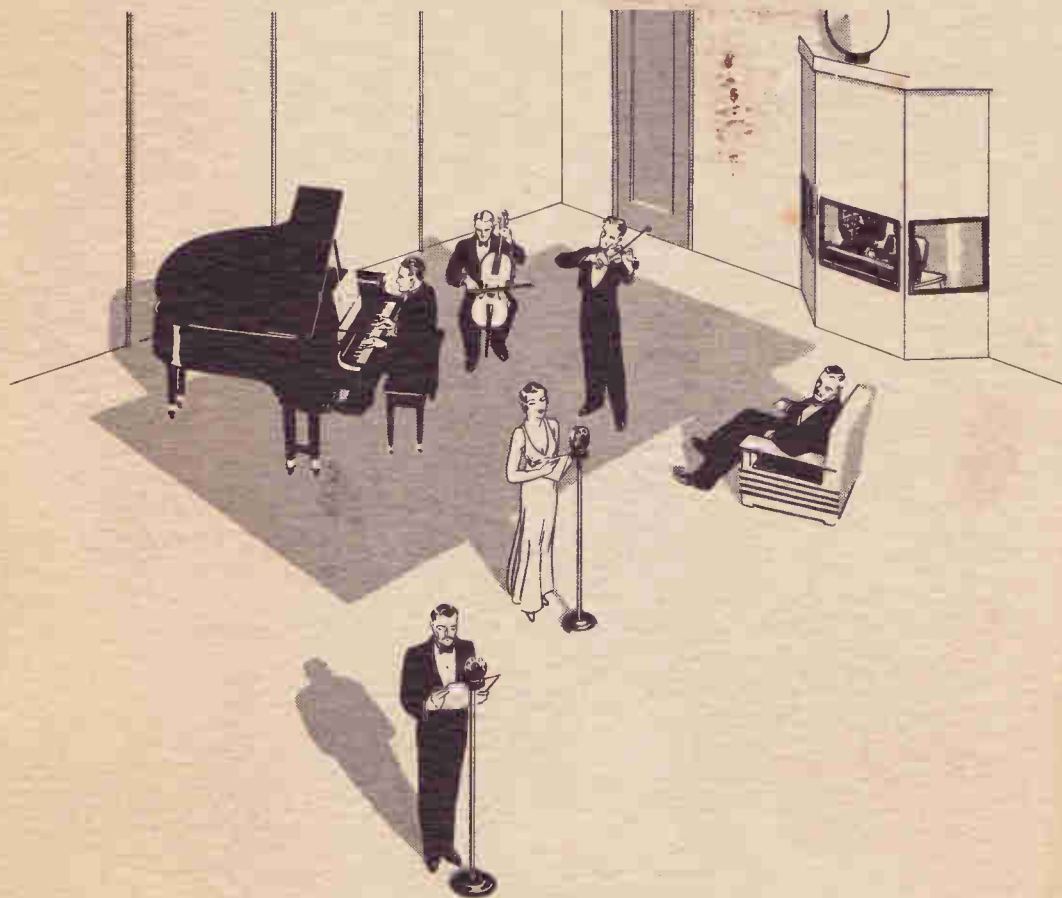


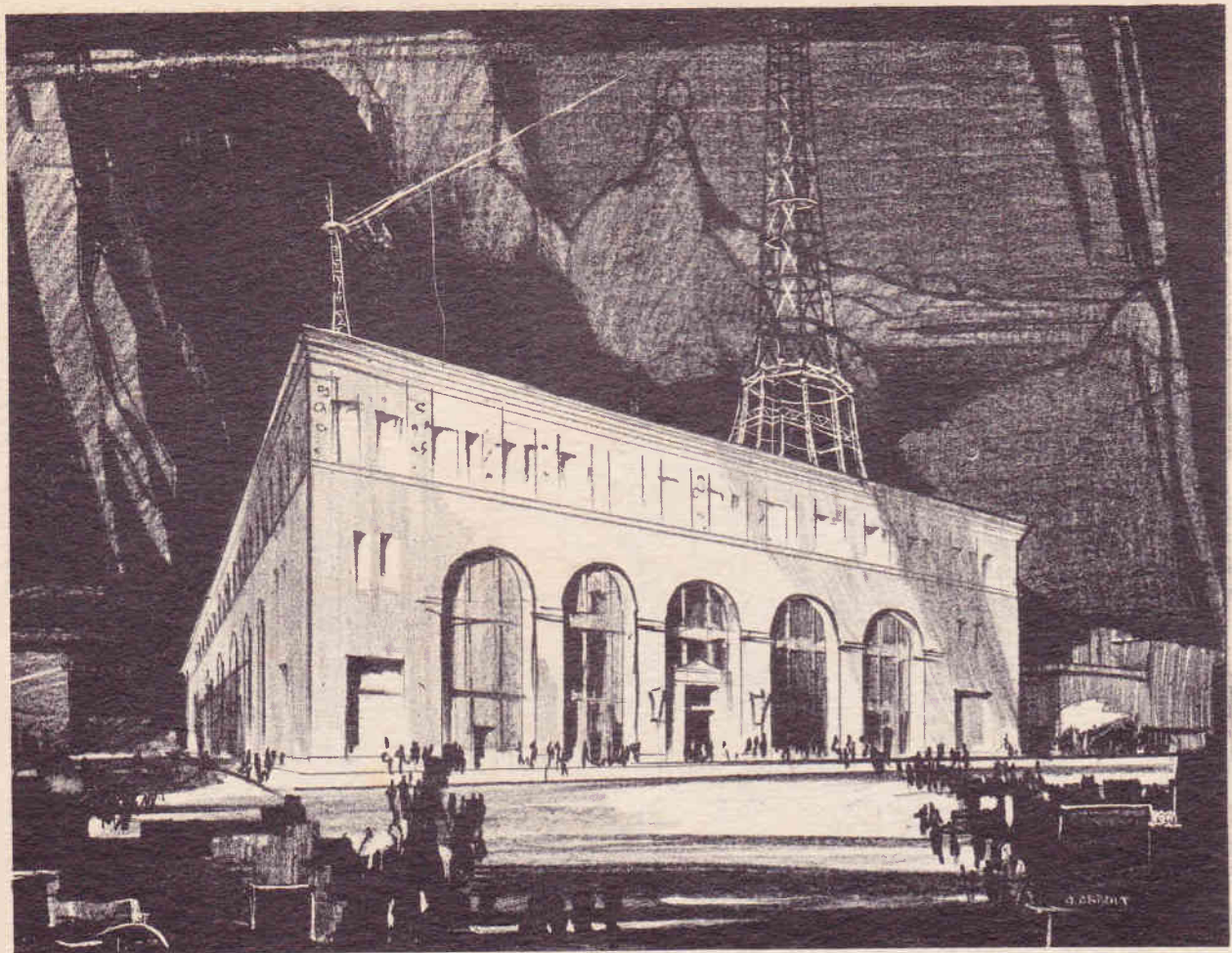
# TRAINING FOR RADIO BROADCASTING



*The University of Radio*

**NATIONAL BROADCASTING STUDIOS**

*Los Angeles*



## NATIONAL BROADCASTING STUDIOS

**A** MERICA'S  
*largest and most complete Radio  
Training Institution . . . dedi-  
cated to the advancement of the  
Arts of the Air. Situated at  
the corner of Figueroa and  
Santa Barbara Streets,  
Los Angeles.*



# T raining for RADIO BROADCASTING •

*A group of selective,  
well-defined COURSES  
covering every  
branch of the Profession,  
including:*

VOCAL BROADCASTING

INSTRUMENTAL BROADCASTING

DRAMATIC TECHNIQUE

ANNOUNCING

CONTINUITY

PROGRAMMING and PRODUCTION



Developed and offered exclusively by

**NATIONAL BROADCASTING STUDIOS**

*The University of Radio*

CORNER FIGUEROA AND SANTA BARBARA STREETS



LOS ANGELES, CALIFORNIA



Copyright 1932 by N. B. S.

**M**AIN studio is replete with every facility to broadcast super programs. This studio, as well as all the others, embodies the latest sound-proof construction and acoustic features.



**R**ADIO provides infinite opportunity for professional artists, entertainers and studio personnel capable of producing popular programs. With hundreds of radio stations throughout the country broadcasting 14, 16, 18, even 24 hours each day, there is a constantly growing need for good talent, for variety, for unusual entertainment. More pronounced than ever before is the opportunity to win a successful career by those who are willing to work hard, who have natural talent and are willing to study and train according to well-defined radio routine.

The search for new artists, for new voices, for new program ideas, is an unending one in every radio studio in the country. Yet so critical has the listening public become, so rigid the demands of good pro-

gramming, so keen the competition between stations, that only the best performers can qualify.

To the thousands who have applied, seemingly in vain, to radio stations for engagements, with a plea to have their talents heard by the listening millions, the sincerity of the stations' executives in their avowed search for talent may seem exaggerated. However, a moment's thought uncovers the reason for the fact that "many are called; few are chosen."

Page two

Requirements  
for RADIO success

The real explanation lies in the fact that while there are untold numbers of good singers, capable entertainers, and acceptable speakers, there is but a mere handful, relatively speaking, who have acquired the art of broadcasting—the studio training, the technique of the microphone. Even if the untrained applicant were given an audition it would be to his or her disadvantage, decidedly, because he or she would be unable to reveal true talents, having acquired no experience in microphone technique. The same is true even of the veteran artist or entertainer who does not know radio.

It is extremely difficult for the average person to obtain an opportunity to learn broadcasting in any of its branches. The reasons are not far to seek.

Programs of any radio station are prepared or ordered prepared by an executive who is generally known as the Program Director. As a rule this executive is anxious to help youthful aspiring artists, to discover new talent. But can he afford, in the interests of his employers and in the interests of himself, to put untried talent before the microphone?

The listener-in is a most discerning composite audience, prone to dial out at the first suspicion of amateur presentation. Then too, the station directors are neither inclined, nor can they afford the time and expense to train singers, dramatic readers, announcers and the hundred-and-one other program people in broadcasting. The studio is the stage, not the training grounds. An astonishing amount of money is necessary to operate a station, even for auditions.

Hardly anyone would expect the producer of a new musical comedy to employ dancers or singers who knew absolutely nothing of stage deportment or so-called "routine" and then train them for the coming production. Yet that is exactly what the majority of radio aspirants expect of the harassed program directors.

Is there a solution to this vexatious problem?

Most assuredly!

If you are anxious to become identified with radio in any of the several artistic phases of the profession you may now find assistance, definite help and a practical outlet for genuine talent in the National Broadcasting Studios.

Heretofore there has been no centralized source of training where the ambitious student could actually

learn to become a radio singer, actor, dramatist, announcer, continuity writer, production director or to enter some other branch of the profession best adapted to his or her inherent ability. Today, with the facilities of National Broadcasting Studios, you may attend the University of Radio and receive training necessary to qualify you.

## WHAT RADIO NEEDS

National Broadcasting Studios have come into existence as the first and only training Institution devoted exclusively to the teaching of Radio Broadcasting in all its branches. It is the only place in the country where broadcasting is taught in a true radio environment and with equipment comparable to the most advanced radio stations of the nation. In many respects the National Broadcasting Studios are the most modern to be found anywhere. Every piece of technical equipment is the latest type. Only by an actual visit can anyone fully appreciate the completeness of facilities, and high character of the studios.

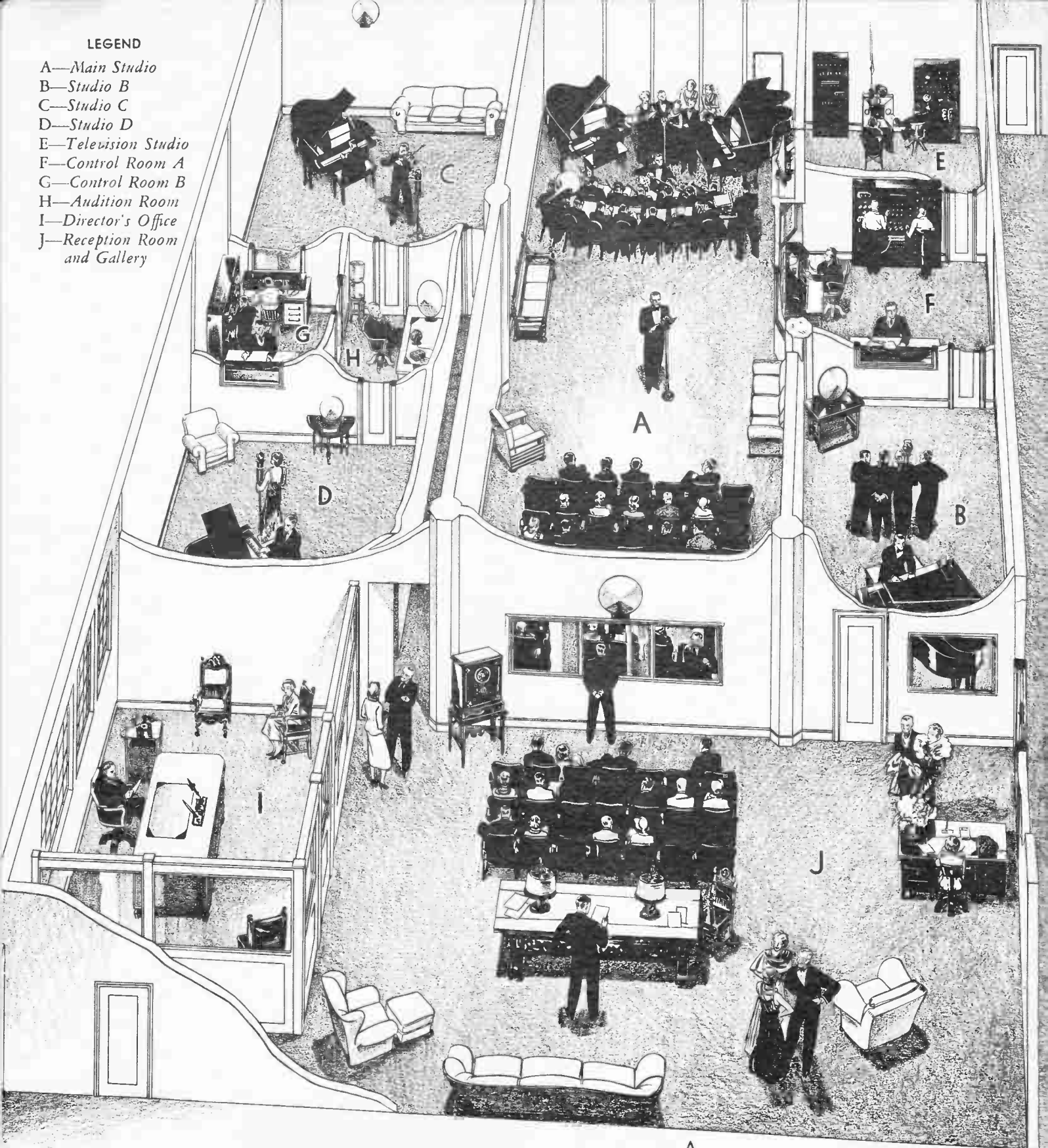
Situated in the three-story modern building owned by the National Broadcasting Studios, the facilities for instruction are complete in every detail. There are five new commodious studios. The largest will accommodate a 25-piece orchestra and assisting artists. Broadcasts of such a large group have been found perfect in balance and reproduction, indicating the extreme care which has been taken to create exact studio conditions. Thus the student, upon completing his course, will feel perfectly at home in any commercial studio. There is a secondary studio nearly as large. There are two practice and audition studios with "production" booths and control rooms copying exactly the broadcasting methods used elsewhere.

As an extra refinement, not even attempted in any but the greatest stations of the country, there is a complete television studio and visual-sound broadcasting set-up. N. B. S. looks to the future as well as the present in its preparation for worth-while instruction to those who aspire to this greatest of artistic triumphs. The facilities for actually broadcasting television are already installed and are now being demonstrated and operated by students.

The studios where students are taught are not merely rooms. The walls and acoustical treatment are as near perfect as modern science can make them. The walls have 4 inches of deadening material.

LEGEND

- A—Main Studio
- B—Studio B
- C—Studio C
- D—Studio D
- E—Television Studio
- F—Control Room A
- G—Control Room B
- H—Audition Room
- I—Director's Office
- J—Reception Room and Gallery



Conveniently-arranged  
STUDIOS for actual  
broadcasting

ARTIST'S cut-away sketch of Broadcasting Department at N.B.S., showing the five principal studios and several other departments. Here, amid a perfect radio environment the student learns radio culture, permitting rapid rise to the position of a professional broadcaster. Every facility is placed at the service of the student.

## MOST MODERN STUDIOS

Costly microphones of many different types are placed according to the latest approved practice. The producers' booths and technical operators' vantage points are carefully placed so that wide angle observation is maintained at all times.

It is most reassuring for the student to know that here all study and training is carried on under exactly the same conditions as will be found prevailing in the actual broadcasting studios of commercial stations.

The institution also owns and operates W6YF, a 50-watt, 100% modulated, crystal-controlled short-wave broadcasting station in operation on 1924 k.c., and is licensed to operate one of the few television broadcasting transmitters on the Pacific Coast. However, programs developed by students for general broadcasting will be placed by remote control through leading stations in Southern California.

The National Broadcasting Studios are another development in the training facilities of the National Radio & Electrical School, established twenty-seven years ago. For many years it has maintained and operated training courses for electrical and radio technical engineers and this has necessitated the purchase and operation of the most complete training equipment to be found anywhere in America. Those students who are inclined to follow technical phases of radio will be interested in inspecting the facilities available and can obtain full information regarding courses offered in these departments upon request.

## TALENTS ADAPTED

No courses are offered in the study of singing or playing of musical instruments. The rudiments of the cultural arts are to be learned outside of the studio. N. B. S. closely co-operates with voice, instrumental and dramatic teachers and coaches in adapting talent to radio broadcasting. This is exclusively a school of training for radio broadcasting and in no way competitive to existing schools of cultural arts.

Why is performing before a microphone so much different than any other type of public entertaining?

One of the chief differences lies in what happens to the sound of the voice or instrument when broadcasting. In the first place, the amount of electrical energy used in the microphone is infinitesimally small. The tiny whisper—in audible to the human ear—is transmitted to the operating room where it is

subjected to powerful amplification. After going through further mechanical and electrical processes the sound, which started so quietly in the studio, is dispersed over the air lanes. The volume of tone must be monitored so as not to fall below a certain point which the listeners' receiver could not pick up. It must be kept below a certain volume level so that listeners will not hear distorted shrieks.

The trained radio artist is fully aware of many requirements of radio technique, just as the experienced motion picture star is camera-trained. The inexperienced artist works under a severe handicap which can only be overcome by proper training.

Now, to realize what an audition means. You may have wonderful talent and believe that program directors should "leap" at the opportunity to employ you. But the chances are that your true talent will not be revealed at the audition, but rather, a distorted version of it, if you do not have microphone technique.

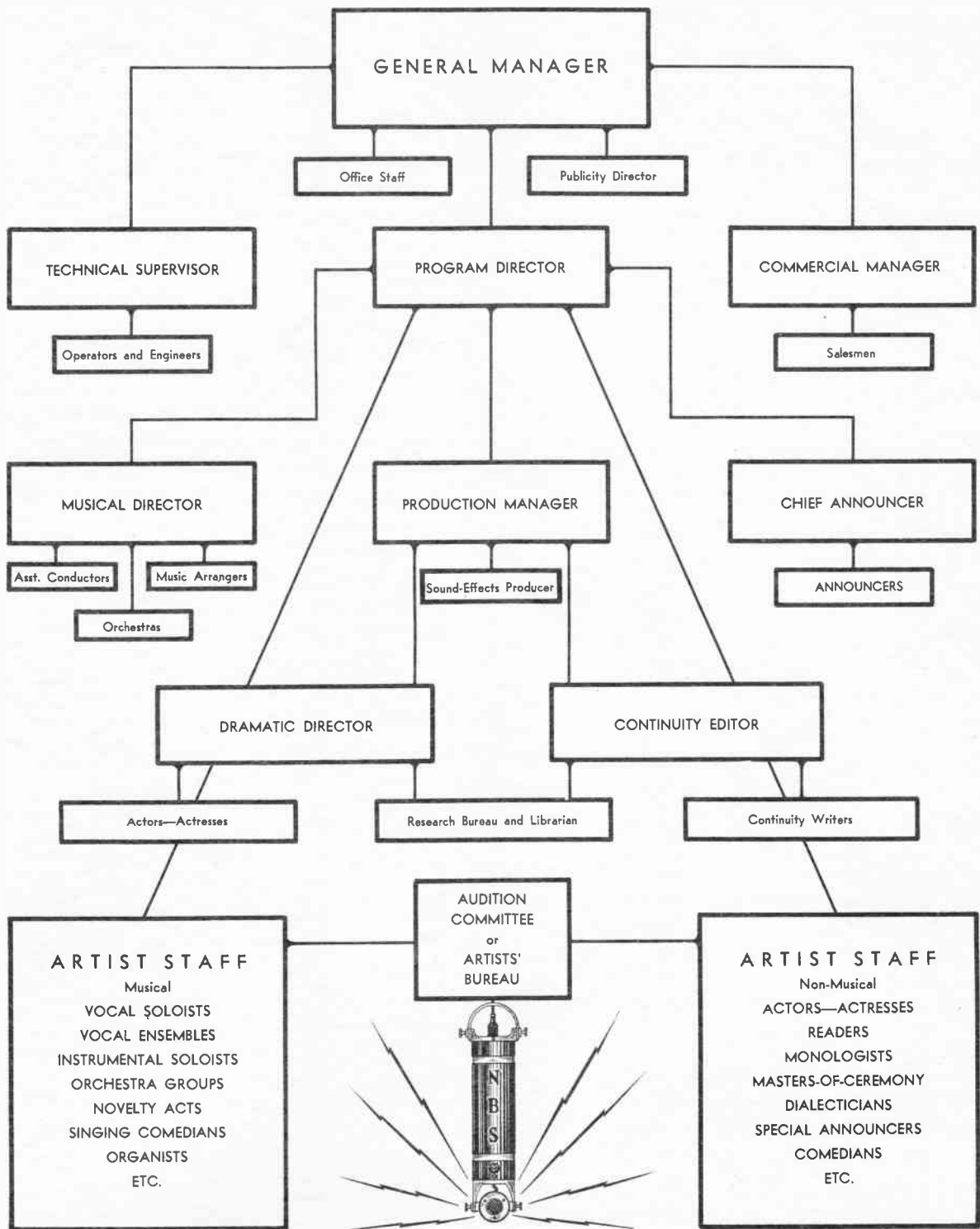
It is natural for any employer to give far greater preference to a trained applicant. Especially is this so in radio because the mistakes of the untrained will be heard by thousands of listeners and the reputation of the director and of the station is at stake. It is therefore to the advantage of the sincere seeker of radio fame to train consistently under the tutorage of those well qualified to instruct them.

## TALKING PICTURE TRAINING

Supplementary to the requirements of radio stations, there are other industries employing microphones for recording sound. For instance, in the production of talking pictures, the same rudiments of sound technique are as necessary as for radio, and N. B. S. training is especially to be desired by those already engaged in motion picture work or who have favorable opportunity to enter. See inside back cover.

Another field which is rapidly becoming one of the leading outlets for players, musicians and writers is that of transcription productions. These are recorded programs made exclusively for broadcasting purposes and differ from ordinary phonograph records in that they are usually 15 or 30-minute programs. Transcriptions appeal to advertisers and owners of smaller stations. They can be shipped to stations throughout the country and played at a designated time. The number of transcription concerns is growing rapidly. The successful student should be more than repaid in profitable engagements.

# ORGANIZATION CHART OF TYPICAL MAJOR RADIO STATION



A typical,  
well-organized  
Radio Studio Staff



## TRAINED TALENT NEEDED

Let us consider the radio program field in general, aside from that phase to which musicians and artists aspire. Before these Studios were founded, there was no practical radio Institution where the various professions and arts could be developed and synchronized in training. Only in the radio station itself could continuity writers, program builders, announcers, production men, etc., obtain training, always with station reluctance. Unfortunately, the radio industry found itself severely handicapped in the propagation of new talent in these fields.

Independent stations (those without parent corporations or chain affiliations) cannot afford, financially, to take on new, untried employees. While the income from broadcasting commercially is large, the difference between being in the "black" and in the "red" is small. Many stations frequently find themselves in the position where loss of just one commercial program may change their business from one of profit to loss. Understudied, assistants and unfledged talent have no place in radio. Every employee in the program department must produce marketable material. Every announcer must be so capable that he may serve on any occasion. Every continuity writer must be able to produce acceptable scripts or copy for immediate broadcasting. Every program director must be experienced in his work, or a hopeless failure in broadcasting may result for the station.

From where must the new program talent come?

Either from some other station using established talent or from the ranks of new talent which has been properly trained. Many have talent which can be developed. For instance, a stenographer or secretary may develop talent for conducting a woman's hour. An announcer, by long hours of study or experience, may develop into a continuity writer.

It may seem odd that the radio profession heretofore has followed no established rules of talent acceptance. Other businesses such as the electrical, legal or medical professions have drawn their new blood from schools or colleges. Even the theatrical world can direct its aspiring new talent to dramatic schools and stage training institutions.

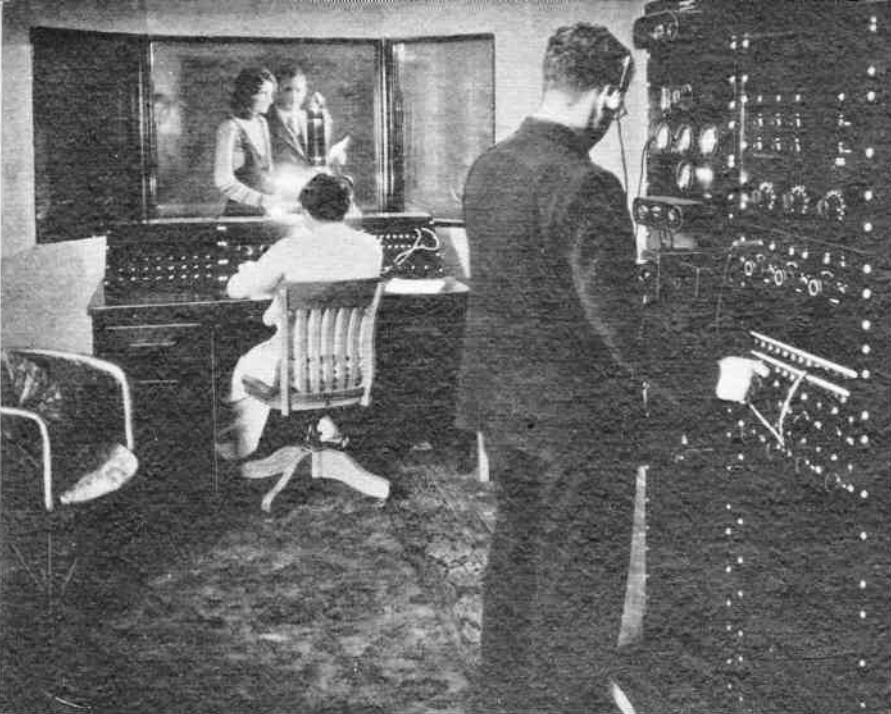
Thus, National Broadcasting Studios fill the long felt need of the radio world. From graduates can be drawn the program departments of the future.

## COURSES OF STUDY

Two broad courses of study are offered. The first might be termed the "short" course. In this department are enrolled those who wish only to learn and perfect microphone technique. Under such classification come aspirants for radio honors as singers, musicians, dramatists, readers and announcers. The more complete and longer courses cover the field of continuity writing, programming and production, as well as advanced work in dramatic technique and announcing.

One of the greatest values of the course in microphone technique lies in the thorough familiarity you acquire in studio work and practice. You are surrounded by exactly the same conditions as you will be when you actually broadcast for commercial stations. Technicians are watching you and monitoring all sound. Your instructor might well be the production manager, conducting an actual program. Your position at the microphone and the real position of your accompanist or fellow actors are just as they would be in the radio studio. When you have finished your course you will be able to acquit yourself as well as your talents permit, at any broadcasting studio audition or program with a confidence that your rendering is technically correct and has the essential experience of the trained radio artist. You will be so familiar with the normal surroundings of a studio that when you actually broadcast you will be at home and able to concentrate your attention on your art, rather than being terrified, nervously upset or bewildered by strange surroundings.

Feeling sure of yourself is of great benefit and will be amply demonstrated at any station where you receive an audition after training at N. B. S. The program directors hear auditions of those inexperienced in radio technique and have heard many and many a "try-out" get out of breath and voices tremble and crack. The singing becomes so distorted and in the case of an instrumentalist so overtone that no real judgment could be rendered. Familiarity with studio practice and microphone technique, knowledge that one is singing, speaking or playing to the very best advantage, will prevent thousands of heartaches and undoubtedly will bring much fine talent to the radio receivers of the land where it will be welcomed with sustained enthusiasm.



*C*ONTROL room is of interest to the student and an understanding of technical operation enables the scholar to be more appreciative of radio in all its phases.

## OUTLINE OF COURSES

**Instruction in microphone technique**—how to sing or play into a microphone so that your voice or instrument registers perfectly, does not blast, does not "fade" or does not distort.

**Instruction in announcing**—how to speak into the microphone; how to enunciate for best results; the secrets of the nation's greatest and most popular announcers explained; curing of natural defects not noticeable ordinarily but evident in transmission.

**Instruction in program building**—including the proper balancing of programs; the proper selection of material; the scientific way to build a program so that it holds the interest of the audience; learning why the nation's favorite programs are favorites.

**Instruction in continuity writing**—how to write "selling" copy for radio advertisers; how to construct serials, mystery stories, children's programs, etc.; how to write "speaking" copy and continuity instead of "reading" copy; how to make your non-advertising continuity gripping to your audience; why radio writing differs; how to create new idea themes.

**Instruction in dramatic production**—where radio differs from the stage; how emotions are best conveyed via the microphone; how "sound-effects" are

obtained; proper microphone diction; how to adapt stage and screen plays to the radio; how to build a character or a personality so that the lack of the visual element of entertainment is not missed.

**Instruction in proper "set-up"**—how to place the various instruments of the orchestra before the microphone so a harmonic, well-rounded complete presentation is heard; how to group singers about the microphone so that all voices are heard in proper balance; how to make solo instruments or voices dominate the ensemble; how to group the cast of a dramatic production around the microphone so that players will be able to give their best without discomfort, "blasting," confusion or self-consciousness.

**Instruction in production**—how to make your program move rapidly and entertainingly; a study of the contrasts; "lights and shades" of production that make or destroy a program; how to be a master-of-ceremonies; how to obtain "showmanship" on the radio—a most difficult art; how to manage your artists so that they give of their best; how to "balance" your production so that it contains the greatest number of entertainment values possible; how to sustain tempo and prevent lagging.

**Instruction in criticism**—how to judge a singer for radio; how to determine whether an announcer or an actor will meet your program needs; how to adapt the orchestra at your disposal so as to get the maximum effect from it in relation to your program idea; how to judge the entertainment possibilities and audience appreciation of talent despite your own tastes and preferences; how to know the good from the bad in any field of entertainment from jazz to symphonic; melodrama and farce to grand tragedy.

**Instruction in programming**—how to set about creating a program idea for a prospective radio advertiser; what constitutes the principles of radio advertising; what to avoid in radio advertising and what to strive for; successful and non-successful programs.

The foregoing is but an abridged outline of what the National Broadcasting Studios offer. Every course of study is directed by an expert in his or her line. There is no guess-work. No ambiguity. In addition, lectures will acquaint you with the entire broadcasting field; how the West differs from the East in program tastes, how the Federal Radio Commission functions,

Student-created  
programs, for studio practice

what regulations radio stations must adhere to in operation, what the American Society of Composers, Authors and Publishers is and how it operates in relation to radio stations, etc.

In short, when you have completed the courses offered by the National Broadcasting Studios you will have acquired a complete picture of broadcasting as it is today. You will know what radio station managers require in employees. You will be equipped to develop and perfect, by practice in actual broadcasting, such talents as you already possess. You will be able to apply for the particular position or work you desire with the confidence that you can "make good."

Finally, the work of the Studios is not confined to amateurs or to totally untried artists, speakers and writers. The experience and reputation of the faculty assures those who already may be employed in a radio station that there is much to be learned and mastered. You may be an announcer and wish to learn continuity—or vice versa. It is true that you have some opportunity at your place of employment to learn, but the process will be much slower for, as you know, those who are able to instruct you have very little time to do so. You can accelerate advancement, by training during spare hours, day or evening.

## STUDENT RECITALS

Training in our Studios is not mere theory. Actual programs are student-created and recital broadcasts are frequently given in the audition rooms where students may bring their friends. Constant practice under actual working conditions rapidly develops the junior student. Super programs will be arranged to be broadcast over leading radio stations in Southern California from time to time. Advanced students who develop talent in keeping with the high standards of N. B. S. may have an opportunity to participate.

## FACILITIES AVAILABLE FOR COMMERCIAL AUDITIONS

Entirely secondary to the primary purpose of training students for broadcasting, yet of tremendous interest to the commercial and professional radio world, is the fact that the splendid and complete facilities of our Studios are available for auditions and rehearsals. No longer is it necessary for adver-

tisers and advertising agencies or for professional talent to hold auditions or rehearse for programs at radio stations where time is so vital an element.

At our Studios every facility available at the most modern and completely equipped radio station is to be had. The beautiful studios are absolutely sound-proof and accurately treated acoustically; the technical department comprises equipment of the latest design and provides mixers, control panels, amplifiers, etc., etc. The microphones are of the latest types. The "loud-speaker" system is complete.

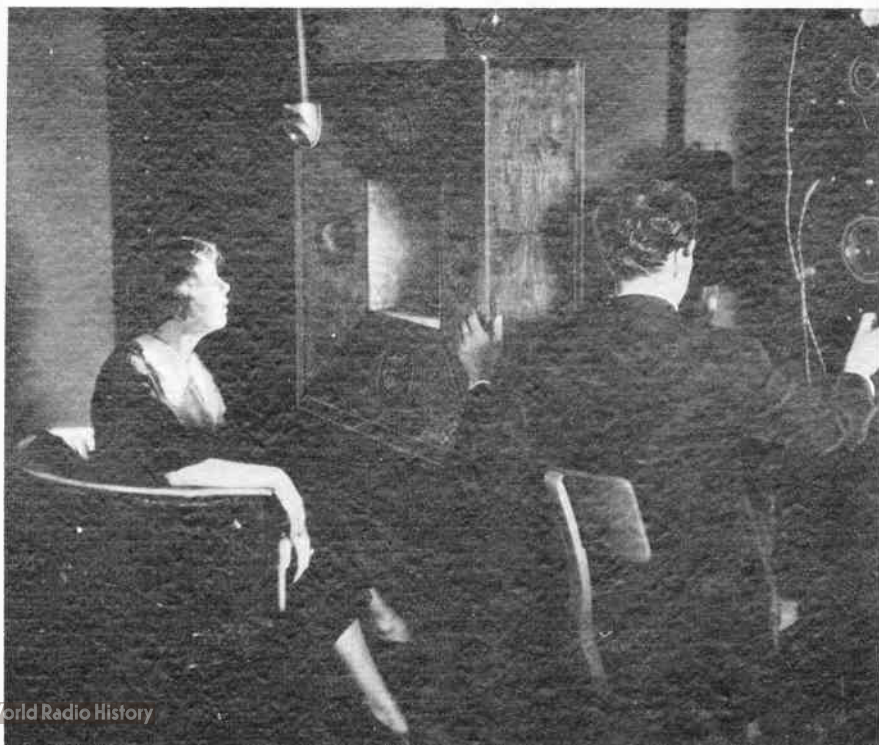
In addition to all these facilities, those wishing to present a program idea in the form of an actual broadcast to a prospective buyer, may also have the opinions, suggestions and expert advice of the Faculty if desired. There is also the unusual opportunity to make use of the splendidly trained talent of the student body.

Furthermore, should artists or producers wish to rehearse before the microphone for a forthcoming audition or program, our Studios are ideal.

Those interested in these features may obtain full details by calling the Director. You are cordially invited to visit the Studios and assure yourself of the completeness of facilities and mechanical equipment.

## PLACEMENT SERVICE FOR RADIO STATIONS

In the development of student talent, we are in a position to effectively aid stations in search of new talent and to supply their needs from the ranks of the most successful scholars. Thus, stations now have a source of well trained students and can select those well qualified for specific duties on the station staff and for distinctive "microphone-wise" artistry.



**T**ELEVISION, radio's greatest potential help-mate, is an actuality at N.B.S. Here the student sees television in operation and learns its rudiments and unusual characteristics.

# FACULTY PERSONNEL

Recognized as one of the country's foremost authorities on vocational education, J. A. Rosenkranz stands at the head of the National Broadcasting Studios as president. A man of high ideals, President Rosenkranz gives his personal leadership to the Institution as he has for more than a quarter century to the 25,000 students who have gained their practical education in the National Schools, established 1905.

Mr. Rosenkranz' "Actual-Shop" method of training ambitious students, which he originated, has been called one of the greatest single contributions to the progress of practical education in this country. He is a member of the American Society of Automotive Engineers, the American Institute of Electrical Engineers, the Executive Committee of the Inter-America Foundation, the Los Angeles Chamber of Commerce, Radio and Music Trades Association and many other civic and philanthropic bodies. Hundreds of men today attribute their successful careers to the training they received at National and to the practical advice, the personal leadership, the inspiring guidance of "J. A." as he is affectionately known to his students.

That these same high standards will be maintained in the conduct of the Broadcasting Studios and that the same process of practical education will be applied to the teaching of

radio broadcasting is guaranteed by the inspiring leadership of President Rosenkranz. His long experience in helping deserving and ambitious men and women achieve their goals in business life assures the student of broadcasting a thorough training in actual practice and the utmost in conscientious and interested instruction.

●  
**CHARLES H. GABRIEL, JR.**  
DIRECTOR



**J. A. ROSENKRANZ**  
PRESIDENT

●  
It is but fitting that the director of the National Broadcasting Studios should be a man of national reputation in Radio—Charles H. Gabriel, Jr. As one of the pioneers in the broadcasting field and a man of vast experience and intimate practical knowledge of radio as it is today, Mr. Gabriel is eminently qualified to supervise and direct the Studios' activities.

The son of the late internationally known composer of gospel music, Mr. Gabriel began his musical career early in life. After being awarded the degrees of Bachelor of Music and Master of Music by one of the country's leading colleges of music after years of study, he spent some years concertizing as a pianist. Following the World War, in which he served overseas, Mr. Gabriel wrote and taught extensively on music and other subjects. His writing appeared in great newspapers such as the *Chicago Tribune* (of which, for a time, he was music critic); in *Musical America* (for which he was Chicago editor), and many other publications. For some years he was managing editor of *Popular Mechanics* magazine.

When the *Chicago Tribune* purchased the station afterwards known as WGN, Mr. Gabriel was chosen as its first director. Later he became studio manager of WTAS and WCEE, Chicago's first 5000-watt stations.

In 1925, Mr. Gabriel was invited to become manager of KLX in Oakland, California. This post he

held until 1927 when he was appointed program director for the National Broadcasting Company in San Francisco, to supervise programming.

Since 1930, Mr. Gabriel was assistant general manager of KNX in Hollywood, where he had charge of the program department, the publicity department and supervised other phases of that station's activities.

Associated with Mr. Gabriel is a Faculty made up of the leading, active program producers, writers, dramatists, announcers, and musicians of Southern California. They are drawn from the ranks of the leading local radio stations. Among them are found the outstanding experts in their several branches of the profession. The roster is a long one and contains

the names of practically all who have created, produced or taken part in some of the most famous programs, past and present, on the Pacific Coast air lanes. They have joined in this pioneer work because of the whole-hearted belief that they can be of service not only to the industry and art from which they draw their livelihood but to the legion of serious-minded students, amateur and professional.

Thus, under the encouraging supervision of Director Gabriel and with their sincere desire to help and give of their hard-won knowledge in a true spirit of educational service, the Faculty of the National Broadcasting Studios exemplifies the high ideals in education that have made National Schools strong leaders.

# COURSE "A"

## FOR SINGERS and INSTRUMENTALISTS

10 LESSONS comprise this course, designed to teach the student microphone and studio technique. While the course of study naturally will take different trends according to the individual needs of the student, in the main the following will be included in all cases:

### SINGERS

1. What a singer should know about the microphone in a technical way in order that a true understanding of the problems faced by the technicians is appreciated. What a microphone is, how it functions, what it does to the sound of the voice, its limitations and possibilities.
2. What the transmitting equipment is and what its function is in broadcasting. What, in general, happens to the vocal sounds made by the singer from the time they leave the microphone until they are received in the listener's home.
3. The problems confronting the technician in broadcasting vocal music. Demonstration. How the singer can help monitor his own work.
4. Instruction before the microphone:
  - a. *Proper position.*
  - b. *Monitoring volume and pitch.*
  - c. *Enunciation, breathing, etc.*
  - d. *Selection of compositions.*
  - e. *Showmanship and projection of personality.*

5. General instruction in current studio practice, requirements of radio stations, explanation of station program procedure, general information.

### INSTRUMENTALISTS

This course will vary in application due to the nature of the various instruments. It will include sections 1, 2, 3 and 5 above outlined as applied to instruments. Instruction also will be given in:

- a. Proper manner of "setting up" before the microphone in order that the best results and the most perfect reproduction of the timbre of the particular instrument on which the student performs, may be obtained.
- b. General instruction for accompanists.
- c. Instruction in proper placement of instruments before the microphone in group playing.
- d. Correction of faults common with the players of certain instruments in relation to radio broadcasting.

# COURSE "B"

## FOR READERS and DRAMATIC ARTISTS

A MOST thorough training is embodied in the very definite art of projecting all the lights and shades of personality and interpretation "over the air." Here again, as in the vocal and instrumental fields, we do not attempt instruction in dramatic art itself. The course of study is designed to translate the language and "action" of the stage and screen into terms of the radio.

That there is a wide scope for such training is apparent after a moment's thought. On the stage or screen, gestures, the attitude of the players, the expression of the face and many other factors bolster up the spoken word. Often a colorless, listless rendition of lines may be electrified by significant surroundings or meaningful pantomime.

This is not so in the radio studio. Here there is nothing but the voice, the intonation, the personality. Radio actors and actresses must be taught how to create images in the minds of their listeners who cannot see them or view the stage setting. They must be taught how to deport themselves before the microphone so that every shade of meaning is conveyed to the unseen audience.

The course of study is elastic enough to provide for the needs of all, from the novice to the experienced stage or screen actor who seeks a knowledge of this latest and greatest outlet for talent.

Following is an outline of the general course:

1. Fundamentals of making the voice effective.
  - a. *Drill on making the word expressive.*
  - b. *How to make shades of meaning.*
  - c. *Tonal expressions and how conveyed.*
  - d. *Methods of overcoming monotony.*
  - e. *The value of pitch variation.*
  - f. *Attaining flexible delivery.*
2. Voice Control
  - a. *Volume control.*
  - b. *Pitch control.*
  - c. *Speed control.*
  - d. *Emphasis and sincerity.*
  - e. *Developing personal style and abilities.*
3. Class instruction
  - a. *Actual drill of the individual.*
  - b. *Production of playlets, skits, serials, etc.*
  - c. *Choosing casts.*
  - d. *Selection of scripts.*
  - e. *Adapting stage and screen material for radio.*

# COURSE "C"

## FOR ANNOUNCERS

LENGTH of this course depends upon the desires of the student. If the aim of study is only to obtain a working knowledge of studio practice, of microphone technique and of what radio stations require of announcers, the 10-lesson course offers adequate instruction. If, however, the student wishes to perfect himself or herself in announcerial work, the length of the course of study will be dependent on the natural abilities of the student. Following is outlined the shorter course:

1. The microphone, its construction, functions, limitations and possibilities.
  2. The rest of the studio and control equipment insofar as its functions affect or are affected by the announcer.
  3. Instruction before the microphone.
  4. The announcer's place in the scheme of radio broadcasting.
  5. General:
    - a. Duties.
    - b. Responsibilities.
    - c. Relation to other personnel.
    - d. Qualities to be developed.
    - e. General information as to studio procedure.
- As for the more extended course of study, the following outline gives in general an idea of the scope of the work:
1. Technical instruction:
    - a. The microphone.
    - b. The control room.
    - c. Studio switching.
  2. Instruction before the microphone:
    - a. Position.
    - b. Volume and pitch.
    - c. Enunciation, pronunciation, breathing, etc.
    - d. Expression.
    - e. Reading continuity:
      - 1, Dramatic; 2, Humorous; 3, Simple announcements; 4, Advertising copy of all types.
    - f. Emergency, extemporaneous announcing.
    - g. Drill.
  3. The Studio:
    - a. Construction.
    - b. Acoustics.
    - c. Set-up for artists, speakers, instruments and instrumental groups.
  4. General:
    - a. Development of personality.
    - b. Studies to pursue.
    - c. Knowledge other than of radio to be sought.
    - d. Pitfalls to avoid.
    - e. Opportunities.

# COURSE "D"

## FOR CONTINUITY WRITERS

THIS COURSE is set up with a certain flexibility in order that those who wish only general instruction may be accommodated. In the study of continuity writing—or writing for the radio—the amount of instruction required to fit the student for practical work depends upon the writing ability, the past experience in writing professionally, the student's educational qualifications and mental equipment. As will be readily understood, no course of study can substitute for that spark of creative genius, that flow of imagination and that fund of invention which only one's own personality provides.

However, this course of study will supply the fundamental technique of radio continuity writing. It will familiarize the student with the past history of radio writing in order that he may have a background of experience which will lead him away from worn-out ideas, from schemes that have proven worthless and will at the same time give him a mental repertoire of successful ideas, programs that have intrigued the nation.

A considerable amount of work may be taken in class just as classes in English Composition are taught in other institutions of learning. Private instruction also must be taken, however, because of the individualism of each student.

The following is a brief outline of the work:

1. The background of radio writing:
  - a. *First attempts to introduce musical selections.*
  - b. *First attempts at humorous introductions.*
  - c. *Enlargements on the above.*
  - d. *The "Music-of-the-Nations" program.*
  - e. *Development of the radio play.*
  - f. *Study of successful themes.*
2. Simple continuities:
  - a. *Simple musical.*
  - b. *Atmospheric program ideas.*
  - c. *Serious musical.*
  - d. *Humorous popular.*
  - e. *The "Variety" program with special announcer.*
3. Dramatic continuities:
  - a. *Adaptations from stage plays.*
  - b. *Study of several types of radio plays.*
  - c. *Detailed instruction—assigned home work.*
  - d. *The creation of ideas.*
  - e. *General plot construction for radio.*
4. Mechanics of production:
  - a. *Transforming script into production.*
  - b. *Charting and timing.*
  - c. *"Dressing."*
  - d. *Rehearsals.*
  - e. *Sound effects.*
5. Advertising:
  - a. *Basic principles.*
  - b. *Application of basic principles to creation of program ideas.*
  - c. *Types of advertising programs analyzed.*
  - d. *Preparing commercial announcements—style, form, spacing, contact with advertising agency, contact diplomacy.*
  - e. *The institutional and the selling programs.*
6. The radio audience and the continuity writer:
  - a. *The attitude of the listener.*
  - b. *The responsibility of the writer.*

Talented students  
to build up actual Programs



# COURSE "E"

## PROGRAMMING and PRODUCTION

STUDENTS, in taking this course, are provided with a thorough and complete knowledge of what may be called the co-ordinating agents in radio program departments. In stations sufficiently large to justify the overhead expense, the staff is sharply divided in its several functions and only the Program Director, acting through his subordinates, the production men, views the program structure as a whole and combines the work of the continuity writer, the sound effects man, the advertising ideas, the musical director's efforts, the announcer, etc. Again, only the Program Director views the station's output of talk as against music, supervises every department under his sway. Naturally, students of the course in production and programming must subsequently perfect their knowledge and skill by actual practice. The student becomes equipped with a broad picture of radio programming as it is today and acquires a clear knowledge of the entire field. That this knowledge will be of immense value to the graduate is clearly indicated by the fact that while the title "Program Director" would seem

to indicate the executive who creates and produces programs, in the major radio stations his work is largely supervisory. His subordinates actually program and produce the station's presentations. In the majority of average-sized stations today, every member of the staff capable of doing so is entrusted with one or more programs to prepare.

Therefore, a knowledge of production and programming will be of great advantage to the student even though his chosen field may be any of those described in this outline of courses. Only a brief outline of the study course is here given, since to list all the details would prove puzzling to the reader unfamiliar with the successive steps taken:

### PROGRAMMING

1. The individual program.
2. Building an hour-by-hour schedule.
3. Proportion of talk to music.
4. Building the week's schedule.
5. The remote-control program.
6. Building the program staff.
7. Selecting the artist staff.
8. The audition—bases for criticism.
9. The program department in relation to the other departments of a radio station.
10. Problems of temperament.
11. Executive management.
12. Radio program trends and anticipating them.

### PRODUCTION

1. Production in relation to the control room.
2. Production in relation to the studio and staff.
3. Selection of artists and musicians or of actors best suited to program idea.
4. Rehearsals:
  - a. Number necessary to produce various types of program.
  - b. Directing rehearsals and personnel.
5. Sound effects.
6. Co-ordinating various elements involved.
7. Showmanship.
8. Timing and placement.
9. The broadcast presentation.

# At last!

## YOUR OPPORTUNITY TO ENTER RADIO PROFESSION

To the readers of the foregoing pages, it will be clear that in the National Broadcasting Studios there exists an unique and wonderful opportunity to really learn the profession of Radio Broadcasting from every angle. It is certain that those able to take advantage of our courses and of our complete and thoroughly practical broadcasting equipment, are fortunate. For National Broadcasting Studios is the only institution of its kind in the country today!

Nowhere else, except in the radio station itself, can anyone learn broadcasting in all its phases in a practical way. Nowhere else—not even in a radio station—can the multitude of essential facts be mastered with ample facilities available at all times, with instruction at the hands of acknowledged leaders in the profession, with sufficient time allotted to study and practical demonstration and personal attention.

The National Broadcasting Studios were launched only after a most extensive survey of the radio broadcasting field and only after a canvass of the industry's leaders confirmed the belief that such an Institution was direly needed. Even the smallest radio station must have trained performers. And it is particularly true of the small radio station that it cannot afford to train newcomers to the field of radio meanwhile paying salaries to these amateurs.

The founding of N.B.S. was enthusiastically received by the radio profession and entertainment world at large which, in itself, established our institution as a permanent and necessary adjunct to professional broadcasting.

Radio broadcasting is a fascinating, glamorous profession. The money rewards to the successful men and women are high. Thousands, even millions may

some day hear your voice or thrill to your artistry or dramatic ability. The dramas, continuities and other literary productions you may write may some day enthrall a multitude of listeners. The program schedule and talent you may arrange and select may some day make you famous in the profession and with the public. Your name may be the one to greet you from newspaper and magazine pages in the future.

It is up to you!

For the first time in the history of the youthful, giant industry radio, a place to learn everything about the broadcasting business is available to you! Here you may become a technical expert, working and learning with real equipment. Here you may learn the program phase of the industry, planning and producing real programs. Here you may learn the entire art of announcing or of singing or playing before the microphone.

With this real training your chances of being given an opportunity to broadcast over stations will be greatly increased. With this real training you will be equipped to seize the opportunity when it comes and a successful future, even fame and fortune may be yours.

Familiar to the ears of every one connected with the industry of radio, from retail dealers in receiving sets to owners of broadcast stations is the plea of thousands of aspirants—"Where can I learn how to broadcast, how to write for the radio, how to become a member of a station's staff?"

Heretofore the answer has been: "Nowhere—save in a station itself." Now the answer is the NATIONAL BROADCASTING STUDIOS.

DAY AND EVENING INSTRUCTION

# NATIONAL BROADCASTING STUDIOS

*The University of Radio*

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## PREPARING FOR A TALKING-PICTURE CAREER

As has been stated before and as everyone knows, great opportunity awaits the talented actor and accomplished artist or entertainer in the motion-talking picture world. But here again, as in radio, microphone technique and the ability to get the most out of one's vocal equipment are all-important factors. The fact that one is an experienced, splendid actor or singer with years of stage work back of one, does not mean that success is assured in the "movie" studios.

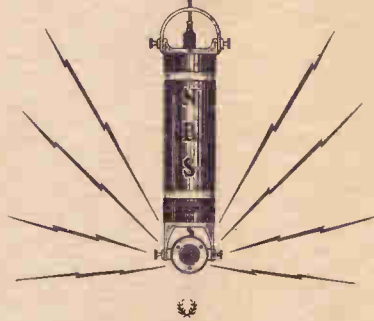
When sound became a vital part of the picture, hundreds of well known and even famous screen actors found themselves out of work, some permanently, because their voices did not "register" well.

It is extremely difficult and very expensive for picture producers to train newcomers for sound work. Nevertheless, this had to be done. Consequently, in the few years since sound came into the industry, many have been taught how to treat the microphone.

There still exists a tremendous opportunity, however, as among the thousands who apply for work on the sound stages, only the comparative handful who have had radio experience know anything about proper microphone treatment.

The National Broadcasting Studios, in addition to its facilities for teaching radio professionalism, offers training in the sound phase of talking pictures. Broadly speaking, radio and pictures record sound in much the same way. There are a number of distinct differences, however. Both use the microphone, (the picture "mike" being somewhat more sensitively "tuned,") but the sound in pictures is recorded on film while the sound in radio tranverses space immediately. Both industries make tests of those applying for work, but the picture producer finds it more expensive to do so than the radio director.

Competent instructors and ample apparatus assure the N.B.S. student a thorough training in the best use of his talents. It should be understood, however, that so far as the visual element of picture work is concerned, we give no instruction. Our courses are strictly confined to production of sound for, and proper deportment before the microphone.



THE UNIVERSITY  
OF RADIO