fixture in the newspaper of the air.

It also establishes the fact that when enemies of radio, in one form or another, seek to undermine the service of a station, the operator can call upon his fans to participate in mass-meeting protests and adopt other means of registering their support.

The "battle of Boston" in air-journalism may become historic because it is fraught with principles of freedom such as are ever-present in the freedom of the press. Radio fans

en masse can bring pressure to bear upon their representatives to legislate their grievances into laws which will favor the broadcasting stations and such a lobby may have unforeseen powers in other directions as well.

9

WOMEN AND RADIO SUCCESS

WOMEN are indispensable on certain programs. In the field of the radio drama they are coming to the front. Their more varied voices enhance the vital element of surprise in quick comedy. In musical revues their original nonsensical and musical chatter is absolutely required. Women are excellent as interviewers, and as salesladies on the air they fit into many programs where a man's appeal would be incongruous.

Women have been obliged to overcome a strong indifference on the part of studio officials, but by a steady uphill process their success on the air has become assured.

All the glamour of femininity as regards dress and physical charm is reduced to the vanishing point before the microphone. To listeners, a woman is a creature of the imagination and her stage presence depends only on vocal impressions. Hence women are put to the severest test.

It is a stupid inference that women who do the bulk of the buying are not interested in other women's voices, but do react favorably to men's voices. If a woman is a charming conversationalist, she stands equal chances with a man in making a favorable impression.

Great difficulty arises from inappropriate speech. Many women engaged in commercial ballyhoo are merely copy readers. Their patronizing inflections remind one of a teacher talking to her children, and radio audiences resent a manner in voice that is too intimate on short acquaintance. To avoid such an impression many women go to the other extreme and flatten down their delivery into colorless and monotonous patterns.

Do men like women on the air? A professional opinion

has been expressed by Miss Bertha Brainard, the Eastern program director of NBC, who says: "Men like women on the air, especially if they sound 'cute.' " But she adds with some certainty that "before we put them on the air, we have to make sure that they are good."

Many women have forced their way into radio as the creators of original scripts and program features, which indifferent studio officials or sponsors were finally led to accept out of sheer merit. We need indicate here only a few of the typical successes.

Gertrude Berg, the creator of "The Goldbergs," suffered many a rejection before she convinced the microphone chiefs that her saga of Jewish family life would interest all classes. Similar difficult experiences were undergone by Edith Meiser, the adapter of "Sherlock Holmes" on the air.

In the sphere of special entertainment for children, women have held full scope. Madge Tucker, the director of children's programs for NBC, is known to an army of youngsters as "The Lady Next Door." The musical interpretation of the Mother Goose Rhymes that entrances so many kiddies are the work of Ireene Wicker, who is familiarly known as "The Singing Lady." "Clara, Lou, and Em" are none else than Louise Starkey, Isobel Carothers, and Helen King, all graduates of Northwestern University, who were broke four years ago when they applied to a Chicago station for an audition.

The Wrigley Company took over Myrtle Vail, who is the Myrt of "Myrt and Marge," so popular with CBS listeners. Ruth Aikman has shown a remarkable quality in her treatment of the "Wizard of Oz" programs. Ann Barley in collaboration with her husband, Fred Smith, arranges "The March of Time," which is one of radio's dramatic achievements. The popular "Red Davis" series, created by Elaine Sterne Carrington and sponsored by the Beechnut products,

is a new medium of story telling for young parents and growing children.

Women are thus making important contributions to broadcasting in the way of original creations and special adaptations, and it is hoped that in the future greater credit will go to the authors.

Why Not More Women Announcers?

Women have not yet come into their own in the announcing field. In the 1933 *Literary Digest* poll, not a single vote was cast in favor of women announcers. In July, 1926, the Radio Corporation of America canvassed 5000 listeners as to their preference for men or women announcers. The vote was 100 to 1 in favor of the men.

In Europe women are rejected as announcers on such sentimental grounds that listeners are too much interested in their voices and too little in what they have to say. In England woman staff announcers did not meet with public favor and so were reduced to a negligible few. Italy has some women announcers, and every American short wave enthusiast instantly recognizes the musical voice of the woman in charge of the station in Rome,—"La Voca di Roma," she is called.

The field of "announcer" seems barred to women at present. No woman has ever achieved fame like Milton J. Cross or James Wallington. It is always a male voice that pipes out the familiar words, "This is the National Broadcasting Company," and the like.

Dr. Louis Bisch in a recent analysis of women's voices on the air comes to the conclusion that women suffer an insurmountable handicap in their speaking voice. He says: "Their usual speaking voice is not sonorous, deep and vibrating when transmitted over the air. In fact, it is likely to take on unpleasant quality. And the strange part of it is that even if a woman's natural voice is attractive and musi-

cal, that in itself is no guarantee that it will register effectively over the ether waves."

The voices of men and women do not create the same effect. Women have a more melodious and less staccato quality. On the air it is an exception to hear a woman's voice which has an attractive, smooth quality. This is because the lower register of women is usually neglected just as is the upper register of men.

Tradition has a strong influence even in radio. Both men and women have always been more critical of women's voices. Women seem to have difficulty in restraining their enthusiasm and often fail when the occasion calls for dignity and reserve. From the very first, men were regarded as better fitted for the average assignment of announcers, and it is quite uncommon today to have any woman sent out to cover sports, concerts, opera, conventions, and public meetings.

If women are to succeed on the air, they should cultivate the lively tones of conversation that reach the listener with sincere appeal. The voice that is the true measure of a woman's personality will be free from affectation and mechanical inflections that often make her utterances soulless and empty.

Women are now holding important positions and receiving recognition, and earning the respect of men as well as members of their own sex, in every field of activity. An encouraging sign of the progress that women are making in invading the air is the engagement of Mrs. Franklin D. Roosevelt at $3500 a broadcast, all of which she contributes to charity. This marks the entry of the First Lady into the charmed circle of very high salaried radio artists. While the prominence of Mrs. Roosevelt may have something to do with the rate of her compensation, still she establishes a precedent which may influence the growing vogue of women in radio.

The time is coming when the woman announcer will be

welcomed as a permanent asset to radio. In the field of radio more than ever, it's up to the woman to demand her place on the air and to equip herself with the qualities of voice and personality which make for popular broadcasting.

10

THE CLASSROOM OF THE AIR

RADIO is still engaged in a search for improved technique in presenting knowledge appealingly to the great mass of listeners. There are encouraging signs that the educator, the professor and the scholar are ready to make broadcasts more interesting for a wide public.

Education on the air is no longer in the A B C class. In the mountain sections of Kentucky, where there are no telephones, no railroads, or even good roads, the University of Kentucky has started "radio-listening centers." Education, previously limited to a one-room, one-teacher grade school or a county high school seven "mule-back" miles away, is taking a new social perspective.

Over 80 stations are operated by schools, universities, churches, or quasi-educational agencies in this country. Three minutes out of every thirty minutes on the air are devoted to educational talks. The two major networks both maintain departments of education, and the volume of educational programs is far greater than is generally believed.

The sponsored series of the networks deals with such subjects as the care of the home, the training of children, government and public affairs, agricultural and farm problems.

Many colleges broadcast courses in art appreciation, economics, science and a large variety of studies generally included in extension teaching. Dr. Damrosch's music-appreciation hour is a sustaining feature which may be regarded as educational. Certain commercial programs in their nature also come under the classification of "education."

A more ambitious scheme of education originates with such bodies as the National Advisory Council of Radio in

Education which pays the costs of speakers and receives the use of broadcasting facilities free of charge. In spite of their worthy effort it is admitted that radio has scarcely touched that intelligent group interested in knowledge and culture which has little or no contact with educational institutions.

Education Versus Information

Confusion arises as to what is meant by the term "education." If education is the mere giving of information then radio education has made rapid strides. Radio is no royal road to learning. It will never take over the true function of education as an intellectual process. If a man has no mind, broadcasting cannot make him think. Well informed people are not always well educated, and the loud speaker may furnish a mass of miscellaneous information that remains undigested like too much food at meal time.

If one considers education in the true sense, it is the cultural side which broadcasting should stress. Information alone can be readily gained from the perusal of an encyclopedia or text book, but it is the interpretation of a special field by a professor or teacher which is important. He gives his personal viewpoints with special enthusiasm, communicating his insight to an audience that wants to be educated. Nothing can take the place of formal training and personal instruction in the classroom. Radio can never completely supplant the regular teacher or professor.

A new hope for radio education has been voiced by Dr. Robert W. Hutchins, Chairman of the Educational Committee of the Advisory Board of NBC, and President of Chicago University. This youngest of college heads, with a new and vigorous outlook on the cultural life and needs of America, states: "If material is attractively presented to people who have no great educational background of knowledge, radio education can lead them to the source materials so they can get information for themselves."

That the educational courses on the air are more intimate than books can ever be, is due to the influence of the vocal personality of the teacher. The personal influence may be lacking, but if the student is induced finally to attend the classroom session in a definite program of learning, radio has achieved its end.

Professors "Amos 'n' Andy"

Radio was basically conceived for purposes of entertainment. Very early in its career the possibility of extending its use to education was recognized. The air became crowded with discussions, debates, lectures and expositions on every conceivable subject until the public grew weary of talk. Speakers were easy to secure but those with genuine educational appeal were rare.

Today adult educational programs have decreased in number but improved in quality. The new technique of dialogue, interview and dramatization, vastly increased audience interest that had already shown signs of flagging.

The way ahead lies in perfecting the best method of presenting material through the medium of the best voices. In dramatized form, education is not a trial but a pleasurable and profitable experience.

The English believe that radio education should be the best entertainment in the world. Sir John Reith, the director of the British Broadcasting Corporation, prefers that radio talks should not be labelled "education" but rather "popular talks."

Men like Dr. John Dewey, Professor Wm. H. Kilpatrick, and Sidney Hook lecture on subjects which may be highbrow, but which nevertheless are presented with clarity, thoroughness and mass appeal.

Broadcasters are beginning to realize that some woeful results are being brought about by insisting that educators and civic leaders read from manuscripts. Few educators are

able to read as if they were talking. Outstanding men have been selected as speakers but their approach did not match their authority.

What radio needs today is a Pestalozzi of the air who can adapt Amos 'n' Andy methods. In his report to the Advisory Committee, Dr. Hutchins exposed the crucial defect of educational broadcasting. "Speaking on the radio is a new art," he said, "which requires practice and careful thought. May we not in the more serious field of education develop the equivalent of Amos 'n' Andy in the field of entertainment, lifting men hitherto unknown to prominence because of their ability not only to present facts in the correct light and interpretation, and predictions that will prove accurate, but also to hold their listeners' attention by their radio presence?"

The entire network system is rarely offered to a speaker whose message is educational *per se*. The networks do not look with favor upon an incursion of their commercial time and claim that the public does not want to be deprived of programs of an established entertainment quality. "Education by radio in the schoolroom," says President Aylesworth of NBC, "must of necessity be generally localized to the community where the curriculum and local time make possible broadcasts that do not interfere with local school activities or with the established course of study." Even Dr. Hutchins is inclined to recommend that educational broadcasts be generally limited to the local stations because education is a state function. In the main the supply of educational material over the ether by the networks is for increase of prestige.

The test of a good teacher is in gaining attention and in capturing interest. On the air the same test applies, in keeping the dials on the mark.

The schoolmaster cannot make a subject interesting by his classroom habit of insisting that it is of interest. He must

actually make it interesting. The average educator does not get outside of himself. Special means are to be used to keep the listener from moving his dial after he catches the first sentences. The educator should bring into play the enticement of subject matter by language that bestirs the imagination and the mind. Success as a lecturer before the microphone is truly a great accomplishment.

Of all types of radio talks the educational talk requires the most careful preparation. In ideal form it has distinct unity, illustration, summary and application. A speech as written may have all the traces of good style, a vocabulary easily understood, and illustrations that are vivid, but poor delivery does much to destroy its value. Professional broadcasters come back at their critics with the charge that educators do not know how to broadcast. Professors still appear too lofty in the handling of their subjects. Even in round table discussions and interviews which have been arranged to vary the lecture form, the professors give the impression of talking to their fellow professors or to candidates for the Ph.D. degree. Their manner smacks of the discipline and authoritarianism of the classroom. They offend by an overassertiveness or give the impression of forcibly feeding the ignorant.

The keynote of all educational talks lies in a certain informality and sincerity. Speakers should not wave their *cum laude* degrees if they intend to enlarge their audiences. Greater respect will be paid to educational talks if they are given with freshness and vitality.

To guide the prospective speaker with an educational message, we note here the leading principles of delivery:

1. Theories of interpretation and reading should be combined with actual practice. If possible, test your speech before an actual audience before going on the air. Give attention to your phrasing and emphatic touches.

2. Analyze and clearly grasp the full sense and import of

what you are going to read. In subject matter, see that the thing has form and arrangement with enough detail and illustration to make it easily understood.

3. Avoid a vocabulary that is too Latinistic, technical, or a mere display of erudition. Graphic words strike home with more certain emphasis and are more easily grasped.

4. Tone quality should not be permitted to interfere with sense. Nasal, harsh, and rasping tones destroy interest and attention value.

5. Cultivate rhythms of speech that are pleasant. Mechanically recurrent falling and rising inflections are distasteful.

6. Superiority of manner evidenced in tone of voice is no substitute for influence and authority.

7. The educational microphone is no place to display the habit of repetition, monotonously drawn-out utterance, neurotic mannerisms and lapses.

8. Above all, let your speech reflect something of your personality to the student audience that cannot see you, but hears you. Listeners will turn to you in the spirit of discovery and interest if you show enthusiasm for your subject and share of your knowledge in a sympathetic way that is not too obtrusive. Without any academic ceremonies you will then be inducted as a member of the faculty of the air that is privileged in one broadcast to have a larger body of students than the combined enrollment of all the colleges of the world.

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THE PULPIT OF THE AIR

THE limitations of radio which operate in the educational field, also apply to the field of Religion. One can hardly think of much uplift work accomplished without the presence of the minister. But as a necessary substitute for actual church attendance there is nothing better, not even reading the sermon in the next day's newspaper.

The tendency is towards conflict in the religious field due to the dissemination of many faiths. The Protestants, the Catholics, the Jews, the Methodists and other sects make their appeal regularly. As a rule it is appropriate for these denominations to reduce the element of sectarianism in favor of the common denominator of all faiths.

Organ and vocal music is the invisible choir which imparts a cathedral effect to the radio sermon. One listens as though present in a house of worship. The vastness of this country has always limited church congregations to a relatively small proportion of the population, but the pulpit of the air reaches the churchless multitudes everywhere. Church attendance has actually increased through this channel and as a result financial appeals receive strong response.

Ministers on the air are vital auxiliary forces of righteousness and the higher life. Religious broadcasts are not wholly secular. Ministers who speak in behalf of civic virtue, and on economic, political and public affairs, are also educators in the arts of life.

The tremendous scope of the voice of the church is manifest in the broadcasts of His Holiness the Pope who can extend His message from the See of St. Peter's in Rome to reach communicants in all parts of the world.

The Modern Savonarola of the Air

The radio speaker who has had the largest audiences of anybody regularly on the air is Father Charles E. Coughlin. He received over 600,000 letters after one of his radio crusading speeches in New York. Such a response is amazing and it is interesting to analyze his methods.

Father Coughlin is a fervid orator who uses the varied arts of spoken discourse to get his effects. He is sharp, incisive, rises to strong pitch in moments of denunciation and makes use of the heavy artillery of booming tone.

A style that is unvaried does not give the mind a chance to recover. Father Coughlin knows how to lead up to a climax from artful periods of calm. It is the manner of the earnest orator, the man who carries the torch of propaganda into the camp of the enemy, winning hosts of adherents. He is the master of the rising and falling inflection, and vital pause. His flow of words comes soothingly or startlingly on the ear with cadence and rhythm.

A remarkable appeal such as Father Coughlin's requires elaborate preparation. He himself makes no secret of it. He is well-primed before he begins to talk to his vast congregation of the air.

"I write the discourse," he confides, "first in my own language, the language of a cleric. Then I rewrite it, using metaphors the public can grasp, toning the phrases down to the language of the man-in-the-street. Sometimes I coin a word to crystallize attention. Radio broadcasting, I have found, must not be high hat. It must be human, intensely human. It must be simple, but it must be done up in metaphors. It must deal with something vital to the life of the people. It must be positive."

An examination of his method shows that he is direct and factual, giving names, dates, figures, particulars. It is one thing to call Will Rogers "the millionaire court jester of

the billionaire oil men"; it is quite another to name the bankers and describe the abuse. At one time ironical and at another time suggestive, Father Coughlin turns to such images as these:

"Capitalism is a conspiracy against the immortal soul of mankind. Marxian Socialism and Capitalism are Siamese twins and both are blind. Shall it be Karl Marx or Jesus Christ to lead us?"

"The NRA is like a fine motor car but equipped with flat tires. A capable driver is in the seat."

And there you have the personal method and philosophy of a man who was likened only recently by a woman biographer to "the modern Savonarola stripping bare the vices of a materialistic age."

Folk Lore in Religion

The pastor of a little church in the colored section of Washington has become a radio sensation. He is Elder Lightfoot Solomon Michaux, the colored evangelist, heard on a fifty-station Columbia network. In less than a year he has risen to first rank with the radio listeners. Elder Michaux is paid no salaries and the work is supported almost entirely by voluntary contributions from the radio audience.

The Elder's efforts are not classified by CBS as a religious program but as a contribution to folk lore. He is perhaps the world's greatest ecclesiastical showman. He begins with a spiritual theme song, "Happy am I." The members of the congregation keep time by clapping their hands and the air is filled with a medley of the mandolin, guitar and mouth organs. The congregation stomp their feet, and the singing that accompanies the preachment is borne over the air with fervor. The preachment is interrupted by "Amens" and exclamations from the congregation. Elder Michaux is a past master in the use of sound effects over the air. He has consistently refused commercial sponsorship. When received by

the National Advertisers' Association in convention in Washington, he said, "I am an advertising man myself. I am advertising Jesus Christ! You sell commodities. Maybe you don't know much about my line."

There are signs on the horizon that this pattern of religious program will be widely imitated.

Network Co-operation

Congressional investigations on the proposed McFadden Bill to bar religious discrimination over the air, disclosed the full development of religious broadcasting.

In the beginning the networks sold time to any church that made its application. Over a thousand churches made such request during a single year. Sermons were indiscriminately programmed between hot jazz numbers. Religious factions attacked each other with fanatical bitterness.

Shortly after its organization NBC announced its policy of offering its services free of charge for religious broadcasting, provided the faiths did not attack one another. It shifted responsibility of selecting preachers and programs upon lay religious bodies. This system is now in operation. Protestant ministers are chosen by the Federation of Churches of Christ in America, Catholic priests by the National Council of Catholic Men, rabbis by the United Synagogues of America.

A policy similar to that of NBC was adopted by CBS in 1931. This is said to have been brought about by the broadcasting of Father Coughlin. The minister of the Shrine of the Little Flower had begun his powerful attack on certain interests and had gone so far as to liken Andrew W. Mellon to Judas Iscariot. Father Coughlin's contract was not renewed and his subsequent broadcasts were made over an independent chain of twenty-seven stations.

Dr. S. Parkes Cadman, who has been called the Dean of Religious Radio, was the first to give impetus to the increase of religious programs. In one year approximately three hun-

dred and twenty-five clergymen are heard. Nearly four hundred station periods are devoted to direct church broadcasts, morning devotions six days a week, a mid-week hymn-sing, and a program called "Religion in the News."

It is estimated that there are approximately seventy million people in the United States who do not attend church worship at any time. The Secretary of the Federal Council of Churches of Christ in America, states that the average radio broadcast does not reveal the ritualistic type of religious message. "It is non-denominational, non-prosyletizing, non-sectarian, and only the recognized leaders of the several faiths are called upon to give the messages."

Hundreds of thousands of letters testify that the voice of the religious leader has had a potent effect on the spiritual lives of people. At present Dr. Cadman and Dr. Harry Emerson Fosdick utilize the morning and late afternoon hours for preachment and vesper services. The Rev. Dr. Fulton J. Sheen speaks for the Catholic Church.

It is important that only the most vital speakers be entrusted with the religious message. The inspiring sermon is couched in language of familiar appeal. The heart of the listener is touched by a practical application of homiletics in his daily life. Sometimes the voice takes on a rhythm that is akin to spiritual inspiration. The clergyman of the air combines a spiritual note in his voice with a fine sense of communication. He is subject to the temptations of monotonous upward inflections which can take the joy out of all preaching.

The Hon. Morgan J. O'Brien, jurist and noted New York attorney, and the chairman of the Committee on Religious Activities of the Advisory Board of NBC, contributes an eloquent and succinct summary of the achievement of the "radio church":

1. Induced a better understanding between the various faiths and denominations.

2. Increased the religious tolerance of individuals.

3. Contributed a stimulating influence to church life.

4. Supplied a religious service to people not associated with any specific faith.

5. Supplied religious services to thousands of homes in localities where, owing to reduced appropriations, the neighborhood churches have been unavoidably closed.

6. Supplied a service to invalids, shut-ins, lighthouse keepers and others in remote places, who would otherwise have been denied any opportunity of participating in religious worship.

12

THE EAR OF THE PUBLIC

THERE never was a time in the history of this country when the power of speech could sway public sentiment in the interests of national progress as much as in this generation. Politics and trends of government have been made the intimate concern of every citizen through the agency of radio, which transmits the simple, unadorned word of the candidate or man-in-power to the home and hearth of every man and woman in the land, with a directness and dispatch that leaves no room for misunderstanding.

Only fifteen short years ago, when Harding was contesting with Cox for the Presidency, the railroad car shuttling back and forth across the continent was then the best means of reaching the multitude. The back of an observation car was the usual rostrum. Knots of people would gather at wayside stations to give vent to transient political frenzy. The candidates, of high and low estate, found their vocal chords speedily frayed by the necessity of making fifteen to twenty speeches a day. Nowadays the man running for office concentrates and intensifies his oratorical attack in a few carefully prepared and persuasively delivered speeches which reach millions who, thus listening to his appeal in the ease and comfort of their homes, have a better chance for mental concentration.

Speakers of the old school were leather-lunged word-hurlers who depended on stentorian power to carry their voice to three counties at one time. They relied on theatrical gesture, ranting, brow-beating, and other tricks of the stump to impress constituents. Volume of sound took the place of reasoning.

All this has changed. Relays of political speakers on the

radio still use the hokum of the olden days, but listeners are learning to apply the acid test of common sense. The gesticulation, the tumult and shouting of the platform have given way to logic and argument. Haphazard methods of preparation no longer suffice. An army of critics in armchairs is ready to challenge statements should the speaker slip up on facts, and that same army can be made to bend under the sway of persuasion when ideas are welded with sincere oratory.

More political speakers are flocking to the microphone today than ever before. The majority speak from manuscript and therefore cannot indulge in the same splurge of words as on the platform. The speaker who relied on his knack of *ad libbing* is compelled to adapt different technique when it comes to reading.

The day of the broadcast from the public platform is fast disappearing, according to Merlin H. Aylesworth, President of NBC. In his testimony before a Congressional Committee in March 1934, he said that political speakers and others ought to come to the studios to make their talks directly to the people instead of making radio a by-product of a public meeting which does not fit the radio schedules.

This suggested policy may mark the end of extemporaneous speeches if they are to be dovetailed into the usual fifteen minutes. The speaker therefore has the task of learning how to express himself from the script with the same earnestness and appeal as if he were addressing a crowd extemporaneously.

The Big Noise

Gilbert Chesterton refers to the microphone as a curious thing with a curious name. "It is the Greek for 'the Little Noise' and it is really true that it is not very suitable to the 'Big Noise.'"

Many politicians and patriotic speakers do not know how

to broadcast. They strut on the air with goose-step vocal delivery. Instead of pause and balance and the necessary variety of expression that flows from the sense, they rely on 'big noise.'

In similar fashion NRA speakers, moved by the highest motive, have defeated their purpose by speaking in tones that had a depressing effect. Their manner is usually one of tensity and strain as if the enormity of the economic problem could be conveyed only by table-pounding.

What, then, is the appropriate delivery? The most important element is that speech be delivered with a note of sincerity no matter how impassioned or oratorical. A good formula would be more calm and less wind, more logic and less storm, more sincerity and less preaching. A radio speech because it is political or highly patriotic, need not sound like a bombardment.

There are of course many outstanding examples of effective appeal over the radio. You may not like the hoarse voice of General Hugh S. Johnson, but there is something in his rugged, defiant delivery which grips you. It is not oratory in the highest sense, but it touches our emotions and gives a definite picture of the New Deal.

The successful political speech before the microphone requires mastery of the plainest language and the most lucid sentences, and the spoken utterance is as the simple and sincere conversation of a man who has a great truth in his heart. In principle it is the method carried over into all discussions which deal with the relation of government to the individual. This is the method employed by Governor Alfred Smith, Senator Borah, Newton D. Baker, Clarence Darrow, and the Secretary of Labor, Miss Frances Perkins. It is the manner we would expect of Abraham Lincoln.

Oratory today is by no means a lost art, for with the advent of radio it is coming into its own, into its true estate as in the days of Cicero. While the microphone is a hard

taskmaster, the winning of a vast intelligent audience is worth the effort of learning the new technique of political expression.

Moulders of Public Opinion

The personality of the political speaker kindles into life what would otherwise be a cold statement of fact. It is the microphone that has extended his influence as a nation-wide moulder of public opinion, the champion of world causes, the advocate of international reform. In 1928 the popular national vote for the Presidency showed an increase of more than 26% over that in 1924. The Roosevelt-Hoover campaign also showed a further increase in the popular vote. Even if due allowance is made for other factors that caused this increase, no one can deny that broadcasting decisively influenced these results.

The trend of the times undoubtedly indicates that America needs radio as the vital adjunct to create a new social program planned on the Rooseveltian principles. In the judgment of many, radio is a necessary mechanism in this process.

The greatest orators on the radio today are not orators in the ordinary sense of the word. President Roosevelt's speeches are as the conversation of one man of the people to another.

The President's vocal manner is an example of the best "American English" spoken in this country. With the exception of Ramsay MacDonald, there is perhaps no one in public life who approaches the President in excellence of diction and effective delivery.

With utter frankness President Roosevelt touches hearts with his passionate belief in America. Like the reassuring voice of a great physician, he affirms that our case is not so desperate after all. He does not despise wit nor discard humor. He speaks in a winning conversational manner, without the bursting uproar of the agitator, or the rampant

oratory of the soap-boxer. In a vocabulary that to the average man is perfectly transparent he gives listeners plenty of time to catch the meaning of his unhurried phrases.

Both Coolidge and Hoover were cold and mechanical in their radio speeches; the speech of the one was marred by a tone extremely nasalized, the total effect of the other was almost dehumanized.

In every sense President Roosevelt is warmly communicating in his speech. Even in his words of salutation he begins in man-to-man fashion by avoiding conventional and formal phrases in addressing his audience as "My Friends."

The voice of President Roosevelt has a resonant quality. His rhythms are highly agreeable, his enunciation is clear and yet not too sharply precise as to be obtrusive.

The majority of the President's radio addresses have been limited to fifteen minutes. Within this period he has a knack of getting down to picturesque cases that clinch his argument with the man in the street. When exposing conditions that are wrong he provides the remedies. Radio listeners instantly seize upon such analogies as he made in his Savannah speech when he linked the doubting Thomases to the mules that one has to goad to get them out of the stable. He uses familiar baseball images that strike home, and with true art of persuasion he makes his appeal stand out in the minds of radio listeners as a duty that must be performed.

Lee Emerson Bassett, Professor of Speech at Stanford University, described the President's speech as a standard form of English, yet lively and varied with excellent pronunciation and enunciation. "No one could say he comes from the South, the East, or the West," he said. "He is just an American citizen who uses English well. His is an example of what speech can and should be—the speech of an educated and cultured man."

13

H. R. H. THE RADIO FAN

THE twentieth century has made the Radio Fan an absolute monarch of the air. Kings who boasted of their famous jesters would grow green with envy if they could see the Radio Fan of today command his varied types of entertainment at will. The king rules with scepter, but the Fan rules with dial over the expansive realms of radio.

Hundreds of artists, writers, technicians, are in the service of the Radio Fan, constantly seeking new methods of entertaining His Highness. Each act or number is carefully studied and analyzed from every angle for fear that it may not please the public taste.

Instead of declining, the sway of the Radio Fan increases. And strange as it may seem the edicts of His Royal Highness are issued from his throne in Troy, Ohio, Capitol of Radioland. This conclusion was arrived at after a nation-wide survey which indicated that the Average Listener lives in this town. Troy has a population of 9000 and 92% of the residents are native and white, 5% native and negro, and 1% foreign. It boasts an intelligence quota 3% above normal. Although Troy has no radio station of its own, about 62% of the 1364 families own radio sets.

Broadcasters estimate that the total number of radio sets now in use in this country is 18,000,000. On the assumption that there are four listeners to every set, the radio audience in the United States is 72,000,000.

The Radio Fan has invested in receiving sets the astonishing total of one-billion-eight-hundred-million dollars. The astute critic, Cyrus Fisher, made a foray on statistics and in *The Forum* exposed the figures of Mr. O. H. Davis which show that while the listening public spends about

four hundred million dollars a year in the purchase and operation of radio sets, during the same year approximately fifty million dollars are consumed in producing and distributing radio programs.

It is therefore estimated that the Radio Fan pays eight times the costs of producing and distributing the so-called free entertainment. If figures talk, such a conclusion confirms the rightful reign and sway of H. R. H. the Radio Fan.

No scientific gauge is yet in use which will appraise the value of programs which this vast audience enjoys. Because the majority of listeners never make their likes or dislikes known, an attempt is being made to study audience reactions in a more direct way.

The Radio Fan's interest must be studied from every angle, and polls disclose the special appeal of entertainers. The result of the annual World-Telegram radio poll is significant. In 1933 the votes were cast by 227 radio editors of leading newspapers and magazines. Without exceptions the favorites chosen were by a large majority. The classification which follows will give a bird's-eye view of the broadcasting field.

WINNERS IN 1933 NEW YORK WORLD-TELEGRAM RADIO POLL

Comedian	Jack Benny
Dance Orchestra	Guy Lombardo
Popular female singer	Ruth Etting
Popular male singer	Bing Crosby
Harmony team	Boswell Sisters
Musical program	Fred Waring's Pennsylvanians
Dramatic program	March of Time
Children's program	Singing Lady
Household assistance	Ida Bailey Allen
Symphonic conductor	Leopold Stokowski
Classical singer	Lawrence Tibbett
Instrumental soloist	Albert Spalding
Sports announcer	Ted Husing
Studio announcer	David Ross

Commentator ..... Edwin C. Hill
Most popular type of program.. Variety Show
Most in need of development.... Dramatic
Outstanding broadcast of 1933... Roosevelt Inauguration
New Star ..... Joe Penner
Favorite program..... Rudy Vallee Variety Show

The Literary Digest poll of 1933 discloses the preference of the so-called sophisticates. Amongst those that did not meet with great favor were Walter Winchell, Ruth Etting, Al Jolson, Cab Calloway and Graham McNamee. A preponderance of votes was cast against jazz orchestras, "hot" numbers, and crooners, and a bare majority preferred Amos 'n' Andy, Wynn, and Eddie Cantor. The testimonials are reserved for the leaders of the symphony orchestras, the news commentators, and outstanding singers like Lawrence Tibbett, Jessica Dragonette, and John McCormack.

In spite of the fact that the Radio Fan is catered to, in all his whims and fancies, he still feels that the letter-method of registering his likes and dislikes is not quick and direct and on the dot. What he would like is a system which would enable him to indicate his approval or disapproval as though he were seated in an auditorium. Perhaps at this moment an inventor in some unknown garret is perfecting a device which will enable the Radio Fan to talk back to the artists at the end of the broadcasts in praise or criticism. Perhaps the listener will register applause in his own home and the radio waves will carry the salvos of appreciation to the favored artist while he makes his bow before the microphone.

Recently, Dr. Nevil M. Hopkins perfected a device known as the "radio-voter," by which audience reactions can be instantly determined. The instrument consists of a small box which is attached to the radio set or to a nearby electric light outlet. On the box are three buttons marked, respectively, "Present," "Yes" and "No." At a specified hour the

announcer will call, "Are you there?" The Radio Fan will press the button marked "Present." At the end of any particular program the radio announcer will call, "Did you like the program?" A few moments will be allowed to press the button marked "Yes." Those opposed would push the button "No" a moment later. The totalizer in the power house would reveal instantly the increased electrical consumption as the buttons are pressed and from this increase would be determined the vote of the Radio Fan.

Eddie Dowling, who directed the entertainment division of President Roosevelt's election campaign, recently took up the cause of the minority listeners. Radio, he claims, is blind to the opportunity to capture the interest of that portion of the public which is capable of appreciating the highest program standard. "It is a small portion, to be sure," he avers, "but let it be remembered that there are newspapers which make a conscientious effort to maintain standards above the average, and newspapers are run on advertising revenue."

Radio Fans are just as outspoken in praise as in condemnation of programs. The American system, like the British, has for its aim—"something for everyone." An attempt is made to balance the programs according to the desires of listeners, in so far as they make those desires known. Programs of the widest variety are offered by the same station with the notion that men, women and children, the young and the old, must be provided for at all hours of the day and night. No one station offers jazz all the time, nor can one station be called a "dramatic station," or a "classic music station," in the sense that its offerings are limited to such field.

The rise of the short wave has created a new group of Radio Fans who are putting American broadcasters on the anxious seat. Not that foreign broadcasts can compete with our own but that listeners are being educated to new tastes

which are bound to influence American broadcasts. The same situation was paralleled in Hollywood production.

Our system of broadcasting is presumed to be highly democratized. The minority listeners, who constitute perhaps 10% of the total radio audience, demand better music and more cultured programs. If broadcasters stand in awe of His Royal Highness, the Radio Fan, they should at least recognize that lesser potentate, the Minority Listener.

Whom shall the Radio Fan turn to for his mentor? Shall it be the radio reviewer, a governmental censorship commission, an educational advisory council, or shall he rely solely on his own judgment? It is safe to assume that discontent with radio programs is rampant in many quarters.

Is Commissioner James H. Hanley of the Federal Radio Commission representing a cross-section of this dissatisfaction when he gives vent to the following statement?:

"I believe that we should set aside a liberal number of channels for the exclusive use of educators and educational institutions. Opponents say that only a limited number of people listen to educational programs. I contend that it is more to the interest of the public welfare and well-being that 10,000 people listen to a learned discussion or scientific subject than it is for 1,000,000 people to listen to a great many of the programs that are now being broadcast.

"There is too much concentration of facilities in the hands of a few who have found it financially advantageous in congested areas. As a result we have an oversupply of programs in congested areas duplicated, while in the open spaces, in rural and agricultural districts, there is a dearth of facilities.

"Certain practices and abuses that have crept into the system are very apparent and tend to discredit if not disrupt the entire institution. Correct these abuses. Otherwise public opinion will demand the recapture of all the government

radio franchises and will work out a new allocation using as a yardstick in the New Deal,—the welfare of all listeners."

The tremendous importance of a nation's population with its ears glued day after day to receiving sets cannot be overlooked in the pattern of a country's life and its hope for progress. If the government sees fit to establish a special department of its forces to guide and guard the interests of labor, commerce, finance, agriculture, it should also in more than a perfunctory way supervise the trends and tendencies of programs so that the Radio Fan may derive the fullest benefit.

14

THE RADIO EDITOR AIRS HIS MIND

THE best friend which the radio fan has is the radio editor. He looks upon his readers as a guardian on his wards. If he is cross and critical, it is because of his sense of loyalty to his followers.

At the same time, the radio editor is not an inveterate enemy of the broadcasting companies or the sponsors when he speaks his mind and tells the world what is wrong with the radio and its programs. Those whom he seeks to correct may not agree with him. Nevertheless, he is an important factor because experience in studying and analyzing thousands of broadcasts each year, gives him some basis of authority.

Finally, the artists, entertainers and announcers of the air owe the radio editor a debt of thanks for the endless amount of publicity he bestows on them. Whether the comment be favorable or unfavorable, a public figure always prays never to be ignored.

The following opinions, judgments, suggestions and constructive criticisms have been carefully selected from those submitted by hundreds of radio editors who have been asked to express their views. The compilation represents a vivid and vital cross-section of "what's wrong or right with the radio."

The midwest and farming sections represent a crucial radio sector in the program plans of every broadcaster. The entertainment tastes and buying power of the millions in the agricultural outposts must be carefully reckoned as part of a common denominator. Their views of stage entertainment is almost wholly confined to the talking picture and while they welcome the wide variety of song, humor and

drama which their receiving sets bring to them each day, it is interesting to note the critical reaction of a Kansas metropolitan radio editor and one who reflects the views of the rural population in these locales.

Frank K. Tiffany, of the Topeka *State Journal* holds for "fewer tin pan stations of low wattage; more of the medium and high powered stations, on cleared channels where possible, so that the effort of putting on a program is not wasted for the majority of listeners in a caterwauling mess of heterodynes. A mixture of good concerts, orchestral and band, with good dance music by recognized orchestras, discussions of current events by trained men with background, and discussion of current economic, social and political trends by leaders free from the propaganda taint. In fact, pretty much what we're getting today, with the cowboy crooners and the hill billy salt sellers with their nasal voices and detuned guitars extracted. As long as the American system of private control of broadcasting continues—that long will we have to put up with advertising on the air. If the American public tires of loudspeaker salesmanship, it has just one alternative, and that's to let Uncle Sam do what the British have done."

Melvin Drake, of the Coffeyville (Kansas) *Journal* advances some interesting views when he says: "It is my belief that radio broadcasting at the present time is, on the whole, good. It has found a place in the busy lives of American people, a place which it would be difficult to fill were radio suddenly to vacate. However, I think that radio is suffering from a very dangerous disease which, while not necessarily fatal, may be painful and of chronic nature. The disease, for want of a better name, may be called 'too much-ness.' As a cure for this disease, I advocate a great general reduction of hours on the air by all stations and networks. Listeners are not entitled to eighteen or twenty hours of radio fare daily, except that radio stations insist on giving it them."

A balanced view of broadcasting from the present and future standpoints is offered by Bill Lawrence of The Lincoln (Nebraska) *Star*: "One of the greatest things that can be said of radio is to tell of its influence on midwestern life. Out in Nebraska, where good legitimate drama is almost forgotten, to be able to listen to superb stage shows such as the Rudy Vallee variety hour, with its long line of distinguished guest performers in addition to Vallee himself, or to grand opera from the Metropolitan Opera House, with the voices of Lawrence Tibbett, Rosa Ponselle et al ringing clear and fine, is indeed a blessing. Midwesterners, I tell you, swear by radio for radio certainly has done much for them. Education by radio is not developed to the point that it might be. Radio can be, and should be, powerful in its influence on the thought of millions. The average newspaper, and I do not say this because I am a newspaperman, has radio outranked so far in relationship to its actual influence that there is no comparison. There is no grounds, however, for radio and newspapers to fight. Both are permanent parts of the American home and both play important roles. Radio is not yet developed to its greatest extent. Only time can tell whether money will rule or intelligence. Upon this question depends the future influence of radio in the American home."

What does Dixie think of what goes on the air? When one considers that the most important sources of program-broadcasting are developed and radioed from the North, it is reasonable to speculate that there may be an invisible Mason and Dixon line when it comes to estimating the critical reactions of programs and the general appeal of "Yankee" programs.

Dan Thompson, of the Louisville (Kentucky) *Times* deplores one aspect of broadcasting which is coming in for an increasing amount of criticism when he states: "I cannot help but feel there is a reaction to the sameness of national

and local programs, to the eternal commercialization of this strange, fascinating and powerful child of science. Walk down any street in a fair-sized city in the summer months and you'll find a good sixty per cent of the radios silent. Call them by phone, as was recently done in cool spring weather by a Louisville firm, and you're apt to find many, many radios turned off. The reason for all this indifference to radio—though in some cases it is more active dislike than plain indifference—is, in my opinion, the pernicious selling talk. Every radio advertiser seems to be eager to use his time on the air for sales talks. This has led to the breaking up of programs into quarter hour, ten minute, five minute and even one minute periods, the latter used often by electrical transcription advertisers. I believe that radio listeners do not care to hear a sales talk every five, ten or fifteen minutes during an evening."

Irving Beiman, of the Birmingham (Alabama) *Post*, is a model of brevity with his single blast: "Radio could better serve its commercial advertisers if more study were given the problem of making advertising announcements less obnoxious." While his townsman, Andrew W. Smith, of the News-Age-Herald avers that: "The trouble with most small radio stations these days is that most of the station officials fail to realize that the public tunes in for entertainment and not to listen to the wonderful healing qualities of some heel and toe remedy. Many small stations, especially those without network affiliations are gradually killing the goose that lays the golden eggs. They want to have their cake and eat it. Their advertisers think their names should be mentioned hundreds of times during a fifteen minute program and the station officials are so afraid they will lose the account that they will not edit sharply the continuity."

Ernest Rogers, The Atlanta (Georgia) *Journal*, closes the case for the South with a summary that asserts: "After being active in radio for more than twelve years I have come to two

definite conclusions regarding this incomparable medium of entertainment, instruction and advertising. They are: First —The radio audience likes *good* programs. Second—The radio audience does not like *bad* programs. The definition of "good" and "bad," however, is beyond me for there is as yet no formula for determining the likes and dislikes of those who support radio. In many cases the selling angle has dominated the program, which is not so good. In other cases, it is made a part of the program—dramatized or incorporated in the comedy—which is better. In any event, those who frame the shows should at all times make the sales message subordinate to the greater obligation of entertaining the listener."

Eddie Cantor recently pulled his sword and did a Douglas Fairbanks by challenging all the New York City radio editors single handed. He asserted that there was only one fit for his craft and the others did not exist as far as he was concerned. This controversy may come as a godsend in disguise for the humble scribes of the antennae. If Cantor is willing to recognize the lowly radio editors to the point of issuing a "bull" against them and creating his own "index expurgatorius," it may mark their elevation to the plane of dramatic and motion picture editors, instead of publicity-conduits. At least, it focuses nationwide attention on a caste of newspaper workers whose efforts on behalf of the betterment of broadcasting is not sufficiently credited. Some radio editors may be inclined to think that their colleagues of the East, being so close to radiating centers, use mainly honey in their inkwells.

This may be true to a degree, but on occasion a little sulphur creeps in as is witnessed by the broadside of Jo Ranson, of the Brooklyn (N. Y.) *Daily Eagle* when he speaks his mind: "The tragedy of radio," he proclaims, "is the poor sustaining program of today. The morning features, particularly, are deplorable, depressing and drab. Ninety

per cent of them are unimaginative, witless, full of mediocre music and talent. It was Federal Radio Commissioner Harold A. Lafount who once said 'that there are approximately 25,000 hours per week of unsold time now being used for sustaining programs. This time is often used to broadcast material of little entertainment and perhaps no educational value. I say, generally speaking, this sustaining time is not used as intelligently as it should be.' Now these words, coming from a member of the august Federal Radio Commission, are strong words. He adds 'Just think of the contributions to the happiness and welfare of the American people that could be made with 25,000 hours of broadcasting time per week.' The Commissioner then adds 'On a basis of 320 words per page to be broadcast at an average rate of 160 words per minute, 720,000 pages could be put on the air each week. If bound into books, this would make 2000 360-page books a week or 104,000 volumes a year.' If you want better programs you must demand them. The broadcaster must serve you and not his own interests. In order to maintain his franchise, he must serve public interest. If you make him see the error of his ways—if you force him to improve the airlanes to suit your tastes and not his, this will be a better radio world."

The New York *Daily Mirror* with its enormous circulation wields a tremendous influence among the radio-minded. When Nick Kenny broadcasts in his daily column, you may be sure his audience listens. "If I were a sponsor," he playfully hopes, "I would pool my advertising expenditures with others and produce a two and a half hour revue similar to the Broadway variety, with several masters of ceremonies, two or three comics, half a dozen good vocalists, and several groups of harmony singers. I'd restrict certain comedians to once-a-month broadcast and thereby lengthen their radio life. I'd subsequently discover that their material would be fresher, flashier and funnier. If I also wanted to have a weekly program, I'd sign four different types of programs so

that each would be aired only once a month. If I could afford it as many sponsors can, I'd restrict my advertising message to a mere announcement at the beginning and end of the program—and during the station breaks have the local announcers call attention to my written message in local newspapers, mentioning the names of the papers."

From the city of Medford (Massachusetts), John S. Quinn, of the *Mercury,* chooses to give his view on the function of the newspaper in radio: "Is it not true that the newspapers have the best facilities for collecting the news from all parts of the world? Why of course. Therefore, it is my opinion that the papers who desire should be allowed to continue the broadcasts without interference from stations or other papers. With the broadcasts the papers may present not only the gist of the news but may deliver it to the eager public in a greater variety while it is still fresh."

Troy in the person of John E. McKeon, of the Troy (N. Y.) *Times* is more inclined to stress the importance of the newspaper as opposed to broadcasting with—"Possibilities in radio are so far-reaching that actually only the surface has been scratched, but its main support, commercial advertising, is constantly stabbing it in the back with its bla-bla-bla. Sponsors should realize radio will never take the place of the newspaper as a news medium or advertising agency, but still they insist on lengthy commercial talks throughout the program, killing the entertainment features of their program, if any. My observation is that sponsors would get further by building up good will through a high class radio program with commercial talks limited to a half minute at the start and finish, and then follow through with advertisements on their particular product through the newspaper columns. The spoken word will never be as convincing as the printed word and with radio programs moving along so fast, the average listener becomes riddled and unable to remember,

while the same talk in bold type, carries weight to produce far greater results."

No symposium on the all-embracing subject of radio would be complete without the feminine touch. Gladys N. Tracy, of the Hartford (Conn.) *Times* represents a not unimportant element of the broadcasting audience when she asserts that "We Americans are often called blatant and many of the programs on the air today which seem to be in favor with the broadcasters, seem to justify this title. Perhaps the more conservative type of people are not the kind that write fan mail. In the position of radio editor on a paper in Hartford, I often hear the criticism that more and more we are featuring the noisy blathering programs and less and less of the quiet programs that contain a great deal of beauty and restfulness. One Man's Family, Soconyland sketches, Philharmonic symphonies and other programs of long standing, have won favor and are still as popular with Hartford as in the beginning, from the fact that they are what the real radio listeners want and enjoy, according to the opinion of the listeners I am in touch with. The radio comedians' jokes seem to be at a premium, as originality is almost a thing of the past. We not only hear the same jokes repeated often on the air but also several times in the same evening and from the same station."

Assuming a sternly critical mood, Will Baltin, The New Brunswick (N. J.) *Daily Home News*, has a few constructively vital suggestions in his statement that "Radio broadcasting, from a mechanical standpoint, is well nigh perfect. Reception is rich and almost faultless. The same cannot be said about the calibre of the programs or the manner of presentation. In fact, while mechanically radio has progressed considerably, it is still in its infantile stages insofar as programs are concerned. Unlike motion pictures, radio cannot boast of any top-notch star. Granted we have our Crosbys', Ettings', Stokowskis', Damroschs's, Vallees', etc., etc., but

their longevity as radio favorites is uncertain indeed. And strange as it may seem, radio DOES NOT WANT new stars. Probably the most disgusting thing in radio is the public audition conducted by some of the obnoxious independent stations which clutter the New York area. Only recently one of the newer of the radio combines in its audition period publicly 'razzed' the hopefuls while they were presenting their bit. Comedians who go in for phrase-coining should be informed when enough of their silly antics is enough. Eddie Cantor to me is the most popular comedian because he changes his routine so often. Studio audiences should not be barred, but they should NOT be permitted to applaud every utterance of the comedian or other artist. Programs are designed for the invisible audience, not the sponsor's friends. Finally, more attention should be paid to newcomers in radio than is being done at present. Radio moguls refuse to recognize new talent until they have made a success on another station. Then they are willing to pay thousands just for the name. Take Joe Penner as an example."

The manufacturing, mining and mill sections contribute a large quota of radio fans. The theatre of the air affords them escape from their monotonous tasks. But if we are to believe some of the radio editors in these parts, they no longer welcome this manner of nepenthe.

When Fred C. Butler, of the Cleveland (Ohio) *Radio Index* exclaims that "Anyone who visits much of an evening, must be struck with the number of homes in which he finds the radio silent. Is something wrong or is this a natural reaction from a too-intensive use in the past? Is the radio going the way of the phonograph in its day and become an instrument for merely occasional use? A recent check showed that of 210 homes, only 30 per cent were listening to the radio! Fifty per cent of the radio receivers were shut off! Oddly enough these figures are also indicated in the consumption curves of the electric light companies. This situa-

tion challenges the best thought of the broadcasting stations and of the whole radio industry." These facts and figures should give the broadcasting powers cause for pause and study of these growing evils.

La Verne J. Huth, of the Fostoria (Ohio) *Daily Review* backs up Mr. Butler's claims by stating that "Some commercial programs are pretty bad, we admit, but after all, the sponsor is paying the bill and has a right to expect something in return for his money. And all the entertainment obtainable from the radio comes to the listener absolutely free of charge and if it doesn't appeal to him, he can always turn the dial—and the sponsor goes right on paying for something, to which, for all he knows, nobody is listening."

Si Steinhauser, of the Pittsburgh (Penna.) *Press* fumes and calls for legislation to the following tune: "There ought to be a law! Against high hat announcers. Against affectation in speech. Against employment of sustaining entertainers without pay. Against hysterical sports announcers—who call themselves 'reporters' when they're not. Against more than half a dozen press agents for one network star. Against repeating gags (and they're rightly named) more than ten times in one evening and 3,650 times per year. Against putrid advertising blurbs by actors pretending to be medical and beauty experts. Against smart alec slang. Against the stupid and ofttimes putrid conversation of amateur broadcasters. That done radio might lift its head—not in shame."

In more acceptable mood, Chester Brouwer, of the Fort Wayne (Indiana) *Journal-Gazette,* has a kind word for broadcasting to the extent of saying that "Radio today is no longer a luxury, but a necessity. Programs are now arranged and planned in such a manner that compels the average listener to have his radio on constantly. Although it will never replace newspapers of the country, radio has done a great

deal to bring news events of international interest to the public's ear almost as soon as the event occurs."

An ominous warning is uttered by Norman Siegel, of the Cleveland (Ohio) *Press* when he takes up the cudgels for better juvenile programs. "I find," he reveals, "that there is a general rebellion against the type of programs for children that are offered by the networks today. Teachers and parents are waging a definite battle against this type of program on the radio. As most of these programs are broadcast during the dinner hour they have shut off the air the musical programs which would be enjoyed at that time. A recent survey made for us by the local telephone company revealed that at the height of the radio evening close to 70% of the potential listeners on the air had their sets shut off. A definite indication that they are tired of the general radio fare."

A modest view of the broadcasting situation is taken by Herschell Hart, The Detroit (Michigan) *News*, with his statement that, "For a Radio Editor to try to criticize programs and broadcasting—except for his own immediate community—seems rather out of place to me. Tastes differ so widely in different parts of the country, that one editor's opinion of a national show might not agree with another's—or with that held by the audience. The New York Radio Editors apparently require sophistication, while we of the 'sticks' are very apt to resent that very thing. What we of the larger inland cities like may fall flat, as far as appreciation is concerned, in the rural communities. I believe those who build radio programs, providing they have not too much sponsor interference, endeavor to provide entertainment that will please all classes of people. In other words, they seek to have something in each show that will be pleasing to each listener. Time will work out radio's problems. Listeners will demand what they want—and get it. Sponsors will see some day that what their wife or girl friend likes will not sell

goods in Detroit or Omaha. But I am not sure that anything I or any other Radio Editor can say will help a great deal."

Some Americans may consider the Canadians as foreigners, but the sweep and sway of the powerful broadcasting stations which demolishes frontiers gives the radio editors across the border the right to have their say concerning the manner and matter of the networks programs.

Norman McLeod, of the Toronto *Mail and Empire*, leads off with a right from the shoulder in the general direction of the heavyweight stations, with: "In Canada we pay two dollars annually for radio license but if it were twenty dollars I would not be without a radio as it provides one of the delights of life. Why does the National Broadcasting Company tie-up both networks from 1:55 till approximately 5:30 P. M. each Saturday of the opera season? The dramatic critic of this paper claims Toronto listeners to opera, number less than four thousand and the population is around 700,000. Are the comparatively few rich who for one reason or another are lovers of the opera, powerful enough to throttle the National Broadcasting Company? I will tabulate the remaining objections, and suggest that there ought to be a law against—1. Girl singers who clutter up the air waves, and anemic tenors. How do they make the big-time chains or are they all good to look at? 2. Masters-of-ceremonies daytime musical programs who are either playing smart alec or unloosing childish chatter. 3. Managers of radio stations, two or three of which broadcast the same program at the same time in the same town. My general suggestion is, 'Let's plough under every third radio voice in line with the NRA.'"

An oft-heard accusation of "lowbrow" is echoed by Herbert Ramsay, of the St. Thomas (Ontario) *Times-Journal*, when he asserts, "I think radio programs, more particularly those sponsored by advertisers, 'play down' too much to the masses. They furnish the kind of entertainment

that will attract the largest number of listeners and so have the largest audience for the advertising announcements. I feel that the opportunities for improving the cultural outlook of the people is not being taken sufficient advantage of. This is an opportunity greater than that of the schools of the nation, and by giving the people something *just a little bit higher* than they are used to, they will gradually be lifted up and not keep their minds so much on frothy trivialities."

One of our Canadian friends, Dennis Brown, of The Winnipeg *Tribune,* takes hopeful outlook when he predicts "Although radio broadcasting is no longer in its infancy, its future prospects are almost unpredictable. Equally great are the possibilities of wide-awake radio entertainers, writers and producers. Majority of complaints from radio editors and listeners today, are levelled at the poor imitations of the few outstanding features on the air. To get to the top in radio, and to remain there, entertainers, writers and producers must have a flare of originality, a magnetic personality, and an understanding of showmanship."

Cliff McNeill, of the Winnipeg *Free Press,* has harsh words for the sponsor with this castigation: "Producers and sponsors of radio broadcasts are at last beginning to realize that the radio listener is growing up. Unfortunately, a minority of producers and sponsors still stubbornly harbor the false notion that the radio listener is an imbecilic, idiotic, gullible creature—an easy victim of quackery, soft-soap and pure baloney. The radio listener today is no mental weakling; nor is he over-fastidious. Wise producers and sponsors have diagnosed the modern listener and have found him to be: (1) A music lover, who is pleased to hear music well-played, whether it be classical or in the modern idiom; (2) A keen critic, who applauds radio showmanship, who berates the stuffy gagster, who appreciates courtesy, who deplores excess "blurbing."

A broad and hopeful view, with a vista and perspective as

limitless as the Canadian prairies is assumed by Arthur H. Walls, Saskatoon *Star-Phoenix,* with "While views on radio broadcasting will necessarily differ, critics will all agree as to its definite value to the great listening public. Only through it are isolated farms on the vast Canadian prairies linked with the outside world. It is to these people, in common with others in far-flung areas of the world, that radio means most. Catering to a great variety of tastes, programs should naturally be of as varied a type as possible, and that applies especially during the evening when reception is best. At present most evening periods are given over to orchestras, which, while excellent in themselves, should be intervaled by comedy, drama, and other classes of acceptable programs. In comparing the systems in Canada and the United States, the chief question which arises is: Is it worth listening to lengthy advertising propaganda in order to hear the best talent? A general concensus of opinion in Western Canada is: Give the people the opportunity of hearing (free) first rate singers, orchestras, comedians, and the like, and they'll stand any amount of advice on laxatives, tooth paste, their particular taste in coffee and smokes, and what have you."

Perhaps it is only just that the man who has been three times Secretary of the National Radio Editors Association should be permitted to sum up the case for and against the radio scribe. Darrell V. Martin, Pittsburgh (Penn.) *Post Gazette,* is trenchantly enlightening with, "I believe that it has taken radio editors a long time to get 'the feel' of their public and that much of the friction between them and their readers is caused by their own negligence, or audacity in asserting opinions which are not supported by intelligence or experience. Many radio editors have fallen because they have utilized their power indiscreetly as the great 'I ams' of radio. I would recommend that radio stations cut down on their ballyhoo publicity and stick to facts, particularly the salaries paid artists on the air. Exaggerated figures are not

helping the industry. I award gardenias and the most scintillating of gold stars to the networks for maintaining a high standard of performance, thereby serving as an incentive to every individual station in the country to do its level best not only in program material but smooth, quiet transmission of those programs to the public. Finally, I am asked to speak many times on radio as a career. I think it is full of promise for persons possessing imagination and tenacity of purpose. I believe that radio would be further ahead today had it possessed engineers of greater vision in 1920—engineers who 'see' the possible uses of radio and apply them to public culture and international progress."

15

THE FUTURE OF RADIO

Whither Broadcasting?

RADIO is today at the crossroads. The speed of this era has given it a hothouse growth. In a short space of time a curious gadget has become a dependable instrument which is the surest and swiftest means of communication the world has ever seen. In popularity it far surpasses the motion picture, in intimate appeal it is superior to the newspaper.

What is the destiny of this incredible invention the uses of which Marconi himself did not foresee? In less than two decades we have witnessed a change from the production of stuttering static to uninterrupted and true reproduction of sound. Muddling, meaningless programs have given way to showmanship. Crude performances by untrained amateurs have been replaced with finished interpretations by the finest artists.

Nevertheless, the present state of broadcasting has provoked impatience in high-minded critics. Their dissatisfaction springs, in a degree, from their unwillingness to understand that basically the networks as operated today are a business proposition, with the conditions and limits which such auspices entail. Radio does not hold itself above reproach. The broadcasting powers welcome constructive criticism, not the outpourings of visionaries.

Whither radio? What developments are on the horizon of broadcasting? Which roads shall it follow to reach greater objectives? What tendencies are indicative of the new functions of the air systems?

Radio Guilds for America

There are cropping up in various parts of the country, groups of radio fans of discriminating tastes and ideals, who are rebelling against formula and routine in broadcasting, paralleling the "little theatre" and the film art movements which provide the minority elements in these fields with an avenue for artistic expression.

With so much time on the air dedicated to uninspired and insipid material, these critical-minded listeners are asking why some of these periods cannot be devoted to experiments which may locate new audiences and offer a laboratory to test new ideas in entertainment.

They believe that this investment would serve to give stations a more vital standard in the community and uncover talent which later may be developed into national headliners. We have seen this phenomenon occur in the theatre and the screen. There is no reason why it should not happen in the radio.

This method would serve as a painless and easy medium for elevating the taste of the public. It would help to initiate timid sponsors into the use of radio as a medium of advertising. It would also act as a vent for the incorrigible critics of the radio.

"Radio guild" periods might be employed as tryouts for stars in other fields and thus become in time a reliable barometer of the broadcasting skill of the performer and the public's reactions.

Every station should have a "radio guild" in one form or another. It should invite the cooperation of a little theatre or film art group in its community to take charge, and the station operator could act in an advisory capacity.

The New Esperanto of the Air

Savants have always been intrigued by the possibility of a synthetic international language which could be spoken

and understood by the natives of Greenland, Australia, Patagonia and Peru with equal facility. Esperanto and Ido are the two fabricated tongues mostly current today in this field. However, the spread of these languages has never made great progress due to the obstacles of rapid communication.

Radio offers the most effective way yet devised to overcome this difficulty. If a synthetic language for international use is agreed upon, its dissemination via the radio would be rapid and widespread.

The new international language is not intended to supplant any existing national tongue any more than the League of Nations is meant to absorb the existing nations. Its purpose is to serve as an auxiliary language and not to enter into competition with English, French, or German in their special domains. The cultural study of foreign literature, instead of being interrupted, would be greatly stimulated. Patriots and artists, the creative men and women of each country, need have no fear that national expression will be thwarted by the new tongue. Instead of suppressing the diversity of each other's offering, it will promote the highest cooperation between the nations.

Some method of procedure could be agreed upon to bring about this ideal. A committee of professors from each country might be appointed to attend an International Radio Language Congress in Geneva to determine on the principles of the new synthetic language for broadcasting. Committees would serve for a period of one year to develop grammar and syntax. Simplicity would be the keynote to guide these radio language-makers. Experimental broadcasts would indicate whether the work was proceeding successfully. The conclusions when perfected might be embodied in a book to be published in all languages and, if possible, made a part of educational curricula.

The chief networks of the world would set aside periods to familiarize their listeners with this new medium of ex-

pression. Ultimately, the broadcasting stations in each country would be delegated to broadcast programs in the new international radio language and this privilege would be rotated among the different nations. The possibilities of international understanding through this medium are far from visionary.

The Coming Picture Era of Radio

Television is a compound of the Greek word *tele,* far off, and the Latin word *visio,* to see. Reduced to simple elements this is what this amazing invention means, but carried to its ultimate possibilities, it staggers the imagination.

Radio also was incredible in its beginnings, just as much as flying through the air or speaking over the telephone.

Tomorrow we will be saying to our neighbors, "Did you see Rudy Vallee on the air last night? Didn't he look cute!" with the casualness of asking the time.

Broadcasting can look to television to find an analogy in the development of motion pictures. Motion pictures as an art form reached its highest peak in 1927, and then lapsed into a sameness which appeared suicidal until the fortunate advent of the "talkies." Broadcasting which attempts to confine itself to fixed patterns may finally reach a similar *impasse.* Perhaps television will lift programs out of the slough of uniformity in the same way that sound came to the rescue of the cinema. Radio which has been lazily satisfied to grab its talent from other fields of entertainment may thus be compelled to generate an entertainment formula of its own.

The question remains whether television will improve or injure the popularity of broadcasting. It goes without saying that in the beginning, in common with all novelties, television when perfected will excite a furore. The nation will become goggle-eyed seeing its favorite stars twinkle over the air as they croon, fiddle or wisecrack. But how long before

they will tire of this sensation and find the face and form of the broadcaster so familiar that they will shut off television the better to concentrate on hearing?

All this, of course, is conjectural. The advantages and disadvantages of television offer food for speculation. The possibilities of the short wave receiver long stirred the imagination of the fan before he was awarded the instrument for exploring the air internationally. Television is anticipated with anxiety and thrill as the crowning achievement of the age of radio. If television is around the corner, only its actual use will demonstrate its popularity.

Government by Radio

The Soviet regime was the first government to monopolize the radio for propaganda purposes. The Five-Year Plan leaned heavily on broadcasting for support of its projects to whip the patriotism of the Russian people to its objectives. The rulers of the Kremlin always use it for *shock* campaigns.

The first thing that Hitler did when he took over the reins of government was to coordinate the radio networks of Germany and place them under the control of the Minister of Propaganda. The various decrees ordered by the Chancellor and his staff are first issued over the air.

The question now being considered in Washington and the radio capitols of the United States is whether the next drive of the NRA should include a more liberal use of the networks, which many believe to be the first step to government control.

Should this eventuate there loom many possibilities of tremendous changes in personnel, programs, and performers. General policies may undergo radical renovation. Time for advertising purposes may be limited during some national emergency. While such a development may carry with it some of the shortcomings of the British Broadcasting System

which operates under a censorship, it may result in an infusion of new ideas and the break-up of stereotyped patterns of programs.

In view of the vital influence of broadcasting in the life of the nation, it is worth considering the suggestion that the President of the United States be empowered to appoint an additional member of his cabinet to be known as the Secretary of Radio. This special department might perhaps be divided into various bureaus each of which would assume direct supervision over general program policies in the same manner that standards are set for different branches of our economic, professional and cultural existence. America is not lacking in ideals. Unless something is done in this direction, there are those who claim that private broadcasting interests, left to themselves, will sound their own death knell.

United States of the World?

Internationalism has always been the vision of countless prophets. Perhaps if radio existed in ancient times, this power of communication between the peoples of the world would have aided in its realization.

Today nations have this means of reaching each other almost instantly. A message can be flung around the world in four seconds. Radio can make all frontiers a figment of the imagination.

Many look to radio as the most powerful socializing force in the history of nations. They interpret with the highest idealism the legend found upon the coat-of-arms of the British Broadcasting Corporation: *Nation Shall Speak Peace Unto Nation.*

But the confusion and distress which is today present in the European chancelleries, finds expression in the total number of two hundred stations which fight their own battles of propaganda on the air waves, even to the point of blotting each other out by a transmitting power that is three

times the American limit. Radio must, therefore, bide its time as an international peace agent. At present it serves mainly the nationalistic purposes of European governments.

Radio's future lies in the one united effort of the best educational forces in all countries for the spread of peace and the brotherhood of man. Perhaps someday the United States of Europe and the United States of America will take the lead in forming the United States of the World, and radio shall have been the principal means of consummating and maintaining this idea.

THE RADIO SPEECH PRIMER

1

FAULTY RADIO SPEECH

THE influence of radio on language habits is incalculable. An instrument that day after day and year after year stamps the accents of English on the ears of a nation must in the long run affect the speech of a people.

America is a crazy-quilt of dialects. A large percentage of Americans speak a polyglot still influenced by their mother tongue. There are vast numbers who rarely hear correct English spoken and for whom the radio and movies are the only sources of ear-training. Even among our native citizens there are all sorts of provincial peculiarities and sectional traits in speech.

This does not suggest that radio must cast our speech into a standardized mould for everyone to parrot. The present problem is to make more certain that those privileged to address the nation through the microphone will make their speech free from defects which exert the wrong influence on the style and mannerisms of those who listen and come to rely upon radio speech as a model, or ape it through idolatry.

Floyd Gibbons has always been paraded as a radio machine-gun. His rapidity of address in many speech respects is as valuable as a hurricane to a farmer. While his manner may have value as a trade-mark, his great speed provides no opportunity for true emphasis, kills all refinement of expression and destroys balance and pause. It is doubtful whether more than a minority of listeners get half of his telescoped ideas.

At another extreme is David Ross, who lends to his speech the rich melody associated with poetry even in his most casual and trivial announcements. The affected quality of his tones lacks every essence of naturalness, and while his

caressing voice may lull, it does not stimulate the alertness of the listener.

Radio, therefore, has a twofold mission in language. First, to convey correct speech; second, to present models of diction and style. Radio can elevate the speech standards of the country in the same way that it has raised its musical taste.

Pitfalls of Pronunciation

It was Deems Taylor who introduced Nikita Balieff on the Paul Whiteman program as taking the chief rôle in a sketch called "The Murder of English." The commentator meant, of course, that Nikita Balieff represented the ultimate in broken English. A twisted pronunciation may be all right as a comedy feature, but not in the serious service of broadcasting.

No man is infallible in speech. Errors in vowel and consonant qualities are apt to creep in. Then there is often the question of divided authority. A word may be pronounced in several ways, and what may seem strange to the ear may have the approval of the dictionary makers. But there is no justification for gross blunders that are palpable to the average ear.

One does not have to be a pronunciation sleuth to catch the errors in pronunciation that come over the air. Only recently a program which was devoted to promoting better speech was spread far and wide over a national network. The speaker concluded by illustrating the proper pronunciation of *tune*. He said it should be spoken so as to rhyme with *hewn*. Immediately following this came the station announcer's remark, "Don't forget to *toon* in on this program next week at the same time." It is no longer unique to hear speakers deliver themselves of "*u*nique," "im*po*tent," "or*che*stra," and it certainly does not afford the listener "ex*qui*site" pleasure to hear the winners of medals for diction toy with new "pictewers" in words.

There are those who disclaim against the pronunciation of Governor Alfred E. Smith who distorts such words as "third," "church," and "heard" into *thoid, choitch,* and *hoid,* the middle vowel being pronounced incorrectly like *oy* in *boy.* No one can justify such pronunciations on the ground that they are distinctly New Yorkese, any more than one could crow about Bide Dudley's western twang which plays havoc with such words as "genuine," "romance," and "Avon."

The battle between *ah* and *a* has been waged for many centuries but is now carried on over the radio waves. One can take his choice of pronouncing "calf," "can't," "grass," "command," with the sound of *ah* as in *rah* or of *a* as in *apple,* but if you choose *ah,* you are favoring the English usage. The announcers who still insist on saying "The next number will be . . ." as if "number" were *numbah,* belong to that class who deserve prestige by reason of their insufficiencies. Many broadcasters stick the *ah* sound into words in which it is never even used by the English: a "plan" becomes a *plahn;* "passage" becomes *pahssage.* And sometimes announcers are inconsistent and jump from general American to the so-called English Received Pronunciation. Nick Kenny, Radio Editor of the *New York Daily Mirror,* goes so far as to recommend banishment, drowning, strangulation and incineration for all announcers who affect the Oxford accent.

An analysis of radio pronunciation shows that speakers make blunders in vowel sounds, consonant sounds, accent, and division of words in syllables. The errors most frequently heard over the air may be grouped:

1. Substituting an incorrect consonant sound: "importune," not *imporchune;* "individual," not *indivijual;* "errand," not *errant.*

2. The error of dropping a consonant: "depths," not *dep's;* "library," not *lib'ary;* "east," not *eas'.*

3. The error of adding a consonant: "law," not *lawr;* "asphalt," not *ashphalt.*

4. The error of sounding a consonant that is silent: "glis'n," not glis*t*en; "of'n," not of*t*en; "sut'l," not sub*t*le.

The greatest stumbling block in pronunciation comes from placing the accent on the wrong syllable vowel. Accent is the stress of the voice that is laid on one or more syllables. Consider the following correct accents of words which are frequently mispronounced: cogno'men, com'parable, contri'bute, de'cade, ex'quisite, ha'rass, gri-mace'.

Many speakers forget that the syllable accent often varies with the grammatical function of the word. The listener is jarred to hear a word spoken as a noun when it should be a verb, and vice versa. The following words take their accent on the first syllable when used as nouns, and on the second syllable when used as verbs: addict, annex, concert, insult, subject.

It becomes a sacred duty of broadcasters to pronounce correctly and also speak English as it should be spoken.

Errors of Articulation

No matter what technical progress is made in broadcasting, it will be of little benefit to the radio audience if the speakers do not observe the demands of clear speech and articulation.

Articulation is the connected series of sounds used in speech. In its wider sense it includes enunciation and pronunciation, enunciation being the utterance of elementary sounds.

There is no fault more obvious on the radio than that of slipshod expression. Words come over the air in a mangled fashion with pieces of their consonants chewed off or vowels stretched or squeezed into various vocal distortions.

Here are a few examples of the way speech should not be spoken. They were taken down by Deems Taylor from an

announcer's explanation of musical numbers during the intermission of a broadcast of the Philadelphia Orchestra. "That *idennical* moment . . . The *artic* snows . . . *P'raps* you know . . . She's *gettin' aout* now . . . A very *lorge* man . . . *Smokin'* cigarets through *ther* nose . . . Men with *tayul* coats . . . The time's *gettin'* short . . . Are *yup* there? . . . I guess they *wanna* feel *ther impertnce.*"

Deems Taylor himself speaks with clarity and careful regard for his consonants and vowels. There are plenty of announcers like the one on the Mollé program who talks about a cream that helps take off the whiskers in a jiffy, and in the same voice shaves off his consonants. Nor is it very pleasing to hear the studio announcer on the Dodge car program say, "You want more power, *donchoo?*" Maybe we do. More power in articulate expression!

Words should come clear cut as though newly minted from mobile lips. It is all right for Ambassador Saito of Japan to say *gumment,* instead of *government,* because we are inclined to like a little foreign touch in a foreigner. We are not affected in the same way by the country tang of Colonel Louis Howe's *pa'ticu'ly, purtysoon,* and *I s'pose so.*

The microphone does not transmit perfectly all speech sounds. The letter "s" never carries well over the air. A profusion of "s's" is bad. Instead of *spouseless,* for example, it would be far better to say *unmarried.* The breath sound of "th" is also a difficult one for the microphone. An example of preferred vocabulary substitution would be *grateful* for *thankful.*

Poor enunciation and the manner of some speakers have been satirized by Raymond Knight, who is Professor Weems of the mythical station, KUKU. "Good evening, Folksies—this is Ambrose J. Weems, the voice with the diaphragm e-e-e-enunciating—period. Because of the strain on radio listeners, we have positively been refused more than thirty minutes on the air, and I regret you will not be able to hear

more of our upsetting program. However, I have in a small way, after no thought at all, solved the problem as to how to give you double the amount in less than half the time."

Wrong Rhythm

Many speakers of great prominence on the radio fail to understand that basically English has not only its own pronunciation of words but its own cadences and speech tunes. The failure to give the appropriate rhythm to expression is a familiar fault in microphone delivery.

A foreigner may pronounce every word in English correctly, but the rhythm of his speech will betray him. English has a distinct rhythm and melody of speech which denotes purpose and intention. If the important ideas are given a natural emphasis, the voice will rise or fall without any effort. The greater the emphasis on words, the more definite the rhythm. The tune and melody of speech is caused by inflections that vary with the thought.

There are no mechanical rules that determine rhythm of speech. Everything depends upon what ideas you want to convey to the radio audience.

Many speakers before the microphone fall into the dismal error of using the English language like an African Sudanese dialect which has a monotonous beat and consequently no rhythmic grouping of words. In English the prevailing word stress is free, and the microphone speaker can distribute the stress wherever he pleases, depending upon what idea he wants to convey.

Some radio speakers attempt to manage the melody of their speech by some conscious adjustment of the vocal mechanism. The listener detects the trick in elocution and resents the false approach.

It is a terrible temptation for some speakers to overlay the word and the thought with Oxford intonations. One correspondent of the *New York American* complained that

the sounds reminded him of a cross between a severe pain in the stomach and Charley, the trained seal, singing "Asleep in the Deep." All of us may not react as severely as this critic, but there is a decided audience resistance to pronunciations and rhythms that are a reminder of a literary tea on the upper reaches of the Thames. While Bernard Shaw believes that the best English is really the King's English, he is careful to add that if the King himself were to talk over the radio with the Oxford Voice, his people would instantly rise in rebellion and proclaim a Republic.

John Erskine sums up the matter with finality when he says: "I fear that we Americans shall always have some difficulty in understanding the English—not when they write but when they speak; for many of the cadences which mean to them friendly solicitude are the very tunes which we are accustomed to use for superciliousness and contempt."

While stress or the increase of force on special words is the most physical means of obtaining emphasis, a too plentiful use of these stresses interferes with pleasing rhythm. Such a manner cannot be associated with the free sweep of the voice that characterizes the true orator.

The sharp stress of the Reverend Doctor Harry Emerson Fosdick breaks up the rhythm of his speech. Notice the stresses in the following sentence as he spoke it: "'Why 'do we 'believe in 'the 'reality 'of a 'spiritual 'world?" A more logical placement of stress would be as follows: "'Why do we 'believe in the 'reality of a 'spiritual world?" In this wise the relatively unimportant words are subordinated and the sentence takes on an entirely different intonation.

Rhythm acts as soon as a word consists of two syllables. In longer fragments of speech, rhythm is sustained from the beginning to the very end of the thought. Boake Carter works toward strength but fades away before he reaches the end of his sentences, making his tone disagreeable to many ears.

Quality of Voice

It is an astonishing fact that many speakers on the radio would not speak as they do if they really "heard" their own voices. Radio speech suffers from faulty tone quality. Tone quality reflects the general condition of the voice in regard to resonance, clearness and flexibility. The speaker's voice must have a good general tone, otherwise his rendition over the microphone will never be wholly effective.

In addition to the physical conditions of voice, tone is greatly dependent on the mental attitude and emotional response. Contempt, love, sorrow, resolve, anger, pity,—these moods demand corresponding tonal qualities in the voice.

The actor has a right to use any quality of voice that correctly characterizes the role he is portraying. But the speaker on the radio has only one role to portray, and that is "himself." The quality of the voice is self-revealing. Consequently, the tone should be free from any artificialities and represent the speaker at his truest.

The tone of voice has an important effect on the listener. Walter Winchell strikes an aggressive and bristling note; Lowell Thomas has a genial quality; and the pleasing resonances of the "Voice of Experience" match his colloquial manner.

But many a speaker creates a disagreeable impression because of inappropriate quality of voice. Many "Kitchen Courses" are given by women who suffer from the elocution teacher's vocality, and there is another class of speakers whose lofty tones merely prove that they are absorbed in the blossom of their own euphonies.

We are all familiar with speakers whose tones emerge only after they have been permitted to roll around in the nose or throat, or become mutilated somewhere in the mouth passage. Then there is the breathy voice in which the breath covers or smothers the tone. A dull quality of

voice is characterized by muffled tonalities, giving an effect as if a blanket covered the speaker's lips.

A common microphone sin is the use of flat and unanimated quality below the true pitch. The voice that is too nasalized often conveys an impression the speaker never intended. The very life and spirit of a speech is snuffed out by an abuse of nasal resonances that interfere with the sense.

Every radio listener is peculiarly affected by the shrill, sharp and piercing tones of speakers who seem to have no natural control over pitch. They are ready to tune out almost at the first shriek. Women particularly offend in this respect, perhaps unconsciously.

A certain hoarseness or throatiness of voice may be all right in its time and place as part of interpretative expression. As an habitual mode, it soon tires a listener in the same way that continual barking or grunting annoys the ear drums.

Potency of Pitch

The radio speaker cannot hope to reach home base on a bad pitch. A voice which is nervous and high strung, either through natural or artificial causes, is likely to induce a sense of discomfort and impatience in the listener.

In normal conversation the voice glides up and down. No one can be natural if he stays on one pitch. The general level of an entire phrase or sentence may be lifted or lowered. The microphone speaker who harps on one pitch destroys the rhythm of his speech, and fails to carry into the ears of the listener his own emotional prompting. Many speakers tense the vocal chords when before the microphone, and before they know it, the voice jumps to a high pitch and stays there. The natural high pitch of some women is unsuited for radio broadcasting. Jack Dempsey has a high pitched voice and even Mayor La Guardia seems consistently high strung under the influence of his crusading message.

Of course everyone's vocal bands have a natural length

and thickness, and the voice has a natural limit between the extremes of high and low. But somewhere in the voice there is a pitch level about which conversational speech tends to center.

The ideal voice is easily modulated in pitch that is appropriate to the thought. In moments of excitement, the level of pitch rises sharply. Serious moods seek low levels. The failure to vary the pitch so as to lend color to expression is a common microphone fault, deadening to the listener.

Tampering with Tempo

The age of speed has unfortunately communicated itself to radio speech. Floyd Gibbons introduced the staccato speech over the air, a style suited to portrayal of revolution, strikes, battles, and the surge of stirring world events. It is a disastrous style to imitate. Gibbons' rapidity depends upon an extremely active tongue. Few can keep up such speed and at the same time make their words intelligible, much less give attention to emphasis and variety.

Walter Winchell sometimes tries to vie with the telegraph in speed. As a result one *hundred* becomes one *hund'ud,* and *twenty* miles reaches the listener as *twenny* miles. In a recent broadcast he was heard to say "many *moths* ago." What he intended, of course, was *months.*

It is no tribute to Lulu McConnell that she broadcasts at the rate of 272 words a minute, nor to Risly Rowsell that he attained a speed of 328 words a minute on the Cliquot Club program, nor to Ted Husing that he reached the almost unbelievable maximum of 400 words a minute!

In order to enliven description or to stir up emotional response in listeners, a more rapid speech may be to advantage. The fans, however, should be permitted to arrest the microphone speaker who abuses the speed limits. There is such a thing as overestimating the listeners' ability to comprehend a rush of words. The average rate is about 160

words a minute, though there are differences in rate of delivery for speakers addressing adults and those addressing children. Appropriate delivery calls for appropriate variations in rate. The British Broadcasting Company considers 134 to 140 words per minute a good average delivery. Rates of speech regarded as too slow are from 120 to 128 words per minute.

Especially toward the end of their allotted time, many speakers, with a look of despair at the clock, begin to rip into their sentences as if they were on the last spurt of a six-day bicycle race. Even the commentator, John B. Kennedy, whose speech is a model for the best voice and diction, errs in this respect. It is better to say less and deliver it with appropriate tempo.

Lack of Communication

The studios today are crowded with speakers who fail to communicate the spirit and the sense of their message.

Language is a social means of expression and communication. The only thing that counts with the listener is what the speaker actually conveys and not what the speaker thinks he is conveying.

The studio clock is the despot that makes it necessary to have a speech written out in order that it may not go a second over the time limit. Many representative men fail to communicate with the radio audience because no matter how much skill they have in public address before visible audiences, they cannot get the same effect with a script before them. When required to read, they lose their bearing in the maze of their own thoughts. The result is a pronunciation of words instead of a picturization of ideas.

The fault may lie with wrong tonalities, imperfect rhythm, enunciation that is overdone or underdone, and bad phrasing. The speech may sound formal and stiff, or lack the

emphatic touches which impress listeners that the speaker is talking extemporaneously.

The greatest offense of radio speakers is in talking *at* the listener instead of talking *with* him. Everything that pertains to good speech, in the sense of communication, is embraced in the term, *conversational quality*.

There is no reason why the speaker should suddenly fall into a humdrum recital or forget entirely that he has something to communicate, just because he is reading from a paper. The moment he infuses something of his spirit into his message, he need not worry that reading will stand in the way of the sincerity and the vitality of his speech.

At any rate, since the problem is one of reading, the speaker should give attention to the principles of oral delivery.

The Wrong Sales Talk

After all is said and done, the present plan and purpose of broadcasting is selling. More time is often spent on debating and framing the advertising message than on the program itself. Why is it that a talk developed after numerous conferences where each word is weighed in the balance, is found wanting in delivery when handed over to the "air-salesman"? The average sales message fails of communication because of the strange speech pattern which the announcers have invented to fit any and the same product. This pattern is nothing more or less than a species of dramatic acting utterly out of harmony with the purposes intended. The quality and modulation of the voice in these sales talks betrays the tricks of voice that are common to the charlatan.

A large class of intelligent people are provoked to laughter when the rich, beautiful and orotund tone of the announcer extolls the virtues of Lucky Strike. The honeyed tones are in their very nature artificial and stagey, and more suited to some genuinely ecstatic message than a puff of smoke.

Another crop of announcers are instructed by their directors to deliver the sales talk in a slow belabored manner with the intention of clubbing ideas into the minds of listeners. The sales psychology that prompts such delivery is false. The most perfunctory ideas are given undeserved weight and dignity and the whole rendition sounds like a dictation exercise.

On the Kraft Phoenix program, a woman speaker calls up the grocer. The grocer answers, when he takes down the order: "A bunch of asparagus, a head of lettuce, and Miracle Whip, of course." It is impossible to convey on paper the inflectional tone of grandiloquence and bombast in which the grocer speaks his piece. It would be a miracle if such a grocers' clerk existed in any of the chain stores of the nation.

The listener who would be agreeable to the sales message if it were spoken with a common-sense regard to the thought, finally dials off in protest. Instead of an easy, natural and spontaneous grouping of words, ideas are dislocated in meager phrases, each of which is given from two to three times the normal time. The broadcaster should remember this rule,—*Don't spend too much time saying too little, and don't spend too little time saying too much.*

Many sales talks are devitalized by a manner of speech which creates the wrong social attitude. It is profitless to try to sell a Rolls-Royce with a voice pattern suggestive of the slums, and it is equally absurd to try to sell meats or tooth paste with the tone of voice that gives the listener the feeling the clerk is a very ritzy person just out of Oxford. And yet there is scarcely a sales message on the air today that does not in some way violate the correct social approach that their product demands.

The voice of the salesman should put the listener in the right frame of mind to receive the "talk," and by an appropriate tone establish confidence and good-will. To do these things, the speech should indeed be masterful without any

trace of guile. As things go today on the air, the average salesman sounds as if he himself didn't believe a word of what he was saying, like some puppet merely obeying the commands of the sponsor.

2

CORRECT RADIO SPEECH

THE foundation of broadcasting is good speech. The importance of effective delivery and appropriate use of voice cannot be overestimated. There is no worse advertisement than bad radio speaking. The ideal broadcaster employs the best qualities of voice, careful diction, and by his general manner and tone enters into a sort of personal relation with the listener.

Since the demands of broadcasting require that the air message be read, the whole problem of communicative speech centers in the art of reading correctly. But when it is considered that one in ten thousand reads with intelligent command of thought, the task of the sponsor in selecting a sales-talker is not so easy.

On his recent visit to the United States, Captain Roget H. Eckersley, director of entertainment programs of the British Broadcasting Corporation, emphasized the fact that British singers and speakers who broadcast must conform to a definite form of speech.

"It's the King's English or nothing," he declared. "We do not ask that Americans appearing on our programs conform, but when they are British they either conform or do not appear. Fortunately, I do not get them until they appear before a committee, which decides whether they are in good form or not."

This procedure raises the question as to how many Americans who broadcast over the networks, could pass a rigid test in style and manner of speech that would meet the requirements of experts in these fields.

Perhaps a Committee on Speech attached to the principal radio stations would go far towards elevating the standards

which are now left to the initiative of the individual singer or speaker.

The principles of reading that are here given are not intended to take the place of a course in good speech. They merely point to the more important phases in delivery. Speakers who wish to make the most satisfactory impression, should give as much time to oral practice as to the writing of their speeches.

It is fortunate that the present occupant of the White House should command all the qualities that go to make the perfect radio speaker. He combines all the conversational graces in a direct and natural approach which gains respect for his personality and his message. Another luminary who has recently appeared in Alexander Woollcott, who, in spite of his highbrow antecedents, shows an extraordinary ability to capture the ear of every class of radio listener. The voice of John Erskine is an example of the man of culture who conveys ideas with facile phrase and true conversational quality.

Holding Conversation with the Radio Audience

The first step is to become thoroughly familiar with the basic thought and the general purpose of the speech from the standpoint of reading. A full feeling for communication and emotional expression can come about only if the thought is mulled over in the mind. Then the appropriate changes of voice will come naturally and the listener gets the impression that the sentences that are read are being built up while they are being uttered.

The announcer who wishes to get the appropriate vocal effects should look to his copy. Louis Reid of WOR paints this picture of Graham McNamee: "One of the strangest sights in the studios, I think, is to see Graham standing in the corner, his back to the room, going over the bulletins aloud to himself before the broadcasts, brushing up his

pronunciation, rehearsing the tonal inflection he plans to give."

When you sit down to talk to a friend about Greta Garbo or the stock market or the weather, you would not dream of putting an artificial touch in your speech. You would talk naturally, man-to-man style. In conversation the voice is obedient to the thought. The voice moves up and down in a lively sort of way. The intonations follow the rhythm of thinking, and you are really "yourself."

Nothing of the conversational touch need disappear before the microphone whether you speak extemporaneously or read from the typewritten page. There is no reason why a speaker should suddenly fall into humdrum recital or assume artificial tones which even his mother-in-law would not recognize.

Notice how Damrosch talks so delightfully about highbrow music to his audience of children. Observe, too, the pleasing and friendly tones of Gershwin who surprised people with his ability as an interesting talker.

Listeners have become accustomed to recognize almost instantly a certain manner of voice that distinguishes an attitude. The speaker on the air cannot afford to read his lines in a cold intellectual way as if he had just looked up the subject in the *Encyclopedia Britannica.* He must be thoroughly in sympathy with what he is saying. If he stands aloof from his words he cannot expect to gain the ear of the public for long.

Take the simple sentence, "The sun is shining." This sentence in itself makes reference to a fact and at the same time may give a sign of some emotional attitude. If it were said by one who was shut in by a previous rain storm and longed to get out of doors, the feeling expressed would be one of pleasure; if it were uttered by a farmer looking for rain, the reaction would be one of disappointment.

Oral reading is not a dull repetition of words from the

script but an echo of the mind and the heart. If we miss the meaning and the intention of the speaker, it is because the speaker's own imagination is not stirred.

The conversational quality in speech does not mean that eloquence is to be smothered, or that the diction has to be colloquial or familiar. The sense of communication between speaker and listener should never be lost even in the most formal speech.

The speaker should give attention to the kind of tone that gives pleasing values to speech. The three elements involved in tone quality are resonance, clearness and flexibility.

The Right Emphasis at the Right Time

Nothing is more important in reading than intelligent and unmistakable emphasis on key words and key ideas. On the air, some speakers get excited and pound every word, or else become spiritless and let ideas drift by. Every speech has paragraphs which are different in thought. Where there is a change of thought the voice should bring out the change. In your preliminary practice underline the key words in your script. Mark the script as an orchestra leader marks his score for tonal effects and pauses. Practice them in advance. Then discard the markings and read. But above all, beware of elocution!

Speakers on the radio who initiate their tone with too much vocal energy, sound noisy and loud and become difficult to understand. It is not only the novice who lets out his thunder under the impression that the air waves will not carry his voice unless he pounds on every word. In microphone speech, the resonance of the voice is far more important than mere volume in itself, and the speaker who has any regard for the feeling of his listeners must cultivate a smooth, full tone that is agreeable and easy to understand.

Audiences can more easily follow a speaker who intensifies

meanings by the right vocal accent. The same sound will become more sonorous the more energetically it is stressed, the longer it is held, and the more strongly it is articulated. Good delivery requires that some phrases be given prominence by heightened pitch while others remain subdued. Emphasize: 1. Words which introduce new ideas. 2. Words and ideas which suggest or express contrast. 3. Words and ideas necessary for the sense.

As a simple exercise, which is not so simple after all, try reading this Arabian proverb so as to bring out its full meaning:

"He who knows, and knows he knows
He is wise—follow him.
He who knows, and knows not he knows
He is asleep—wake him.
He who knows not, and knows not he knows not
He is a fool—shun him.
He who knows not, and knows he knows not,
He is a child—teach him."

Proper Pitch

It is important for the speaker to find his natural pitch and key his voice accordingly. A good way to find out your natural pitch level is to test the limits of tone which your voice can comfortably reach. Sit down at the piano and fix a range both high and low, and select that tone which is third below the middle pitch of the range. This tone is approximate to the one used in ordinary conversation.

The voice has a considerable range up and down from the median tone, and if the natural pitch is used as a basis, the changes in key can be studied according to the demands of thought. The habit of using correct pitch can be fostered by humming the pitch frequently and developing sensitiveness to tone through ear training. It is advisable

to employ the services of a competent vocal teacher in this regard.

Speakers with high-pitched voices are at a decided disadvantage before the microphone. A pitch level which is too high for the person using it has a peculiar effect on the nervous system of the radio listener. The baritone voice produces the best impression. The level that is too low is disagreeable. The average pitch range of the speaking voice is slightly over two octaves, but the trained singer can employ a range of from two and one-half to three octaves.

The natural dimensions of the vocal band, of course, determine the particular pitch range which is possible for a voice. The vocal bands of women are approximately five-twelfths of an inch long, those of men about seven-twelfths of an inch. On this account, the natural pitch of women and children is about an octave higher than the male voice.

An important function of pitch is to emphasize new subject matter. Nothing arrests the attention more than the lowering or raising of the voice, when a speaker passes from one phase of a subject to another division of thought. Many news commentators do not take the trouble to indicate by a change of pitch, a change in subject matter. The result is a recital in a single key, which fails to express the various shades of relationship and emphasis between ideas.

The most agreeable speakers have complete control over their intonations, and the voice glides up and down from one pitch to another in obedience to the thought. Such speakers cannot help becoming "alive" to the radio audience.

Inflections for Feeling

Inflections indicate the direction and intention of the speaker. More especially they refer to changes in pitch during the utterance of any vowel.

The falling inflection indicates a completed thought, decision, and positive belief. The rising inflection is an-

ticipatory. It indicates doubt, an uncompleted thought, a question. The circumflex inflection, rising-falling or falling-rising, is intended for sarcasm, insincerity, and double meaning.

Take the word "no" for example, and speak it to show that you are definite and positive about it. Notice the downward drop of the voice. Now say "no" as if you were in doubt. Notice the upward turn of the voice. Utter the same sound in a sarcastic manner. Notice the up-and-down inflection of the vowel.

Ministers who strive for reverent effects overdo the upward inflection. Political speakers overwork the downward inflection with dogmatic monotony. Many radio speakers engaged in commercial ballyhoo, overdo the circumflex inflection. This puts an over-anxious tone into the voice, which is often regarded with suspicion. The fault with microphone speakers is the habitual use of one or two intonation patterns, which results in monotony or sing-song.

To correct these faults is one of the most difficult of radio speech problems. The ear must be trained to detect the monotone or meaningless inflections. The speaker should practice various inflections until complete flexibility is brought about. Most important of all, the speaker must look to his thought. If he will concentrate on his own meaning and intention, he will be in no danger of sending into the air a dreary and spiritless voice, lacking in all personal appeal.

Pauses and Timing for Effects

Pauses make ideas stand out prominently. A pause may take place before or after any utterance to gain this effect. An idea can be made to stand out with special significance if it is both preceded and followed by a pause.

The yardstick for measuring the importance of ideas, is time. The absolute duration or quantity of a sound is the period of time used for its production. A vowel sound, for

example, may be long, half-long, or short, depending upon the meaning and the feeling that is to be conveyed. Prolonging a vowel or lengthening voice consonants like "n" and "l" often bring out special meanings.

Additional accent is given to a word by lengthening inflections. Take the sentence, "I heard Rubinoff last night." If the meaning is that *I* heard him, the longer inflection would come on "I." If, I *heard* him, not saw him, the long inflection would fall on "heard." If I heard him *last* night and not some other night, the specific lengthening would come on "last." If I heard him at *night,* not in the morning, the specific lengthening would come on "night."

If the duration of words is habitually prolonged, the voice comes over with a monotonous drone or drawl which radio audiences usually take as their cue to dial off.

Personality in Voice

The attractive speaking voice for the radio first of all has good tone. Its utterance is clear and distinct. The voice has no rough edges, no wiry, sharp, aspirated, or smothered effects. The tone flows freely, smoothly, and uninterruptedly as if the vocal chords were set in vibration by a complete breath supply. This kind of speech exhibits the speaker at his best.

Timbre is the property that distinguishes two sounds of the same pitch produced by different instruments, say the piano and the violin. In speech, timbre is the quality of voice that distinguishes one speaker from another.

The register of each voice is responsible for special timbre effects. No two persons talk alike or offer the same tone quality, because no two organs are exactly alike. The so-called chest register is richer in overtones than the head register or the falsetto.

The attractive radio voice is flexible enough to take on the color of every changing mood. It is a voice that never

flattens down or creeps into a fixed groove. It is never in danger of being controlled by one of the *mono*-sins of expression,—mono-tone, mono-inflection, mono-pace and the like.

Resonance is the quality that identifies the best speakers. A vibratory something in the voice gives you a feeling of beauty and strength. The much admired manly "chest" tones of Edwin C. Hill is voice reinforced by sympathetic vibrations.

It is possible to a considerable extent to improve vocal quality through ear training, and by the adjustment of the capacity and size of the resonating chambers.

Cultivate the ear until you are instantly able to recognize the pure round tone of speakers like Milton J. Cross and James Wallington. Your own production of good tone depends on your correct, definite concept of its pitch, quality, and intensity. Hum *m* on a level tone and through the octave. Practice *ring, ring, ring,*—prolonging the *ng* until you feel the full vibration in the nostrils. After this, practice *ring-oh, ring-oh, ring-oh,* until you both feel and hear the difference between the nasal quality of *ng* and the unobstructed oral quality of *oh.*

The human voice is richer in overtones than any other musical instrument. The human vocal system can originate a vast range of sounds. An actor like Al Jolson who is specially trained, can actually imitate any desired sound or quality—the only limitation being volume.

Enunciation in Speech and Song

Gabriele D'Annunzio, the great poet, wrote: *"Non v'ha cosa piu della ben cantata parola."* ("Nothing is more beautiful than words well sung.") The same may be said of the spoken word.

George M. Cohan's clear enunciation in speech and song is one of the secrets of his success. Conrad Thibault is an

example of a singer who sings so that people can understand the words.

There are two extremes in speaking before the microphone. First, is the habit of reading in a pedantic fashion with a slavish following of the letters. The other is the habit of pronouncing words in the easiest way without regard to the sounds which compose them, and as a result the speech is slovenly and difficult to understand.

It would be a painful process if every sound were made with scrupulous accuracy and completeness. No speaker makes each sound in theoretically the perfect way. In conversation there are changes that are made necessary by the law of economy of effort.

Many speeches sound stiff and formal over the air because the speaker attempts to enunciate sounds to the bitter end, producing a labored impression. In conversational speech the main points are given greater prominence and the unimportant ones are kept in the background. To get this effect the speaker must say insignificant words quickly and not give them strong stress. The vowels of the unstressed words are reduced to what is known as the *weak form.* Thus, "bread and butter" becomes "bread 'n' butter." If you attempt to give the strong stress to "and" the phrase would sound labored. Similarly, the weak form of "I shall do it" would be "I sh'll do it." The safe rule is to use the weak form of such particles as *from, upon, and, but, should, the, a,* unless there is some special reason why they should be made emphatic. Even in formal speech the weak forms are sanctioned by good usage, but there is never any justification for slovenly expression. Above all, avoid being fussy and pedantic, for it ruins many a speech over the radio.

Phrasing for Expression

Phrasing is one of the chief problems in reading before the microphone. The singer senses a musical phrase as a

single unit and not note by note. Intelligent speech requires, in the same way, a grouping of related words that form unit ideas. When reading for expression, the eye does not pick up word by word as when reading a printer's proof. One does not read for words, but for sense. The eye moves in a series of jumps or snapshots that merge words into phrases. For the purpose of reading, the phrase may be regarded as a single word.

Each phrase is spoken with uninterrupted breath and is followed by a pause. A slight upward inflection at the end of phrases keeps up the rhythm of the sentence and links the thought into a unified impression. The last phrase of the sentence will of course require an upward or downward inflection depending upon the meaning to be conveyed.

Radio listeners follow the phrases and get the sense of the speaker by interpreting the sentence as a whole. Professor Pillsbury states that the interpretation of the spoken word does not always keep pace with the sound, but runs backwards and forwards from some point.

It is therefore of great importance that the speaker allow for a sufficient number of pauses to permit the listener to get the connection between ideas.

The number of words included in a phrase cannot be fixed arbitrarily. Sometimes a single word may be given prominence as a phrase. Reading for children requires a greater number of pauses than reading for adults. Heavy reading matter requires shorter phrases and consequently more pauses than material which is simple and familiar.

The closer the connection between phrases, the shorter will be the pause. Commercial announcements are often intentionally broken up into short phrases separated by long pauses so that the unit idea of each phrase will more surely sink into the mind.

One reason why President Roosevelt is so easily under-

stood lies in his ability to phrase his paragraphs so as to make his meaning perfectly clear.

Consider the following paragraph just as the President phrased it in his speech before the NRA chiefs in Washington:

(The single line represents a short pause; the parallel lines, a slightly longer pause.)

Through inertia | on the part of leaders | and on the part of the people themselves || the operations of Government | had fallen into the hands of special groups || some of them vociferously led by people | who undertook to obtain special advantages for special classes || and others | led by a handful of individuals | who believed in their superhuman ability to retain in their own hands | the entire business and financial control | over the economic and social structure of the nation. ||

Intelligent speech is neither over-phrased nor under-phrased. Choppy phrasing gives evidence of faulty thinking or faulty breathing. Excessively long phrases make it more difficult for the radio audience to follow the thought.

The Choice of Words

Take care of your diction! is the edict of the microphone. By diction in speech is meant the speaker's choice of words, his sentence structure, and the use of language to express his ideas. Diction in a wider sense also concerns clear enunciation and correct pronunciation of words.

Nobody can quite improve on Will Rogers' dicta on radio diction: "The minute you put in a word that everybody don't know you have just muddled up that many hearers. Running onto a word that you can't read or understand is just like a detour in the road. You cuss it, and about a half dozen of 'em and you take a different road next time. I love

words but I don't like strange ones. You don't understand them, and they don't understand you. Old words is like old friends. You know them the minute you see them."

Something in the choice of words makes for the natural, colloquial effect of conversation. This is the easy-going diction of the home and fireside, not of the Roman forum. The simplest words when spoken sincerely, are far more effective than Latinisms and polysyllables. There are speakers on the air who still would call a cake of ice "a transparent prism of crystal." The Latin quota of our vocabulary is the fat of the language, whereas Anglo-Saxon is the nerve and sinew.

A comparison of different vocabulary styles that come over the microphone will prove that specific words have a greater power of suggestion than general words. Consider the sentence: "He fought like an *animal.*" If you heard this over the air: "He fought like a *tiger,*" the word *tiger* would create a stronger mental picture.

When President Roosevelt tells his audience, "Keep this idea in the front of your *heads,*" he is more forceful than if he would say, "Keep this thought in *mind.*"

A publicist and man of affairs like Governor Alfred E. Smith is virile and red-blooded in effect, and his stark vitality before the microphone is evidenced by his vigorous honest-to-goodness language. We may not like his occasional twisting of words into new uses, such as "baloney" dollars, but certainly his language is the speech of every-day life, and the man who speaks it is without doubt understood by the entire radio audience.

The language of conversation is full of idioms created by ungrammatical combinations of words. Consider the force of "all of a sudden," "kind of," "dead in earnest," "beside himself." Without a sprinkling of these idioms, speech over the air would be robbed of vitality and intimacy for the listener.

There is a definite censorship against the use of words that smack of underworld diction, but the severity of the rules laid down by broadcasters is loosening so as to permit the use of phrases and words that by puritanical standards never before defiled the microphone. Cantor can now safely tell Rubinoff to "get the hell out of here," and Dorothy Parker need not forego saying "lousy."

Radio Speech Style

Every radio speaker should develop a style that really represents his mind and heart. But style, as the critic Mary Colum warns, is not necessarily the careful picking up of words, the tactful arrangement of language, and the avoidance of clichés. "What style really is," she says, "is the translation into language of an inner rhythm of the mind, which is the essence of the speaker's personality, of his gifts, of his passions, his emotions, his psychic energy."

The safe rule is to make language fit the occasion. There are times when the occasion demands a weightier style, a diction that is formal and sustained. Certain ceremonials and speeches before learned bodies have a traditional dignity in treatment. If the thought requires, Latinisms will come in for their due share. No one would be mad enough to claim that a radio vocabulary be confined exclusively to the 900 words recently employed by Tony Wons in an experimental broadcast of a limited vocabulary selected by the Language Research Department of New York University.

The two faults in radio speech style are those of pretentiousness in words for their own sake, and a patronizing leveling down to the substratum of "the common people."

Some speakers naturally employ a florid style. The florid style often conceals the want of ideas. Fine language, however, has its time and place and some of the best orations on the air have bordered on the poetical.

The colloquial style does not imply that the speaker

before the microphone should fall into slovenly expression. Sentences that are muddled do not get across. Ideas should be fitted clearly into the unit of a sentence, and good style requires the use of vigorous words placed in such order as to get the strongest effects.

Shorter sentences are more easily understood over the air, but their overuse makes speech choppy and monotonous. Babe Ruth indulges in short sentences since his appeal is designed primarily for children. Edwin C. Hill employs a varied diction that fits the thought, his longer sentences offering a chance for more sustained rhythm in speech.

There are certain rhetorical devices in style that should be carefully studied. These include the repetition of ideas for emphasis, the use of similes, metaphors and other figures of speech, rhetorical questions, antithesis, and irony. Walter Winchell becomes witty and high-powered when he speaks of two friends "being closer than twenty minutes to eight," and the betrothed couple as engaged in "church shopping."

Every sentence the radio speaker utters must have the man behind it,—and that is what constitutes style and personality in radio speech.

3

THE WEST VOICE AND PERSONALITY TEST CHART FOR RADIO SPEAKERS

100% perfect; 75% excellent; 65% good; 60% average; below 60% poor

1. *Specific Voice and Speech Characteristics.*

Is the voice clear, resonant, full, smooth, vigorous? Is it breathy, muffled, flat, nasalized, hoarse, throaty, rough, shrill, subdued?

Is the voice pleasing or irritating as sound dissociated from the words? %

2. *Enunciation and Pronunciation.*

Are the syllables and words uttered with precision and distinctness? Are the words correctly pronounced?

Is there a tendency toward slovenliness? Is the enunciation too pedantic and affected? %

3. *Pitch and Inflection.*

Is the pitch moderate, too high or too low? Does the voice come over in a monotone?

Does the pitch change in accordance with the variations in thought and feeling? %

4. *Pausing and Phrasing.*

Do the length and frequency of the pauses reveal an emotional insight? Is the phrasing rhythmical, jerky, too short or too long?

Does the grouping of words show an intelligent grasp of ideas, or does it indicate muddled thought and a lack of personal understanding? %

5. *Tempo or Rate of Utterance.*

Is the rate average (about 160 words per minute)? Is it too rapid to be easily understood, interfering with correct articulation?

Is it slow and labored (about 125 words per minute or less)? Does the rate vary with the character of the material spoken? %

6. *Volume.*

Does it change in accordance with the thought and feeling expressed?

Is it adequate, too low or too loud, due allowance being made for technical transmission? %

7. *Social Attitude Expressed.*

Does it indicate friendliness, cheerfulness, sincerity, confidence?

Is the manner insincere, aggressive, patronizing, snobbish, worried, nervous? %

8. *General Reaction of the Listener.*

Is the listener attracted by the conversational quality? Is the interest sustained?

Is the interest based on subject matter or on delivery, or both? %

A HANDY GUIDE

OF

USEFUL INFORMATION

FOR THE

RADIO FAN

AND THOSE

WHO WANT TO GO

ON THE AIR

APPENDIX

RADIO ADVERTISING AGENCIES

The following is a list of the principal advertising agencies who handle programs on the air. The names of the executives in charge of the radio department are given wherever possible. If you have a special talent to sell for radio purposes, the first step is to study the programs as broadcast and decide where your ability fits whether it is singing, speaking, acting or script-writing. Then find out from your local station which agency handles that particular program. Write to the agency for an interview, explaining in detail what you have to offer. This is a more effective way than calling without advance notice. If you have something in general to offer which you think will be of benefit to a radio program, select the agency from the following and communicate direct.

New York City Agencies

WITH EXECUTIVES IN CHARGE OF RADIO ADVERTISING PROGRAMS

N. W. Ayer & Son, Inc.,
500 Fifth Ave.,
Douglas Coulter

Batten, Barton, Durstine & Osborne, Inc.,
383 Madison Ave.,
Arthur Pryor, Jr.
Herbert Sanford

Benton & Bowles, Inc.,
444 Madison Ave.,
E. M. Ruffner

Biow Co., Inc.
521 Fifth Ave.,
Milton Biow

Blackett-Sample-Hummert, Inc.,
230 Park Ave.,
Frank Hummert
George Tormey

Blackman Co.,
122 E. 42d St.,
Carlo De Angelis

Campbell-Ewald Co.,
Gen. Motors Bldg.,
C. Halstead Cottington

Cecil, Warwick & Cecil, Inc.,
230 Park Ave.,
J. H. McKee

The Paul Cornell Co.,
580 Fifth Ave.,
L. S. Caskin

Samuel C. Groot Co.,
28 W. 44th St.,
Arthur Anderson

Erwin, Wasey & Co., Inc.,
420 Lexington Ave.,
Charles Gannon.

William Esty & Co., Inc.,
100 E. 42d St.,
William Esty
John Esty
Edward Byron

Federal Adv. Agency,
444 Madison Ave.,
Mann Holiner

Fletcher & Ellis,
331 Madison Ave.,
Lawrence Holcomb

Gardner Advertising Co.,
330 W. 42d St.,
R. Martini

Gotham Co.,
250 Park Ave.,
A. A. Kron

Hanff-Metzger, Inc.,
745 Fifth Ave.,
Louis A. Witten

Joseph Katz Co.,
247 Park Ave.,
Adela Landau

Lambert & Feasley, Inc.,
400 Madison Ave.,
Martin Horrell

Lennen & Mitchell, Inc.
17 E. 45th St.,
Arthur Bergh
Ray Virden
Robert W. Orr

H. E. Lesan Advertising Agency
420 Lexington Ave.,
John S. Martin

Lord & Thomas,
247 Park Ave.,
Montague Hackett

McCann-Erickson, Inc.,
285 Madison Ave.,
Dorothy Barstow

Newell-Emmett, Inc.,
40 E. 34th St.,
Richard Strobridge

Paris & Peart,
370 Lexington Ave.,
E. J. Cogan

Peck Adv. Agency,
271 Madison Ave.,
Arthur Sinsheimer

Pedlar & Ryan, Inc.,
250 Park Ave.,
David F. Crosier
Edward Longstreth

Frank Presbrey Co.,
247 Park Ave.,
Fulton Dent

Ruthrauff & Ryan, Inc.,
Chrysler Bldg.,
Myron P. Kirk
F. B. Ryan, Jr.

J. Walter Thompson Co.,
420 Lexington Ave.,
John U. Reber
Robert Colwell

Young & Rubicam,
285 Madison Ave.,
Hubbell Robinson
W. R. Stuhler

Chicago Ad Agencies

WITH RADIO PRODUCTION EXECUTIVES

Aubrey, Moore & Wallace, Inc.,
410 North Michigan Ave.
J. H. North
F. G. Ibbett

N. W. Ayer,
164 W. Jackson Blvd.
Nason McGuire

Batten, Barton, Durstine & Osborn
221 N. La Salle St.
George May

Blackett-Sample-Hummert,
221 N. La Salle St.,
Edward Aleshire
N. H. Peterson

Doremus & Company,
208 S. La Salle St.
H. Ray Henderson

Erwin, Wasey & Co.
230 N. Michigan Ave.
William Weddell

Fredericks & Mitchell, Inc.,
360 N. Michigan Ave.
Karl Frederick

Charles Daniel Frey,
333 N. Michigan Ave.
Larry Triggs

Gundlach Advertising Co.
400 N. Michigan Ave.
Irving Rosenbloom

Hays McFarland
333 N. Michigan Ave.
Hays McFarland

Henri Hurst & McDonald
520 N. Michigan Ave.
N. L. Pumpian

Kastor
360 N. Michigan Ave.
Read Wight

Kirtland-Engel
646 N. Michigan Ave.
R. M. Kirtland

Lord & Thomas
919 N. Michigan Ave.
Lewis Goodkind

Matteson, Fogarty, Jordan
307 N. Michigan Ave.
H. L. Weiler

McCann-Erickson
910 S. Michigan Ave.
Raymond Atwood.

McJunkin
228 N. La Salle St.
Gordon Best

Needham, Louis & Brorby
360 N. Michigan Ave.
Helen Wing

Reincke-Ellis-Younggren-Finn
520 N. Michigan Ave.
Russ Williams

Roche, Williams & Cunnyngham, Inc.
Strauss Bldg.
William Roche

Rogers & Smith
20 N. Wacker Drive
Everett Opie

Ruthrauff & Ryan
360 N. Michigan Ave.
Nate Caldwell

Stack-Goble
8 S. Michigan Ave.
Ralph Goble

J. Walter Thompson
410 N. Michigan Ave.
Dick Marvin
George Allan

U. S. Advertising
612 N. Michigan Ave.
George Enzinger

Wade Adv. Agency
208 W. Washington St.
Walter Wade

OTHER CITIES

Bigelow, Bowers & Thompson, Inc., 296 Delaware Ave., Buffalo, N. Y.
James H. Gardner & Co., Inc., 10 High St., Boston, Mass.
Franklin P. Shumway Co., 453 Washington St., Boston, Mass.
Walter B. Snow & Staff, Inc., 932 Statler Bldg., Boston, Mass.
Wolcott & Holcomb, Inc., 80 Federal St., Boston, Mass.
Smith-Patterson-Allen, Inc., 55 Allyn St., Hartford, Conn.
N. W. Ayer & Son, Inc., W. Washington Sq., Philadelphia, Pa.
Martin-Pilling-Shaw, Inc., 1828 Lewis Tower, Philadelphia, Pa.
Smith, Schreiner & Smith, Inc., Vandergrift Bldg., Pittsburgh, Pa.
Pritchard & Thompson Adv. Agency, Inc., 403 Baronne St., New Orleans, La.
Bowerman & Jenkins Agency, Curtain and Asquith Sts., Baltimore, Md.
Van Sant, Dugdale & Corner, Inc., 205-218 Court Square Bldg., Baltimore, Md.
Benjamin-Rickard Adv. Co., 931 Tower Bldg., Washington, D. C.
Eastman-Scott & Co., Inc., 1105 Mortgage Guar. Bldg., Atlanta, Ga.
Groves-Keen, Inc., 401-403 Bona Allen Bldg., Atlanta, Ga.
Associated Adv. Agency, Inc., Florida National Bank Bldg., Jacksonville, Fla.
The Walter F. Haehnle Co., 622 Broadway, Cincinnati, Ohio.
Procter & Coller Co., Inc., McMillan St., at Reading Rd., Cincinnati, Ohio.
Campbell-Sanford Adv. Co., 601 Farley Bldg., Cleveland, Ohio.
Campbell-Ewald Co., Inc., General Motors Bldg., Detroit, Mich.
The Fred M. Randall Co., Book Tower, Detroit, Mich.
Hammel & McDermott, Inc., 525 Century Bldg., Indianapolis, Ind.
Lamport, Fox & Co., 525 J. M. S. Bldg., South Bend, Ind.
Addison Lewis & Associates, 1511 Foshay Tower, Minneapolis, Minn.
Olmsted-Hewett, Inc., 1200 Second Ave., S. Minneapolis, Minn.
Fairall & Company, 1210 Capitol Theatre Bldg., Des Moines, Iowa.
Russell C. Comer Advertising Co., 210 Land Bank Bldg., Kansas City, Mo.
Loomis-Clapham-Whalen Co., 21 West Tenth St., Kansas City, Mo.
D'Arcy Advertising Co., Inc., Missouri Pacific Bldg., St. Louis, Mo.

Roy Alden & Associates, 1031 S. Broadway, Los Angeles, Calif.
Earnshaw-Young, Inc., 743 Petroleum Sec. Bldg., Los Angeles, Calif.
Smith & Drum, Inc., 739 Hope St., Los Angeles, Calif.
Western Advertising Co., Inc., 309 G St., San Diego, Calif.
Rowman, Deute, Cummings, Inc., 215 Market St., San Francisco, Calif.
Emil Brisacher & Staff, Crocker Bldg., San Francisco, Calif.
L. P. Fisher Advertising Co., Merchants Exchange Bldg., San Francisco, Calif.
Ball & Davidson, Inc., Seventeenth & Champa Sts., Denver, Colo.

RADIO PRODUCING COMPANIES

The following list of companies are known in the radio field under the general heading of "Producing Companies." These firms are generally in the market for talent and scripts.

American Radio Features Syndicate
555 S. Flower St.
Los Angeles, Calif.

Bruce Chapman Co.
RKO Building, Radio City
New York City

Brunswick Radio Corp.
321 W. 44th St.
New York City

Brunswick Radio Corp.
666 Lake Shore Drive
Chicago, Ill.

Cleveland B. Chase Co.
424 Madison Ave.
New York City

Columbia Phonograph Co.
55 Fifth Ave.
New York City

Columbia Phonograph Co.
111 No. Canal St.
Chicago, Ill.

Conquest Alliance Co.
515 Madison Ave.
New York City

Dawson-Butcher
19 E. 47th St.
New York City

Earnshaw-Young, Inc.
714 W. 10th St.
Los Angeles, Calif.

General Radio Programs Co.,
25 West 45th St.,
New York City

Gennett Record,
(Division Starr Piano Co.),
Room 1711, 729 Seventh Ave.,
New York City

Gennett Record,
(Division Starr Piano Co.),
1344 S. Flower St.,
Los Angeles, Cal.

Gennett Record,
Division Starr Piano Co.,
(Factory and Main Office),
Richmond, Ind.

Group Broadcasters, Inc.,
Chrysler Bldg.,
New York City

Jean V. Grombach,
119 W. 57th St.,
New York City

Freeman Lang Studios,
210 N. Larchmont Blvd.,
Los Angeles, Cal.

Freeman Lang Studios,
American Furniture Mart Bldg.,
666 Lake Shore Drive,
Chicago, Ill.

MacGregor & Sollie, Inc.,
865 Mission St.,
San Francisco, Cal.

McKnight & Jordan,
17 E. 49th St.,
New York City

Osborn & Souvaine,
RCA Building, Radio City,
New York City

Radio Events,
130 W. 42nd St.,
New York City

Radio Transcription Co. of America, Ltd.,
666 Lake Shore Drive,
Chicago, Ill.

Radio Transcription Co. of America, Ltd.,
210 N. Larchmont Blvd.,
Hollywood, Cal.

Recordings, Inc.,
5505 Melrose Ave.,
Hollywood, Cal.

Radio Productions, Inc.,
1709 W. 8th St.,
Los Angeles, Cal.

Radioart Guild of America,
220 S. Benton Way,
Los Angeles, Cal.

RCA Victor Co., Inc.,
411 Fifth Ave.,
New York City

RCA Victor Co., Inc.,
1143 Merchandise Mart,
Chicago, Ill.

RCA Victor Co., Inc.,
1016 N. Sycamore St.,
Hollywood, Cal.

Rocke Productions,
RKO Building, Radio City,
New York City

Standard Radio Advertising Co.,
6425 Hollywood Blvd.,
Hollywood, Cal.

Titan Production Co., Inc.,
1040 Geary St.,
San Francisco, Cal.

Universal Radio Productions,
6 North Michigan Ave.,
Chicago, Ill.

Universal Transcription Features,
861 Seward St.,
Hollywood, Cal.

Lyle E. Willey Recording Studios,
6050 Sunset Blvd.,
Hollywood, Cal.

Winninger, MacNamara & Culbertson,
515 Madison Ave.,
New York City

World Broadcasting System,
50 West 57th St.,
New York City

World Broadcasting System,
400 W. Madison St.,
Chicago, Ill.

World Broadcasting System,
1040 N. Las Palmas Ave.,
Hollywood, Cal.

BROADCASTING STATIONS IN THE UNITED STATES AND CANADA

INDEX BY COUNTRIES, STATES AND CITIES

Frequency in second column, power in watts in third

ALABAMA

Anniston
WAMC 1420 100

Birmingham
WAPI 1140 5000
WBRC 930 500
WSGN 1310 100

Dothan
WHET 1370 100

Gadsden
WJBY 1210 100

Huntsville
WBHS 1200 100

Mobile
WODX 1410 500

Montgomery
WSFA 1410 500

Muscle Shoals
WNRA 1420 100

ALASKA

Anchorage
KFQD 600 250

Juneau
KIFH 1310 100

Ketchikan
KGBU 900 500

ARIZONA

Jerome
KCRJ 1310 100

Lowell
KSUN 1200 100

Phoenix
KOY 1390 1000
KTAR 620 1000

Prescott
KPJM 1500 100

Tucson
KGAR 1370 100
KVOA 1260 500

Yuma
KUMA 1420 100

ARKANSAS

Blytheville
KLCN 1290 100

Fayetteville
KUOA 1260 1000

Fort Smith
KFPW 1210 100

Hot Springs
KTHS 1060 10000

Jonesboro
KBTM 1200 100

Little Rock
KARK 890 250
KGHI 1200 100
KLRA 1390 1000

Pine Bluff
KOTN 1500 100

Texarkana
KCMC 1420 100

CALIFORNIA

Bakersfield
KERN 1370 100

Berkeley
KRE 1370 100

Beverly Hills
KMPC 710 500

Burbank
KELW 780 500

El Centro
KXO 1500 100

Eureka
KIEM 1210 100

Fresno
KMJ 580 500

Glendale
KIEV 850 100

Hollywood
KFWB 950 1000
KMTR 570 500
KNX 1050 25000

Long Beach
KFOX 1250 1000
KGER 1360 1000

Los Angeles
KECA 1430 1000
KFAC 1300 1000
KFI 640 50000
KFSG 1120 500
KFVD 1000 250
KGFJ 1200 100
KHJ 900 1000
KRKD 1120 500
KTM 780 500

Modesto
KTRB 740 250

Oakland
KLS 1440 250
KLX 880 1000
KROW 930 500

Pasadena
KPPC 1210 50

Sacramento
KFBK 1310 100

San Bernardino
KFXM 1210 100

San Diego
KFSD 600 1000
KGB 1330 1000

San Francisco
KFRC 610 1000
KFWI 930 500
KGGC 1420 100
KGO 790 7500
KJBS 1070 100
KPO 680 50000
KTAB 560 1000
KYA 1230 1000

San Jose
KQW 1010 500

Santa Ana
KREG 1500 100

Santa Barbara
KDB 1500 100

Stockton
KGDM 1100 250
KWG 1200 100

COLORADO

Alamosa
KGIW 1420 100

Colorado Springs
KVOR 1270 1000

Denver
KFEL 920 500
KFXF 920 500
KLZ 560 1000
KOA 830 12500
KPOF 880 500

Grand Junction
KFXJ 1200 100

Greeley
KFKA 880 500

Lamar
KIDW 1420 100

Pueblo
KGHF 1320 250

Yuma
KGEK 1200 100

CONNECTICUT

Bridgeport
WICC 600 500

Hartford
WDRC 1330 1000
WTIC 1040 50000

Storrs
WCAC 600 500

Waterbury
WATR 1190 100

DELAWARE

Wilmington
WDEL 1120 250
WILM 1420 100

DISTRICT OF COLUMBIA

Washington
WJSV 1460 10000
WMAL 630 250
WOL 1310 100
WRC 950 500

FLORIDA

Clearwater
WFLA 620 1000

Gainesville
WRUF 830 5000

Jacksonville
WJAX 900 1000
WMBR 1370 100

Miami
WIOD 1300 1000
WQAM 560 1000

Orlando
WDBO 580 250

Pensacola
WCOA 1340 500

St. Petersburg
WSUN 620 1000

Tampa
WDAE 1220 1000

GEORGIA

Albany
WENC 1420 100

Athens
WTFI 1450 500

Atlanta
WGST 890 250
WJTL 1370 100
WSB 740 50000

Augusta
WRDW 1500 100

Columbus		
WRBL	1200	100
LaGrange		
WKEU	1500	100
Macon		
WMAZ	1180	500
Rome		
WFDV	1500	100
Savannah		
WTOC	1260	500
Thomasville		
WQDX	1210	100

HAWAII

Hilo		
KWFV	1210	100
Honolulu		
KGMB	1320	250
KGU	750	2500

IDAHO

Boise		
KIDO	1350	1000
Idaho Falls		
KID	1320	250
Nampa		
KFXD	1200	100
Pocatello		
KSEI	890	250
Twin Falls		
KTFI	1240	1000

ILLINOIS

Carthage		
WCAZ	1070	100
Chicago		
KYW	1020	10000
WAAF	920	500
WBBM	770	25000
WCFL	970	1500
WCRW	1210	100
WEDC	1210	100
WENR	870	50000
WGES	1360	500
WGN	720	50000
WJJD	1130	20000
WLS	870	50000
WMAQ	670	5000
WMBI	1080	5000
WSBC	1210	100
Cicero		
WEHS	1420	100
WHFC	1420	100
WKBI	1420	100
Decatur		
WJBL	1200	100
East Dubuque		
WKBB	1500	100
Harrisburg		
WEBQ	1210	100
Joliet		
WCLS	1310	100
LaSalle		
WJBO	1200	100
Peoria		
WMBD	1440	500
Quincy		
WTAD	1440	500
Rockford		
WROK	1410	500
Rock Island		
WHBF	1210	100
Springfield		
WCBS	1210	100
WTAX	1210	100
Tuscola		
WDZ	1070	100
Urbana		
WILL	890	250
Zion		
WCBD	1080	5000

INDIANA

Anderson		
WHBU	1210	100
Elkhart		
WTRC	1310	50
Evansville		
WGBF	630	500
Fort Wayne		
WGL	1370	100
WOWO	1160	10000
Gary		
WIND	560	1000
Hammond		
WWAE	1200	100
Indianapolis		
WFBM	1230	1000
WKBF	1400	500
Muncie		
WLBC	1310	50
Richmond		
WKBV	1500	100
South Bend		
WFAM	1200	100
WSBT	1230	500
Terre Haute		
WBOW	1310	100
West Lafayette		
WBAA	1400	500

IOWA

Ames		
WOI	640	5000
Boone		
KFGQ	1310	100
Carter Lake		
KICK	1420	100
Cedar Rapids		
KWCR	1430	250
Council Bluffs		
KOIL	1260	1000
Decorah		
KGCA	1270	100
KWLO	1270	100
Des Moines		
KSO	1370	100
WHO	1000	50000
Iowa City		
WSUI	880	500
Marshalltown		
KFJB	1200	100
Shenandoah		
KFNF	890	500
KMA	930	500
Sioux City		
KSCJ	1330	1000
Waterloo		
WMT	600	500

KANSAS

Abilene		
KFBI	1050	5000
Coffeyville		
KGGF	1010	500
Dodge City		
KGNO	1340	250
Kansas City		
WLBF	1420	100
Lawrence		
KFKU	1220	500
WREN	1220	1000
Manhattan		
KSAC	580	500
Topeka		
WIBW	580	1000
Wichita		
KFH	1300	1000

KENTUCKY

Covington		
WCKY	1490	5000
Lexington		
WLAP	1420	100
Louisville		
WAVE	940	1000
WHAS	820	50000
Paducah		
WPAD	1420	100

LOUISIANA

Baton Rouge		
WJBO	1420	100
Monroe		
KMLB	1200	100
New Orleans		
WBBX	1200	100
WDSU	1250	1000
WJBW	1200	100
WSMB	1320	500
WWL	850	10000
Shreveport		
KRMD	1310	100
KTBS	1450	1000
KWEA	1210	100
KWKH	850	10000

MAINE

Augusta		
WRDO	1370	100
Bangor		
WABI	1200	100
WLBZ	620	500
Portland		
WCSH	940	1000
Presque Isle		
WAGM	1420	100

MARYLAND

Baltimore		
WBAL	1060	10000
WCAO	600	250
WCBM	1370	100
WFBR	1270	500
Cumberland		
WTBO	1420	100
Hagerstown		
WJEJ	1210	100

MASSACHUSETTS

Babson Park		
WBSO	920	500
Boston		
WAAB	1410	500
WBZ	990	50000
WEEI	590	1000
WHDH	830	1000
WNAC	1230	1000
Chelsea		
WMEX	1500	100
Fall River		
WSAR	1450	250
Lexington		
WLEY	1370	100
New Bedford		
WNBH	1310	100
Springfield		
WBZA	990	1000
WMAS	1420	100
Worcester		
WORC	1280	500
WTAG	580	750

MICHIGAN

Battle Creek		
WELL	1420	50
Bay City		
WBCM	1410	500
Calumet		
WHDF	1370	100
Detroit		
WJBK	1370	50
WJR	750	10000
WMBC	1420	100
WWJ	920	1000
WXYZ	1240	1000
East Lansing		
WKAR	1040	1000
Flint		
WFDF	1310	100
Grand Rapids		
WASH	1270	500
WOOD	1270	500
Ironwood		
WJMS	1420	100
Jackson		
WIBM	1370	100
Kalamazoo		
WKZO	590	1000
Lansing		
.....	1210	100
Lapeer		
WMPC	1500	100
Ludington		
WKBZ	1500	100

Marquette
WBEO 1310 100
Royal Oak
WEXL 1310 50

MINNESOTA

Fergus Falls
KGDE 1200 100
Minneapolis
WCCO 810 50000
WDGY 1180 1000
WLB 1250 1000
WRHM 1250 1000
Moorhead
KGFK 1500 100
Northfield
WCAL 1250 1000
St. Paul
KSTP 1460 10000

MISSISSIPPI

Greenwood
WKFI 1210 100
Hattiesburg
WPFB 1370 100
Jackson
WJDX 1270 1000
Kosciusko
WHEF 1500 100
Laurel
WAML 1310 100
Meridian
WCOC 880 500
Mississippi City
WGCM 1210 100
Tupelo
WJEM 990 500
Vicksburg
WQBC 1360 500

MISSOURI

Cape Girardeau
KFVS 1210 100
Columbia
KFRU 630 500
Jefferson City
WOS 630 500
Joplin
WMBH 1420 100
Kansas City
KMBC 950 1000
KWKC 1370 100
WDAF 610 1000
WHB 860 500
WOQ 1300 1000
St. Joseph
KFEQ 680 2500
St. Louis
KFUO 550 500
KMOX 1090 50000
KSD 550 500
KWK 1350 1000
WEW 760 1000
WIL 1200 100
Springfield
KGBX 1310 100
KWTO 560 1000

MONTANA

Billings
KGHL 950 1000
Butte
KGIR 1340 500
Great Falls
KFBB 1280 1000
Kalispell
KGEZ 1310 100
Missoula
KGVO 1200 100
Wolf Point
KGCX 1310 100

NEBRASKA

Clay Center
KMMJ 740 1000
Kearney
KGFW 1310 100
Lincoln
KFAB 770 5000
KFOR 1210 100
Norfolk
WJAG 1060 1000
North Platte
KGNF 1430 500
Omaha
WAAW 660 500
WOW 590 1000
Scottsbluff
KGKY 1500 100
York
KGBZ 930 500

NEVADA

Las Vegas
KGIX 1420 100
Reno
KOH 1380 500

NEW HAMPSHIRE

Laconia
WLNH 1310 100
Manchester
WFEA 1430 500
Portsmouth
WHEB 740 250

NEW JERSEY

Asbury Park
WCAP 1280 500
Atlantic City
WPG 1100 5000
Camden
WCAM 1280 500
Jersey City
WAAT 940 300
WHOM 1450 250
Newark
WGCP 1250 250
WNEW 1250 1000
WOR 710 5000
Red Bank
WJBI 1210 100
Trenton
WTNJ 1280 500
Zarephath
WAWZ 1350 250

NEW MEXICO

Albuquerque
KGGM 1230 250
KOB 1180 10000
Clovis
K1CA 1370 100
Roswell
KGFL 1370 100

NEW YORK

Albany
WOKO 1430 500
Auburn
WMBO 1310 100
Binghamton
WNBF 1500 100
Brooklyn
WARD 1400 500
WBBC 1400 500
WBBR 1300 1000
WCNW 1500 100
WLTH 1400 500
WMBQ 1500 100
WVFW 1400 500
Buffalo
WBEN 900 1000
WEBR 1310 100
WGR 550 1000
WKBW 1480 5000
WSVS 1370 50
Canton
WCAD 1220 500
Chester
WGNY 1210 100
Elmira
WESG 680 1000
Freeport
WGBB 1210 100
Hudson Falls
WGLC 1370 100
Jamestown
WOCL 1210 50
New York
WABC 860 50000
WBNX 1350 250
WBOQ 860 50000
WEAF 660 50000
WEVD 1300 1000
WFAB 1300 1000
WHN 1010 1000
WINS 1180 500
WJZ 760 50000
WLWL 1100 5000
WMCA 570 500
WNYC 810 500
WOV 1130 1000
Rochester
WHAM 1150 50000
WHEC 1430 500
Saranac Lake
WNBZ 1290 50
Schenectady
WGY 790 50000
Syracuse
WFBL 1360 1000
WSYR 570 250
Troy
WHAZ 1300 500
Tupper Lake
WHDL 1420 100
Utica
WIBX 1200 100
White Plains
WFAS 1210 100
Woodside
WWRL 1500 100

NORTH CAROLINA

Asheville
WWNC 570 1000
Charlotte
WBT 1080 50000
WSOC 1210 100
Durham
WDNC 1500 100
Greensboro
WBIG 1440 500
Greenville
WEED 1420 100
Raleigh
WPTF 680 5000
Winston-Salem
WSJS 1310 100

NORTH DAKOTA

Bismarck
KFYR 550 1000
Devils Lake
KDLR 1210 100
Fargo
WDAY 940 1000
Grand Forks
KFJM 1370 100
Mandan
KGCU 1240 250
Minot
KLPM 1240 250

OHIO

Akron
WADC 1320 1000
WJW 1210 100
Canton
WHBC 1200 100
Cincinnati
WFBE 1200 100
WKRC 550 1000
WLW 700 50000
WSAI 1330 1000
Cleveland
WGAR 1450 500
WHK 1390 1000
WJAY 610 500
WTAM 1070 50000
Columbus
WAIU 640 500
WBNS 1430 500
WOSU 570 750
WSEN 1210 100
Dayton
WSMK 1380 200
Mount Orab
WHBD 1370 100

Toledo
WSPD 1340 1000
Youngstown
WKBN 570 500
Zanesville
WALR 1210 100

OKLAHOMA
Elk City
KASA 1210 100
Enid
KCRC 1370 100
Norman
WNAD 1010 500
Oklahoma City
KFXR 1310 100
KGFG 1370 100
KOMA 1480 5000
WKY 900 1000
Ponca City
WBBZ 1200 100
Shawnee
KGFF 1420 100
Tulsa
KTUL 1400 250
KVOO 1140 25000

OREGON
Corvallis
KOAC 550 1000
Eugene
KORE 1420 100
Klamath Falls
KFJI 1210 100
Marshfield
KOOS 1370 100
Medford
KMED 1310 100
Portland
KALE 1300 500 C
KBPS 1420 100
KEX 1180 5000 N
KFJR 1300 500
KGW 620 1000 N
KOIN 940 1000 C
KWJJ 1060 500
KXL 1420 100

PENNSYLVANIA
Allentown
WCBA 1440 250
WSAN 1440 250
Altoona
WFBG 1310 100
Carbondale
WNBW 1200 10
Erie
WLBW 1260 500 C
Glenside
WIBG 970 100
Grove City
WSAJ 1310 100
Harrisburg
WBAK 1430 1000
WHP 1430 500 C
WKBO 1200 100
Hazelton
WAZL 1420 100
Johnstown
WJAC 1310 100
Lancaster
WGAL 1310 100
WKJC 1200 100
Philadelphia
WCAU 1170 50000 C
WDAS 1370 100
WFI 560 500 R
WHAT 1310 100
WIP 610 500 C
WLIT 560 500 R
WPEN 1500 100
WRAX 1020 250
WTEL 1310 100
Pittsburgh
KDKA 980 50000 B
KQV 1380 500 C
WCAE 1220 1000 R
WJAS 1290 1000 C
WWSW 1500 100
Reading
WEEU 830 1000
WRAW 1310 100
Scranton
WGBI 880 250
WQAN 880 250
Silverhaven
WNBO 1200 100
Sunbury
WKOK 1210 100
Wilkes-Barre
WBAX 1210 100
WBRE 1310 100
Williamsport
WRAK 1370 100
York
WORK 1000 1000

PHILIPPINES
Manila
KZEG 618.5 1000
KZRM 618.5 50000

PORTO RICO
San Juan
WKAQ 1240 1000
WNEL 1290 500

RHODE ISLAND
Providence
WEAN 780 500 C
WJAR 890 500 R
WPRO 1210 100

SOUTH CAROLINA
Charleston
WCSC 1360 500
Columbia
WIS 1010 500 N
Greenville
WFBC 1200 100
Spartanburg
WSPA 1420 100

SOUTH DAKOTA
Brookings
KFDY 550 500
Huron
KGDY 1340 250
Pierre
KGFX 630 200
Rapid City
WCAT 1200 100
Sioux Falls
KSOO 1110 1000
Vermillion
KUSD 890 500
Watertown
KGCR 1210 100
Yankton
WNAX 570 1000 C

TENNESSEE
Bristol
WOPI 1500 100
Chattanooga
WDOD 1280 1000 C
Jackson
WTJS 1310 100
Knoxville
WNOX 560 1000 C
WROL 1310 100
Memphis
WHBQ 1370 100
WMC 780 500 N
WNBR 1430 500
WREC 600 500 C
Nashville
WLAC 1470 5000 C
WSM 650 50000 N
Springfield
WSIX 1210 100

TEXAS
Amarillo
KGRS 1410 1000
WDAG 1410 1000
Austin
KNOW 1500 100
Beaumont
KFDM 560 500
Brownsville
KWWG 1260 500
College Station
WTAW 1120 500
Corpus Christi
KGFI 1500 100
Dallas
KRLD 1040 10000
WFAA 800 50000
WRR 1280 500
Dublin
KFPL 1310 100
El Paso
KTSM 1310 100
WDAH 1310 100
Fort Worth
KFJZ 1370 100
KTAT 1240 1000
WBAP 800 50000
Galveston
KLUF 1370 100
Greenville
KFPM 1310 15
Harlingen
KRGV 1260 500
Houston
KPRC 920 1000
KTRH 630 500
KXYZ 1440 250
Lubbock
KFYO 1310 100
San Angelo
KGKL 1370 100
San Antonio
KABC 1420 100
KMAC 1370 100
KONO 1370 100
KTSA 1290 1000
WOAI 1190 50000
Tyler
KGKB 1500 100
Waco
WACO 1420 100
Wichita Falls
KGKO 570 250

UTAH
Ogden
KLO 1400 500
Salt Lake City
KDYL 1290 1000
KSL 1130 50000

VERMONT
Burlington
WCAX 1200 100
Rutland
WSYB 1500 100
St. Albans
WQDM 1370 100
Springfield
WNBX 1260 250
Waterbury
WDEV 550 500

VIRGINIA
Arlington
NAA 690 1000
Charlottesville
WEHC 1350 500
Danville
WBTM 1370 100
Lynchburg
WLVA 1370 100
Newport News
WGH 1310 100
Norfolk
WTAR 780 500
Petersburg
WPHR 1200 100
Richmond
WBBL 1210 100
WMBG 1210 100
WRVA 1110 5000
Roanoke
WDBJ 930 250
WRBX 1410 250

WASHINGTON
Aberdeen
KXRO 1310 100
Bellingham
KVOS 1200 100

Everett
KFBL 1370 50

Olympia
KGY 1210 100

Pullman
KWSC 1220 1000

Seattle
KJR 970 5000
KOL 1270 1000
KOMO 920 1000
KPCB 650 100
KRSC 1120 100
KTW 1220 1000
KVL 1370 100
KXA 760 250

Spokane
KFIO 1120 100
KFPY 890 1000
KGA 1470 5000
KHQ 590 1000

Tacoma
KMO 1330 250
KVI 570 500

Walla Walla
KUJ 1370 100

Wenatchee
KPQ 1500 100

Yakima
KIT 1310 100

WEST VIRGINIA

Bluefield
WHIS 1410 250

Charleston
WCHS 580 750

Fairmont
WMMN 890 250

Huntington
WSAZ 1190 1000

Wheeling
WWVA 1160 5000

WISCONSIN

Eau Claire
WTAQ 1330 1000

Fond du Lac
KFIZ 1420 100

Green Bay
WHBY 1200 100

Janesville
WCLO 1200 100

LaCrosse
WKBH 1380 1000

Madison
WHA 940 1000
WIBA 1280 500

Manitowoc
WOMT 1210 100

Milwaukee
WHAD 1120 250
WISN 1120 250
WTMJ 620 1000

Poynette
WIBU 1210 100

Racine
WRJN 1370 100

Sheboygan
WHBL 1410 500

Stevens Point
WLBL 900 2500

Superior
WEBC 1290 1000

WYOMING

Casper
KDFN 1440 500

Sheridan
KWYO 1370 100

CANADA

ALBERTA

Calgary
CFAC 930 100
CFCN 1030 10000
CJCJ 690 100

Edmonton
CFTP 1260 100
CJCA 730 1000
CKUA 580 500

Lethridge
CJOC 840 100

BRT. COLUMBIA

Chilliwack
CHWK 780 100

Kamloops
CFJC 1310 100

Kelowna
CKOV 1210 50

Trail
CJAT 1200 50

Vancouver
CJOR 600 500
CKCD 1010 100
CKFC 1410 50
CKMO 1410 100
CKWX 1010 100
CRCV 1100 1000

Victoria
CFCT 1450 50

MANITOBA

Brandon
CKX 1450 500

Winnipeg
CJRC 1390 100
CKY 780 5000

NEW BRUNSWICK

Fredericton
CFNB 1030 500

St. John
CFBO 1210 100
CHSJ 1370 100

NOVA SCOTIA

Glace Bay
VAS 685 2000

Halifax
CHNS 1050 500

Sydney
CJCB 880 50

Wolfville
CKIC 1010 50

Yarmouth
CJLS 1310 100

ONTARIO

Brantford
CKPC 930 100
10-BQ 1200 15

Chatham
CFCO 600 50

Cobalt
CKMC 1210 50

Fort William
CKPR 930 50

Hamilton
CHML 1010 50
CKOC 1120 500

Kingston
CFRC 1510 100

Kirkland Lake
CJKL 1310 100

London
CFPL 730 100

North Bay
CFCH 930 100

Ottawa
CKCO 1010 100
CRCO 880 1000

Prescott
CFLC 930 100

St. Catharines
CKTB 1200 100

Stratford
10-AK 1200 15

Sudbury
CJCS 780 500

Timmins
CKGB 1420 100

Toronto
CFRB 690 10000
CKCL 580 100
CRCT 960 5000
CKNC 1030 100

Waterloo
CKCR 1510 100

Windsor
CKLW 840 5000

Wingham
10-BP 1200 15

PRINCE EDWARD ISLAND

Charlottetown
CFCY 630 500
CHCK 1310 50

Summerside
CHGS 1120 50

QUEBEC

Chicoutimi
CRCS 1500 100

Hull
CKCH 1210 100

Montmagny
VE9EK 1195 10

Montreal
CFCF 600 500
CHLP 1120 100
CKAC 730 5000
CRCM 910 5000

New Carlisle
CHNC 1210 100

Quebec
CHRC 580 100
CKCV 1310 50

SASKATCHEWAN

Canora
10-BU 1200 15

Moose Jaw
CHAB 1200 100
CJRM 540 1000

Prince Albert
CKBI 1210 100

Regina
CHWC 1010 500
CKCK 1010 500

Saskatoon
CFQC 1230 500

Yorkton
CJGX 630 500

NEWFOUNDLAND

St. John's
VOAC 1300 40
VOAS 940 100
VOGY 1050 75
VOKW 1085 30
VONF 1195 5000
VOWR 700 500

MIQUELON

St. Pierre
FQN 574 250

L.AC