



4444 GEARY BOULEVARD,  
SAN FRANCISCO, 94118  
(415) 752-5162

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## Confidential Qualification Report

This form will aid you in preparing and presenting personal information for the confidential use of our Finance Committee. Please complete it in as much detail as possible.

PLEASE DO NOT WRITE BELOW:  
FOR FINANCE COMMITTEE USE ONLY:

CONFIDENTIAL LOCKED FILE NUMBER

□

SECTION

\_\_\_\_\_

NAME \_\_\_\_\_

ADDRESS

CITY &amp; STATE

TELEPHONE

TERRITORY

[illegible]

## References

### BUSINESS REFERENCES:

INDIVIDUAL	TITLE	COMPANY	CITY	PHONE
1.				
2.				
3.				

### CHARACTER REFERENCES:

1.	ADDRESS	PHONE
2.	ADDRESS	PHONE
3.	ADDRESS	PHONE

### YOUR PERSONAL BANK

### CONTACT

ADDRESS	CITY	PHONE
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### YOUR BUSINESS BANK

### CONTACT

ADDRESS	CITY	PHONE
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### MEMBERSHIPS (Civic, business, professional)

## Financial Data

### CASH

### SECURITIES — READILY NEGOTIABLE

### REAL ESTATE — FAIR MARKET VALUE — ABOVE MORTGAGES

### EQUITY IN BUSINESS VENTURES — LIQUID

### EQUITY IN BUSINESS VENTURES — NON-LIQUID

### OTHER

### Total Assets

### Liabilities — other than mortgages deducted above

### Total Liabilities

### Net Worth

### PLEASE DESCRIBE ASSETS ABOVE:

### HOW MUCH LIFE INSURANCE DO YOU CARRY?



## Personal Data and Business History

NAME \_\_\_\_\_ AGE \_\_\_\_\_

HOME ADDRESS \_\_\_\_\_ HOW LONG THERE? \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

HOME PHONE ► 

AREA CODE	NUMBER
-----------	--------

 BUSINESS PHONE ► 

AREA CODE	NUMBER
-----------	--------

BUSINESS ADDRESS \_\_\_\_\_

OTHER BUSINESS CONNECTIONS (Officer, Director, Owner, Partner, etc.) \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

BUSINESS EXPERIENCE	FROM	TO	FIRM	POSITION	ANNUAL INCOME

EXACT NATURE OF EXECUTIVE EXPERIENCE (including self employment) \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

DO YOU NOW OWN ANY FRANCHISE? (describe) \_\_\_\_\_

\_\_\_\_\_

HAVE YOU EVER FAILED IN BUSINESS OR COMPROMISED WITH CREDITORS? IF YES, WHEN, WHERE, CIRCUMSTANCES (including any remaining liabilities) \_\_\_\_\_

\_\_\_\_\_

ARE ANY LAWSUITS PENDING AGAINST YOU? (if yes, — give particulars) \_\_\_\_\_

HAVE YOU EVER BEEN CONVICTED OF A CRIME (except traffic misdemeanors)? If yes, give particulars: \_\_\_\_\_

\_\_\_\_\_

EDUCATION	MILITARY SERVICE	Dates and Rank

HOW IS YOUR HEALTH? \_\_\_\_\_ U.S. CITIZEN? \_\_\_\_\_

WHAT PROFESSIONAL MAGAZINES AND TRADE JOURNALS DO YOU READ? \_\_\_\_\_

DO YOU OWN ANY PATENTS OR COPYRIGHTS? \_\_\_\_\_

HOBBIES? \_\_\_\_\_

## Other Principals and Management

Investor-associates who would join you in this venture. (Please have each fill out one of these forms.)

INDIVIDUAL	ADDRESS	PERCENTAGE: Ownership	% Time
1.			
2.			
3.			

Would you expect to devote your full time to this business? If not, what percentage:

Would you employ a full-time manager?

When would you be able to start this venture?

Territory in which you are interested:

## Comments

Please use this space to tell us anything else which you think is relevant, such as family business history, your personal business objectives, tax considerations, outstanding business ventures in which you have participated, etc.

Signed \_\_\_\_\_

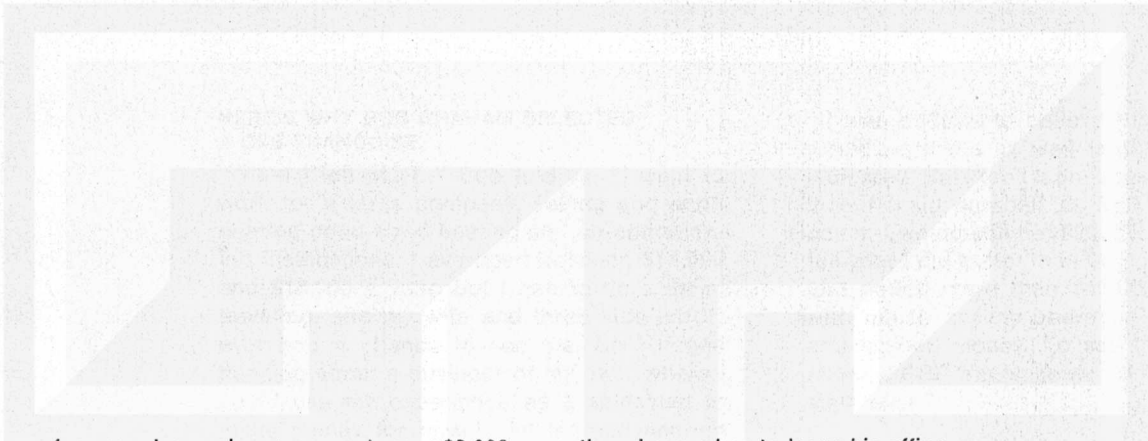
\_\_\_\_\_ Date



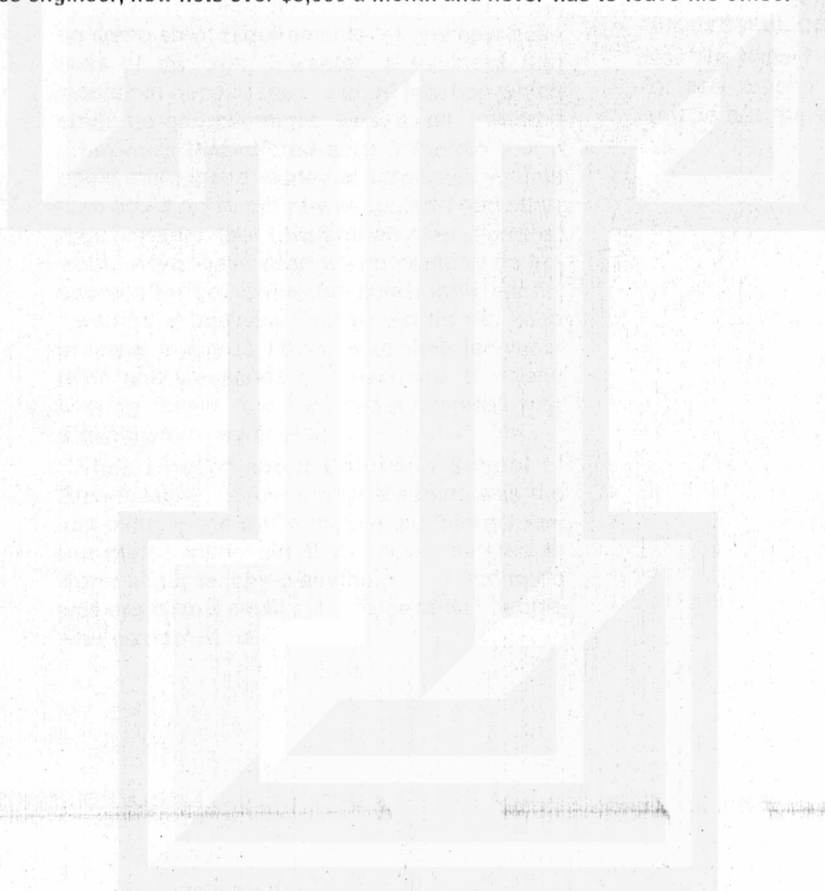


A COLUMBIA SCHOOL OF BROADCASTING FRANCHISE





**Bob Graham, a former sales engineer, now nets over \$3,000 a month and never has to leave his office.**



**HERE'S WHY BOB GRAHAM SELECTED  
A CSB FRANCHISE**

"When I left M.I.T.," Bob told us, "I went to work for a large company, selling and engineering good-sized heating and air-conditioning installations. I averaged between \$14,000 and \$18,000 a year, but I had to do a lot of traveling, and my wife and three kids hardly ever had a chance to see me. So I began thinking about a business of my own, where I could use my experience as a salesman to make money for myself. I'd learned enough about what makes new businesses fail to set up some strict requirements for any new business of my own. I wanted a business that would not depend upon a good location which could go bad overnight. Most of all, I wanted a business that offered such a margin that it could make good money at less sales volume than could reasonably be expected. I had other requirements, too: I wanted an operation that would never have cash which couldn't be accounted for going through salesmen's hands; I wanted a business that would let me keep ordinary business hours, with time for vacations and weekends and evenings to spend with my family. And I wanted a business with a minimum of competition.

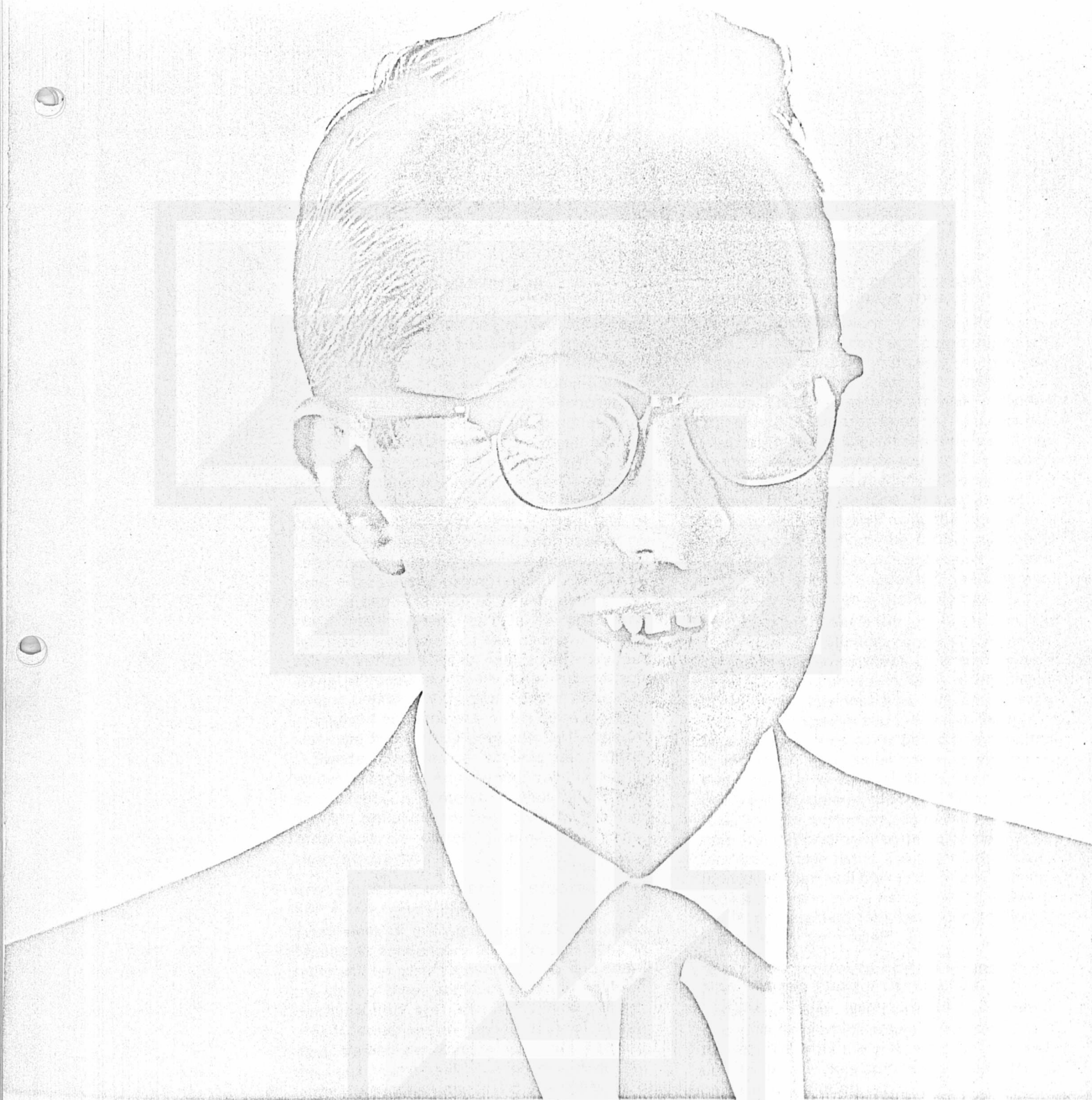
"When I heard about Columbia School of Broadcasting, I thought that teaching was the last thing in the world that would interest me. But then I found out that I never needed to worry about teaching anything. All I had to do was organize a small sales force to sell people who contacted us.

"It was difficult to believe that my franchise would work out as well as the profit figures indicated. But I took it on, because I could see that if I did one-half as well as CSB said I could, I would still net \$20,000 a year. My first full year I did better than CSB said I would do, and netted more than \$40,000. CSB worked with me to get my operation off the ground and making money. To say that I'm happy I chose a CSB franchise would be a real understatement."

**IS BOB GRAHAM JUST A PARTICULARLY  
SUCCESSFUL CSB FRANCHISEE?**

No. We picked Bob Graham to tell his story for one reason: he was our first franchisee, and he has the longest history.





#### **WHAT IS THE TRUE MARKET FOR HOME-STUDY TRAINING?**

Each year, more than one million Americans enroll in home-study courses. And they get as much or more than they expect from such training. An impartial survey of home-training students, conducted by Popular Science magazine, showed that 90% of the graduates reported increased earnings as a result of their studies. Home-study training is no longer a poor substitute for university work. Correspondence courses enable students to better their position by learning at home, without loss of income. Home-study training, not depending upon classroom study pressure, maintains student interest and promotes self-discipline through better-written, more interesting, and more practical material than the usual dry, textbook approach of the average formal school. In Russia today, one out of every four Soviet students earns his four-year college degree completely by mail. Oxford University in England operates one of the largest extension-type home-study programs in the world. In Sweden, the Hermods schools train 100,000 students a year. And throughout the world, enrollments in home-study institutions are growing rapidly every year. Over four million Americans are currently enrolled in home-study programs.

#### **HOW BIG IS THE MARKET FOR STUDENTS FOR A CSB FRANCHISE?**

Every week of the year, over 6,000 would-be broadcast announcers apply for positions at radio and television stations across the country. Most of these applicants are turned down because they are untrained, even though broadcast stations are always looking for qualified, trained announcers. CSB has become the finest home-study institution serving the largest broadcast industry in the world as a result of its perfected, unique method of teaching through recordings.

#### **WHAT IS THE SECRET OF SUCCESSFUL INDIVIDUALS IN BUSINESS TODAY?**

Today's business world is more and more a world of high finance: huge corporations with tremendous purchasing power. Yet many private individuals build large, successful businesses. There is one way a private individual can out-compete large firms and make money. It is: by offering specialized services. Great corporations are simply not flexible enough to supply the sort of specialized service which a small firm can perform. Private individuals working in partnership with the leader in a specialized field have the further advantage of a strong, sound organization behind them, and experienced, successful management keep their efforts on a profitable basis.

The booming population of our nation has raised market potentials for small specialized companies to levels which 25 years ago were regarded as immense. In 1940, a ten-million-dollar-a-year business was considered large; today, many specialized industries thought of as small industries never heard of by the man in the street have sales volumes well above that figure. In dozens of fields the sales appeals are too unique, the markets too specialized, and the customers too particular for any massive corporation to try to compete with the leaders of those fields. The thoughtful private individual, then, will find a use for his administrative talents in these fields, operating a profitable organization free from competition to make money for himself.

#### **WHAT REQUIREMENTS DOES A PRUDENT MAN DEMAND FROM A FRANCHISE?**

Large firms can weather many unfortunate circumstances which would ruin a private enterprise. To avoid the greatest dangers, a prudent investor makes certain that the franchise he selects will offer:

1. Freedom from dependence upon a good location;
2. Complete assistance in starting up the franchise until it is actually making a profit;
3. A profit margin large enough to provide a good living at operating efficiencies at least 50% below normal and, if possible, at 75% below normal;



4. A market that can be reached at reasonable cost;
5. The flexibility to change as needs and technologies change;
6. A product or service free from just-the-same competitors;
7. Freedom from large, continuing inventories which eat up capital;
8. Proven success.

#### WHAT OTHER REQUIREMENTS SHOULD A FRANCHISE MEET?

To avoid the need for constant personal supervision of every single step in his business—the sort of time-stealing detail work that turns a business into a 70-hour-a-week prison—the wise administrator seeks a franchise that:

1. Avoids the need for hiring a key man;
2. Eliminates the need for dealing with customers after the sale has been completed;
3. Avoids the necessity of having salespeople handle untraceable cash;
4. Never requires canvassing or “coldturkey” calls;
5. Offers association with the leader in its field;
6. Offers association with a parent organization that is periodically checked or investigated by a responsible third party, such as a governmental agency.

#### HOW DOES CSB MEET THE FOREGOING REQUIREMENTS?

To demonstrate how CSB meets the requirements a prudent man seeks for his own enterprise, and to outline how a CSB franchise is operated, let us briefly describe how an administrator who is a cut above the average successfully operates a typical CSB franchise: A CSB franchise territory encompasses a minimum of one million people, in either a large metropolitan area or an area where the total population of several smaller cities will equal this. The franchise's offices are located either

in the centers of population of the metropolitan area or in the largest, best-known city within his territory. In the franchise we are analyzing, the franchisee has a suite of offices that fill from 700-800 square feet of space. There is an office for the franchisee, an office for the salesmen, a studio-audition room and a reception area for the secretary. He pays \$450 per month rent and is leasing his office furniture for \$65 per month. He spends \$400-\$500 per week in local advertising to secure leads. CSB supplies him with newspaper, radio, and television advertising material. The advertising is placed through a local advertising agency, which works with CSB and the franchisee. He spends nothing for the agency's services, which are paid for by commissions from the newspapers and broadcast stations he uses.

His advertising secures for him an average of 80 leads per week. His salesmen contact these leads by telephone, screen them, and set up an average of 10 to 15 appointments each week. His salesmen average a total of from 4 to 8 sales per week.

Notice that this franchise is not dependent upon a good location which could be ruined if a highway route were to be shifted or if the neighborhood were to change. Furthermore, the salespeople never handle cash which cannot be accounted for.

We will go into the cost and profit figures of the operation in a moment, but here let us point out that five enrollments weekly for a CSB franchise returns about \$75,000 net profit for the year. If the franchise operates at only three sales per week, it still will return almost \$45,000 annually for its owner. To demonstrate the profits from a CSB franchise at any level of operation, just one sale per week will produce almost \$15,000 per year for the franchise operator. Notice that in this franchise operation salesmen prequalify their leads to conserve their selling time for bona fide appointments. Ordinarily, once the sale is made and the student enrolled, the franchise office staff never sees the student again, because Columbia School of Broadcasting in San Francisco takes care of all instruction.

The operation of the CSB franchise office is comparatively simple. Enrollments are sent to CSB in San Francisco. The forms needed to control the paperwork in the franchise office are provided from San Francisco, to assure orderly preparation of lead reports, sales reports, call reports, and the like.

A complete accounting system has been set up for use by CSB franchisees and an outside accountant is used to complete the books at the end of each month. All necessary sales material, kits, and other equipment are supplied by CSB.

No outside specialist or key man is required to make a success of this franchise. All that is needed is an administrator with the ability to manage a 1-2 man sales force. No specialized broadcast knowledge is needed; general background information on this fascinating industry is provided for use in sales training by CSB.

A CSB franchise requires no minimum inventory and no monthly quota of purchases. The only costs involved are the franchise fee and working capital. The franchise fee, for a 1-million population area, buys enough courses to provide \$17,000-\$20,000 in profits over and above operating costs plus returning to him his investment in full. A substantial portion of such costs are generally defrayed by immediate income.

The key to the success of any CSB franchise is inquiries. The franchise we are describing spends almost all of its advertising money in television and radio, and occasionally in newspapers. Its lead costs average \$7.50 per lead, which is a little high. CSB in San Francisco averages \$5.54 per lead.\* CSB's experience in creating leads across the country proves that lead costs never average over \$7.50 per lead. If a franchisee's lead costs even begin to approach that level the CSB Advertising Director immediately visits that franchise to correct the situation. In many cases, local radio stations can be persuaded to charge for advertising only for leads produced which can cost from \$4.00 to as low as \$2.00 per lead.

Columbia School of Broadcasting pays for setting up all franchises. CSB moves in with

the franchisee; advertises for, selects, and secures the sales staff; provides all of the office supplies needed for the first six months of operation; secures a local advertising agency; begins the advertising; trains the salesmen; and sets up local financing arrangements. Now, the franchisee has a going business.

#### **WHAT SORT OF COMPETITION DOES A CSB FRANCHISEE FACE?**

Within the field in which CSB operates, the competition a CSB franchise meets is minimal or non-existent. Columbia School of Broadcasting is by far the leading institution training announcers for the broadcast industry. CSB methods of training have proved to be so superior to the ordinary expensive, cumbersome classroom training methods that the broadcast industry has come to look to CSB for qualified announcers. All proficient graduates are placed. CSB normally has more openings than qualified graduates. CSB places students nationwide. In addition, CSB is accredited and periodically evaluated by the Department of Education of the State of California known throughout the United States for its high standards to assure academic merit and stability.

#### **EXACTLY WHAT COSTS ARE INVOLVED IN OPERATING A CSB FRANCHISE?**

The continuing expense of the franchise is getting leads. This is true for every home-study institution; in the United States, their lead-cost average is just about \$10.00-\$20.00 per lead. As was pointed out, the lead cost in San Francisco is \$5.54.\* One student is enrolled for every ten leads. This makes the advertising cost per enrollment \$55.40. The more the franchisee advertises, the more leads he will get, so he can control his lead volume by controlling his advertising expenditures.

\* Actual cumulative 1967 lead cost in San Francisco



We estimate monthly office costs for a typical CSB franchise at \$1383. This includes \$450.00 for rent, \$450.00 for a secretary, and \$500.00 for all other expenses such as telephone, insurance, bank charges, outside accounting, lease costs on furniture, and the like, if we use the absolute maximum cost of \$7.50 per lead in calculating advertising costs, the typical franchise will spend about \$2250.00 per month to create 300 leads. Thus, the basic operating costs are approximately \$3600.00 per month. All other costs arise only after sales have been made.

#### EXACTLY WHAT PROFITS CAN BE EXPECTED FROM A TYPICAL CSB FRANCHISE?

If we continue the analysis of our typical franchise, we arrive at these profit figures:

30 sales at \$695.00 per sale (1 out of 10 leads)	\$20,850.00	
300 leads at \$7.50 per lead		\$ 2,250.00
30 sales commissions at \$100.00 per sale		3,000.00
Tuition to CSB at \$189.00 per student		5,670.00
Office costs		1,383.00
	<u>\$20,850.00</u>	<u>\$12,303.00</u>
Monthly profit	<u>\$ 8,547.00</u>	

#### WHAT IF RESULTS ARE ONLY ONE-HALF OF EXPECTATIONS?

15 sales at \$695.00 per sale (1 out of 20 leads)	\$10,425.00	
300 leads at \$7.50 per lead		\$ 2,250.00
15 sales commissions at \$100.00 per sale		1,500.00
Tuition to CSB at \$189.00 per student		2,835.00
Office costs		1,383.00
	<u>\$10,425.00</u>	<u>\$ 7,968.00</u>
Monthly profit	<u>\$ 2,457.00</u>	

#### PRECISELY HOW DOES A COLUMBIA FRANCHISE GET STARTED?

Your capital investment in a CSB franchise is \$15,000.00 for an exclusive territory with a population of approximately one million people. (Bear in mind that a Columbia franchise investment is determined by population; at the rate of \$15 per 1,000 people within the area; a two million population area would call for a \$30,000 investment in courses.) This investment is completely backed by 65 complete courses in radio announcing at \$189.00 per course. The investment is required of each franchisee because it insures to Columbia School of Broadcasting that the franchisee will diligently apply himself to his business and overcome all of his business problems because of his vested interest in the business. It further assures CSB that the franchisee will be dedicated to the franchise and has confidence in his own ability to succeed in business, and has backed this belief through his capital outlay. Furthermore, in this situation the franchisee will normally sell his 65 courses and get back his \$15,000 investment in about five months plus a profit of \$17,000-\$20,000. During this short period of time he will have encountered and overcome nearly every business problem he will ever face, and his continuance with Columbia School of Broadcasting would be assured. CSB will only franchise businessmen of substance who are willing to invest in themselves.

You do not inventory these courses, as they are all mailed from CSB in San Francisco. However, they are yours, paid in full. In addition, CSB pays for setting up your franchise. We hire your local salesmen by advertising and interviewing local applicants. We train them in the field for you and start them selling successfully.

We begin your advertising program for you, and actually spent 5% of your investment on your beginning advertising in order to get you your initial leads to start your men selling immediately. For example, if your investment was \$15,000 then we spend \$750 in advertising, which at an average of \$7.50 per lead would produce for you at least 100 leads, which your salesmen begin working on immediately.



We set up your accounting system, engage a good local accountant to handle your books, and educate him in our proven methods and tax-handling systems. The accounting books are furnished by CSB. We engage a local advertising agency and acquaint them with our methods of advertising for leads, using the proven advertising materials we supply to you. In addition, CSB pays the salary and all travel and costs for the Marketing Manager while he gets your franchise fully operational. He stays with you as long as is necessary to educate you fully in every aspect of the franchise. If necessary, he returns later to give you help if you run into any serious difficulty, and these return trips are made without cost to you.

Finally, CSB furnishes without cost to you enough supplies to carry your entire operation for six months.

These supplies include:

- 500 Abilities Tests
- 2000 History and Information Forms
- 500 course description booklets
- 1 record player
- 10 Presentation books
- 200 "How to Become a Radio Announcer" records
- 500 Daily Lead Control forms
- 500 Purchasers Statement Forms
- 100 Commission Statements
- 2 Tape Recorders
- 100 Weekly Report Forms
- 100 Telephone Lead Form pads
- 100 Weekly Cost-per-lead forms
- 100 Enrollment Information Forms
- 1000 Qualification Questionnaires
- 1000 Civilian Enrollment Forms
- 500 VA Enrollment Forms
- 50 Student Roster Forms
- 1 set TV commercials
- 2 sets Radio Advertising Copy
- 2 complete courses
- 4 Student/Instructor tapes and boxes
- 1 Operations Manual
- 1 sales manual
- 1 advertising manual
- 1 Broadcasting Magazine subscription
- 10 Easel cards and take-one pads
- 1 accounting system ledger
- 2000 Letterheads with 1500 pre-printed as pre-sell letters
- 2000 envelopes

#### **IS COLUMBIA SCHOOL OF BROADCASTING APPROVED BY SOME EDUCATIONAL BODY?**

Yes. Fully approved by Department of Education, State of California; Veterans Administration. Columbia School of Broadcasting is a member of the California Association of Private Schools and Colleges.

#### **DOES COLUMBIA SCHOOL OF BROADCASTING QUALIFY FOR THE GI BILL?**

Yes. Veterans who are eligible to receive VA educational benefits, simply apply to their regional office and receive their Eligibility Certificate and enroll in Columbia, since January 1, 1967 about 40% of our total enrollments are through the GI Bill.

#### **ARE THERE LIMITS TO THE NUMBER OF SALES A CSB FRANCHISE CAN MAKE?**

Yes. Columbia School will not permit more than ten (10) enrollments weekly from a population area of one million. We have carefully calculated the volume of trained students permissible for the needs of the industry and we cannot allow our operations to flood the field with trained announcers.

#### **CAN ANYONE OPERATE A COLUMBIA SCHOOL OF BROADCASTING FRANCHISE?**

No. As you can see, CSB makes a large investment in each new franchise to cover the costs of supplying the franchise and the heavy costs of supervising the opening and initial operations of each office. As a result, Columbia School of Broadcasting must carefully screen all franchise applicants. In addition, CSB must protect its reputation for honesty and sincerity by selecting only franchise operators whose integrity and moral character are above reproach. Columbia School of Broadcasting is not affiliated with CBS, Inc.



**THIRD CLASS  
RADIOTELEPHONE OPERATOR'S PERMIT  
STUDY GUIDE**

Most radio stations require the announcer to possess a Third Class Radiotelephone Operator Permit with Broadcast Endorsement. This permit, often called "a 3rd. Ticket" shows you have passed the required tests and possess the knowledge required by the Federal Communications Commission to operate certain classes of radio stations. No engineer is actually on duty because the simplified operation of the station does not require the physical presence of an engineer and the licensed operator/announcer is fully in charge of the station's operation. The announcer must know the basic rules of operation, and what to do in emergency situations which may arise. These rules and regulations are quite simple and uncomplicated. And the F.C.C. requires the test to insure the fact that the announcer knows the rules and regulations and fully understands his responsibility.

This Study Guide is included with Phase One so you may become familiar with it. However we suggest you wait until you have completed Phase Three before you attempt to take the test. This will give you a chance to become more familiar with radio terminology.

The F.C.C. examination for the Third Class Radiotelephone Operator Permit covers three Elements, 1, 2 & 9. Each Element test has 20 multiple-choice questions. 5% credit is allowed for each question answered correctly and 75% is the passing mark on each individual element. Element 2 is divided into the 'maritime' and 'general operator' categories. You should select the 'general operator' group of 20 questions.

About 4 to 6 hours of careful study are needed to properly prepare yourself for the test. After you have studied the GUIDE, you may get details on where and when to take the test by writing a letter similar to the one below:

Federal Communications Commission  
New Post Office Building  
12th. Street & Pennsylvania Avenue, N.W.  
Washington, D.C. 20554

Gentlemen:

I would like to know when and where I may take an examination for my Third Class Radiotelephone Operators Permit with Broadcast Endorsement. Would you kindly send me your test schedule in my area.

Thank you

(signature)

The F.C.C. will forward to you a schedule of examination dates and places in your general area. You appear at the specified place at the scheduled time, pay a three dollar fee and take the examination.

If you successfully pass the examination you will be legally qualified to operate various radio station equipment - to read the various meters. You have the required operator/announcer.





## Final Examination Written Test

Dear Student:

I am sure you have waited anxiously for the time when you have completed your studies in radio announcing. The final examination is in two parts (1) this written portion and (2) a tape-recorded examination of audition material which is supplied herein.

Please do not submit this written examination or the audition examination until you have studied and practiced Phase 6 for at least 30 days.

Upon successful passing of both examinations you will be notified and your CERTIFICATE OF COMPLETION will be mailed to you. Should you fail to pass your examination you will be advised what material to repractice and study before taking the examination again.

### GRADING METHOD:

Two points are given for each correct answer. 100 is EXCELLENT; 95 GOOD; 92 AVERAGE; 90 PASSING. Below 90 FAILS and you may take the test again in 30 days. It is possible to pass your written test and not pass your audition material. In this case you will be asked to retape your audition material until it is acceptable to Columbia School for a passing grade. A critique of your audition examination and your written test score will be sent to you on your audition examination tape.

### PRINT CAREFULLY:

Name: \_\_\_\_\_  
FIRST MIDDLE LAST

- |  | TRUE                     | FALSE                    |
|--|--------------------------|--------------------------|
| 1. The correct pronunciation of New York is NOO : YAWK.        | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. Cairo, Illinois is pronounced the same as Cairo, Egypt.     | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. Folk Music is the same as country and western music.        | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. Stylus means the style of announcing an announcer uses.     | <input type="checkbox"/> | <input type="checkbox"/> |
| 5. Radio stations which have only one tower are weak stations. | <input type="checkbox"/> | <input type="checkbox"/> |
| 6. RPM means Radio Playing Monitor.                            | <input type="checkbox"/> | <input type="checkbox"/> |

OVER

	TRUE	FALSE
7. A radio station's log means a radio signal.	<input type="checkbox"/>	<input type="checkbox"/>
8. Station breaks are done only once a day.	<input type="checkbox"/>	<input type="checkbox"/>
9. Always announce the manufacturer of a record you play.	<input type="checkbox"/>	<input type="checkbox"/>
10. It is best to begin a disc jockey program with a commercial before you play your first record.	<input type="checkbox"/>	<input type="checkbox"/>
11. Announcers should dress in an unusual manner to attract lots of attention.	<input type="checkbox"/>	<input type="checkbox"/>
12. All radio stations are owned by the Federal Government.	<input type="checkbox"/>	<input type="checkbox"/>
13. When announcing the time always give the hour first and minutes afterward.	<input type="checkbox"/>	<input type="checkbox"/>
14. If the station has gone off the air—never make mention of it to the audience—they will merely think their radio is broken.	<input type="checkbox"/>	<input type="checkbox"/>
15. Caribbean is pronounced KA rib e'n.	<input type="checkbox"/>	<input type="checkbox"/>
16. Play classical and popular music on the same program—audiences like variety.	<input type="checkbox"/>	<input type="checkbox"/>
17. You can tell if you sound nasal by holding your fingers over the nostrils as you speak.	<input type="checkbox"/>	<input type="checkbox"/>
18. Whenever possible—poke fun at a commercial; it is interesting and entertains your audience.	<input type="checkbox"/>	<input type="checkbox"/>
19. Beginning announcers should try to be as humorous as possible, it relaxes them.	<input type="checkbox"/>	<input type="checkbox"/>
20. There are approximately 1500 radio stations in the U.S.	<input type="checkbox"/>	<input type="checkbox"/>
21. Never rehearse an interview before a program or it will sound "canned".	<input type="checkbox"/>	<input type="checkbox"/>
22. Proper microphone technique is about 3 inches away and directly into the microphone.	<input type="checkbox"/>	<input type="checkbox"/>
23. Never listen to records before you play them on the air or your program will not sound "fresh".	<input type="checkbox"/>	<input type="checkbox"/>
24. Radio stations call letters always mean they are abbreviations for the name of the owner.	<input type="checkbox"/>	<input type="checkbox"/>
25. All radio stations east of the Rockies have call letters beginning with W.	<input type="checkbox"/>	<input type="checkbox"/>
26. You must announce the time after every record.	<input type="checkbox"/>	<input type="checkbox"/>
27. Every radio station has a News Director.	<input type="checkbox"/>	<input type="checkbox"/>

CONTINUED ON 2ND SHEET

	TRUE	FALSE
28. After you have been an announcer for five years you automatically become eligible to announce on television.	<input type="checkbox"/>	<input type="checkbox"/>
29. Try to use as many big words on your program as possible—this will impress the audience.	<input type="checkbox"/>	<input type="checkbox"/>
30. E.T. mean EVENLY TIMED.	<input type="checkbox"/>	<input type="checkbox"/>
31. If you are a disc jockey, you should play music your friends like; this indicates what the audience likes.	<input type="checkbox"/>	<input type="checkbox"/>
32. If you make an announcing mistake, point it out to the audience.	<input type="checkbox"/>	<input type="checkbox"/>
33. If a listener calls you about a fire, announce it that instant—it's important news.	<input type="checkbox"/>	<input type="checkbox"/>
34. Program Directors are in charge of station's programs.	<input type="checkbox"/>	<input type="checkbox"/>
35. Remote broadcasts are broadcasts from a point originating other than from the station's studios.	<input type="checkbox"/>	<input type="checkbox"/>
36. If a particular record is a hit record but you don't like it, be sure to give your personal opinion on the air.	<input type="checkbox"/>	<input type="checkbox"/>
37. Smile when you are announcing and it will come through the radio as a pleasant voice.	<input type="checkbox"/>	<input type="checkbox"/>
38. A "POT" is a volume control switch.	<input type="checkbox"/>	<input type="checkbox"/>
39. On a normal one-hour program you can play about 36 records.	<input type="checkbox"/>	<input type="checkbox"/>
40. Chopin is pronounced SHO: PAN.	<input type="checkbox"/>	<input type="checkbox"/>
41. A great deal of radio's advertising is false and misleading.	<input type="checkbox"/>	<input type="checkbox"/>
42. All radio stations broadcast with at least 10,000 watts of power.	<input type="checkbox"/>	<input type="checkbox"/>
43. When a suspect in a hold-up has confessed to the hold-up, it is all right to refer to him as "the robber".	<input type="checkbox"/>	<input type="checkbox"/>
44. When your log for your program indicates "CUT FOUR" in referring to a recorded commercial, it means that you do not play the fourth band on that transcription.	<input type="checkbox"/>	<input type="checkbox"/>
45. When a sports score or other number is listed as "0", it is good practice to read it as "nothing".	<input type="checkbox"/>	<input type="checkbox"/>





COLUMBIA SCHOOL  
OF BROADCASTING SAN FRANCISCO, 94118  
(415) 752-5162

## Final Examination Audition Tape

Dear Student:

This is your final examination audition, which you are to record on your STUDENT TAPE at 3 3/4ths. inches-per-second. Please do not submit this audition for evaluation until you have practiced Phase 6 for at least 30 days. Then spend several days practicing this Final Examination before sending it for evaluation. If your recording does not sound good to you, re-record the tape until it represents your best possible effort.

Before you begin the actual audition recording, state your name and address on the tape.

THEN BEGIN:

### **BURGERMEISTER BEER — 30 Seconds**

ANNCR: Next time you go for Burgie you'll find Burgermeister King-size six-pack cans are now going for only a dollar thirty-nine. That's the Burgie Take-Along special price for you this summer. Ice-cold Burgie perks up picnics . . . brightens any beach and gives you a refreshing break at the lake. So Take-Along Burgie in handy six-packs of King-size cans. Take-Along plenty of Burgie every time. King-size six-pack cans now only a dollar thirty-nine during this Burgie Take-Along special!

## **FORD DEALER — 60 Seconds**

ANNCR: How can your Ford Dealer top the Econoline, America's best-selling van? Why with his brand new SuperVan, of course! The SuperVan gives you 23% more load-space than the standard Econoline because it's a full 18 inches longer. Why don't you take a good look at that extra 18 inches of load-space in the SuperVan right now? And when you're at your Ford Dealer's be sure to enter the big eighteen-thousand-dollar Golfball Guessin' Contest. All you have to do is guess the number of golf balls that can be packed into the extra 18 inches of load-space in the SuperVan on display. Your Ford Dealer has the entry blanks you need to enter the contest. There will be eighteen one-thousand-dollar cash awards to the eighteen closest guesses. Contest closes January 10th. And while you're there, take a good look at his F-100 pick-up with the exclusive Twin-I-Beam suspension, his 4-wheel drive, all-new, all-purpose Bronco, and his Ranchero, the sportiest, most luxurious pick-up in the business. For all types of trucks, light weights, mediums and heavies, go to your Ford Truck Transportation Headquarters, your Ford Dealer's!



COLLEGE OF BROADCASTING SAN FRANCISCO 94118  
(415) 752-5162

## Final Examination Audition Tape — News Portion.

HERE IS THE LATEST NEWS FROM NATIONWIDE NEWS:

U-S OFFICIALS SAY THE DEATH TOLL IN YESTERDAY'S DEVASTATING FIRE ABOARD THE AIRCRAFT CARRIER "FORRESTAL" HAS RISEN TO 70. SEVENTY-EIGHT OF THE SHIP'S 4,300 CREWMEN WERE INJURED, AND 89 ARE STILL MISSING. IN ADDITION, THE BLAZE DESTROYED OR DAMAGED 56 OF THE 80-T0-85 JET BOMBERS ASSIGNED TO THE HUGE CARRIER.

THE FINAL FLAMES WERE NOT EXTINGUISHED UNTIL SOME 13 HOURS AFTER THE BLAZE BEGAN. THE "FORRESTAL" IS NOW STEAMING UNDER ITS OWN POWER TOWARD SUBIC BAY IN THE PHILIPPINES FOR REPAIRS.

JETS FROM AMERICA'S OTHER TWO CARRIERS STATIONED IN THE TONKIN GULF -- THE "BON HOMME RICHARD" AND THE "ORISKANY" -- HAVE BLASTED MILITARY BARRACKS AND OTHER TARGETS CLOSE TO THE NORTH VIETNAMESE PORT CITY OF HAIPHONG. THEY ALSO REPORTED DESTROYING A TORPEDO BOAT 45 MILES EAST-SOUTHEAST OF THE CITY.

IN GROUND ACTION, FIVE U-S MARINES WERE KILLED AND 50 WOUNDED IN A CLASH WITH A NORTH VIETNAMESE FORCE IN THE SOUTHERN HALF OF THE DE-MILITARIZED ZONE.

REPORTS FROM CARACAS SAY THE DEATH TOLL IN THE EARTHQUAKE THAT RIPPED THROUGH VENEZUELA LAST NIGHT HAS RISEN TO 30. HOWEVER, RESCUE WORKERS ESTIMATE THAT 200 PERSONS MAY HAVE DIED IN CARACAS ALONE. SOME 600 PERSONS WERE INJURED.

EARLIER, AN EARTHQUAKE THAT RUMBLED THROUGH THE COLOMBIAN ANDES LEFT EIGHT DEAD AND MORE THAN 100 INJURED. AND, TURKEY HAD ITS THIRD EARTHQUAKE IN EIGHT DAYS THIS MORNING. FEW DETAILS ARE AVAILABLE AS YET, BUT ONE PERSON IS KNOWN DEAD.

FORMER FRENCH PREMIER GEORGES BIDAULT (BEE-DOH') HAS ARRIVED IN BRUSSELS FROM A FOUR-YEAR EXILE IN BRAZIL. BIDAULT TOLD NEWSMEN HE HAD PROMISED BELGIAN AUTHORITIES HE WOULD MAKE NO POLITICAL STATEMENTS, BUT HE DID SAY HE HOPED TO RETURN TO FRANCE VERY SOON.

THE LATIN AMERICAN ORGANIZATION OF SOLIDARITY -- CALLED OLAS -- OPENS A WEEK-LONG CONFERENCE IN HAVANA TODAY. THE CONFERENCE IS EXPECTED TO FEATURE A SERIES OF SPEAKERS ATTACKING THE UNITED STATES AND LIKELY WILL CULMINATE IN A CALL FOR ARMED REVOLT IN THE WESTERN HEMISPHERE.



A NEGRO, FLEEING FROM A HOUSE WHERE LOOTED GOODS WERE REPORTEDLY STORED, HAS BECOME THE 4131 PERSON TO DIE AS A RESULT OF RACIAL VIOLENCE IN DETROIT. HE WAS SHOT BY AN ARMY PARATROOPER WHEN HE RAN BETWEEN THE PARATROOPER AND A NEGRO ARMED WITH A PISTOL. THREE OTHERS WERE WOUNDED WHEN POLICE USED SHOTGUNS TO BLAST THEIR WAY INTO THE HOUSE.

POUGHKEEPSIE, NEW YORK, WAS DECLARED IN A STATE OF EMERGENCY LAST NIGHT, AS LAW OFFICERS TRIED TO END TWO NIGHTS OF RACIAL DISTURBANCES. IN ANOTHER HUDSON RIVER CITY, NEWBURGH, BANDS OF YOUNG NEGROS WENT ON A WINDOW-SMASHING, ROCK-THROWING RAMPAGE. THEIR ANGER WAS TOUCHED OFF BY A NEO-NAZI RALLY HELD IN A LOCAL COURTHOUSE.

IN LACKAWANNA, NEW YORK, A BEER BOTTLE THROWN FROM A PASSING CAR TOUCHED OFF A 40-MINUTE SCUFFLE BETWEEN WHITES AND NEGROES. NO ARRESTS WERE MADE, AND THE ONLY INJURY REPORTED WAS TO A NEGRO TEEN-AGER WHO WAS STRUCK BY THE BOTTLE.

POLICE IN ELGIN, ILLINOIS, SEALED OFF A FIVE-BLOCK AREA OF THE CITY DURING THE NIGHT AFTER GANGS OF NEGROES BEGAN TOSSING FIREBOMBS, BRICKS, AND BOTTLES. THE CITY OF 53,000 -- LOCATED 45 MILES NORTHWEST OF CHICAGO -- WAS PLACED UNDER CURFEW.

REPUBLICAN SENATOR EDWARD BROOKE OF MASSACHUSETTS SAYS IT WILL COST MONEY AND REQUIRE COURAGE FROM BOTH THE NEGRO AND WHITE COMMUNITIES, BUT HE IS OPTIMISTIC ABOUT A SOLUTION TO THE RIOT PROBLEM. THE NATION'S ONLY NEGRO SENATOR TOLD REPORTERS AT OAK BLUFFS, MASSACHUSETTS HE WAS IMPRESSED BY REPORTS THAT MORE THAN HALF OF THOSE ARRESTED IN DETROIT AND NEWARK HAD CRIMINAL RECORDS. HE NOTED ALSO THAT MANY WERE BETWEEN 18 AND 25 YEARS OF AGE. BROOKE SAID: "THIS MAY INDICATE THE HEART OF THE PROBLEM."

CITY OFFICIALS RECENTLY BOASTED THAT NEW DELHI, INDIA, WOULD HAVE NO POWER PROBLEMS THIS SUMMER. THE BOAST WAS ALMOST IMMEDIATELY FOLLOWED BY POWER FAILURES ON THREE STRAIGHT NIGHTS. OFFICIALS NOW SAY THEY'RE GOING TO TAKE A CLOSE LOOK AT THE SITUATION -- PRESUMABLY WITH A FLASHLIGHT.

NOTE: Keep all your Final Examination Audition Tape copy, do not submit it with your recording.

## FEDERAL COMMUNICATIONS COMMISSION

WASHINGTON, D. C. 20554

AUGUST, 1964

### SPECIAL STUDY GUIDE AND REFERENCE MATERIAL FOR EXAMINATION FOR RADIOTELEPHONE THIRD CLASS OPERATOR PERMIT WITH BROAD- CAST ENDORSEMENT FOR OPERATION OF CERTAIN BROADCAST STATIONS.

Attached are sample questions representing the content of the examination given applicants for the Radiotelephone Third Class Operator Permit who wish to operate certain\* AM and FM broadcast stations. The questions show the nature and scope of the examination given such applicants. The actual questions are of a multiple choice answer type in which several possible answers are given and the applicant chooses the best answer.

Also attached is reference material in the form of extracts from radio law and regulations which may be used in formulating answers to most of the examination questions.

### KEY TO ABBREVIATIONS

Art ..... Refers to a provision of the Geneva, 1959, radio regulations.  
Sec. .... Refers to a section of the Communications Act of 1934 as amended.  
R & R ..... Refers to a provision of the Rules and Regulations of the F C C  
Summary..... Refers to an item in the Summary of Radiotelephone Operating Practice  
as Outlined in Element 2.

\* Those stations which may be routinely operated by holders of the F C C Radiotelephone Third Class Operator Permit, endorsed for broadcast use are:

1. AM stations with a power of 10 Kw or less and utilizing a non-directional antenna
2. FM stations with transmitter power output of 25 Kw or less

PROVIDED, that a supervisory operator holding a Radiotelephone first-class operator's license is employed either on a full-time basis or under contract for part-time work at the station as explained by the Rules and Regulations of the Federal Communications Commission. (The supervisory operator at certain non-commercial, educational stations may be the holder of a second class operator license)

## ELEMENT ONE

1. Where and how are F C C licenses and permits obtained? ..... (R & R 13.11(a))
2. When a licensee qualifies for a higher grade of F C C license or permit, what happens to the lesser grade license? ..... (R & R 13.26)
3. Who may apply for an F C C license? ..... (R & R 13.5(a))
4. If a license or permit is lost what action must be taken by the operator? ..... (R & R 13.71, 13.72)
5. What is the usual license term for radio operators? ..... (R & R 13.4(a))
6. What government agency inspects radio stations in the U. S.? ..... (Sec. 303(n))
7. When may a license be renewed? ..... (R & R 13.11)
8. Who keeps the station logs? ..... (R & R 73.111)
9. Who corrects errors in the station logs? ..... (R & R 73.111)
10. How may errors in the station logs be corrected? ..... (R & R 73.111)
11. Under what conditions may messages be rebroadcast? ..... (Sec. 325(a))
12. Under what conditions may messages and signals not be transmitted? ..... (R & R 13.66, 13.67, 13.68)
13. May an operator deliberately interfere with any radio communication or signal? ..... (R & R 13.69)
14. What type of communication has top priority in the mobile service? ..... (ART.)
15. What are the grounds for suspension of operator licenses? ..... (Sec. 303(a)(1))
16. When may an operator divulge the contents of an intercepted message? ..... (Sec. 303)
17. If a licensee is notified that he has violated an F C C Rule or provision of the Communications Act of 1934, what must he do? ..... (R & R 13.7)
18. If a licensee receives a notice of suspension of his license, what must he do? ..... (R & R 13.7)
19. What are the penalties provided for violation of a provision of the Communications Act of 1934 or a Rule of the F C C? ..... (Sec. 301, 302)
20. Define "harmful interference". ..... (ART.)



## ELEMENT TWO

1. What should an operator do when he leaves a transmitter unattended?..... (Summary)
2. What are the meanings of: clear, out, over, roger, words twice, repeat, and break? ..... (Summary)
3. How should a microphone be treated when used in noisy locations? ..... (Summary)
4. What may happen to the received signal when an operator has shouted into a microphone? ..... (Summary)
5. Why should radio transmitters be "off" when signals are not being transmitted? ..... (Summary)
6. Why should an operator use well-known words and phrases? ..... (Summary)
7. Why is the station's call sign transmitted? ..... (Summary)
8. Where does an operator find specifications for obstruction marking and lighting (where required) for the antenna towers of a particular radio station? ..... (Summary)
9. What should an operator do if he hears profanity being used at his station? ..... (Summary)
10. When may an operator use his station without regard to certain provisions of his station license? ..... (R & R 2.405)
11. Who bears the responsibility if an operator permits an unlicensed person to speak over his station? ..... (Summary)
12. What is meant by a "phonetic alphabet" in radiotelephone communications? ..... (Summary)
13. How does the licensed operator normally exhibit his authority to operate the station? ..... (Summary)
14. What precautions should be observed in testing a station on the air? ..... (Summary)

## ELEMENT NINE

1. Define the following words or phrases:
  - Standard broadcast station (R & R 73.1)
  - Standard broadcast band (R & R 73.1)
  - F M station (R & R 73.310)
  - F M band (R & R 73.310)
  - Daytime (R & R 73.6)
  - Nighttime (R & R 73.7)
  - Broadcast day (R & R 73.9)
  - E B S (R & R 73.911)
2. Make the following transformations:
  - Kilocycles to cycles
  - Kilovolts to volts
  - Milliamperes to amperes
3. Draw the "face" of the following meters and know how to read each.
  - Ammeter
  - Voltmeter
  - Frequency monitor meter
  - V U meter (for % modulation)
4. What should an operator do if the remote antenna ammeter becomes defective? ..... (R & R 73.58)
5. What should an operator do if the remote control devices at a station so equipped malfunction? ..... (R & R 73.67)
6. What is the permissible % of modulation for A M and F M stations? ..... (R & R 73.14)
7. What is the permissible frequency tolerance of standard broadcast stations? ..... (R & R 73.59)  
of F M stations? ..... (R & R 73.269)
8. What stations may be operated by a third class broadcast operator? ..... (See cover page)
9. What are the power limitations on broadcast stations? ..... (R & R 73.57)
10. What logs must be kept by broadcast stations according to the Rules and Regulations of the F C C? ..... (R & R 73.111)
11. Who keeps the logs? ..... (R & R 73.111)
12. What entries are made in the program log? ..... (R & R 73.112)  
In the operating log? ..... (R & R 73.113)
13. When may abbreviations be used in the station's logs? ..... (R & R 73.111)
14. How and by whom may station's logs be corrected? ..... (R & R 73.111)

ELEMENT NINE (cont.)

15. According to the Rules and Regulations of the F C C, how long must station logs be retained? ..... (R & R 73.115)
16. What information must be given an F C C inspector at any reasonable hour? ..... (R & R 73.116)
17. What is included in a station identification and how often is it given? ..... (R & R 73.117)
18. What should an operator do if the modulation monitor becomes defective? ..... (R & R 73.56)
19. If the frequency monitor meter becomes defective? ..... (R & R 73.252)
20. When should minor corrections to the transmitter be made?  
Before or after logging the meter readings? ..... (R & R 73.113)
21. Should the sponsor's name ever be omitted when reading commercials on the air? ..... (R & R 73.119)
22. When should an operator announce a program as "recorded"? ..... (R & R 73.118)
23. How often should the tower lights be checked for proper operation? ..... (R & R 17.37)
24. What record is kept of tower light operation? ..... (R & R 17.38)
25. What should an operator do if the tower lights fail? ..... (R & R 17.37)
26. What is E B S? ..... (R & R 73.911)
27. What is an Emergency Action Condition? ..... (R & R 73.915)
28. What equipment must be installed in broadcast stations in regard to reception of an Emergency Action Notification? ..... (R & R 73.922)
29. How often should E B S test transmissions be sent? During what time period are they sent? ..... (R & R 73.951)
30. During a period of an Emergency Action Condition what should all non-participating stations do? ..... (R & R 73.923(a))
31. If the tower lights of a station are required to be controlled by a light-sensitive device, and this device malfunctions, when should the tower lights be "on"? ..... (R & R 17.25(a)(3))



## EXTRACTS FROM THE GENEVA, 1959, TREATY

### Section III. Technical Characteristics

Paragraph 93 Harmful interference: Any emission, radiation or induction which endangers the functioning of a radionavigation service or of other safety services or seriously degrades, obstructs or repeatedly interrupts a radiocommunication service operating in accordance with these Regulations.

\* \* \* \* \*

### ARTICLE 37

Paragraph 1496 The term "communication" as used in this Article means radiotelegrams as well as radio-telephone calls. The order of priority for communications in the mobile service shall be as follows:

1. Distress calls, distress messages, and distress traffic.
2. Communications preceded by the urgency signal.
3. Communications preceded by the safety signal.
4. Communications relating to radio direction-finding.
5. Communications relating to the navigation and safe movement of aircraft.
6. Communications relating to the navigation, movements, and needs of ships, and weather observation messages destined for an official meteorological service.
7. Government radiotelegrams: Priorite' Nations.
8. Government communications for which priority has been requested.
9. Service communications relating to the working of the radiocommunications previously exchanged.
10. Government communications other than those shown in 7 and 8 above, and all other communications.

**EXTRACTS FROM THE COMMUNICATIONS ACT OF 1934, AS AMENDED**

**Sec. 303** Except as otherwise provided in this Act, the Commission from time to time, as public convenience, interest, or necessity requires shall - -

\* \* \* \* \*

(m) (1) Have authority to suspend the license of any operator upon proof sufficient to satisfy the Commission that the licensee - -

(A) Has violated any provision of any Act, treaty, or convention binding on the United States, which the Commission is authorized to administer, or any regulation made by the Commission under any such Act, treaty, or convention; or

(B) Has failed to carry out a lawful order of the master or person lawfully in charge of the ship or aircraft on which he is employed; or

(C) Has willfully damaged or permitted radio apparatus or installations to be damaged; or

(D) Has transmitted superfluous radio communications or signals or communications containing profane or obscene words, language, or meaning, or has knowingly transmitted - -

(1) False or deceptive signals or communications, or

(2) A call signal or letter which has not been assigned by proper authority to the station he is operating; or

(E) Has willfully or maliciously interfered with any other radio communications or signals; or

(F) Has obtained or attempted to obtain, or has assisted another to obtain or attempt to obtain, an operator's license by fraudulent means.

\* \* \* \* \*

(n) Have authority to inspect all radio installations associated with stations required to be licensed by any Act or which are subject to the provisions of any Act, treaty, or convention binding on the United States, to ascertain whether in construction, installation, and operation they conform to the requirements of the rules and regulations of the Commission, the provisions of any Act, the terms of any treaty or convention binding on the United States, and the conditions.

\* \* \* \* \*

**Sec. 325** (a) No person within the jurisdiction of the United States shall knowingly utter or transmit, or cause to be uttered or transmitted, any false or fraudulent signal of distress, or communication relating thereto, nor shall any broadcasting station rebroadcast the program or any part thereof of another broadcasting station without the express authority of the originating station.

\* \* \* \* \*

**Sec. 501** Any person who willfully and knowingly does or causes or suffers to be done any act, matter, or thing, in this Act prohibited or declared to be unlawful, or who willfully or knowingly omits or fails to do any act, matter, or thing in this Act required to be done, or willfully and knowingly causes or suffers such omission or failure, shall, upon conviction thereof, be punished for such offense, for which no penalty (other than a forfeiture) is provided in this Act, by a fine of not more than \$10,000 or by imprisonment for a term not exceeding one year, or both; except that any person, having been once convicted of an offense punishable under this section, who is subsequently convicted of violating any provision of this Act punishable under this section, shall be punished by a fine of not more than \$10,000 or by imprisonment for a term not exceeding two years; or both.

**Sec. 502** Any person who willfully and knowingly violates any rule, regulation, restriction, or condition made or imposed by the Commission under authority of this Act, or any rule, regulation, restriction, or condition made or imposed by any international radio or wire communications treaty or convention, or regulations annexed thereto, to which the United States is or may hereafter become a party, shall, in addition to any other penalties provided by law, be punished, upon conviction thereof, by a fine of not more than \$500 for each and every day during which such offense occurs.

\* \* \* \* \*

**Sec. 605** No person receiving or assisting in receiving, or transmitting, or assisting in transmitting, any interstate or foreign communication by wire or radio shall divulge or publish the existence, contents, substance, purport, effect, or meaning thereof, except through authorized channels of transmission or reception, to any person other than the addressee, his agent, or attorney, or to a person employed or authorized to forward such communication to its destination, or to proper accounting or distributing officers of the various communicating centers over which the communication may be passed, or to the master of a ship under whom he is serving, or in response to a subpoena issued by a court of competent jurisdiction, or on demand of other lawful authority; and no person not being authorized by the sender shall intercept any communication and divulge or publish the existence, contents, substance, purport, effect, or meaning of such intercepted communication to any person; and no person not being entitled thereto shall receive or assist in receiving any interstate or foreign communication by wire or radio and use the same or any information therein contained for his own benefit or for the benefit of another not entitled thereto; and no person having received such intercepted communication or having become acquainted with the contents, substance, purport, effect, or meaning of the same or any part thereof, knowing that such information was so obtained, shall divulge or publish the existence, contents, substance, purport, effect, or meaning of the same or any part thereof, or use the same or any information therein contained for his own benefit or for the benefit of another not entitled thereto: Provided, That this section shall not apply to the receiving, divulging, publishing, or utilizing the contents of any radio communication broadcast, or transmitted by amateurs or others for the use of the general public, or relating to ships in distress.

\* \* \* \* \*



## EXTRACTS FROM THE RULES AND REGULATIONS OF THE FEDERAL COMMUNICATIONS COMMISSION

**Sec. 1.89 Suspension of operator licenses.** Whenever grounds exist for suspension of an operator license, as provided in section 303 (m) of the Communications Act, the Chief of the Safety and Special Radio Services Bureau, with respect to commercial operator licenses, or the Chief of the Field Engineering Bureau, with respect to commercial operator licenses, may issue an order suspending the operator license. No order of suspension of any operator's license shall take effect until 15 days' notice in writing of the cause for the proposed suspension has been given to the operator licensee, who may make written application to the Commission at any time within said 15 days for a hearing upon such order. The notice to the operator licensee shall not be effective until actually received by him, and from that time he shall have 15 days in which to mail the said application. In the event that physical conditions prevent mailing of the application before the expiration of the 15-day period, the application shall then be mailed as soon as possible thereafter, accompanied by a satisfactory explanation of the delay. Upon receipt by the Commission of such application for hearing, said order of suspension shall be designated for hearing by the Chief, Safety and Special Radio Services Bureau or the Chief, Field Engineering Bureau, as the case may be, and said order of suspension shall be held in abeyance until the conclusion of the hearing. Upon the conclusion of said hearing, the Commission may affirm, modify, or revoke said order of suspension. If the license is ordered suspended, the operator shall send his operator license to the office of the Commission in Washington, D. C., on or before the effective date of the order, or, if the effective date has passed at the time notice is received, the license shall be sent to the Commission forthwith.

\* \* \* \* \*

**Sec. 1.85 Notice of violations.** (a) Except in cases of wilfulness or those in which public health, interest, or safety requires otherwise, any licensee who appears to have violated any provision of the Communications Act or any provision of this chapter will, before revocation, suspension, or cease and desist proceedings are instituted, be served with a written notice calling these facts to his attention and requesting a statement concerning the matter. FCC Form 793 may be used for this purpose.

(b) Within 10 days from receipt of notice or such other period as may be specified, the licensee shall send a written answer, in duplicate, direct to the office of the Commission originating the official notice. If an answer cannot be sent nor an acknowledgment made within such 10-day period by reason of illness or other unavoidable circumstances, acknowledgment and answer shall be made at the earliest practicable date with a satisfactory explanation of the delay.

(c) The answer to each notice shall be complete in itself and shall not be abbreviated by reference to other communications or answers to other notices. In every instance the answer shall contain a statement of action taken to correct the condition or omission complained of and to preclude its recurrence. In addition:

(1) If the notice relates to violations that may be due to the physical or electrical characteristics of transmitting apparatus and any new apparatus is to be installed, the answer shall state the date such apparatus was ordered, the name of the manufacturer, and the promised date of delivery. If the installation of such apparatus requires a construction permit, the file number of the application shall be given, or if a file number has not been assigned by the Commission, such identification shall be given as will permit ready identification of the application.

(2) If the notice of violation relates to lack of attention to or improper operation of the transmitter, the name and license number of the operator in charge shall be given.

\* \* \* \* \*

**Sec. 2.405 Operation During Emergency.** The licensee of any station (except amateur, standard broadcast, FM broadcast, noncommercial educational FM broadcast, or television broadcast) may, during a period of emergency in which normal communication facilities are disrupted as a result of hurricane, flood, earthquake or similar disaster, utilize such station for emergency communication service in communicating in a manner other than that specified in the instrument of authorization: *Provided:* (a) That as soon as possible after the beginning of such emergency use, notice be sent to the Commission at Washington, D. C., and to the Engineer in Charge of the district in which the station is located, stating the nature of the emergency and the use to which the station is being put, and (b) That the emergency use of the station shall be discontinued as soon as substantially normal communication facilities are again available, and (c) That the Commission at Washington, D. C., and the Engineer in Charge shall be notified immediately when such special use of the station is terminated:

*Provided further*, (d) That in no event shall any station engage in emergency transmission on frequencies other than, or with power in excess of, that specified in the instrument of authorization or as otherwise expressly provided by the Commission, or by law: *And provided further*, (e) That the Commission may, at any time, order the discontinuance of any such emergency communication undertaken under this section.

NOTE: Further information regarding operation of broadcast stations during periods of emergency is found in Part 73 of the Rules.

**Sec.73.1 Standard broadcast station.** The term "standard broadcast station" means a broadcasting station licensed for the transmission of radiotelephone emissions primarily intended to be received by the general public and operated on a channel in the band 535-1605 kilocycles.

\* \* \* \* \*

**Sec.73.2 Standard broadcast band.** The term "standard broadcast band" means the band of frequencies extending from 535 to 1605 kilocycles.

\* \* \* \* \*

**Sec.73.3 Standard broadcast channel.** The term "standard broadcast channel" means the band of frequencies occupied by the carrier and two side bands of a broadcast signal with the carrier frequency at the center. Channels shall be designated by their assigned carrier frequencies. The 107 carrier frequencies assigned to standard broadcast stations shall begin at 540 kilocycles and be in successive steps of 10 kilocycles.

\* \* \* \* \*

**Sec.73.6 Daytime.** The term "daytime" means that period of time between local sunrise and local sunset.

\* \* \* \* \*

**Sec.73.7 Nighttime.** The term "nighttime" means that period of time between local sunset and 12 midnight local standard time.

\* \* \* \* \*

**Sec.73.8 Sunrise and sunset.** The terms "sunrise and sunset" mean, for each particular location and during any particular month, the time of sunrise and sunset as specified in the instrument of authorization.

\* \* \* \* \*

**Sec.73.9 Broadcast day.** The term "broadcast day" means that period of time between local sunrise and 12 midnight local standard time.

\* \* \* \* \*

**Sec.73.14 Technical definitions.** (a) *Combined audio harmonics.* The term "combined audio harmonics" means the arithmetical sum of the amplitudes of all the separate harmonic components. Root sum square harmonic readings may be accepted under conditions prescribed by the Commission.

(b) *Effective field.* The term "effective field" or "effective field intensity" is the root-mean-square (RMS) value of the inverse distance fields at a distance of 1 mile from the antenna in all directions in the horizontal plane.

(c) *Operating power.* "Operating power" is the power that is actually supplied to the radio station antenna.

(d) *Maximum rated carrier power.* "Maximum rated carrier power" is the maximum power at which the transmitter can be operated satisfactorily and is determined by the design of the transmitter and the type and number of vacuum tubes used in the last radio stage.

(e) *Plate input power.* "Plate input power" means the product of the direct plate voltage applied to the tubes in the last radio stage and the total direct current flowing to the plates of these tubes, measured without modulation.

(f) *Antenna power.* "Antenna input power" or "antenna power" means the product of the square of the antenna current and the antenna resistance at the point where the current is measured.

(g) *Antenna current.* "Antenna current" means the radio-frequency current in the antenna with no modulation.

(h) *Antenna resistance.* "Antenna resistance" means the total resistance of the transmitting antenna system at the operating frequency and at the point at which the antenna current is measured.



(1) *Percentage modulation (amplitude).* "Percentage modulation" with respect to an amplitude modulated wave means the ratio of half the difference between the maximum and minimum amplitudes of the amplitude modulated wave to the average amplitude expressed in percentage.

\* \* \* \* \*

**Sec.73.51 Operating power; how determined.** (a) Except as provided in paragraph (b) of this section, the operating power shall be determined by the direct method (the square of the antenna current times the antenna resistance at the point where the current is measured and at the operating frequency). (b) Operating power shall be determined on a temporary basis by the indirect method: (1) In case of an emergency where the licensed antenna system has been damaged by causes beyond the control of the licensee (see Sec.73.45), or (2) Pending completion of authorized changes in the antenna system, or (3) If any change is made in the antenna system or any other change is made which may affect the antenna system. (See Sec.73.45.)

\* \* \* \* \*

**Sec.73.55 Modulation.** The percentage of modulation shall be maintained as high as possible consistent with good quality of transmission and in no case less than 85 percent on peaks nor more than 100 percent on negative peaks of frequent recurrence during any selection which is transmitted at the highest level of the program under consideration.

\* \* \* \* \*

**Sec.73.56 Modulation monitors.** (a) Each station shall have in operation, either at the transmitter or at the place the transmitter is controlled, a modulation monitor of a type approved by the Commission. (b) In the event that the modulation monitor becomes defective the station may be operated without the monitor pending its repair or replacement for a period not in excess of 60 days without further authority of the Commission: *Provided, That:* (1) Appropriate entries shall be made in the maintenance log of the station showing the date and time the monitor was removed from and restored to service. (2) The Engineer in Charge of the radio district in which the station is located shall be notified both immediately after the monitor is found to be defective and immediately after the repaired or replacement monitor has been installed and is functioning properly. (3) The degree of modulation of the station shall be monitored with a cathode ray oscilloscope or other acceptable means.

\* \* \* \* \*

**Sec.73.57 Operating power; maintenance of.** (a) The operating power of each station shall be maintained as near as practicable to the licensed power and shall not exceed the limits of 5 percent above and 10 percent below the licensed power, except that in an emergency when due to causes beyond control of the licensee it becomes impossible to operate with full licensed power, the station may be operated with reduced power for a period not to exceed 10 days, provided the Commission and the Engineer in Charge of the radio district in which the station is located shall be notified immediately after the emergency develops and also upon the resumption of licensed power. (b) In addition to maintaining the operating power within the above limitations, stations employing directional antenna systems shall maintain the ratio of the antenna currents in the elements of the system within 5 percent of that specified by the terms of the license or other instrument of authorization.

\* \* \* \* \*

**Sec.73.58 Indicating instruments.** (a) Each standard broadcast station shall be equipped with indicating instruments which conform with the specifications set forth in Sec.73.39 for measuring the DC plate circuit current and voltage of the last radio frequency amplified stage; the radio frequency base current of each antenna element; and, for stations employing directional antenna systems, the radio frequency current at the point of common input to the directional antenna. (b) In the event that any one of these indicating instruments becomes defective when no substitute which conforms with the required specifications is available, the station may be operated without the defective instrument pending its repair or replacement for a period not in excess of 60 days without further authority of the Commission: *Provided, That:* (1) Appropriate entries shall be made in the maintenance log of the station showing the date and time the meter was removed from and restored to service. (2) The Engineer in Charge of the radio district in which the station is located shall be notified both immediately after the instrument is found to be defective and immediately after the repaired or replacement instrument has been installed and is functioning properly. (3) If the defective instrument is the antenna current meter of a nondirectional station which does not employ a remote antenna ammeter, or if the defective instrument is the common point meter of a station which employs a directional antenna, and does not employ a remote common point meter, the operating power shall be determined by the indirect method in accordance with Sec.73.52 during the entire time the station is operated without the antenna current meter or common point meter. However, if a remote antenna ammeter or a remote common point meter is employed and the antenna current meter or common point meter becomes



defective, the remote meter may be used in determining operating power by the direct method pending the return to service of the regular meter, provided other meters are maintained at same value previously employed. (c) If conditions beyond the control of the licensee prevent the restoration of the meter to service within the above allowed period, informal request in accordance with Sec. 1.549 of this chapter may be filed with the Engineer in Charge of the radio district in which the station is located for such additional time as may be required to complete repairs of the defective instrument. (d) Remote antenna ammeters and remote common point meters are not required; therefore, authority to operate without them is not necessary. However, if a remote antenna ammeter or common point meter is employed and becomes defective, the antenna base currents may be read and logged once daily for each mode of operation, pending the return to service of the regular remote meter.

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**Sec.73.59 Frequency tolerance.** The operating frequency of each station shall be maintained within 20 cycles of the assigned frequency.

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**Sec.73.67 Remote control operation.** (3) A malfunction of any part of the remote control equipment and associated line circuits resulting in improper control or inaccurate meter readings shall be cause for the immediate cessation of operation by remote control.

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**Sec.73.111 General requirements relating to logs.** (a) The licensee or permittee of each standard broadcast station shall maintain program, operating, and maintenance logs as set forth in Secs.73.112, 73.113 and 73.114. Each log shall be kept by the person or persons competent to do so, having actual knowledge of the facts required, who shall sign the appropriate log when starting duty and again when going off duty. (b) The logs shall be kept in an orderly and legible manner, in suitable form, and in such detail that the data required for the particular class of station concerned is readily available. Key letters or abbreviations may be used if proper meaning or explanation is contained elsewhere in the log. Each sheet shall be numbered and dated. Time entries shall be either in local standard or daylight saving time and shall be indicated accordingly. (c) No log or portion thereof shall be erased, obliterated, or willfully destroyed within the period of retention provided by the provisions of this part. Any necessary correction may be made only by the person originating the entry who shall strike out the erroneous portion, initial the correction made, and indicate the date of correction. (d) Original data may be recorded in rough form and later transcribed into the log, but in such case all portions of the original memoranda shall be preserved as a part of the complete log.

\* \* \* \* \*

**Sec.73.112 Program log.** (a) The following entries shall be made in the program log: (1) An entry of the time each station identification announcement (call letters and location) is made. (2) An entry briefly describing each program broadcast, such as "music," "drama," "speech," etc., together with the name or title thereof, and the sponsor's name, with the time of the beginning and ending of the complete program. If a mechanical record is used, the entry shall show the exact nature thereof, such as "record," "transcription," etc., and the time it is announced as a mechanical record. If a speech is made by a political candidate, the name and political affiliations of such speaker shall be entered. (3) An entry showing that each sponsored program broadcast has been announced as sponsored, paid for, or furnished by the sponsor. (4) An entry showing for each program of network origin, the name of the network originating the program. (b) No provision of this section shall be construed as prohibiting the recording or other automatic maintenance of data required for program logs. However, where such automatic logging is used, the licensee must comply with the following requirements: (1) The licensee, whether employing manual or automatic logging or a combination thereof, must be able accurately to furnish the commission with all information required to be logged; (2) Each recording, tape, or other means employed shall be accompanied by a certificate of the operator or other responsible person on duty at the time or other duly authorized agent of the licensee, to the effect that it accurately reflects what was actually broadcast. Any information required to be logged which cannot be incorporated in the automatic process shall be maintained in a separate record which shall be similarly authenticated; (3) The licensee shall extract any required information from the recording for the days specified by the Commission or its duly authorized representative and submit it in written log form, together with the underlying recording, tape or other means employed.

\* \* \* \* \*

**Sec.73.113 Operating log.** (a) The following entries shall be made in the operating log: (1) An entry of the time the station begins to supply power to the antenna and the time it stops. (2) An entry of each interruption of the carrier wave, where restoration is not automatic, its cause and duration followed by the signature of the person restoring operation (if licensed operator other than the licensed operator on duty). (3) An entry, at the

beginning of operation and at intervals not exceeding one-half hour, of the following (actual readings observed prior to making any adjustments to the equipment) and, when appropriate, an indication of corrections made to restore parameters to normal operating values: (i) Operating constants of last radio stage (total plate voltage and plate current). (ii) Antenna current or common point current (if directional) without modulation. (iii) Frequency monitor reading. (4) An entry each day of the following where applicable: (i) Antenna base current(s) without modulation for each mode of operation: (a) Where remote antenna meters or a remote common point meter are normally employed but are defective. (b) Where required by the station license for directional antenna operation. (ii) Where there is remote control operation of a directional antenna station, readings for each pattern taken at the transmitter (within two hours of commencement of operation with each pattern) of: (a) Common point current without modulation. (b) Base current(s) without modulation. (c) Phase monitor sample loop current(s) without modulation. (d) Phase indications. (5) Any other entries required by the instrument of authorization or the provisions of this part. (b) Automatic devices accurately calibrated and with appropriate time, date and circuit functions may be utilized to record the entries in the operating log: *Provided*, That: (1) They do not affect the operation of circuits or accuracy of indicating instruments of the equipment being recorded; (2) The recording devices have an accuracy equivalent to the accuracy of the indicating instruments; (3) The calibration is checked against the original indicators at least once a week and the results noted in the maintenance log; (4) Provision is made to actuate automatically an aural alarm circuit located near the operator on duty if any of the automatic log readings are not within the tolerances or other requirements specified in the rules or instrument of authorization; (5) Devices which record each parameter in sequence must read each parameter at least once during each 10-minute period and clearly indicate the parameter being recorded; (6) The automatic logging equipment is located at the remote control point if the transmitter is remotely controlled, or at the transmitter location if the transmitter is manually controlled; (7) The automatic logging equipment is located in the near vicinity of the operator on duty and is inspected by him periodically during the broadcast day; and (8) The indicating equipment conforms with the requirements of Sec.73.39 except that the scales need not exceed 2 inches in length and arbitrary scales may not be used.

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**Sec.73.115 Retention of logs.** Logs of standard broadcast stations shall be retained by the licensee or permittee for a period of 2 years: *Provided, however*, That logs involving communications incident to a disaster or which include communications incident to or involved in an investigation by the Commission and concerning which the licensee or permittee has been notified, shall be retained by the licensee or permittee until he is specifically authorized in writing by the Commission to destroy them: *Provided, further*, That logs incident to or involved in any claim or complaint of which the licensee or permittee has notice shall be retained by the licensee or permittee until such claim or complaint has been fully satisfied or until the same has been barred by statute limiting the time for the filing of suits upon such claims. Note: Application forms for licenses and other authorizations require that certain operating and program data be supplied. It is suggested that these application forms be kept in mind in connection with maintenance of station program and operating records.

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**Sec.73.116 Availability of logs and records.** The following shall be made available upon request by an authorized representative of the Commission: (a) Program, operating and maintenance logs. (b) Equipment performance measurements required by Sec.73.47. (c) Copy of most recent antenna resistance or common-point impedance measurements submitted to the Commission. (d) Copy of most recent field intensity measurements to establish performance of directional antennas required by Sec.73.151.

\* \* \* \* \*

**Sec.73.117 Station identification.** (a) A licensee of a standard broadcast station shall make station identification announcement (call letters and location) at the beginning and ending of each time of operation and during operation (1) on the hour and (2) either on the half hour or at the quarter hour following the hour and at the quarter hour preceding the next hour: *Provided*, (b) Such identification announcement need not be made on the hour when to make such announcement would interrupt a single consecutive speech, play, religious service, symphony concert, or operatic production of longer duration than 30 minutes. In such cases the identification announcement shall be made at the beginning of the program, at the first interruption of the entertainment continuity, and at the conclusion of the program. (c) Such identification announcement need not be made on the half hour or quarter hours when to make such announcement would interrupt a single consecutive speech, play, religious service, symphony concert, or operatic production. In such cases an identification announcement shall be made at the first interruption of the entertainment continuity and at the conclusion of the program: *Provided*, That an announcement within 5 minutes of the times specified in paragraph (a) (2) of this section will satisfy the re-



quirements of identification announcements. (d) In the case of variety show programs, baseball game broadcasts, or similar programs of longer duration than 30 minutes, the identification announcement shall be made within 5 minutes of the hour and of the times specified in paragraph (a) (2) of this section. (e) In the case of all other programs the identification announcement shall be made within 2 minutes of the hour and of the times specified in paragraph (a) (2) of this section. (f) In making the identification announcement the call letters shall be given only on the channel of the station identified thereby, except as otherwise provided in Sec.73.287 of the Commission's rules governing FM broadcast station.

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**Sec.73.118 Mechanical reproductions.** (a) No mechanically reproduced program consisting of a speech, news event, news commentator, forum, panel discussion, or special event in which the element of time is of special significance, or any other program in which the element of time is of special significance and presentation of which would create, either intentionally or otherwise, the impression or belief on the part of the listening audience that the event or program being broadcast is in fact occurring simultaneously with the broadcast, shall be broadcast without an appropriate announcement being made either at the beginning or end of such reproduction or at the beginning or end of the program in which such reproduction is used that it is a mechanical reproduction or a mechanically reproduced program: *Provided, however,* That each such program of one minute or less need not be announced as such.

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**Sec.73.119 Sponsored programs, announcement of.** (a) When a standard broadcast station transmits any matter for which money, services, or other valuable consideration is either directly or indirectly paid or promised to, or charged or received by, such station, the station shall broadcast an announcement that such matter is sponsored, paid for, or furnished, either in whole or in part, and by whom or on whose behalf such consideration was supplied: *Provided, however,* That "service or other valuable consideration" shall not include any service or property furnished without charge or at a nominal charge for use on, or in connection with, a broadcast unless it is so furnished in consideration for an identification in a broadcast of any person, product, service, trademark, or brand name beyond an identification which is reasonable related to the use of such service or property on the broadcast.. (e) The announcement required by this section shall fully and fairly disclose the true identity of the person or persons by whom or in whose behalf such payment is made or promised, or from whom or in whose behalf such services or other valuable consideration is received, or by whom the material or services referred to in paragraph (d) of this section are furnished. Where an agent or other person contracts or otherwise makes arrangements with a station on behalf of another, and such fact is known to the station, the announcement shall disclose the identity of the person or persons in whose behalf such agent is acting instead of the name of such agent.

\* \* \* \* \*

**Sec.73.252 Frequency monitor.** (a) The licensee of each station shall have in operation, either at the transmitter or at the place where the transmitter is controlled, a frequency monitor of a type approved by the Commission which shall be independent of the frequency control of the transmitter. (b) In the event that the frequency monitor becomes defective the station may be operated without the monitor pending its repair or replacement for a period not in excess of 60 days without further authority of the Commission: *Provided, That:* (1) Appropriate entries shall be made in the maintenance log of the station showing the date and time the monitor was removed from and restored to service. (2) The Engineer in Charge of the radio district in which the station is located shall be notified both immediately after the monitor is found to be defective and immediately after the repaired or replacement monitor has been installed and is functioning properly. (3) The frequency of the station shall be compared with an external frequency source of known accuracy at sufficiently frequent intervals to insure that the frequency is maintained within the tolerance prescribed in Sec.73.269. An entry shall be made in the station log as to the method used and the results thereof. (c) If conditions beyond the control of the licensee prevent the restoration of the monitor to service within the above allowed period, informal request in accordance with Sec.1.549 of this chapter may be filed with the Engineer in Charge of the radio district in which the station is located for such additional time as may be required to complete repairs of the defective instrument.

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**Sec.73.269 Frequency tolerance.** The center frequency of each FM broadcast station shall be maintained within 2000 cycles of the assigned center frequency.

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**Sec.73.911 Emergency Broadcast System (EBS).** The Emergency Broadcast System consists of broadcast stations and inter-connecting facilities which have been authorized by the Commission to operate in a controlled manner during a war, threat of war, state of public peril or disaster, or other national emergency.



**Sec.73.912 National Defense Emergency Authorization (NDEA).** An authorization issued by the Commission permitting controlled operation of a station operating in the Radio Broadcast Services during an Emergency Action Condition.

**Sec.73.913 Emergency Action Notification.** The Emergency Action Notification is the notice to stations in the Radio Broadcast Services to operate in accordance with the Emergency Broadcast System Plan.

**Sec.73.914 Emergency Action Termination.** The Emergency Action Termination is the notice to stations in the Radio Broadcast Services to discontinue controlled operations imposed by an outstanding Emergency Action Notification and return to normally licensed operations.

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**Sec.73.915 Emergency Action Condition.** The condition which exists after the transmission of an Emergency Action Notification and before the transmission of the Emergency Action Termination.

**Sec.73.916 Emergency Broadcast System Plan.** The Emergency Broadcast System Plan is the document containing the detailed description of how stations operating in the Radio Broadcast Services will be notified and operated in the Emergency Broadcast System.

\* \* \* \* \*

**Sec.73.922 Reception of an Emergency Action Notification.** All broadcast station licensees must install, unless specifically exempt, the necessary equipment to receive Emergency Action Notifications or Terminations by means of reception of radio broadcast messages, and must maintain this equipment in a state of readiness for reception, including arrangements for human listening watch or automatic alarm devices, or both. Such equipment shall have its termination at the transmitter control point.

\* \* \* \* \*

**Sec.73.923 Operation during an Emergency Action Condition.** (a) Those stations which are authorized to participate in the Emergency Broadcast System upon receipt of an Emergency Action Notification will immediately begin operations in accordance with the terms of their National Defense Emergency Authorizations and current operating instructions. Except as provided in paragraph (b) of this section, all other broadcast stations will observe radio silence in accordance with the Emergency Broadcast System Plan.

\* \* \* \* \*

**Sec.73.951 Emergency Action Notification System Tests.** (a) Tests of the Emergency Action Notification System will be made at regular intervals and results submitted by the licensee to the Commission in accordance with detailed instructions. (b) Tests involving transmission of the Emergency Action Notification Attention Signal and test message by standard, FM and television broadcast stations, shall be made once each week on an unscheduled basis between the hours of 8:30 a.m. and local sunset. Results of these tests shall be forwarded to the Commission by the licensees concerned, in accordance with detailed instructions.

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**Sec. 13.4 Term of Licenses.** (a) Except as provided in paragraphs (b) and (c) of this section, commercial operator licenses will normally be issued for a term of five years from the date of issuance.

\* \* \* \* \*

**Sec. 13.5 Eligibility for new license.** (a) Normally, commercial licenses are issued only to citizens and other nationals of the United States. As an exception, in the case of an alien who holds an Aircraft Pilot Certificate issued by the Civil Aeronautics Administration or the Federal Aviation Agency and is lawfully in the United States, the Commission, if it finds that the public interest will be served thereby, may waive the requirement of U.S. nationality.

\* \* \* \* \*

**Sec. 13.11 Procedure -- (a) General.** Applications shall be governed by applicable rules in force on the date when application is filed (see 13.28). The application in the prescribed form and including all required subsidiary forms and documents, properly completed and signed, shall be submitted in person or by mail to the office at which the applicant desires his application to be considered and acted upon, which office will make the final arrangements for conducting any required examination. If the application is for renewal of license, it may be filed at any time during the final year of the license term or during a one-year period of grace after the date of expiration of the license sought to be renewed. During this one-year period of grace an expired license is not valid. A renewed license issued upon the basis of an application filed during the grace period will be dated currently and will not be back-dated to the date of expiration of the license being renewed. A renewal application shall be accompanied by the license sought to be renewed. \* \* \*

\* \* \* \* \*

**Sec. 13.26 Canceling and issuing new licenses.** If the holder of a license qualifies for a higher class in the same group, the license held will be canceled upon the issuance of the new license. Similarly, if the holder of a restricted operator permit qualifies for a first- or second-class operator license of the corresponding type, the permit held will be canceled upon issuance of the new license.

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**Sec. 13.66 Unnecessary, unidentified, or superfluous communications.** No licensed radio operator shall transmit unnecessary, unidentified, or superfluous radio communications or signals.

**Sec. 13.67 Obscenity, indecency, profanity.** No licensed radio operator or other person shall transmit communications containing obscene, indecent, or profane words, language, or meaning.

**Sec. 13.68 False signals.** No licensed radio operator shall transmit false or deceptive signals or communications by radio, or any call letter or signal which has not been assigned by proper authority to the radio station he is operating.

**Sec. 13.69 Interference.** No licensed radio operator shall willfully or maliciously interfere with or cause interference to any radio communication or signal.

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**Sec. 13.71 Issue of duplicate or replacement licenses.** (a) An operator whose license, permit or authorization has been lost, mutilated or destroyed shall immediately notify the Commission. A properly executed application for duplicate should be submitted to the office of issue, embodying a statement of the circumstances involved in the loss, mutilation or destruction of the license or permit for which a duplicate is desired. If the license or permit has been lost, the applicant must state that reasonable search has been made for it, and further, that in the event it be found either the original or the duplicate will be returned for cancellation. The applicant should also submit documentary evidence of the service that has been obtained under the original license or permit, or a statement under oath or affirmation embodying that information.

\* \* \* \* \*

**Sec. 13.72 Exhibiting signed copy of application.** When a duplicate or replacement operator license or permit has been requested, or request has been made for renewal upon service or for an endorsement or a verification card, the operator shall exhibit in lieu of the original document a signed copy of the application which has been submitted by him.

**Sec. 17.25 Specifications for the lighting of antenna structures over 150 feet up to and including 300 feet in height.** (a) Antenna structures over 150 feet up to and including 300 feet in height above the ground shall be lighted as follows: ..... (3) All lights shall burn continuously or shall be controlled by a light sensitive device adjusted so that the lights will be turned on at a north sky light intensity level of about 35 foot candles and turned off at a north sky light intensity level of about 58 foot candles.

**Sec. 17.37 Inspection of tower lights and associated control equipment.** The licensee of any radio station which has an antenna structure requiring illumination pursuant to the provisions of section 303 (g) of the Communications Act of 1934, as amended, as outlined elsewhere in this part: (a) (1) Shall make an observation of the tower lights at least once each 24 hours either visually or by observing an automatic and properly maintained indicator designed to register any failure of such lights, to insure that all such lights are functioning properly as required; or alternatively; (2) Shall provide and properly maintain an automatic alarm system designed to detect any failure of such lights and to provide indication of such failure to the licensee. (b) Shall report immediately by telephone or telegraph to the nearest Airways Communication Station or office of the Federal Aviation Agency any observed or otherwise known failure of a code or rotating beacon light or top light not corrected within thirty minutes, regardless of the cause of such failure. Further notification by telephone or telegraph shall be given immediately upon resumption of the required illumination. (c) Shall inspect at intervals not to exceed 3 months all automatic or mechanical control devices, indicators and alarm systems associated with the tower lighting to insure that such apparatus is functioning properly.

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**Sec. 17.38 Recording of tower light inspections in the station record.** The licensee of any radio station which has an antenna structure requiring illumination shall make the following entries in the station record of the inspections required by Sec. 17.37: (a) The time the tower lights are turned on and off each day if manually controlled; (b) The time the daily check of proper operation of the tower lights was made, if automatic alarm system is not provided; (c) In the event of any observed or otherwise known failure of a tower light: (1) Nature of such failure. (2) Date and time the failure was observed, or otherwise noted. (3) Date, time, and nature of the adjustments, repairs, or replacements made. (4) Identification of Air Traffic Communication Station (Federal Aviation Agency) notified of the failure of any code or rotating beacon light or top light not corrected within 30 minutes, and the date and time such notice was given. (5) Date and time notice was given to the Air Traffic Communication Station (Federal Aviation Agency) that the required illumination was resumed. (d) Upon completion of the periodic inspection required at least once each three months: (1) The date of the inspection and the condition of all tower lights and associated tower lighting control devices, indicators and alarm systems. (2) Any adjustments, replacements, or repairs made to insure compliance with the lighting requirements and the date such adjustments, replacements, or repairs were made.



## SUMMARY OF RADIOTELEPHONE OPERATING PRACTICE

(as outlined in Element Two)

A licensed radio operator should remember that the station he desires to operate should be licensed by the Federal Communications Commission. In order to prevent interference and to give others an opportunity to use the airways he should avoid unnecessary calls and communications by radio. He should remember that radio signals normally travel outward from the transmitting station in many directions and can be intercepted by unauthorized persons.

Before making a radio call the operator should listen on the communications channel to insure that interference will not be caused to communications which may be already in progress. At all times in radio communications the operator should be courteous.

Station identification should be made clearly and distinctly so that unnecessary repetition of call letters is avoided and to enable other stations to clearly identify all calls.

An operator normally exhibits his authority to operate a station by posting a valid operator license or permit at the transmitter control point.

While a radio transmitter is in a public place it should at all times be either attended by or supervised by a licensed operator or the transmitter should be made inaccessible to unauthorized persons.

A radio transmitter should not be on the air except when signals are being transmitted. The operator of a radiotelephone station should not press the push-to-talk button except when he intends to speak into the microphone. Radiation from a transmitter may cause interference even when voice is not transmitted.

When radio communications at a station are unreliable or disrupted due to static or fading, it is not a good practice for the operator to continuously call other stations in attempting to make contact because his calls may cause interference to other stations that are not experiencing static or fading.

A radiotelephone operator should make an effort to train his voice for most effective radiocommunication. His voice should be loud enough to be distinctly heard by the receiving operator and it should not be too loud since it may become distorted and difficult to understand at the receiving station. He should articulate his words and avoid speaking in a monotone as much as possible. The working distance range of the transmitter is affected to some extent by the loudness of the speaker's voice; if the voice is too low, the maximum distance range of the transmitter cannot be attained and if the voice is too loud the distance range may be reduced to zero due to the signals becoming distorted beyond intelligibility. In noisy locations the operator sometimes cups his hands over the microphone to exclude extraneous noise. Normally, the microphone is held from 2 to 6 inches from the operator's lips.

It is important in radiotelephone communications that operators use familiar and well known words and phrases in order to insure accuracy and save time from undue repetition of words. Some radio operating companies, services, networks, associations, etc., select and adopt standard procedure words and phrases for expediting and clarifying radiotelephone conversations. For example in some services, "Roger" means "I have received all of your last transmission", "Wilco" means "Your last message received, understood, and will be complied with", "Out" or "Clear" means "This conversation is ended and no response is expected", "Over" means "My transmission is ended, and I expect a response from you", "Speak slower" means "Speak slowly", and "Say again" means "Repeat".

Often in radiotelephone communications a "phonetic alphabet" or word list is useful in identifying letters or words that may sound like other letters or words of different meaning. For example "group" may sound like "scoop", or "Bridge" may sound like "ridge". A phonetic alphabet or word list consists of a list of 26 words each word beginning with a different letter for identifying that particular letter. If the letters in "Group" are represented in a phonetic alphabet by George, Roger, Oboe, Uncle and Peter, the word "Group" is transmitted as "Group, G as in George, R as in Roger, O as in Oboe, U as in Uncle, P as in Peter".

In making a call by radio, the call sign or name of the called station is generally given 3 times followed by the call letters of the calling station given 3 times.

In testing a radiotelephone transmitter the operator should clearly indicate that he is testing, and the station call sign or name of the station, as required by the rules, should be clearly given. Tests should be as brief as possible.

If a radio station is used only for occasional calls, it is a good practice to test the station regularly. Regular tests may reveal defects or faults which, if corrected immediately may prevent delays when communications are necessary. Technical repairs or adjustments to radio telephone communication stations are made only by or under the immediate supervision and responsibility of operators holding first or second-class licenses.

When a licensed operator in charge of a radiotelephone station permits another person to use the microphone and talk over the facilities of the station he should remember that he continues to bear responsibility for the proper operation of the station.

If an operator wishes to determine the specifications for obstruction marking and lighting of antenna towers, he should look in part 17 of the Rules and Regulations of the F C C. If he wishes to determine the specifications for a particular station, he should examine the station authorization issued by the Commission.

## ELEMENT 9 QUESTION GUIDE

### 1. Define the following words or phrases:

(a). Standard broadcast station (R & R 73.1) A broadcasting station licensed to operate and transmit radiotelephone emissions on a channel in the 535 kilocycles to 1605 kilocycles band, primarily intended to be received by the general public.

(b). Standard broadcast band (R & R 73.2) This refers to the band of frequencies between 535 and 1605 kilocycles.

(c). F M Station (R & R 73.310) A broadcasting station licensed to operate, employing frequency modulation, in the FM broadcast band, primarily licensed for the transmission of radiotelephone emissions intended to be received by the general public.

(d). F M Band (R & R 73.310) The band of frequencies from 88 to 108 megacycles per second, including those frequencies set aside for noncommercial educational broadcasting.

(e). Daytime (R & R 73.6) The period of time between the local sunrise and sunset.

(f). Nighttime (R & R 73.7) That period of time between local sunset and 12 midnight local standard time.

(g). Broadcast Day (R & R 73.9) That period of time between local sunrise and 12 midnight local standard time.

(h). E B S (R & R 73.911) This stands for Emergency Broadcast System which consists of broadcast stations and inter-connection facilities which have been authorized by the FCC to operate in a controlled manner during war, threat of war, state of public peril or disaster, or other national emergency.

### 2. Make the following transformations:

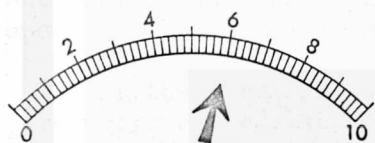
(a). Kilocycles to cycles: multiply by one thousand. For example: 10 kilocycles times 1,000 equals 10,000 cycles.

(b). Kilovolts to volts: multiply by one thousand. For example: 10 kilovolts times 1,000 equals 10,000 volts.

(c). Milliamperes to amperes: divide by 1,000. For example: 10 milliamperes divided by 1,000 equals .01 (one one-hundredth of one ampere), or 10,000 milliamperes divided by 1,000 equals 10 amperes.



3. Draw the face of the following meters and know how to read each:



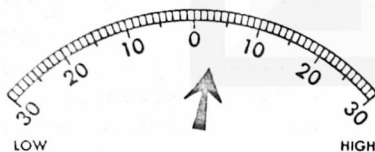
a. AMMETER

Direct current reading. Reading shown is 6 amperes.



b. VOLTMETER

Volts D.C. reading. Reading shown is 2.8 volts.



c. FREQUENCY MONITOR METER  
(Cycles per second for AM)

Indicates cycles per second deviation from assigned frequency. Reading shown is +3 cycles.



d. FREQUENCY MONITOR METER  
(Kilocycles per second for FM)

Indicates kilocycles per second deviation from assigned frequency. Reading shown is -1 kilocycle or -1,000 cycles.



e. VU METER

For reading modulation. In this case, the lower numbers. Reading shown is 90% modulation.

4. What should an operator do if the remote antenna ammeter becomes defective? (R & R 73.58) If the remote antenna ammeter becomes defective, the antenna base currents may be read and logged once daily for each mode of operation, pending the return to service of the regular remote meter.
5. What should an operator do if the remote control devices at a station so equipped malfunction? (R&R 73.67) If the remote control devices at a station malfunction, the operator should cease operating by remote control immediately.
6. What is the permissible % of modulation for AM and FM stations? (R & R 73.55) The percentage of modulation shall be maintained as high as possible consistent with good quality of transmission and in no case less than 85 percent on peaks not more than 100 percent on negative peaks of frequent recurrence during any selection which is transmitted at the highest level of the program under consideration.
7. What is the permissible frequency tolerance of standard broadcast stations? (R & R 73.59) Each station shall maintain an operating frequency within 20 cycles of the assigned frequency. What is the permissible frequency tolerance of FM stations? (R & R 73.269) The center frequency of each FM broadcast station shall be maintained within 2000 cycles of the assigned center frequency.
8. What stations may be operated by a third class broadcast operator? An operator holding a radiotelephone third-class operator permit with broadcast endorsement may operate AM stations with a power of 10 kilowatts or less, utilizing a nondirectional antenna, and FM stations with transmitter power output of 25 kilowatts or less, provided that a supervisory operator holding a radiotelephone first-class operator license is employed full time or under suitable contract on a part-time basis.
9. What are the power limitations on broadcast stations? (R & R 73.57) The operating power of each station shall be maintained as near as practicable to the licensed power and shall not exceed the limits of 5 percent above and 10 percent below the licensed power, except that in an emergency when due to causes beyond control of the licensee it becomes impossible to operate with full licensed power, the station may be operated with reduced power for a period not to exceed 10 days, provided the Commission and the Engineer in Charge of the radio district in which the station is located shall be notified immediately after the emergency develops and also upon the resumption of licensed power.
10. What logs must be kept by broadcast stations according to the Rules and Regulations of the FCC? (R & R 73.111) The licensee or permittee of each standard broadcast station shall maintain program, operating, and maintenance logs. The logs shall be kept in an orderly and legible manner, in suitable form, and in such detail that the data required for the particular class of station concerned is readily available. Time entries shall be either in local standard or daylight saving time and shall be indicated accordingly.
11. Who keeps the logs? (R & R 73.111) Each log is kept by the person or persons competent to do so, having actual knowledge of the facts required. This person signs the appropriate log when starting duty and again when going off duty.

12. What entries are made in the program log? (R & R 73.112) In the operating log? (R & R 73.113) The following entries shall be made in the program log: (1) An entry of the time each station identification announcement (call letters and location) is made. (2) An entry briefly describing each program broadcast, such as "music", "drama", "speech", etc., together with the name or title thereof, and the sponsor's name, with the time of the beginning and ending of the complete program. If a mechanical record is used, the entry shall show the exact nature thereof, such as "record", "transcription", etc., and the time it is announced as a mechanical record. If a speech is made by a political candidate, the name and political affiliations of such speaker shall be entered. (3) An entry showing that each sponsored program broadcast has been announced as sponsored, paid for, or furnished by the sponsor. (4) An entry showing for each program of network origin, the name of the network originating the program.

No provision of this section shall be construed as prohibiting the recording or other automatic maintenance of data required for program logs. However, where such automatic logging is used, the licensee must comply with the following requirements: (1) The licensee, whether employing manual or automatic logging or a combination thereof, must be able to accurately furnish the commission with all information required to be logged; (2) Each recording, tape, or other means employed shall be accompanied by a certificate of the operator or other responsible person on duty at the time or other duly authorized agent of the licensee, to the effect that it accurately reflects what was actually broadcast. Any information required to be logged which cannot be incorporated in the automatic process shall be maintained in a separate record which shall be similarly authenticated; (3) The licensee shall extract any required information from the recording for the days specified by the Commission or its duly authorized representative and submit it in written log form, together with the underlying recording, tape or other means employed.

The following entries shall be made in the operating log: (1) An entry of the time the station begins to supply power to the antenna and the time it stops. (2) An entry of each interruption of the carrier wave, where restoration is not automatic, its cause and duration followed by the signature of the person restoring operation (if licensed operator other than the licensed operator on duty). (3) An entry, at the beginning of operation and at intervals not exceeding one-half hour, of the following (actual readings observed prior to making any adjustments to the equipment) and, when appropriate, an indication of corrections made to restore parameters to normal operating values: (i) Operating constants of last radio stage (total plate voltage and plate current). (ii) Antenna current or common point current (if directional) without modulation. (iii) Frequency monitor reading. (4) An entry each day of the following where applicable: (i) Antenna base current(s) without modulation for each mode of operation: (a) Where remote antenna meters or a remote common point meter are normally employed but are defective. (b) Where required by the station license for directional antenna operation. (ii) Where there is remote control operation of a directional antenna station, readings for each pattern taken at the transmitter (within two hours of commencement of operation with each pattern) of: (a) Common point current without modulation. (b) Base current(s) without modulation. (c) Phase monitor sample loop current(s) without modulation. (d) Phase indications. (5) Any other entries required by the instrument of authorization or the provisions of this part. (b) Automatic devices accurately calibrated and with appropriate time, date and circuit functions may be utilized to record the entries in the operating log: Provided, That: (1) They do not affect the operation of circuits or accuracy of indicating instruments of the equipment being recorded: (2) The recording devices have an accuracy equivalent to the accuracy of the indicating instruments; (3) The calibration is checked against the original indicators at least once a week and the results noted in the maintenance log; (4)



Provision is made to actuate automatically an aural alarm circuit located near the operator on duty if any of the automatic log readings are not within the tolerances or other requirements specified in the rules or instrument of authorization; (5) Devices which record each parameter in sequence must read each parameter at least once during each 10-minute period and clearly indicate the parameter being recorded; (6) The automatic logging equipment is located at the remote control point if the transmitter is remotely controlled, or at the transmitter location if the transmitter is manually controlled; (7) The automatic logging equipment is located in the near vicinity of the operator on duty and is inspected by him periodically during the broadcast day; and (8) The indicating equipment conforms with the requirements of Sec. 3.39 except that the scales need not exceed 2 inches in length and arbitrary scales may not be used.

13. When may abbreviations be used in the station's logs? (R & R 73.111) Abbreviations may be used if proper meaning or explanation is contained elsewhere in the log.

14. How and by whom may station's logs be corrected? (R & R 73.111) Any necessary correction to a station's logs may be made only by the person originating the entry. He must strike out the erroneous portion, initial the correction made, and indicate the date of correction.

15. According to the Rules and Regulations of the FCC, how long must station logs be retained? (R & R 73.115) Logs of standard broadcast stations shall be retained by the licensee or permittee for a period of two years: Provided, however, That logs involving communications incident to a disaster or which include communications incident to or involved in an investigation by the Commission and concerning which the licensee or permittee has been notified, shall be retained by the licensee or permittee until he is specifically authorized in writing by the Commission to destroy them: Provided, further, That logs incident to or involved in any claim or complaint of which the licensee or permittee has notice, shall be retained by the licensee or permittee until such claim or complaint has been fully satisfied, or until the same has been barred by statute limiting the time for the filing of suits upon such claims.

16. What information must be given to an FCC inspector at any reasonable hour? (R & R 73.116) The following shall be made available upon request by an authorized representative of the FCC: (a) Program, operating and maintenance logs. (b) Equipment performance measurements required by Sec. 3.47. (c) Copy of most recent antenna resistance or common-point impedance measurements submitted to the Commission. (d) Copy of most recent field intensity measurements to establish performance of directional antennas required by Sec. 73.151.

17. What is included in a station identification and how often is it given? (R & R 73.117) (a) Station identification shall consist of the call letters and location of the station. The identification announcement must be made at the beginning and ending of each time of operation and during operation (1) on the hour and (2) either on the half hour or at the quarter hour following the hour and at the quarter hour preceding the next hour: Provided, (b) Such identification announcement need not be made on the hour when to make such announcement would interrupt a single consecutive speech, play, religious service, symphony concert, or operatic production of longer duration than 30 minutes. In such cases, the identification announcement shall be made at the beginning of the program, at the first interruption of the entertainment continuity, and at the conclusion of the program. (c) Such identification announcement need not be made on the half hour or quarter hours when to make such announcement would interrupt a single consecutive speech, play, religious service, symphony concert, or operatic production.

In such cases, an identification announcement shall be made at the first interruption of the entertainment continuity and at the conclusion of the program: Provided, That an announcement within 5 minutes of the times specified in paragraph (a) (2) of this section will satisfy the requirements of identification announcements. (d) In the case of variety show programs, baseball game broadcasts, or similar programs of longer duration than 30 minutes, the identification announcement shall be made within 5 minutes of the hour and of the times specified in paragraph (a) (2) of this section. (e) In the case of all other programs, the identification announcement shall be made within 2 minutes of the hour and of the times specified in paragraph (a) (2) of this section.

18. What should an operator do if the modulation monitor becomes defective? (R & R 73.56) In the event that the modulation monitor becomes defective the station may be operated without the monitor pending its repair or replacement for a period not in excess of 60 days without further authority of the Commission: Provided, That: (1) Appropriate entries shall be made in the maintenance log of the station showing the date and time the monitor was removed from and restored to service. (2) The Engineer in Charge of the radio district in which the station is located shall be notified both immediately after the monitor is found to be defective and immediately after the repaired or replacement monitor has been installed and is functioning properly. (3) The degree of modulation of the station shall be monitored with a cathode ray oscilloscope or other acceptable means.

19. What should an operator do if the frequency monitor meter becomes defective? (R & R 73.252) In the event that the frequency monitor becomes defective, the station may be operated without the monitor pending its repair or replacement for a period not in excess of 60 days without further authority of the Commission: Provided, That: (1) Appropriate entries shall be made in the maintenance log of the station showing the date and time the monitor was removed from and restored to service. (2) The Engineer in Charge of the radio district in which the station is located shall be notified both immediately after the monitor is found to be defective and immediately after the repaired or replacement monitor has been installed and is functioning properly. (3) The frequency of the station shall be compared with an external frequency source of known accuracy at sufficiently frequent intervals to insure that the frequency is maintained within the tolerance prescribed in Sec. 3.269. An entry shall be made in the station log as to the method used and the results thereof. (c) If conditions beyond the control of the licensee prevent the restoration of the monitor to service within the above allowed period, informal request in accordance with Sec. 1.337 of this chapter may be filed with the Engineer in Charge of the radio district in which the station is located for such additional time as may be required to complete repairs of the defective instrument.

20. When should minor corrections to the transmitter be made? Before or after logging the meter readings? (R & R 73.113) Minor corrections to the transmitter should be made after logging the meter readings.

21. Should sponsor's name ever be omitted when reading commercials on the air? (R & R 73.119) No.

22. When should an operator announce a program as "recorded"? (R & R 73.118) Except for programs of one minute or less duration, an announcement, at the beginning or end of every mechanically reproduced program to the effect that the program is mechanically reproduced, must be made. This includes all programs where the element of time is such that the listener might think that the program is being broadcast at the very same time that the program or event is actually occurring.



23. How often should the tower lights be checked for proper operation? (R & R 17.37) The licensee or any radio station which has an antenna structure requiring illumination shall make an observation of the tower lights at least once each 24 hours either visually or by observing an automatic and properly maintained indicator designed to register any failure of such lights.

24. What record is kept of tower light operation? (R & R 17.38) The licensee of any radio station which has an antenna structure requiring illumination shall make the following entries in the station record of the inspections. (a) The time the tower lights are turned on and off each day if manually controlled; (b) The time the daily check of proper operation of the tower lights was made, if automatic alarm system is not provided; (c) In the event of any observed or otherwise known failure of a tower light: (1) Nature of such failure. (2) Date and time the failure was observed, or otherwise noted. (3) Date, time, and nature of the adjustments, repairs, or replacements made. (4) Identification of Air Traffic Communication Station (Federal Aviation Agency) notified of the failure of any code or rotating beacon light or top light not corrected within 30 minutes, and the date and time such notice was given. (5) Date and time notice was given to the Air Traffic Communication Station (Federal Aviation Agency) that the required illumination was resumed. (d) Upon completion of the periodic inspection required at least once each three months: (1) The date of the inspection and the condition of all tower lights and associated tower lighting control devices, indicators and alarm systems. (2) Any adjustments, replacements, or repairs made to insure compliance with the lighting requirements and the date such adjustments, replacements, or repairs were made.

25. What should an operator do if the tower lights fail? (R & R 17.37) If the tower lights fail, the operator shall report immediately by telephone or telegraph to the nearest Airways Communication Station or office of the Federal Aviation Agency any observed or otherwise known failure of a code or rotating beacon light, or top light not corrected within thirty minutes, regardless of the cause of such failure. Further notification by telephone or telegraph shall be given immediately upon resumption of the required illumination.

26. What is E B S? (R & R 73.911) E B S stands for Emergency Broadcast System. The Emergency Broadcast System consists of broadcast stations and interconnecting facilities which have been authorized by the Commission to operate in a controlled manner during a war, threat of war, state of public peril or disaster, or other national emergency.

27. What is an Emergency Action Condition? (R & R 73.915) An Emergency Action Condition is the condition which exists after the transmission of an Emergency Action Notification and before the transmission of the Emergency Action Termination.

28. What equipment must be installed in broadcast stations in regard to reception of an Emergency Action Notification? (R & R 73.922) All broadcast station licensees must install, unless specifically exempt, the necessary equipment to receive Emergency Action Notifications or Terminations by means of reception of radio broadcast messages, and must maintain this equipment in a state of readiness for reception, including arrangements for human listening watch or automatic alarm devices, or both. Such equipment shall have its termination at the transmitter control point.

29. How often should E B S test transmissions be sent? During what time period are they sent? (R & R 73.951) E B S test transmissions must be sent once each week on an unscheduled basis between the hours of 8:30 A.M. and local sunset.



30. During a period of an Emergency Action Condition what should all non-participating stations do? (R & R 73.923 (a)) Non-participating stations must observe radio silence.

31. If the tower lights of a station are required to be controlled by a light-sensitive device, and this device malfunctions, when should the tower lights be "on"? (R & R 17.25 (a) (3)) If the light sensitive device malfunctions, the tower lights should be on at all times.

#### SAMPLE FCC EXAMINATION

Prior to taking the FCC Examination, test your knowledge with this sample test. This test is very similar to the actual FCC test you will have to take.

##### ELEMENT 1

1. A response to a Notice of Violation must be addressed to:
  - (a). The nearest FBI office
  - (b). Any police authority
  - (c). The FCC in Washington
  - (d). The FCC office that originated the notice
2. A licensee who receives a notice of violation of an FCC rule must:
  - (a). Send a written answer to the FCC in Washington within 10 days
  - (b). Send a written answer to the FCC office originating the notice within 10 days
  - (c). Send a written answer to the FCC office originating the notice within 30 days
  - (d). Call the FCC in Washington within 48 hours
3. A response to a Notice of Violation must be made within:
  - (a). 15 days
  - (b). 48 hours
  - (c). 7 day
  - (d). 10 days
4. The urgency signal is second in priority to:
  - (a). Direction-finding bearing signals
  - (b). Distress calls, distress messages, and distress traffic
  - (c). International commerce bulletins
  - (d). News bulletins
5. The second class radiotelephone license of a radio operator who qualifies for a first class license is:
  - (a). Renewed for the same length of time as the new first class license
  - (b). Automatically cancelled
  - (c). Cancelled after two years
  - (d). Cancelled until the operator can take and pass the test again
6. False distress signals are:
  - (a). Allowed for testing only
  - (b). Prohibited by law
  - (c). A good practical joke
  - (d). Allowed after midnight
7. After receipt of a Notification of Suspension, the suspension order becomes effective within:
  - (a). 15 days
  - (b). one year
  - (c). 10 days
  - (d). 30 days
8. The secrecy provisions of the law do not apply to:
  - (a). News bulletins
  - (b). First Class License operators
  - (c). Distress messages
  - (d). Non-licensed operators

9. An operator who loses a license must:
- (a). Notify the FCC field office that issued the license within 15 days
  - (b). Call the FCC in Washington immediately
  - (c). Cease operating until a duplicate license is received
  - (d). Exhibit a copy of his application for a duplicate license while continuing to operate the station pending receipt of the duplicate license
10. The usual term of license for a radio operator is:
- (a). two years
  - (b). ten years
  - (c). five years
  - (d). one year
11. Corrections in the radio log may be made by:
- (a). Any FCC licensed operator
  - (b). An FCC representative
  - (c). The person who made the original entry
  - (d). The station's chief engineer
12. A person who willfully violates a provision of the Communications Act of 1934 faces a penalty of:
- (a). Not more than \$10,000 fine and imprisonment for a term not exceeding one year
  - (b). Not more than \$50,000 fine
  - (c). Not more than a five year term of imprisonment
  - (d). Not more than \$15,000 fine and imprisonment for a term not exceeding 3 years
13. A person who has received an order of suspension may:
- (a). Request a hearing
  - (b). Ignore the notice
  - (c). Operate station at lower power
  - (d). Take the license test again
14. Unidentified or superfluous radio communications may:
- (a). Be transmitted anytime
  - (b). Be transmitted on any frequency
  - (c). Not be transmitted at all
  - (d). Be transmitted with low power
15. Applicants for FCC license must generally be:
- (a). Citizens of the U.S. and Canada
  - (b). Citizens of any country
  - (c). Citizens of the United States only
  - (d). None of the above
16. Radio Stations are subject to inspection by:
- (a). The FCC
  - (b). The FBI
  - (c). The CIA and FCC
  - (d). The NAB
17. Which of the following is unnecessary when correcting an error in a log:
- (a). Initial the correction
  - (b). Date the correction
  - (c). Write in the time of correction
  - (d). Strike incorrect portion
18. The FCC may suspend an operator license upon proof that the licensee:
- (a). Has transmitted fraudulent distress signals
  - (b). Has transmitted superfluous radio communications
  - (c). Has willfully damaged radio installations
  - (d). All of the above
19. A radio operator's license renewal application may be made:
- (a). Within a year of expiration of the current license
  - (b). Anytime prior to the expiration date
  - (c). 2 years prior to expiration date
  - (d). Only if the license has been suspended

20. Any person who knowingly violates AM F.C.C. rule, in addition to other penalties provided by law, shall receive a fine of not more than:
- (a). \$100 for each day during which the offense occurs.
  - (b). \$500 for each day during which the offense occurs
  - (c). \$1000 for each day during which the offense occurs
  - (d). None of the above

ELEMENT 2

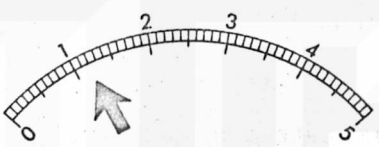
1. An operator who leaves his station unattended in a public place:
  - (a). Must make it inaccessible to unauthorized persons
  - (b). Must turn off the transmitter
  - (c). Is not responsible for the station when he is absent
  - (d). Must leave another licensed operator with the transmitter
2. All calling should be:
  - (a). Long and repetitious
  - (b). Detailed
  - (c). Clear and concise
  - (d). Done on working frequencies
3. The word "OVER" indicates:
  - (a). The series of transmissions is concluded
  - (b). The station is leaving the air temporarily
  - (c). The transmission is over and a reply is expected
  - (d). The transmission is over and no reply is expected
4. The word "CLEAR" when used in radiotelephone indicates that:
  - (a). The sky is clear
  - (b). The transmission is completed and a reply is expected
  - (c). The transmission is completed and no response is expected
  - (d). The preceding message has been received and understood
5. In radiotelephony, the words "READ BACK" mean:
  - (a). A copied transmission, not an original reading
  - (b). Repeat the entire message back to me exactly as you have received it
  - (c). I am repeating my previous transmission
  - (d). This is a repeat of my last message
6. An operator will find specifications for obstruction marking and lighting for antenna towers in:
  - (a). The Geneva Radio Regulations of 1934
  - (b). Part 17 of the FCC Rules and Regulations
  - (c). FCC Office bulletins
  - (d). FAA rules and Regulations
7. In the event of an emergency, an operator may:
  - (a). Sign-off the station
  - (b). Operate as usual
  - (c). Increase his power in excess of the amount specified in the station authorization
  - (d). Utilize his station in a manner other than that specified in the instrument of authorization
8. Unnecessary calling should be avoided since it may cause:
  - (a). Antenna wear
  - (b). Excessive transmitter use
  - (c). Overmodulation
  - (d). Interference with other stations



9. In testing a radiotelephone transmitter, an operator should not:
- (a). Interfere with other communications
  - (b). Give the station call sign
  - (c). Clearly indicate that testing is in progress
  - (d). Test with higher than authorized power
10. The system of substituting words for corresponding letters is known as:
- (a). The alphabet identification system
  - (b). The phonetic system
  - (c). The telephone identification system
  - (d). The letter substitution system
11. A separation between portions of a single transmission should be indicated by inserting the word:
- (a). HOLD
  - (b). CLEAR
  - (c). BREAK
  - (d). STOP
12. In radiotelephone communications, a common expression "Repeat" means:
- (a). repeat twice
  - (b). Speak clearly
  - (c). Substitute words for letters
  - (d). Say again
13. When speaking into a microphone in a noisy location, it is good practice to:
- (a). Shout loudly into the microphone
  - (b). Turn up the audio gain control
  - (c). Shield the microphone with your hands
  - (d). None of the above
14. If an operator is told that his voice is distorting, he should:
- (a). Dismantle and repair the modulator
  - (b). Use A1 emission immediately
  - (c). Shorten the antenna
  - (d). Speak more softly or back away from the microphone
15. An operator who hears profanity being used at his station need not:
- (a). Personally order a citizens arrest of the person using the profanity
  - (b). Identify the station
  - (c). Repeat the incident to the FCC
  - (d). Enter the details in the log
16. The word "OUT" means:
- (a). The transmission is ended and a reply is expected
  - (b). The station is leaving the air
  - (c). The station is ending transmission
  - (d). The transmission is ended and no reply is expected
17. The licensed operator of a ship's radiotelephone station exhibits his authority to operate by:
- (a). Posting his license conspicuously at the principal location of the station
  - (b). Wearing a badge with his name and identification number on it
  - (c). Posting a sign showing the date he passed the necessary examination
  - (d). Posting his license in his home

18. When a person other than the licensed operator speaks into a microphone, responsibility for proper operation of the station is borne by:
  - (a). The person himself, provided he is over 21 years of age
  - (b). The station owner
  - (c). The chief engineer
  - (d). The licensed operator in charge of the station
19. Shouting into the microphone may cause:
  - (a). Amplification
  - (b). Cross-modulation
  - (c). Over-modulation
  - (d). None of the above
20. When voice transmissions are not being made, the transmitter should be:
  - (a). unplugged
  - (b). Kept on the air
  - (c). Kept off the air
  - (d). Signed off

ELEMENT 9

1. E B S stands for:
  - (a). Emission Broadcasting Stabilizing
  - (b). Emergency Broadcast System
  - (b). Electron Beam System
  - (d). None of the above
2. Tower lights shall be checked:
  - (a). Once a week
  - (b). At sunset
  - (c). At least once daily
  - (d). At midnight
3. The meter reads:
  - (a). 1.50
  - (b). .75
  - (c). 1.2
  - (d). 1.9
4. The percentage of modulation on negative peaks of frequent recurrence must not be more than:
  - (a). 110%
  - (b). 100%
  - (c). 80%
  - (d). 40%
5. Abbreviations may be used in a log:
  - (a). If proper meaning or explanation is given elsewhere in the log
  - (b). Only if approved by the FCC
  - (c). Only if operator does not have space on the log for the full word
  - (d). Abbreviations are not allowed
6. Logs pertaining to communications involving a disaster must be retained for a period of:
  - (a). 10 years
  - (b). 2 years
  - (c). Until authorized by the FCC to destroy them
  - (d). 5 years
7. The Standard Broadcast Band refers to the band of frequencies between:
  - (a). 545 kc. to 1550 kc.
  - (b). 500 kc. to 1600 kc.
  - (c). 550 kc. to 1605 kc.
  - (d). 535 kc. to 1605 kc.
8. EBS test transmissions should be sent at least:
  - (a). Once a week
  - (b). Once a month
  - (c). Once a day
  - (d). Twice a month

9. If the tower lights fail, the operator must immediately notify the nearest:
- (a). FAA office in Washington
  - (b). Nearest Airways Communications Station
  - (c). Nearest U.S. Air Force base
  - (d). None of the above
10. In making a log correction, the erroneous portion must be struck out, the corrections made and:
- (a). A note explaining the correction attached to the log
  - (b). The correction dated
  - (c). The correction must be initialed and the date of the correction must be entered
  - (d). The correction must be initialed
11. 18 - milliamperes is equal to:
- (a). 18000 amperes
  - (b). .00018 amperes
  - (c). 18.0 amperes
  - (d). .018 amperes
12. Corrections in a log may be made:
- (a). Only by the person originating the entry
  - (b). Weekly
  - (c). By persons competent to do so, having actual knowledge of the facts
  - (d). Only by the station owner
13. The following must be included in a station identification:
- (a). Call sign only
  - (b). Call letters and location
  - (c). Correct time and location
  - (d). Call letters and date
14. An announcer must indicate that a recorded program is in fact recorded:
- (a). If the program lasts over one minute
  - (b). If the recording is over two hours
  - (c). When the element of time associated with the program is significant and the impression may be created that the broadcast is occurring simultaneously with the event.
  - (d). None of the above
15. During a period of Emergency Action Condition, non-participating stations:
- (a). Must monitor stations and repeat their transmissions
  - (b). Must observe radio silence
  - (c). Must not discontinue regular operations
  - (d). Must keep the carrier on but discontinue modulation
16. The operating power of each station must not exceed the limits of:
- (a). 20% above and 20% below licensed power
  - (b). 5% above and 5% below licensed power
  - (c). 10% above and 10% below licensed power
  - (d). 5% above and 10% below licensed power
17. In the event of a malfunction of a part of the remote control equipment, the licensee:
- (a). Must notify the nearest FCC field office
  - (b). May operate for one week while repairs are being made
  - (c). Must cease operation entirely
  - (d). Must cease operation by remote control



18. Which of the following may not be operated by a third class broadcast operator:
- (a). A 25 KW AM station using a non-directional antenna
  - (b). A 10 KW FM station
  - (c). A 250 watt AM station
  - (d). All of the above
19. Station logs must be retained for a period of:
- (a). 10 years
  - (b). 2 years
  - (c). 5 years
  - (d). 1 year
20. In general, station identification must be made:
- (a). At sign-on and sign-off
  - (b). Every hour
  - (c). Every 30 minutes
  - (d). At the beginning and end of each time of operation and, during operation, on the hour and other specific half hour intervals.

#### ANSWERS TO SAMPLE FCC EXAMINATION

##### ELEMENT 1

- 1. d
- 2. b
- 3. d
- 4. b
- 5. b
- 6. b
- 7. a
- 8. c
- 9. d
- 10. c
- 11. c
- 12. a
- 13. a
- 14. c
- 15. c
- 16. a
- 17. c
- 18. d
- 19. a
- 20. b

##### ELEMENT 2

- 1. a
- 2. c
- 3. c
- 4. c
- 5. b
- 6. b
- 7. d
- 8. d
- 9. a
- 10. b
- 11. c
- 12. d
- 13. c
- 14. d
- 15. a
- 16. d
- 17. a
- 18. d
- 19. c
- 20. c

##### ELEMENT 9

- 1. b
- 2. c
- 3. c
- 4. b
- 5. a
- 6. c
- 7. d
- 8. a
- 9. b
- 10. c
- 11. d
- 12. a
- 13. b
- 14. c
- 15. b
- 16. d
- 17. d
- 18. a
- 19. b
- 20. d

NOTE: The National Bureau of Standards and the F.C.C. are gradually adopting the term "Hertz" when referring to "cycles-per-second". At this time the F.C.C. tests continue to use "cycles" but may change to "Hertz" in the near future. You should keep in mind that "Hertz", abbreviated as "Hz" will mean "cycles-per-second, kHz will mean kilocycles, MHz will mean megacycles and GHz will mean gigacycles.

# COLUMBIA SCHOOL OF BROADCASTING

## WRITTEN PHASE #1

Introduction and Procedures  
The Broadcast Industry  
Voice Training  
Pronunciation  
Delivery of Commercial Messages  
FCC Study Guide (Separate Book)

As you open your first in a series of lessons, you are wondering what to expect and you are concerned with how difficult the course might be and you want to know if you will successfully complete the course and actually secure an announcing job in broadcasting.

These are normal anxieties. Let us say this: You have already proven that you have the abilities which are required. You are mentally bright, you have a good vocabulary and your English usage is acceptable to the broadcasting stations. There is nothing wrong with your voice quality.

The course you are about to take has been taken by others who are today employed in broadcasting in all parts of the country. It is the finest announcing course in the world. It contains the experiences of hundreds of announcers throughout the nation - it is scientifically designed to "take you by the hand" and lead you through announcing and develop you into a professional sounding announcer. When you have completed the course successfully, Columbia will help you secure your first announcing position.

It is common, at Columbia, that we have more openings for good beginners in announcing than we have qualified graduates. If you were to graduate today you might well be on your first job next week.

### LET US DISCUSS HOW OTHERS SUCCEEDED WITH THIS SAME COURSE

Many Columbia graduates are truly "great" announcers, disc jockeys, newscasters in radio and television today because they completed this same course in announcing. We want you to succeed as they did. Let there be no doubt in your mind that you can

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succeed if you do exactly as we direct you - for you will not only become a good announcer - our job placement department will have no difficulty placing you.

First let us tell you how to study and organize your study time. (1) You are going to need a tape recorder and phonograph. It is best to secure a standard American make tape recorder which plays and records at 3-3/4 inches per second and at 7 1/2 inches per second - 2 speeds. Do not get a tape recorder which is only battery powered - get one which operates on normal household current. Get two reels of tape - a 3 inch or a 5 inch reel is best. (2) Your phonograph should be a small portable one operating on household current. (3) Select one room in your home where you can practice without being disturbed. Be alone. (4) Set up a practice schedule for yourself and pin the schedule on the wall, devoting at least 6 hours a week to practice. Three nights a week is fine. Don't practice 6 hours at one time. Two hours a week on three nights is better than three hours on two nights. An hour each night is even better. The more practice time you devote to developing your voice - the better you will sound.

Stick to your practice schedule no matter what happens. Become devoted. Listen to other announcers on radio and television as much as you can - observe their techniques - listen to each word they say - listen to everything you can - practice along with them. Do this whenever you can.

#### NOW WE WANT YOU TO START BECOMING A PERFECTIONIST

After you have practiced all of the commercials in this first lesson, we want you to tape record 5 commercials at 3-3/4 inches per second on your tape recorder and send these to the home school for evaluation.

Chances are your first tape is not going to sound professional - it hardly ever does. But, we learn a great deal from this first tape recording of your voice. One or more instructors at the home school, who is himself a professional announcer, will listen to your taped commercials and he will get out your complete file and he will write down exactly what is wrong with your voice delivery at this time - he writes down all of the words which you are mispronouncing, a description of your delivery and everything about what he hears. He writes down his advice to you for correction. Then he records all of his advice on tape and Columbia mails this tape recording back to you. Listen to it carefully and correct your delivery according to your



instructor's advice. He may ask you for another tape recording immediately to see if you can correct a certain problem. Whatever he asks for - do it, because it is for your immediate benefit.

You may record any 5 commercials you want. It's up to you which 5 you like best and want to send in.

Make your tape recording perfect. Be sure that you have practiced the commercials until you are extremely well satisfied that you have done them as best you can at that time. Listen to your recording and make sure you did not make one single mistake. If you did make a mistake - do the recording again and again until it is without a mistake at all. Do not send in a tape of anything other than what is in the lesson.

When recording the commercials be sure your recorder is on the correct speed. BE ABSOLUTELY SURE YOU DO NOT RECORD IN A HOLLOW ROOM WITH ECHOS. DO NOT RECORD MORE THAN 8 inches AWAY FROM THE MICROPHONE. AND DO NOT PUT THE MICROPHONE CLOSER THAN 6 INCHES FROM YOUR MOUTH. This is vitally important.

This exchange of tape recordings will take place after each lesson and more often, if necessary. You will be advised when to send in your next tape by your instructor. Sometimes a great deal of tape exchange takes place - there is no charge for this - it is included in the total course.

DO NOT RECORD THE COMMERCIALS IN A "FAKE" VOICE. Do not pretend to be something you are not.

Your mental attitude is important when making your recording. Imagine you are the world's best announcer - in total command of the situation. Do not sound dull, meek, bored or record in a soft, Casper Milquetoast manner. Be ALIVE - put some life into your voice, some sparkle. Be Alert. However, at the same time let us caution you about your announcing speed - don't announce in a machine-gun manner. Compare your announcing speed and delivery with your recorded instructor and with announcers on radio. Are you too fast? Too Dull? Too boring?

### WATCH YOUR PRONUNCIATION:

99% of the people you meet mispronounce literally hundreds of words. This may seem amazing to you but it's true. Odds are that you do, too. Your pronunciation must be brought up to broadcast standards - beginning right now.

Don't run your words together, such as: DONCHA for Don't you. CANCHA for Can't you. Or, YER for YOUR. Don't say NOOZ for NEWS. It's pronounced as if it was spelled NYOOS, not NOOZ. Listen to your television announcer.

If a word has an ING on the end of it like GOING - say GO-ING and not GO-IN. Say DO-ING not DO-IN for doing. And so forth.

Now, after you have recorded your commercials - listen to your tape with a critical ear - listen to each single word you have recorded - ask yourself if you pronounced each word properly. Listen then to your recorded instructor and check his pronunciation of each word he says. HE IS ABSOLUTELY CORRECT IN EVERY DETAIL. If your pronunciation is different from your recorded instructor - change your pronunciation immediately.

### THE AHHHH and UHHHHH VOCAL PRACTICES:

The AHHHH and UHHHHH vocal practices are mentioned in your recorded lesson. You may or may not have received or heard a small introductory recording which is mentioned. It isn't important that you hear this recording - for it only describes what we are about to say here.

The voice which you now have is untrained. You, like a singer, will have to develop your vocal cords - strengthen them, increase your vocal range. Treat your voice kindly. Don't ever shout or strain your vocal muscles.

When you woke up this morning, chances are you didn't 'warm up' your voice and speaking muscles or vocal cords - like everyone else you just started talking. Everyone does - they simply don't think about their voice.

That's all changed now.

Notice how singers always 'warm up' before a performance. Ever wondered why they do this. They don't do it for the fun of it. They do it because it 'loosens up' their vocal muscles and vocal cords. These speaking and singing apparatus have to react faster than the conscious mind - almost mechanically - and perfectly. If the vocal muscles don't react properly, a singer will be off-key, flat - his voice will crack and squeek and his performance will be a disaster. Speaking and singing is a fantastically complex chore within the human body. The mouth, breath, vocal cords, tongue and nose are all involved.

The AHHHH and UHHHHH exercises are probably the most valuable voice exercises you can ever perform to mellow your voice and relax you before announcing - you'll use this vocal exercise just like the professional announcers do all through your professional career.

Here's how you do it. Get a watch and time yourself - don't guess at how long a minute is. Now, take a deep breath and say UHHHHH and hold that sound until you run out of breath - try to get the UHHHHH sound as low in your chest as possible - very, very low - and LOUD. Make the UHHHHH sound VERY LOW, LOUD and continuous for 30 seconds - if you run out of breath - take another one and continue for the 30 seconds.

Now, do the same thing only say AHHHH, just like the doctor tells you to. Hold that for 30 seconds - not 15 seconds but a full 30 seconds.

Do this vocal exercise every time you can. Always do it before you practice - you'll notice a world of difference in your voice.

#### SHOULD YOU SUBSCRIBE TO BROADCASTING MAGAZINE:

Broadcasting Magazine is a weekly publication for the broadcast industry. In it is a list of job openings for Station Managers, Salesmen, Announcers and Disc Jockeys, Newscasters, Production Men, Engineers and Copywriters. You will find it invaluable for a world of current information about the world of broadcasting. Columbia Students enjoy a special student rate for the publication and we recommend your subscribing to it.



### Your Phonograph:

The records in the course are extremely high quality microgroove recordings. Any good microgroove phonograph will reproduce them well. However, in some cases a student may not have a microgroove phonograph for reproduction, or his phonograph may be inexpensive and he finds that the phonograph arm will slide across the recording. Generally one of two things is taking place when this occurs (A) His phonograph is not level, or (B) The phonograph arm is not well balanced and needs more weight on the needle-end. If this should happen to you, either (1) make sure your machine is level, or (2) Take an ordinary coin - a penny or a dime and tape it to the phonograph arm to lend additional weight to the arm for better tracking.

If neither of these remedies seem to help, take the phonograph to the repair shop.

You may check the speed of your phonograph in this manner: Play the first band on lesson No. 1 - use the second-sweep-hand on your watch - from the first word to the last word of this entire band the time lapse should be about 75 seconds. Should your machine take less time than this it is running too fast, if it takes longer it is running too slowly. A severe deviation would be plus or minus 8 seconds. You should have it repaired.

Before we get into the printed practice material that accompanies your first recorded lesson, let us begin the task of teaching you the background information you will need.

In this lesson, we will describe the way in which most radio stations operate, the abilities that are expected of an announcer and the things you will be doing in your first professional job. This information will help you see where each of your practice exercises are leading you and how the skills you gain in your practice are necessary to land your first job.

Normally, most announcers will begin at a radio station in a smaller city whose population may be 5,000 to 30,000 people. In a small city of about 5,000 people there usually will be one radio station. In a city of 30,000 there may be two radio stations or even three. These typical smaller radio stations will have from three to five announcers each. A normal salary for these announcers may vary from \$80 to \$150 a week for a regular work week of about 36 to 40 hours.

The typical announcer at a smaller station such as this generally will work five days a week and have two days off. Since radio stations broadcast 7 days a week, he may have to take his days off during the week and work on weekends. Generally the announcers who have worked at a particular station the longest get the weekends off and the announcers who are recently hired work the weekends.

The announcers at these stations generally will conduct two musical programs a day. In addition to conducting these music programs, which is often called "disc jockeying", the announcer will be called upon to do newscasts, interview guests, go out and collect news items in the local community and announce commercials. He may be required to edit news and prepare it for broadcasting by another announcer, to edit and deliver news of sports events and to conduct special programs of an informative nature such as programs about the local school or college or chamber of commerce. He may have to select the music and put the recordings in order for another announcer's music program. He may be required to write a commercial for a sponsor. In short, the announcer at a smaller radio station literally may be called on to do everything in the radio station which has to do with broadcasting.

Without a doubt, this is the best possible training ground in the world for an announcer who wants to move on to bigger and better positions. By doing all these various broadcast chores he gains insight and experience in every aspect of the broadcasting business — something which he cannot gain if he starts at a larger station where he has one or two individual tasks which must be done over and over again. By starting at a smaller station, the new announcer gets a chance to develop all his abilities to a point where he is fully prepared to go on to any announcing position in a larger city — at higher pay.

For these reasons, nearly every professional announcer will advise a beginning announcer to get a job at a smaller station where he can practice and continuously improve all of his techniques. Constant practice and constant improvement are a must for every announcer, even those who have made a big success of their careers. A good announcer never stops practicing, never stops improving his own individual voice techniques. He never stops listening to great announcers on radio and television — and learning from them. Announcers get together with other announcers continually, to talk over their viewpoints on announcing, to trade information on new words and new sounds.

Because you have been considering announcing, you should have been doing a few of these things yourself. The most important thing to do at this time is to listen to the great announcers on the national radio and television networks and learn new words and new pronunciations from them; learn how they organize and deliver news-casts, announce musical programs and do all the other tasks that make up the world of broadcasting as it is seen and heard by audiences across the country.

Now, let us describe the radio industry itself; how radio stations operate, how they make money, how they are regulated. Some of the things we are going to tell you, you may already know, but to make sure there are no gaps in your knowledge we are going to start from the beginning. This information will help you better understand what the managers of radio stations will expect of you.

First of all, there are two kinds of radio broadcasting methods. The stations on what is known as the standard broadcasting band are called AM stations and they broadcast on frequencies from 535 kilocycles to 1605 kilocycles. The other type of radio stations are known as FM stations and they broadcast on frequencies from 88.1 megacycles to 107.9 megacycles.

The term AM stands for Amplitude Modulation, which is a description of the technical method by which AM stations transmit their signal. Briefly, amplitude modulation involves varying the strength of the signal broadcast by the station and these variations in signal strength are converted by AM receivers into sound. Amplitude modulation is the older system of transmission and is used for "short wave" broadcasts as well as commercial standard broadcast band operations. All important commercial radio stations to date are AM stations. AM stations have many advantages, the most important of which is that most of the radios in homes throughout the country can receive only AM broadcasts. AM stations can broadcast much greater distances than FM stations.

The term FM stands for Frequency Modulation, which describes the second method of radio transmission. Frequency Modulation involves varying the frequency of the broadcast signal rather than its strength. The advantages of FM broadcasting are that FM broadcasts are not usually effected by interference noise and that FM stations have a much broader "frequency bank" of transmission which permits broadcasting much higher-fidelity sound than AM stations can broadcast. FM stations, however, are limited to line-of-sight transmission just as television stations are,



which limits the range they can broadcast.

Because there are so many more AM radio receivers than FM receivers, FM stations generally do not enjoy the size of audience that AM stations reach, and therefore are seldom as large or hire as many people as AM stations do. There are about 4000 AM stations in the United States and only about 1200 FM stations. Furthermore, many of these FM stations are so-called "satellites" of AM stations. This means that the programs which are being broadcast by an AM station are also broadcast simultaneously by its satellite FM station, so that listeners may have a choice of receiving the program either on AM, on FM, or on a sort of stereophonic combination of AM and FM.

Because of the high fidelity sound which can be broadcast by an FM signal, many FM stations concentrate on either good classical music or jazz rather than on "popular" music. Some FM stations, through a method of broadcasting two signals at once over the same frequency band, can transmit a stereophonic program through what is known as FM-Multiplex. This FM-Multiplex signal can be received by an FM receiver, but it produces the stereophonic effect only on special receivers equipped to turn those special signals into stereo sound.

Being generally more popular, and far and away more numerous than FM stations, AM stations will be our primary concern in this course. AM stations hire more people and generally pay better salaries than FM stations. As you know, AM stations may concentrate on one or another type of "programming", but all AM stations still broadcast a rather broad range of programs. However, whether your first job is with an AM station or an FM station, you will find that the regulations, the goals and the way they make enough money to operate are essentially the same for FM stations as they are for AM stations.

What regulations effect broadcasting stations? This is a subject which could and does fill entire books, but generally speaking the Federal Government regulates all broadcast stations, television as well as radio, to make sure that the material broadcast is honest and is broadcast for the general public good.

The agency which regulates broadcast stations is the Federal Communications Commission, commonly called the FCC. The power of the FCC lies primarily in its ability

to suspend or revoke any station's license to broadcast and in its ability to choose which, if any, groups of persons will receive a license for a new station.

People who wish to buy a radio station, or to organize and operate a new station, must apply to the FCC for a license. The FCC then evaluates those persons' qualifications, determines if they are capable of properly handling the responsibilities of broadcasting and determines if there is a need for a new station in that particular area, if the station is to be a new one.

If the FCC finds that the persons involved are qualified, they are permitted to buy an existing radio station and a new license is issued, or they are permitted to build a new station and a license is issued for a new station. The license permits the operators to broadcast on a certain frequency - say 900 kilocycles. The license limits the amount of power the station may broadcast and requires the operator to broadcast material which will contribute to the common good.

The FCC may allocate as little as 100 watts of power to a station, or as much as 50,000 watts. The power which a station has generally determines the range of its broadcasts. A station which has, for instance, a power output of 100 watts may have an effective range of only 20 miles. So people beyond 20 miles from the station's transmitter will be unable to receive that station on their radios because the station's signal will not be strong enough to be picked up. On the other hand, a very powerful station with 50,000 watts, or even only 10,000 watts, may be heard at a distance of several hundred miles. Generally the weaker, smaller range stations are located in small cities and the more powerful radio stations are in larger cities. The reason is that in a small town it is not necessary for a station to have so much power to reach the population it serves. Another reason is that if every station in the country was a powerful one, they would be overlapping each other's frequencies at great distances. As it is, the few most powerful radio stations are usually designated "Clear Channel Stations" and they are the only stations on their particular frequencies within their broadcast range. On other frequencies, it is essential that the stations which share each frequency be located far enough apart geographically and be limited enough in range to make certain that they do not interfere with one another's signals.

As a condition of the licenses it issues, the FCC states that the licensed station must serve the public interest and be of benefit to the public which it serves. Therefore the station must broadcast such programs as newscasts, discussion programs, educa-

tional programs and the like in addition to its music and personality programs. To make certain that each radio station is actually making efforts to contribute to the public good, the FCC will periodically monitor the radio station's programs and will require the station to submit a complete record of all programs and commercials which it broadcasts. Normally every three years the FCC requires all radio stations to renew their license, at which time the station must submit a complete analysis of its programs and commercials. This is done to make sure the station is continuously abiding by the requirements set up by the FCC. As you can see, the broadcaster has a great responsibility to both the general public and to the Federal Government in his broadcasting efforts. In addition to his obligations concerning the content of his programs, the broadcaster must make certain that his station continues to broadcast on exactly the frequency assigned to it and does not wander "off-frequency" where it may interfere with other broadcasts.

Many people ask why some station call letters begin with W and some begin with K. Today, almost all radio stations east of the Mississippi River have four call letters which begin with W. Almost all stations west of the Mississippi have four call letters which begin with K. Actually, every nation in the world has assigned to it a letter or letter-combination with which to begin its broadcast-station call letters, but by the time this agreement was reached, the United States already had so many stations that the U. S. was assigned two separate beginning call letters and they were arbitrarily divided east and west of the Mississippi for convenience. There are a few rare exceptions to these general rules about "K" and "W" call letters, however. There are a very few stations east of the Mississippi that have only three call letters and a few whose call letters begin with K. West of the Mississippi there are also a few stations with "W" call letters and a few with only three call letters. This is because these were among the earliest stations in the country and they adopted their call letters when the call-letter system was not as rigidly controlled as it is today. Most station call letters, whether they begin with W or K, are not an abbreviation for anything, although a few again do actually stand for a word or a phrase. For instance, the radio station WGN in Chicago is owned by the Chicago Tribune — the call letters, WGN, stand for the initials of the Tribune's motto: "World's Greatest Newspaper".

Some people have noticed that many radio stations have only one transmitting tower, while others have two, three, four, or even more towers. The number of towers a station has, has no effect on the power of its signal, but the number does effect the pattern of the broadcast signal. A station with one tower broadcasts in equal strength



in all directions. However, some stations are required to limit their broadcast strength in certain directions, and therefore they must build additional towers. Depending on the arrangement of the towers, the broadcast signal is directed more powerfully in some directions than in others. This is required when the FCC determines that the signal would interfere with another radio station in another city if it did not limit its power in that direction. In order that the public will receive the best possible reception on their radios, the FCC supervises the construction of radio stations and makes sure that no two stations are broadcasting on the same frequency where this would cause interference.

Now let us discuss how a radio station makes enough money to pay its bills and to pay your salary and to return a profit to its owners. Many stations make part of their income by belonging to a radio network. In the United States there are four major radio networks: Columbia Broadcasting System, National Broadcasting Company, American Broadcasting Company and Mutual Broadcasting System. Their main studios are in New York. Since no one radio station can possibly broadcast to the entire country, the networks were originally organized to connect many hundreds of stations together in order to make possible broadcasting a single program to the entire country at the same time. Important events such as championship sporting events or important news and network specials, such as "Monitor" and many similar programs, are broadcast simultaneously across the United States over hundreds of stations which receive the broadcast from the network studios by telephone cable. These networks in turn can make available to national advertisers a nation-wide audience. Many national advertisers would rather reach a nation-wide audience by dealing with one network rather than hundreds of individual stations, so they pay the network a fee for sponsoring the network programs or for advertising in a time spot adjacent to the national programs. The individual network stations in turn receive their share of the network advertising income in return for broadcasting the program and the national commercials over their local facilities.

In addition, all radio stations — whether or not they are affiliated with a network — make money by broadcasting commercials for local advertisers and also for national advertisers who contact them directly or who contact them through their representatives in large cities. Almost all commercial radio stations have representatives or belong to a "rep" organization which contacts large advertisers and advertising agencies in the principal cities of the United States. Every time a radio station broadcasts a commercial it earns money from the advertiser or from the network. The radio station in turn takes this money and pays for its electricity, its equipment, its

news services, its announcers, its engineers, its office help and pays the owner something for his investment. Every commercial radio station makes its money in this manner.

Now, it is obvious that some stations are "better" than others, that some stations are more successful than others when judged by the number of commercials they broadcast and that some stations are more "listened-to" than others. Generally speaking, the most popular stations are the best stations in any area and are also the most successful.

The reasons for this are that the stations with the most pleasant and interesting announcers and the most entertaining, interesting programs earn for themselves the largest audiences. Now, when national or local advertisers are looking for a radio station on which to advertise, they generally will choose the station with the largest number of listeners, so that their advertising will reach the most people. This is why the most popular stations will have more commercials than the others. Furthermore, when a radio station has a large listening audience, it can charge more money for each commercial it broadcasts.

As you can see, the most popular stations in any area not only sell more commercial time than other stations, but they also get more money for each commercial minute that they sell. The rewards of having the most popular station in an area therefore are very great. As a result, the manager of each radio station in any area is constantly trying to improve everything about his station. And because a station's popularity depends to a great extent upon its announcers, these managers are always looking for pleasant-sounding, interesting-sounding, well-trained announcers. Because it is a station's announcers who organize and conduct its music programs, its newscasts, its specialty programs. And whether or not a station has an actual opening for an announcer; when a really good, well-trained announcer offers himself they may make room for him.

No station manager can afford to have inexperienced, untrained announcers who cannot speak properly, who cannot properly pronounce the language, who don't know what to say, who stumble around when they are on the air. Each station manager takes, very seriously, the job of keeping his station staffed with the finest announcers available to him.

In your professional career you will really be just two things: an ACTOR and a SALESMAN. When you deliver commercials, you are a salesman and you must tailor

your voice, your inflections and everything about your delivery to get that sales message across in a convincing manner. This particular quality, in fact, has made Arthur Godfrey the overwhelming success that he has been for the past 30 years. And all of the time you are on the air, you are an actor — with your voice. You have to create different moods with your voice to fit the type of program you are announcing. At times your voice must be strong and dramatic. At times it must be friendly and informal. It should always be pleasant, warm and sincere. It should always sound as though you are talking to just one person; it should not sound as though you are talking to a crowd. When you are on the air, you are painting pictures with your voice to give your programs a warmth and personality all their own. In this first lesson and in your following lessons you will be given many techniques to imitate to give you the command of your inflections that you need and to help you create the moods you seek to paint.

In the course of being both an actor and a salesman, your diction, enunciation and pronunciation must be excellent. You cannot offend your listening audience by sounding ignorant because of mispronounced words or poor English. You cannot offend your sponsors by sounding brusque or disinterested. You cannot offend your station manager by sounding disinterested, unprepared or bored. The answer is training and the time has come to begin.

All announcers have been through what you are about to experience. The practice is difficult and it takes time. It takes time for practice and for listening to great announcers. But the lessons you are about to begin will save you many years of trial-and-error learning through the most advanced course of instruction in the nation.



Now, keep this book open to the following practice material while you start your first recorded lesson. When you come to the pronunciation section of the book, read the word in the pronunciation lesson below before you imitate your instructor's pronunciation out loud.

Aaron	AIR'n
abacus	AB uh kuhs
abbattoir	ab uh TWAHR
abdomen	ab DOH m'n
abdominal	ab DAHM i n'l
Abercrombie, Abercromby	AB er kruhm bi
aberration	ab er AY sh'n
abeyance	uh BAY 'ns
abhor	uhb HAWR
abject	AB jekt
aborigines	ab uh RIJ un neez
Abram	AY br'm
abscess	AB ses
absentee	ab s'n TEE
absinthe	AB sinth
absolution	ab suh LOO:sh'n
absolve	uhb SAHLV
abstruse	ab STROO:s
abyss	uh BIS
a cappella	ah kuh PEL uh
accent	AK sent
access	AK ses
accolade	ak uh LAYD
accompaniment	uh KUHM puh ni m'nt
accompanist	uh KUHM puh nist
accredit	uh KRED it
Achilles	uh KIL eez
acoustics	uh KOO:S tiks
acquaintance	uh KWAYN t'ns
actor	AK ter
actual	AK choo: 'l
actually	AK choo: uh li

acumen	uh KYOO: m'n
adagio	uh DAH joh
address (n)	AD res
address (v)	uh DRES
adequate	AD uh kwit
adieu	uh DYOO:
ad infinitum	ad in fi NIGH t'm
adjourn	uh JERN
adobe	uh DOH bi
adrenal	ad REE n'l
adrenalin	uhd REN uh lin
adult	uh DUHLT
advantageous	ad v'n TAY juhs
adventure	uhd VEN cher
adverse	uhd VERS
advertisement	ad ver TIGHZ m'nt
advocate (n)	AD vuh kuht
advocate (v)	AD vuh kayt
aesthetic	es THET ik
affluence	AF loo: 'ns
affront	uh FRUHNT
Aga Khan	AH gah KAHN
aggrandizement	uh GRAN diz m'nt
aghast	uh GAST
agile	AJ il
ago	uh GOH
aide-de-camp	AYD duh KAMP
akin	uh KIN
a la carte	ah lah KAHRT
alas	uh LAS
Albany	AWL buh ni
albeit	awl BEE it
albino	al BIGH noh
Albuquerque	al buh KER ki
Alcatraz (island)	AL kuh traz
alchemy	Al kuh mi
Alcoa (Aluminum Company of America)	al KOH uh

Aleutian (islands)	al OO: sh'n
algae	AL jee
Alger	AL ger
alienate	AYL yuh nayt
Allah	AL uh
allegro	ah LAY groh
allergic	uh LER jik
alloy (n)	AL oy
alloy (v)	uh LOY
allude	uh LOO:D
ally (n)	AL igh
ally (v)	uh LIGH
almond	AH m'nd
altimeter	al TIM uh ter
alumna (fem. sing.)	uh LUHM nuh
alumnae (fem. pl.)	uh LUHM nee
alumni (masc. pl.)	uh LUHM nigh
alumnus (masc. sing.)	uh LUHM nuhs
amarillo (Sp.)	ah muh REEL yoh
Amarillo (Texas)	am uh RIL oh
d'Amato	dah MAH toh
amen (speech)	AY MEN
amen (song)	AH MEN
amigo	ah MEE goh
amiss	uh MIS
amnesty	AM nes ti
amok	uh MAHK
amorous	AM uh ruhs
Amoy (China)	uh MOY
ampere	AM pier
amuck	uh MUHK
anaesthetist	'n ES thuh tist
anagram	AN a gram
analgesics	an al JEE ziks
analogy	uh NAL uh ji
analytic	an uh LIT ik
marchy	AN er ki



Anatole	AN uh tohl
anchovy	an CHOH vi
ancient	AIN chunt
and (strong form)	and
and (weak form)	'nd
anew	uh NYOO:
animate (a)	AN uh muht
animate (v)	AN uh mayt
Ankara	AHNG kuh ruh
Annapolis	uh NAP uh lis
annexation	a neks AY sh'n
annihilate	uh HIGH i layt
announcer	uh NOUN ser
annunciation	uh nuhn si AY sh'n
ant	ant
antacid	ant AS id
ante (stake)	AN ti
antenna	an TEN uh
antibiotics	an tigh bigh AHT iks
anticlimax	an ti KLIGH maks
Antilles (islands)	an TIL eez
antisocial	an ti SOH sh'l
apathy	AP up thi
appall	uh PAWL
apparel	uh PAR 'l
appliance	uh PLIGH 'ns
Appomattox	ap uh MAT uhks
apricot	AY pri kaht
aqua	AK wuh
aquarium	uh KWAIR i 'm
Arab	AR uhb
Arabia (Asia)	uh RAY bi uh
archaeologist	ahr kee AHL uh jist
architect	AHRK i tekt
Arizona	ar i ZOH nuh
Arkansan	ahr KAN z'n
array	uh RAY

asbestos	as BES tuhs
ask	ask
assessor	uh SES er
assimilate	uh SIM i layt
associate (a.n.)	uh SOH shi uht
associate (v)	uh SO shi ayt
association	uh soh shi AY sh'n
asterisk	AS ter isk
astute	as TOO:T
Athenian	uh THEE ni'n
Athens (Greece)	ATH inz
Atlanta (Georgia)	at LAN tuh
atrocious	uh TROH shuhs
atrocidity	uh TRAHS i ti
attache	a TASH ay
attacked	uh TAKT
auburn	AW bern
auction	AWK sh'n
audible	AWD ib'l
audience	AW di 'ns
au jus	oh ZHOO:
aureomycin	aw ree oh MIGH sin
au revoir	oh ruh VWahr
auspices	AWS pi siz
auspicious	aws PISH uhs
authoritative	aw THAW ri tay tiv
autocracy	aw TAHK ruh si
automobile	aw tuh moh BEEL
autumn	AW t'm
avalanche	AV uh lanch
Ave Maria	AH vay mah REE uh
aviation	ay vi AY sh'n
aviator	AY vi ay ter
avocado	av oh KAH doh
avocation	av oh KAY sh'n
azure	AZH er

B

Baal	BAY 'I
Baboon	ba BOO:N
bachelor	BACH uh ler
backgammon	BAK gam 'n
Bahama	buh HAY muh
Bahamas (islands)	buh HAY muhz
balcony	BAL kuh ni
Bali (Dutch East Indies)	BAH li
ballad	BAL uhd
Baltic	BAWL tik
banana	buh NAN uh
Barcelona (Spain)	bahr suh LOH nuh
barometer	buh RAHM uh ter
barometric	bar oh MET rik
barrister	BAR i ster
Bataan (Philippine Islands)	ba TAN
Batavia (Dutch East Indies)	buh TAY vi uh
bath	bath
Baton Rouge (Louisiana)	bat 'n ROO:ZH
bauble	BAW b'I
Bavaria (German)	buh VAIR i uh
bayonet	BAY uh net
bayou	BIGH oo:
Beauchamp, Anthony	BEE ch'm
Bedouin	BED oo in
Behemoth	bi HEE muhth
beige	bayzh
Belgian	BEL j'n
Belgrade (Yugoslavia)	bel GRAYD.
Bengal (India)	ben GAWL
Bengali	ben GAWL i
benign	bi NIGHN
benzadrine	BEN zuh dreen
Berber (Egypt)	BER ber
beret	be RAY



beriberi	BEHR i BEHR i
Berlin (Germany)	ber LIN
Bermuda	ber MYOO: duh
Bern (Switzerland)	behrn
berserk	BER serk
Bessemer	BES uh mer
Bethesda (Wales)	bi THEZ duh
biannual	bigh AN yoo: 'l
bias	BIGH uhs
bicarbonate	bigh KAHR b'n uht
bicycle	BIGH sik 'l
bijou	BEE zhoo:
billiards	BIL yerdz
binaural	bin AW r'l
Birmingham (Alabama)	BER ming ham
Birmingham (England)	BER ming 'm
Bivouac	BIV oo: ak
bizarre	bi ZAHr
blase	blah ZAY
blaspheme	blas FEEM
B'nai B'rith	buh NAY buh REETH
bodkin	BAHD kin
bogy	BOH gi
Bohemia (Czechoslovakia)	boh HEE mi uh
bolero	boh LAIR oh
Bologna (Italy)	boh LOH nyah
bolshevik, Bolshevik	BOHL shuh vik
Bordeaux (France)	bawr DOH
bosom	BOOZ 'm
bosun	BOH s'n
boudoir	BOO: dwahr
bouillon	bool YAHN
bouquet	boo: KAY
bourgeois	BOO:R zhwah
bourgeoisie	boo:r zhwah ZEE
boutonniere	boo: tuh NYAIR
bovine	BOH vin

bowery	BOU er i
bowie	BOO i
Brahma	BRAH muh
Brazil (South America)	bruH ZIL
Bremen (Germany)	BRAY m'n
Brittania (Great Britain)	bri TAN i uh
Briton	BRIT 'n
brocade	broh KAYD
brochure	broh SHOO:R
Bucharest (Rumania)	boo:kuh REST
Budapest (Hungary)	BOO: duh PEST
Buddha	BOOD uh
Buenos Aires (Argentina)	BWAY nohs IGH rays
buffet (sideboard)	boo FAY
bulwark	BOOL werk
buoy	BOO: i
buoyancy	BOY 'n si
burlesque	ber LESK

The next material you will need from this booklet are the following commercials. Keep this material in front of you as you listen to the commercials and read them as you deliver the commercials yourself.

There is a particular method of reading commercials or any other written material which you are announcing. First you read the material over to yourself to be sure you understand it and what it is trying to accomplish. Then as you are announcing the commercial out loud, try to read a bit ahead of where you are to avoid being suddenly surprised by an unexpected word or an additional phrase that appears after you thought the sentence was finished. This practice of reading a half a line or a line ahead of where you are announcing is difficult at first, but it becomes very easy with practice.

## COMMERCIAL PRACTICE SECTION:

Commercials Nos. 1 through 7 are recorded on the record portion of Lesson 1 by your instructor. Immediately after Commercial No. 7 you will find additional commercials for your practice which are not recorded. Use these commercials to develop your delivery even further.

### COMMERCIAL NO. 1

Are you saving as much as you should? No? Most of us don't. Most of us can't. Money seems to go out as fast as it comes in. American Pacific Bank would like to suggest this to you: Open your CHECKING account at American Pacific - each month American Pacific will deduct 5% of your balance from your checking account and credit it to your savings account. There. You now have instant-automatic savings - each and every month. There's no way to forget to save. American Pacific Bank does it for you. With a \$500 balance you automatically save \$25 each month. It adds up fast. Ask about the automatic savings plan today at your nearby American Pacific Bank branch. There's one near you.

### COMMERCIAL NO. 2

Flying to New York? Next trip fly Central. Low-cost fares now make it possible to visit New York more often. Conduct personal business more frequently. When you fly Central to New York you go first class at coach rates. Six flights daily from San Francisco make Central Air Lines the most convenient yet. So next time fly Central's fast jets to New York - first class service at coach rates.



COMMERCIAL NO. 3

Want a real taste thrill for every meal? Want an inexpensive food that adds real nourishment to any menu? Want to stretch your food budget and not sacrifice quality? Golden Loaf Bread is the answer to all three questions. Yes, Golden Loaf Bread will add a real taste thrill to every meal ... golden brown toast for breakfast, perfect for luncheon sandwiches and great with anything you serve at dinner. Golden Loaf Bread offers down-to-earth economy in every big, delicious slice, adds real nourishment to any menu. Golden Loaf Bread is the real answer to any food budget, so why not pick up several loaves of Golden Loaf Bread next time you are at your neighborhood market.

COMMERCIAL NO. 4

Does your family get all the vitamins they need from their normal daily diet? Unless your family is different from most, they don't. That's why mothers everywhere have One 'A Morn Vitamins right on the breakfast table. A single One 'A Morn Vitamin contains all the basic nutrition that growing children need each day. No worry about your family not getting a healthy diet when you include a single One 'A Morn Vitamin each morning at breakfast. Children love the orangy taste of One 'A Morn Vitamins . . . . you will too. One 'A Morn Vitamins are available at your neighborhood grocers or drug store; pick up the family size decorator decanter today. A full month's supply for the average family . . . . just \$4.98.

COMMERCIAL NO. 5

Growing kids need plenty of strength-building, energy-giving foods. That's why mothers depend on Valley Dairy to supply plenty of everything that growing children need. Delicious Valley Dairy Milk is perfect for after school snacks, perfect with every meal. Three full glasses of Valley Dairy Milk builds strong bodies, helps develop strong teeth and bones. Serve your family the best in dairy products. Valley Dairy Milk is available at your neighborhood grocers or delivered to your home. Serve plenty of delicious Valley Dairy Milk at your home. Valley Dairy Milk is perfect for growing children.

#### COMMERCIAL NO. 6

Do you have a problem getting the family down to breakfast on time in the mornings? Here is a sure fire magnet that will draw them into the dining room and right to the table every time . . . . Sunrise Bacon. All you have to do is put several slices of Sunrise Bacon in the pan, apply heat and let nature take its course. As the aroma of Sunrise Bacon cooking floats through to the bedroom and reaches the sleeping beauties, they are transformed into hurriedly dressed, wide-awake, ready-to-eat, sitting-at-the-table people. If you don't think it can happen to your family, I dare you to try it. Pick up Sunrise Bacon at your grocers today and start the experiment tomorrow morning. Remember, Sunrise Bacon tastes as good as it smells.

#### COMMERCIAL NO. 7

Where does the smart used-car buyer make his selection of better used cars . . . . Weston Motors. For over 29 years Al Weston has offered the best selection of used car buys available. Each car is individually selected by Al Weston, completely gone over by his expert mechanics and put in like-new condition before it is ever placed on the lot for sale. Then Weston Motors assures you of satisfaction guaranteed . . . . much more than you'd expect for the money. Next time you are looking for a good value in a used car, be smart . . . . go into Weston Motors FIRST.

#### COMMERCIAL PRACTICE SECTION

Commercials Nos. 1 through 7 are recorded on the record portion of Lesson 1 by your instructor. Immediately after Commercial No. 7 you will find additional commercials for your practice which are not recorded. Use these commercials to develop your delivery even further.

ALKA QUININE: 60 Sec.

This is the time of colds, my friends. Big colds. Miserable colds. You need the modern medication that gives you Big Relief. And that's New Decongestant Alka Quinine, the Big Relief formula for Big Cold miseries. Decongestant Alka Quinine contains six fast-acting ingredients to relieve sinus congestion, headaches, runny nose. You get wonderful relief from body aches and pains. And, with Decongestant Alka Quinine, you get the laxative action . . . the real laxative relief . . . you want in a cold medication. Because Alka Quinine is world famous as the cold tablet with a safe, effective laxative. Just look for the letters LAQ on each tablet. They stand for Laxative Alka Quinine. Now, you'd expect to pay more for this Big Relief. But you pay a sensible price, and save money on every size of Decongestant Alka Quinine. So when a Big Cold strikes, get the fast, effective Big Relief of New Decongestant Alka Quinine.

NUT TREE DAIRY: 60 Sec.

Having guests for dinner? Plan a Luau, and say aloha to an evening of delicious fun. The surprising secret is dairy fresh Nut Tree Cottage Cheese . . . used right in the fixin's. Nut Tree cottage cheese makes a "Hawaiian-Palm" tossed salad come alive . . . puts real hula zest into "island fried rice." And here's a flavorful idea . . . blend Nut Tree Cottage Cheese into a tasty sauce for fried chicken or spare ribs. Then top off your festive feast with a fruit-salad dessert, capped with a creamy dressing of Nut Tree Cottage Cheese. Recipes for these and other Luau treats are yours in a book called "How to Give a Luau." Just send 20¢ to Luau, Box 2991, Grand Central Station, New York. Dairy-Delicious Nut Tree Cottage Cheese makes a lulu of a luau.



SHOTZ BEER: 60 Sec.

If you're planning a cook-out in the woods on the holiday ahead . . . here's a little advice. Take along a bag of charcoal . . . good, dry firewood isn't always readily available. Be sure to take along plenty of frosty cold Shotz Beer too . . . Shotz will add to the pleasure of being in the great outdoors. Yes indeed . . . the flavor of Shotz Beer is truly unique because there's not a trace of bitterness. Shotz is brewed that way . . . Bitter-free and then pasteurized to lock-in flavor. Only the finest ingredients are used too. That's why there's more fun . . . more flavor . . . more quality in Shotz Beer. Bottle or can . . . you get the same lively refreshing beer. Look for the bright red oval at your favorite package store or tavern. That oval is the trade-mark of Shotz Beer . . . the Beer that GIVES YOU MORE OF WHAT BEER'S FOR . . . ENJOYMENT!

LILI ANNES BREAD: 60 Sec.

One look proves it. Yes, one look proves there's a wonderful, wonderful difference between Lili Annes Soft Spun Bread and conventional bread. You see, Lili Annes ingredients are whirled, spun and blended by a special process. And you can actually see the difference this special process makes. Your very first look will reveal that Lili Annes Spun bread has no holes. And that's important, because it means jelly, jam or catsup can't drip through . . . can't stain table cloths or your children's clothes. Look close. You'll see that Lili Annes has a perfect texture . . . creamy smooth. And new-type crust, too . . . that never needs trimming, causes no waste. And mother, Lili Annes Soft Spun Bread is more than just a tender, delicious taste treat for your family. It's loaded with precious vitamins, minerals and proteins . . . helps build strong bodies 11 ways! Remember . . . one look proves there's a wonderful difference between Lili Annes Soft Spun Bread and conventional bread. So look for Lili Annes when you shop. It's fresh at your grocers, now.

BRITZ POTATO CHIPS: 60 Sec.

Yes, everybody . . . have fun -- have Britz! Have a big time, anytime, wherever you are: At home . . . at the game . . . or at your fav'rite eatin' place. Just remember . . . when it's snack time . . . ask for Britz Magic-Pak Potato Chips -- the fresher, crisper potato chips that are just perfect for nibbling by themselves . . . or for eating with other fine foods and any bouncy beverage -- hot or cold. So get Britz today . . . and try them! Keep plenty on hand at home . . . and TV watching . . . and for serving at record parties and any happy get-together. Any time you open a bag of Britz Potato Chips you'll find them fresh and crunchy-crisp because exclusive Magic-Pak is always on guard to absorb moisture and preserve that original potato goodness. Just remember . . . only Britz has Magic-Pak . . . and Magic-Pak keeps Britz Chips a full week fresher. And that makes Britz the perfect snack-time treat! Get some today! Britz: Britz Magic-Pak Potato Chips.

SAN FRANCISCO POWER & LIGHT: 60 Sec.

Here's an interesting comment from a listener who has an electrically heated home. She says that since installing electric baseboard heat, she's noticed that her house plants are now doing wonderfully well. They've grown larger, more luxuriant and the leaves have a rich, deep green color. But electric heat does more than help give you a green thumb. Electric heat does not burn fuel . . . won't produce soot, fumes, smoke or greasy film. No chance of soiling your carpets, drapes, furniture or walls. You enjoy pleasantly even, draft-free, blast-free heat. No sudden start-ups, no blower noise. Modern and compact electric baseboard heating units save space too . . . make furniture arrangement easy. They fit snugly against the outside walls of the room, usually located under windows, to create a blanket of warmth. San Francisco Power & Light will assist you to obtain a free estimate of the cost of installing Electric Heat in your home. Just write Electric Heat, San Francisco Power & Light Company, 25 Monument Drive, San Francisco, California, giving your name and address.

MYRONS SKIN BOOSTER: 60 Sec.

Does your face say "Ouch" every time you use a shaving lotion? Well, you can't get another face . . . but you can use another lotion. And I'd like to suggest that you make it Myrons Skin Booster. Because Skin Booster cools rather than burns. Cools rather than burns . . . now that's something your face can really appreciate after a shave. It's had enough of razor scrapes and razor burn. So why risk making it burn even more with a hot, stinging lotion? No sir! Now's the time for cooling . . . refreshing . . . mint-green Myrons Skin Booster. Man . . . that's the way an after-shave should feel. Myrons Skin Booster's medicated, too . . . helps heal those painful shaving nicks . . . prevent blemishes . . . moisturizes and tones-up your skin. Myron's Skin Booster . . . the Boosting lift your face needs after a shave . . . the crisp, clean aroma that makes sense on a man. That's Skin Booster . . . the after-shave lotion that cools rather than burns. Get yourself a bottle today.

SEQUIN HAND CREAM: 30 Sec.

When harsh detergents aggravate your hands . . . it's time you learned what Sequin Hand Cream can do for your skin. In only 7 days your hands will look lovelier, feel softer. Imagine — detergent hands are gone forever when you make Sequins your regular hand cream. Sequins puts back the skin oils that detergents take away. So effective — your hands are actually lovelier than ever in only 7 days. No other hand cream dares make this amazing guarantee. Lovelier hands in 7 days or your money back.

VERMONT NATIONAL LIFE: 30 Sec.

An old established way of making remarkable investment gains . . . making big news, is investment in life insurance stocks. For instance, a \$1,000 investment in Vermont National Life, just 15 years ago would now be worth over \$60,000, and Sanford and Company could show you many more case histories. Write today for the free report, "Hidden Earning Power in Life Insurance Stocks." Box 7114 - Wilshire Annex, Los Angeles.



CRYSTAL MILK: 30 Sec.

Crystal milk's got good news for young, active people. Mealtime pep and energy last longer when you drink a glass of dairy-fresh Crystal milk at every meal. Milk, three times a day, has real staying power to help stop between-meal fatigue . . . keeps you full of pep and full of go all day long. To stay in the swim . . . make Crystal milk a mealtime habit.

HOPPS ALE: 30 Sec.

Company coming? Well then, you'll want to try Hopps Ale in the big, new jumbo quarts. Perfect for parties, every bottle serves five full glasses -- saves you fuss and bother . . . no more opening bottle after bottle, each time you serve a guest. Besides, Hopps' big jumbo quart gives you more for your money. Keep in mind, too . . . when you serve your guests Hopps Black Ale, you're serving them premium quality. And it's yours to enjoy at the popular price.

TEEN: 30 Sec.

Start TODAY to enjoy Teen in the new half quart size. That's T-double E - N . . . TEEN . . . new crystal-clear, lemon-lime soft drink. Always tingling . . . always refreshing . . . always perfectly light . . . NOW TEEN gives you the added advantage of THREE servings from each half quart. A CARTON can SERVE eighteen. Come to think of it . . . a big buy like this is reason enough to give a party. Ask for cartons of T-double E - N . . . TEEN . . . in the new half quart size!!

JERSEY MILK: 30 Sec.

Imagine! You . . . a leading teenage model! Posing for ads all morning! TV modeling all afternoon! Dinner-date that night! That takes VITALITY! And that takes . . . Jersey Milk! Top teen models discovered Milk keeps you glowing . . . keeps you going. They drink it with meals . . . between meals, too. So should you! And Jersey Milk's so refreshing. Helps keep you looking as great as you feel! On or off camera . . . to keep that glow . . . to keep on the go . . . drink Jersey Milk. O. K.? That's Jersey Milk!

CARMICHAEL FONDA: 60 Sec.

. . . a formula for fun . . . a guy, a gal and a Fonda. Take to the trails on the new Fonda 90 from Carmichael Fonda. The Fonda 90 has 30 per cent more power . . . that gives an effortless 56 miles per hour. Gals . . . bring your guys . . . guys bring your gals . . . because "two's more fun than one" at Carmichael Fonda. The 90 is equipped with the only standard spark arrester that is approved by the Department of Agriculture Forest Service . . . so ride it wherever you wish . . . have fun wherever you wish. There's a big selection . . . accessories . . . expert repair and service . . . insurance coverage is available too . . . at Carmichael Fonda . . . If your interest is economy . . . have fun . . . for 160 miles on every gallon. So take to the hills . . . where "two's more fun than one". Today . . . tonite for sure. Drive in . . . look around . . . and ride out on a Fonda at Carmichael Fonda.

## BRIGHTON CIGARETTES: 60 Sec.

Who's the most popular personality just about now? Right, it's Santa Claus. And what's America's most popular filter cigarette? It's Brighton. Now, those two thoughts really should go together, because any smoker will appreciate a beautiful gift carton of Brighton. It's the right cigarette, because the pure white filter is just the beginning of a Brighton. It's what's up front that makes the difference -- and only Brighton has it. It's called Filter-Blend -- and it means fine mild tobaccos, specially processed for filter smoking. And then there's another good reason for giving Brighton -- the cartons look so beautiful and Christmasy! Wrapped in bright metal foil, in holiday colors, they have a built-in greeting card on the front for your personal message. For an extra special gift, look for the double carton, twenty packages of good-tasting Brightons, made up in a beautifully printed double carton, which opens into a little toy house to add a festive touch under the Christmas tree. So, you just head for the nearest tobacco counter, and a big part of your Christmas shopping is solved with the gift of good taste . . . Brighton.

### IMPORTANT:

#### SENDING TAPES TO THE SCHOOL:

Columbia supplies you with two 3 inch reels of tape. One is labelled STUDENT TAPE, the other INSTRUCTOR'S TAPE. These tapes are brand new and blank when you first receive them. They are for your use in sending recordings for evaluation and receiving advice from Columbia instructors for the entire time you are taking the course. Also, please use the envelope we provide for mailing tapes to Columbia.

1. Be sure to write your name on EVERY tape reel and tape box. In addition, record your name on the beginning of each tape before submitting it to the school for critique evaluation.
2. All material recorded for critique evaluation by the school should be from the lesson you are currently studying. Send a tape recording on a 3" reel at 3 3/4ths. inches per second, once every month. If your instructor has not given you specific items to record, please record material from the phase you are currently working with.
3. Be certain you send tapes that are on reels - not in self-contained cartridges.
4. Be certain that when we place your reel on our tape machines at the school that the full reel will be on our left (as we face the tape machine) and the empty reel on our right and that the tape will play from left to right.
5. We cannot properly instruct you and you cannot properly progress in the course unless we receive tape recordings for evaluation on a very regular basis. Plan to send a recording for evaluation at least once every 30 days.



## COLUMBIA SCHOOL OF BROADCASTING

### WRITTEN PHASE #2 (Revised)

Voice Training  
Professional Habits  
Professional Glossary  
Delivery of Station Identification Breaks  
Delivery of Commercial Messages  
Delivery of Newscasts  
Pronunciation

Since you received your first full recorded phase, you have put in a good month of practice. You must by now have noticed a greatly increased command of your voice resonance, your tone, and your enunciation.

Just because you have improved your voice to this extent, don't stop doing your AHHH and UHHH exercises. Always do them for at least a full minute before you begin to practice, and later, do them before you begin your broadcasting each day. As long as you are in broadcasting, you should do your AHHH and UHHH exercises at least once each day to strengthen and relax your vocal cords.

This month's phase will introduce you to new practice methods to let you hear your own voice more perfectly. It takes up where we left off last month, with more advanced techniques for delivering commercials. It teaches you the tricks of voice emphasis. It shows you how to deliver station identifications, and how to organize and deliver newscasts. It also contains another pronunciation lesson.

In addition, this written material contains a complete glossary of words used in the broadcasting industry, many of them words which have different meaning within our business than they have in ordinary English usage. Be sure to study this list over several times during this month, and make an effort to use these terms when you can. In the next phase and in the following phases, we will begin using these terms within the lessons to make certain you become familiar with their use. One of the big secrets of

getting your first job in broadcasting, or for that matter in any other profession, is to be familiar with and be able to use the special language of that profession. Just about all of the language of the broadcasting business is in this glossary, and the time you spend making yourself at home with this language will be very well spent.

Now, before we get into the glossary and the practice material in this phase, let us discuss some personal habits which will greatly assist you in becoming a professional announcer.

### PROFESSIONAL HABITS

It is not easy to change personal habits, and it is not easy to develop new habits. It takes constant attention and constant awareness. However, we ask that you begin immediately to develop the following habits. The first two are absolutely necessary to your success as an announcer, and the rest are equally important if you are to advance beyond your first or second announcing position.

- 1) The first habit you must develop is to eliminate, from this instant on, any profanity or obscenity from your common daily speech.

Decide right now that you will never again, under any circumstances, use even one word of profanity or obscenity. The reason is obvious. If you do not absolutely eliminate such words from your speech, as sure as death and taxes, you will accidentally say such a word some time when you are on the air. And if you say such a word just once when you are on the air, you will be fired immediately. Furthermore, you may be liable to be fined. Certainly you can imagine that unexpected things are going to happen to you as an announcer — some such events are discussed in this lesson. If you have not completely stopped using profanity, such an unexpected event might well bring forth over the air the word that will cost you your broadcasting career. Now is the time to start being acutely aware of such words in your speech. Now is the time to stop using them.

- 2) The second habit you must develop is the elimination of slang from your regular, daily speech. Slang is a short-cut vocabulary which offends many people. Among highly-educated people you find very little use of slang. Slang tends to make the listener hold less respect for the speaker, and on the radio this effect is magnified. And since every radio station makes its living by attracting as large an audience as possible, no radio station wants to offend any portion of its audience in such a purposeless way as the use of slang.

getting your first job in broadcasting, or for that matter in any other profession, is to be familiar with and be able to use the special language of that profession. Just about all of the language of the broadcasting business is in this glossary, and the time you spend making yourself at home with this language will be very well spent.

Now, before we get into the glossary and the practice material in this phase, let us discuss some personal habits which will greatly assist you in becoming a professional announcer.

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True enough, some stations that seek a large teen-age audience often use a great deal of current slang. However, if the announcers who use this slang ever wish to hold a position on larger stations, they make sure that they use this language knowingly. That is, they use it as a tool to suit the particular needs of their audience, to create a calculated effect. They do not use the same language in their everyday speech.

Now is the time, therefore, to stop using slang expressions such as "That cat laid down a lot of bread for that iron." You can still keep your language colorful without using slang. Now is the time to stop using words such as CAT, DADDY, BABY, CHICK, SKIRT, LOOT, BREAD, HIP, COOL IT, STONED, and the like, in your everyday conversation.

As we said before, all announcers know such language, and can use it if they need to create a certain effect. But most announcers merely store this speech away as miscellaneous information and do not use it in their daily conversation or professional work.

3) The third habit you should begin to develop is the habit of proper grooming. It costs nothing to keep your shoes shined, your hair neat, your hands and face and fingernails clean. Your present work may make it impossible for you to keep your clothes clean while working, but nothing prevents you from changing into clean, neat clothes after you have finished work for the day.

Grooming is more important than you might believe. It is important to help you get your first job, and it is just as important in the effect it creates upon your first station manager. If you are always well groomed he will recognize that you are mentally alert, and he will not be afraid to put you into challenging new situations where you will meet celebrities or other new people. He will perhaps even begin to train you to assist him in his executive duties. And all grooming costs is a bit of your time.

4) The fourth habit you should develop is a constant awareness of your appearance. In part, your appearance rests upon your grooming, which we have discussed, and in part it rests upon the clothes you wear, which we will discuss in a moment. Mostly, however, the appearance you present depends upon your deportment. By this we mean the attitude you present to the people you meet. For instance, if you stand straight you give the appearance of being interested in life, and interested in the person you are talking to. Whereas if you slouch, you appear lazy, disinterested, unconcerned, this is bad. Carelessness with cigarette ashes presents the appearance of sloppiness; if you take pains

not to drop ashes on the floor or the desk of the person you are meeting, however, you give the appearance of thoughtfulness. Chewing gum is one single habit that will ruin your appearance to another person no matter how well groomed or dressed you may be. Chewing gum indicates a certain childishness to any person in authority. Furthermore, you cannot speak correctly when you have gum in your mouth, no matter how you try. If you do chew gum, now is the time to stop. If you ever thoughtlessly began announcing when you were chewing gum, the smacking sounds you would make would be extremely offensive to every listener, and could cost you your job on the spot.

To sum up the subject of your appearance, take care to be interested in the effect you are making on every person you meet. Not only will you develop the habit of being more conscious of your appearance, but you will find that you will make a great many new friends, simply because you will appear to be more interested in them and in their interests.

5) The fifth habit you should develop is a consciousness of your clothes. A woman generally is much more conscious of her clothing than is the average man. Women generally would never dream of applying for a job with a radio station dressed in slacks, or dressed in an extreme cocktail gown. Almost any neat clothing between these two extremes is suitable for a woman. Many men, however, do not realize what an unbusiness-like appearance they make when they apply for a broadcast position dressed in sport shirts or odd-colored clothes or double-breasted suits or the like. Many other men who do not ordinarily wear a suit with a shirt and tie, feel uncomfortable when they do wear a suit and tie. And they look uncomfortable when they feel uncomfortable.

However, it is not difficult to learn to become comfortable in a suit and tie. The way to do it, if you do not ordinarily wear such clothing, is to wash up and comb your hair when you are getting ready to practice, and then put on a shirt and tie and suit coat or jacket to wear all the time you are practicing. If the weather is too hot to keep the jacket on, take it off but leave your tie tied while you practice. In one month you will forget you have a tie on, and you will never again feel uncomfortable when you are dressed in a business suit.

The subject of what clothes to wear is a bit more complex. First, spend your time noticing the style of clothes worn by network television announcers. Notice how they cut their hair, the ties they wear, the cut and length of their trousers, everything about their clothing. This will give you a pretty good idea of the type of clothes you should get used to wearing. Then go to the best clothing store in your town and ask them to

fit you out in the Ivy League look. If they look blank, try another store, or wait until you get to a larger city if necessary.

Do not let the store talk you into the Continental Look, or any other style which may be a fad at the moment. Brooks Brothers of Boston has been making so-called Ivy League style suits for more than 80 years and during every one of those 80 years the Ivy League look has been completely acceptable in the business and professional world. If money is a problem, ask for a suit in pure dacron or a dacron-cotton mixture. Good looking, well-cut, good-fitting suits of dacron or dacron-cotton are available everywhere for from \$25 to \$45, and are perfectly acceptable. If you can get only one suit, order it in black or dark blue and you will be able to wear it anywhere. Stay away from checks or light colors until you have a larger wardrobe.

When you are buying shirts, buy only white shirts. Again you can indulge in light blue or pin-striped or checked shirts when you already have a good wardrobe of a dozen or more white shirts. Always wear black shoes and black socks, preferably over-the-calf black socks, when you are wearing a suit. Finally, get two or three simple, dark, medium narrow ties to wear as a starter. Never get a tie wider than two inches at the widest part. On the other hand, do not wear string ties or ties that are extremely narrow, say  $\frac{1}{2}$  - inch wide or so.

You may think we are putting much too much emphasis on the proper clothing to wear, but the clothing you wear has as much to say about your professional capacity and your social level and your mental outlook as does the way you speak. In England, families with promising sons often send them to schools on the Continent so that they will learn to speak with an Oxford accent and learn to dress in the Oxford manner, if they cannot get their sons into Oxford itself. No matter how brilliant the person, he will be unable to really succeed in British business and professional circles if he does not dress properly and speak with an Oxford accent. Actually, the same sort of discrimination takes place in this country, although it is not so openly recognized. The information in this section you are now reading can actually be the most valuable single area of information in your career, if you follow it carefully. Once you have become thoroughly comfortable in a business suit and dress according to these basic rules you may begin to experiment a bit, if you wish. But if you stay close to these basic rules of dress, and follow these lessons carefully to train your pronunciation to exclude regionalisms, and develop a flexible, professional voice, there will be no place in the entire business or social world where you will not be accepted.



This is the end of our discussion of the habits you should develop to assist you in making a success of your broadcast career. In regard to the elimination of slang and profanity from your speech, let us suggest that you do not change all the way over into using speech that is too formal. Stilted language is often as offensive as slang. Showing others that you know many big words is also offensive. The English language is the richest language on earth, and you always have a choice of many words to use to express a single thought. Use normal, good English and you will be able to express yourself any way you desire. The important thing is to speak to your listener as a friend. Don't speak up to him, but don't speak down to him, either. Bear in mind that you impress others by letting them be the focal point of attention.

### GLOSSARY

This list covers a large percentage of the "special language" of the broadcasting business. Learn the broadcast meaning of each of these words and you will never go through the "tenderfoot" stage of learning what your first colleagues are talking about.

ABC - American Broadcasting Company (abbr)

Account - An advertiser.

Account Executive - A salesman who sells advertising time for radio or television stations.

Acoustics - The sound quality of a room having to do with how clearly sounds may be heard.

Across the Board - Broadcasting seven days a week in the same time period. Also used loosely to refer to programs aired in the same time period five or six times a week.

Across the Wire - A message which is received by a teletype machine is a message which came "across the wire."

Ad-Lib - To speak without a script, or to say lines not written in the script; also denotes the improvising of music.

Ad Policy - Abbreviation for Advertising Policy. The station's attitude toward ethical advertising or requirements for the advertiser or sponsor. A set of rules which must be met by advertisers before a station will accept the advertising is the ad policy of that station.

Adjacencies - Programs preceding and following a given program or time period.

Adult Music - Not rock and roll. Middle of the road, older music which was popular a few years ago. Music appealing to those in the 32-60 year old age group. More standard than Quality music.

Advertising Edges - Points of superiority of a product, which can be explained in an advertising message.

Affiliate - Usually a station which is associated or connected with a group or network of stations. Such as "we are an NBC Network affiliate." Meaning we broadcast NBC programs.

AFRS - Armed Forces Radio Service - Stations operated by the armed forces. Primarily for the armed forces personnel and their families.

AFTRA - American Federation of Television and Radio Artists (abbr.) - A guild or union serving the radio and television industry's talent personnel, such as announcers and actors.

Agency - An advertising organization which creates and develops advertising for various companies.

Agency Commission - The 15 per cent commission paid to an advertising agency by radio and television stations and networks for the various agency services performed in connection with the campaign.

Agent - One who represents or handles talent.

Air Check - A transcription of a program made by the sponsor or the agency to check production technique, commercials and the like.

Alignment Tape - A recording tape which permits a radio engineer to properly adjust a tape recorder.

All News Station Format - A station which broadcasts only news. No music, etc.

A.M. Amplitude Modulation - A technical term describing "regular" radio stations.

AM-FM Duplication - A ruling made by the FCC, restricting FM stations in cities of more than 100,000 population from duplicating more than 50% of the programming of commonly owned AM stations in the same cities.

Ampex - As commonly used, it means a brand name of a tape recorder.

Amplifier - An electronic device which makes sounds louder.

A. P. Associated Press - A news gathering organization.

Applicant - Normally one who has applied to the FCC for a radio station license.

ARB - Abbreviation for Advertising Research Bureau.

Art Director - One who is in charge of the station's graphics. A graphic artist. Designer of all artwork and material of an artistic or graphic nature at a radio or TV station.

ASCAP - American Society of Composers, Authors and Publishers - a music licensing organization.

Arm - An abbreviated term meaning a phonograph arm which contains the phonograph needle.

Audience Composition - The term applied to the number of men, women and children in the radio audience at any given time.

Audition - To practice or give examples of one's speaking or singing ability.

Authorized Stations - Stations which are authorized to be constructed or to broadcast by the FCC. Some such stations may be in the process of being constructed and not actually on the air.

Automatic Programming - An electronic device which automatically plays tape recordings or records in a desired sequence.

Availability - Radio time which can be sponsored by a prospective advertiser. Also termed "time availability", or "avails".

B. G.'s or Background (Often abbreviated B. G.) - Sound or music held behind a dialogue to suggest the setting or enhance the emotional impact of a scene.



BMB - Broadcast Measurement Bureau. An organization established by the AAAA, ANA and NAB to measure audience size of radio stations on a uniform basis.

Balance - Arranging the elements of a program in such a way that they are heard with the proper volume.

Band - In radio, a range of broadcasting wave lengths.

Band Spread - The width of broadcasting wave length.

Basic Station - A radio or television station which comprises part of a basic network structure.

Bass - A low voice or instrument.

Beeper Phone - When a telephone is connected to a tape recorder, the law requires that a beeper signal be transmitted to the person being recorded in order that he be conscious of the fact that he is being recorded.

Billboard - In radio the opening musical selection for a program.

B. M. I. - Broadcast Music Incorporated - A music licensing organization.

Blurb - A publicity release.

Board - A control board at a radio or television station. A sound mixing machine. A sophisticated or complex device which permits the complete control of several sounds simultaneously. In a radio station, the "board" allows control and mixing of turntables, tape machines, microphones into a single program.

Board Fade - Fading a program down or up by manipulation of the master volume knob on the control console.

Bonus Station - A radio station carrying commercial network programs free of charge.

Boom - A microphone stand or leg.

Boom Mike - A microphone attached to the end of a fishing-pole-like support.

"Bring it up" - Increase the volume.

Call Letters - Station identification letters such as WXXX.

Canned Music - Recorded or transcribed music.

Cans - A slang expression for headphones.

Card Rate - The cost of radio station time as listed on the station's published rate card.

Cartridge Machines - Tape recorders or tape playback machines which use tapes encased within a cartridge unit as opposed to a reel of tape. No "threading" of tape from reel to reel is required.

CATV - Abbreviation for Community Antenna Television. A privately owned antenna - extremely large - to which the tv sets may be connected, for a fee, to receive a greater number of stations. Usually in remote areas.

CBS - Columbia Broadcasting System (Abbr.)

Chain Break - A station break announcement between two adjacent network programs. Used by certain broadcasters to mean a station break.

Channel or Channels - Can mean the channel on which a tv station telecasts. Often means as in the case of 2 channel tape recorder that the recorder is capable of recording 2 messages on one tape without one message interfering with the other.

Chicken Rock - Music format which contains rock and roll music and upbeat music but not to an excessive degree - programming less frantic forms of rock and roll and upbeat music.

Circulation - The number of regular listeners to a radio station. Expressed geographically, the area where listeners actually listen to a station at some predetermined rate such as once a week, twice a week or the like.

Classical - Refers to standard or traditional music, conforming to a certain type.

Cliché - an old phrase meaning trite, hackneyed and the like.

Client - An advertiser.

Closed Circuit - A program or commercial which is not broadcast through the transmitting equipment of a TV or Radio station but is seen or heard by an audience through transmission via direct cable or wire connection to the receiver or monitor, usually within the same building.

Code Station - A radio or TV station which adheres to good ethical and moral practices, generally a station which subscribes to the standard broadcast code established by the National Association of Broadcasters.

Cold Copy - Copy which has been previously unpracticed by an announcer and is read for the first time.

Color Man - Generally associated with sports broadcasting. An announcer who ad libs various field activity other than the play-by-play action. One who describes the half-time activities at a football game is a "color man".

Color Programming or Colorcasting - Refers to telecasting in color. As opposed to only black and white telecasting. Color TV transmissions can be received on black and white sets (in black and white), while being received in color on color receivers.

Combo or Combo Operation - A Combination operation - meaning that the announcers at this particular radio station are also holders of First Class Radio Telephone Operator's License. An announcer-engineer.

Commercial - An advertisement.

Commercial Manager - The sales manager of a radio or television station.

Commission - Refers to the remuneration that agencies or agents are entitled to for placing advertising on radio or television stations.

Cosat - Abbreviation for an independent corporation COMMUNICATIONS SATELLITE CORPORATION which owns the Early Bird communications Satellite placed above the earth's surface on June 28, 1965.

Conlan - A research organization which measures the audience size of radio stations.

Console - A speech and music mixing device used by radio and television stations.

Contiguous Rates - The rate applicable when a sponsor purchases two adjacent time periods or buys a larger time period and divides it into smaller segments.

Control Board - Same as console.



Control Room - A certain room within a broadcasting station where the sounds are controlled as they are broadcast.

Cooperative Radio Advertising - Radio advertising paid for jointly by a national advertiser and a local advertiser (or by a national advertiser, a distributor or wholesaler and a local advertiser). Also termed "dealer cooperative advertising".

CP - Abbreviation for Construction Permit. A station which has newly applied for establishment and has received approval to be constructed from the FCC has a Construction Permit, or a "CP."

Copy - A commercial for radio or television.

Copy Book - A book holding several commercials.

Copywriter - A person who writes commercials.

Cost per Thousand - The cost to reach 1,000 listeners or viewers with a given radio program or announcement. The formula is time cost divided by the total number of people in the audience (in thousands) at the time of the broadcast.

Country and Western - Refers to country, western and/or hillbilly music.

Coverage - The area where a station's signal strength is strong enough so that the station can be heard if the audience desires to listen. Also used loosely by time buyers to mean circulation.

Cowcatcher - A commercial announcement at the beginning of a radio program (included in program time), featuring one of the family of products made by the sponsor, but not the product featured in the regular program commercials.

Crack - Has two meanings: 1) To barely open the microphone volume control switch "just a crack" and also means 2) That an announcer has "cracked", meaning he has developed uncontrollable laughter while broadcasting.

Credits - 1) An acknowledgment for the use of material or performers on a radio program. 2) A listing of the people who are connected with the presentation of a program.

Crescendo - To greatly increase volume.

Cross-Fade - To blend one sound into another by diminishing the volume of the existing sound while increasing the volume of the succeeding sound.

Cross-Talk - Conversation from another source which, because of technical errors, leaks into and interferes with a program.

Cue - 1) A hand signal to a performer, telling him to start or proceed with a program.  
2) The words, sounds or music that precede a given performer's participation, as "Your cue is the sound of the door opening". 3) The words that immediately precede the switching of a program from one point to another.

Cue Line - The immediate preceding line in a script which alerts an actor to read his following lines.

Cut - Any deletion from the original program script. Also, a track or groove in a transcription or an order to stop.

Cut-In - The insertion of a local announcement on cue into a network or transcribed program. Also termed a "cut-in announcement" or a "local cut-in".

DB (Delayed Broadcast) - A program whose presentation on the air is not broadcast simultaneously with its origin. Delayed broadcasts are often transcribed and may also be termed "repeats".

Daytime or Daytime Operation or Daytimer - Designates a station which broadcasts only during the daylight hours . . . not at night. Daytime only stations are allowed to broadcast from local sunrise to local sunset times.

Dead - No sound.

Dead Air - Silence, planned or accidental, during a program.

Dead Studio - Studio is not on the air.

Decibels - A scale measuring sound volume.

Deejay - Same as Disc Jockey. An announcer who plays records. A station personality.  
A "Jock."

Delayed Broadcast - To broadcast a program which has previously occurred.

Delivery - The manner in which one announces a commercial or a script.

Diminuendo - To greatly decrease volume.

Directional Mike - A microphone that only receives sounds from certain directions.

Disc - A record.

Disc Jockey - A personality who plays records - An announcer on a musical program using records. A "D-J".

Disclaimer - A phrase which makes more clear the actual meaning or association of a statement. A statement which clarifies - an addendum. Also, in radio or television, a disclaimer identifies the business or party paying for the broadcast of a program or commercial. In the case of advertising by political groups the "disclaimer" is required at the end of the political program or commercial.

Discussion Program - A program of talk between two or more persons.

Distortion - Sound interference which was not intended -- such as static.

Documentary - A program relating to factual occurrences in story or narration form.

Double-Spotting. Broadcasting two commercials together.

Drumbeating - Advertising or publicity, any promotion of a station or a person.  
Calling attention to.

Dubbing - Making a record from another record, tape to a tape, record to tape, etc.

Early Bird - A communications satellite for relaying television broadcasts. (See Comsat)

E. B. S. - Emergency Broadcast System (Abbr.) A special broadcast system used in cases of disasters or enemy attack, involving broadcasting stations in the nation.

Echo Chamber - An acoustical or electrical device which creates an echo.

Edit - To change or shorten written and recorded material.

Educational TV - Radio - In broadcasting means TV or Radio stations which are entirely devoted to programming education. Non-profit stations. College or foundation stations. Non-commercial stations.

Enunciation - The correctness with which one pronounces various words.



E. T. - Electrical Transcription, generally meaning a record which contains recorded commercials.

ETV - Abbreviation for Educational Television. (See Educational TV-Radio)

Fade Under - Lower the volume of music or other sounds in order that the announcers' voice may be heard over the background music or sound.

Feed - To transmit a broadcast.

Feedback - The return of sound from a loudspeaker to the microphone that originated it, causing a high-pitched, whistling sound.

Field Strength - The intensity of a radio station's signal at any given point.

Field-Intensity Measurements - Studies to determine field strength.

Fill - To talk spontaneously for a designated length of time prior to the broadcast of a scheduled program.

Fill In Man - Any announcer or engineer who works shifts when others are ill or vacationing or one who works no definite shift.

Filter - To remove frequencies from a speaker's voice and thus thin it out; the same treatment can be applied to sound or music.

First Phone - An abbreviation for First Class Radiotelephone Operator. An engineer at a radio or TV station, holding a 1st class FCC license.

Fluff - To make a mistake while announcing.

F. M. Frequency Modulation - A method of transmitting broadcast signals.

Format - The organization of each element within a radio program. A program skeleton or the structure on which a station broadcasts.

Franchise - An exclusive license to operate — such as a major league football franchise.

Free Lance - A person who is in business for himself and not employed as a permanent member of a station, network or agency staff.

Freeze - A form of mild hysteria causing the announcer or guest on a program to be unable to speak.

Frequency Response - Generally meaning the frequency of a recording denoting its quality.

Fulltime or Fulltimer - A station which broadcasts day and night or all day and approximately half the night. A fulltime station is required by the FCC to operate a minimum of 2/3rds the total hours authorized from 6 AM to 6 PM and 6 PM to midnight.

Gain - Refers to regulating the volume of sound on a broadcast.

Gimmick - A term used in the industry to refer to any clever device, idea or trick for a program or a commercial.

Giveaway - A program which gives prizes to studio contestants or to listeners.

Goof - A broadcasting error or mistake.

Group Operation or Ownership - A number of stations operated by a common owner. A person owns a group of stations. Legal maximum is 7 radio stations and 5 TV stations by one owner.

Guest Artist - Generally a well-known person who is visiting the radio station for an interview.

Head - Refers to apparatus which contains the phonograph needle.

Hearing - Means that the FCC will give audience to arguments in dispute from the proposed licensee or a licensee regarding any matter on which considerable evidence must be presented before a determination may be made. An arbitration.

Hiatus - The weeks during which a sponsor may discontinue radio advertising, but resume without loss of the time period.

Hillbilly - Refers to country and western music.

Hitchhiker - A commercial announcement at the end of a program (included in program time) featuring one of the family of products made by the sponsor, but not the product featured in the regular program commercials.

Hooper - A research organization which measures the quantity of the radio audience.

Hot Mike - A microphone which is turned on and connected to the transmitting or recording equipment. A live mike.

Hot News - Important, vital, immediate news item.

Hot Record - A recording which is extremely popular right now. One which is selling very well now.

Hot Station - One which is extremely popular now. A live-wire station. Alert.

IBEW - International Brotherhood of Electrical Workers (Abbr.) A union or Guild. In addition to serving construction and electrical workers, this union also has many broadcast technicians and engineers as members. In some areas announcers and broadcast talent personnel are members.

I-D - The announcement of the station's call letters during the station break.  
Abbreviation of "identification".

Indee - A radio station which is not affiliated with any network. An abbreviation for "independent".

Inflection - A change in the tone of the voice to give a mood to certain words when pronouncing them.

Interference - Static or when two stations are broadcasting on the same frequency.

Institutional - Refers to a program or a commercial designed to promote the prestige of the sponsor, rather than to effect immediate sales of a particular product.

Intro - The beginning of a record or program.

I. P. S. - Abbreviation for INCHES PER SECOND - the speed at which a tape recorder operates, normally 1-7/8ips, 3-3/4ips, 7-1/2ips. Means that the tape passes by the recording or playback head of the tape recorder at so many inches per second.



Jack - Generally a microphone plug.

Jackleg - Dialect for incompetent, half-done, a person incapable of orderly work or thought. A preposterous state of affairs would be a "jackleg situation."

Jingle - A song praising a product or service, singing of station call letters.

Jock - A disc jockey.

Kicker - A funny story.

Kilocycles - The wave length of a radio station.

Kinescope - Usually refers to recording of a program or audition on film from a TV picture within the station. Sometimes called a KINE.

Lazy Mouth - Not using the mouth enough when speaking.

Lead In - A short phrase which "leads one into". The opening of a song or introduction of a program.

Leads - Inquiries which an advertiser may receive regarding the purchase of a product or service he offers.

Level - The volume of either speech or music.

Leg - A segment of a network, usually a branch from the main network line.

Licensee - One who holds the license issued for a radio or TV station by the FCC.  
The station owner.

Listener Supported Stations - Stations that usually broadcast no commercials and depend on donations from listeners to pay the expenses of operation.

Live - Applied to a program received as the participants actually perform it, as contrasted with a recorded show. Refers also to an open microphone or to a studio that is characterized by more than average reverberation.

Live Mike - A microphone which will broadcast sounds and is turned on.

Local - Refers to a radio station which has limited range and only broadcasts in the immediate locale or area.

Log - A schedule of broadcasting activities.

Long Hair - Refers generally to classical music.

Mag - Abbreviation for Magnecorder - A brand name tape recorder.

Maintenance - Inspecting of and upkeep of the broadcast equipment at a station.

Major Market - A large city or large metropolitan area. Philadelphia is a major market as is New York, Chicago, etc. Could refer to one of the top 25 cities in the U. S.

Make Good - Credit for a missed program or comparable facilities for a new broadcast to make up for one which was unavoidably canceled or omitted. Also, the make-up broadcast itself.

Marathon - A continuous program lasting for an exceedingly long time.

Market - Refers to the area which is served by a radio or television station.

Master - Means two things generally. (1) The original of anything is the "master" or "master copy". The master recording is the one from which duplicates are made. (2) A person who is an expert at performing his duties.

MBS - Mutual Broadcasting System (Abbr.)

Media - Any advertising outlet radio, newspaper, magazine is an advertising or a communications medium. Media is plural. Medium is singular.

Mediastat - A company engaged in the business of measuring a station's audience size and quality.

Medium Market - A medium sized city. A city of perhaps 100,000 to 400,000 population or thereabouts.

Microwave - Refers to the transmittal of a TV signal from one place to another via microwave as opposed to telephone lines, or cable. Transmission via air from substation to substation until destination is reached.

Middle of the Road - Same as Adult music.

Mike - An abbreviation for microphone.

Mike Technique - How one speaks into a microphone. The distance from mouth to microphone - or angle of speaking into a microphone.

Mixing Panel - The control board where sounds are mixed and controlled in volume by the engineer.

Mobile Unit - A traveling radio control room for handling programs originating away from the studios.

Moderator - An announcer who leads the discussion of any group of people who are broadcasting.

Monitor - The loudspeaker in a control room.

Monaural - Meaning sound coming from only one speaker source.

Morning Man - An early morning disc jockey or announcer.

Muffled - Speech which is almost inaudible or spoken with improper enunciation.

Multiple Ownership - Same as Group Operation. Can mean a station is owned by several people such as John Jones 50% and John Smith owns 50%.

Multiplex Operation - The simultaneous transmission and reception of several radio signals within the same channel.

Music Clearance - Checking to make certain that a station or network has permission to broadcast a certain copyrighted musical selection, or securing that permission.

N. A. B. - National Association of Broadcasters - A trade organization.

NBC - National Broadcasting Company (Abbr.)

Narrator - A story teller or one who describes what happens during the course of a broadcast.

NARTB - Abbreviation of National Association of Radio and Television Broadcasters - a trade organization.

Nasal - A sound created by speaking through the nose.



Network Co-op Program - A network program available for local sale.

News and Conversation - A program format of a station which broadcasts predominantly news items, newscasts and interview and discussion programs to such a large extent that the audience is led to feel that the total programming is talk.

News Editor - A person designated to gather news for broadcasting.

Net - An abbreviated term meaning network.

Non Commercial - Meaning a broadcast announcement which does not promote the sale of any commercial service product -- such as an announcement for the U.S. Army.

O'Connor - A research organization which measures the size of a radio audience.

Off Mike - Meaning to be away from the microphone -- such as at a distance, thus unable to be heard.

Old Favorites - Recordings which are perennially popular.

On Mike - Speaking directly into the microphone.

On the Board - An announcer who operates his own control board.

One-Shot - Broadcasting on a once-only basis.

Open-End Transcription - A transcribed radio program prepared without commercial messages but so designed as to permit the insertion of commercials smoothly into the format.

Open Mike - A "live" mike, or one which is turned on.

O. T. O. - Abbreviation for one time only.

Outlet - Any radio station.

Owl - Late at night. After midnight. The shift from midnight to dawn.

P. I. (Per Inquiry) Advertising - Advertising paid for, not by card rates, but by giving the radio or television a certain percentage of all money received on the sale of the advertised product.

Pace - The speed at which an announcer speaks.

Package Show - A program purchased as a unit and complete in itself.

Pad - Additional Material to make a program longer.

Panel - A group of people participating on a discussion program.

Participating Program - A program established by a radio station to accommodate advertising messages of spot and local advertisers.

Participating Sponsors - Two or more sponsors of the same program.

Patch Cord - A cord with a plug at each end enabling the announcer or engineer to connect one piece of electronic equipment to another.

Patch Panel - The receiving panel which accommodates patch cords.

Pay-TV - Same as subscription TV or Radio.

P. D. - Abbreviation for program director.

Personality - An announcer who relies upon his personality to gain the favor of the audience.

Phones - An abbreviation for ear phones.

Phrasing - The grouping of words in a proper manner so that the thought makes the most possible sense.

Pickup - The point from which a broadcast originates.

Pipe - To feed a program from one point to another.

Pitch - The tone of voice.

Platter - A record or transcription.

Play by Play - The detailed broadcast of a game by an announcer, describing the action of the game as it is being played.

Plug - A commercial mention, usually free.

Pool Coverage - Networks or stations cooperating on news coverage of a big event, such as an astronaut launch. All the radio and TV networks take turns providing the equipment and personnel for broadcast coverage.

Pop - Abbreviation or dialect for Popular. Does not always mean that the station is the highest rated station. Generally indicates the music program format of the station. Pop music is not rock and roll or Quality Music - it is more standard in format - middle of the road.

Popular - Relates to music which is currently in favor with the general public. See above.

Post-Season - After the regular season. As in football games played after the conclusion of the regular seasonal schedule. Such as the bowl games.

Pot - A volume control switch.

Pre-emption - Capturing of program time because of a first priority.

Primary Coverage - An area, usually, where a station's signal strength is 0.5 MV/M or better.

Production - Theatrical performance or show, (play, drama, musical, etc.)

Production Commercial - A radio commercial which contains the voice, sound effects or music or the combination of any of these.

Production Manager - One who is generally in control of and supervises the making of commercials and special programs.

Pro - A professional radio announcer, singer or artist.

Program Director - An individual who is totally in charge of all programs and the composition and scheduling of programs.

Program Log - A diary of programs and commercials which must be maintained each day at every radio and television station.

Promo - Generally an advertisement solely in behalf of the radio station about its own radio programs.



Promotion Manager - One who is in charge of the promotion of a radio or television station to the general public - one who conducts the publicity.

P. S. A. - An abbreviation for Public Service Announcement - such as an announcement for the Boy Scouts, Chamber of Commerce, etc. -- which is a free announcement.

Pulse - A research organization measuring audience size.

Quality Music Operation - Common meaning - music format which is almost totally semi-classic, classical.

RAB - Abbreviations for Radio Advertising Bureau - a trade organization.

R & B - Rhythm and Blues, often synonymous with Rock and Roll music station.

Radio Home - A family or home unit with at least one radio in working order. Also termed a "radio family".

Rasp - A harsh vocal sound.

R. C. - Abbreviation for recorded commercial.

Rates - Station time charges.

Ratings - Usually refers to how well a station or program is rated as compared to another. Indicates audience acceptance. A station well rated or highly rated has a large audience.

Read the Meters - Meaning to write down the readings of various meters which indicate how the radio station is performing electronically.

Re-broadcast - A program which is being broadcast for the second time or more.

Record Rack - Shelves which contain the records in a radio station.

Re-Created - Any broadcast of an actual occurrence which is simulated by an announcer.

Reel - A reel of recording tape or a reel which could contain recording tape as used in tape recorders.

Regional Network - A network of stations which serve only a certain region or group of states. Such as ABC West, or a network set up to carry major league baseball broadcasts such as the Golden West Radio Network that serves 20 to 30 stations in the West with San Francisco Giants games.

Remote - A broadcast originating outside the regular station or network studios.

Remote Control - Meaning to operate a radio station's transmitter by an electronic device located at the radio station's studios.

Remote Control Unit - The device which is used to control the radio broadcasting transmitter.

Remote Line - A telephone cable which is used for broadcasting from broadcast origin points outside the studio such as a telephone line installed in a baseball stadium.

Rep - The station's national sales representative.

Rerun - A program which has been previously broadcast and is about to be or has been broadcast or telecast again. Any broadcast after the first one.

Residuals - A fee paid to an announcer or actor for a commercial or a program. The fee continues as the commercial or program is continued to be broadcast. If a commercial is broadcast for years - the announcer may continue to receive a fee all years it is broadcast.

Response - The reaction of an audience to any message broadcast. Positive or Negative reaction. If the commercial response was good - the audience bought the product or service in such quantity as to make the advertising profitable for the sponsor.

Resumé - A complete history, background, in an orderly, brief form. An application for a job containing complete information about the applicant.

Returns - Results from a radio offer.

Reverberation - Generally an echo or echo-like sound.

Rhythm and Blues - A musical designation term usually meaning rock and roll.

Rip and Read - A dialectical expression for stations who have no official news department and who merely use the news received from their teletype machine - they "rip and read the news from the machine." A "rip and read operation."

Round Robin - A telephone loop that makes a complete circuit, permitting points of origination to change during a program without an appreciable pause.

R. P. M. - Revolutions per minute.

Rocker - Refers to programming heavily in favor of Rock and Roll music. A rock and roll station.

ROS - Run of Schedule - The term used to describe the placement of commercials during a broadcast day. A sponsor buys an "ROS Schedule" of a certain amount of commercials to be broadcast during a day. "ROS" means the scheduling of the commercials is left up to the station. If the sponsor wishes to dictate the times, then he buys a "Fixed Schedule".

Scale - Normally means the wage scale paid for a certain job. Such as the announcing scale at such and such a station is \$210 a week. The union wage at a certain station. The AFTRA or IBEW Wage Rate.

Screamer - A disc jockey who is loud, who uses great volume, frantic. Fast talker with loudness.

Second Phone - A Radio Telephone Operator who possesses a Second Class Radio-Telephone Operator's Permit. A Second Class Radiotelephone Operator's Permit. A technician at a radio or TV station.

Script - The written form of the show.

Segue - Moving from one musical selection to another without an intervening announcement.

Semi-Classical - A lighter form of classical music such as an operetta.

SESAC - An abbreviation for a music licensing organization.

Sets in Use - A term used by radio rating services to indicate the percentage of homes where at least one set is in operation at a given time.



Setup - The arrangement of performers, microphones and other equipment for a program.

Shift - The working hours designated to an announcer - such as the morning shift, afternoon shift, etc.

Sibilance - An excessive "s" sound given to certain words - a speech fault.

Sight Read - To read "cold copy".

Sign-On - The time of day a station begins its broadcast day. The actual opening announcement officially opening the broadcast day.

Signal - What a radio station broadcasts; the sound impulses picked up by a receiver.

Simulcast - A program broadcast over radio facilities and telecast over TV facilities at the same time.

Singing Commercial - A commercial set to music; also called a jingle.

Sing-Songy - A monotonous constant rhythm.

Single Station Market - Refers to only 1 station in town. A city with only one radio station.

Small-Market Station - A radio station operating in a small non-metropolitan market.

Sneak - To bring sound or music in or take it out so unobtrusively that its presence or absence is not noticed immediately. Music is frequently "sneaked in" behind dialogue.

Soap Operas - Across-the-board daytime serials, many of which are sponsored by soap manufacturers.

Sound Effects Library - A variety of recordings on which are various recorded sounds such as trains, cars, whistles, etc.

Sponsor - An advertiser.

Spoonerism - An unintentional interchange of initial sounds in words. Example: It is kistumary to cuss the bride.

SNI - Sports Network Inc. - This company organizes regional radio and television networks for broadcasting sports events, and provides the personnel and equipment for coverage of the events.

Spot - A radio commercial.

Spot Announcement - A short commercial announcement, usually one minute or less in length.

Spot Campaign - A radio advertising campaign which uses spot facilities.

Spot Rate - The price of a radio commercial charged by the radio station to the sponsor.

Staffer - A regularly employed announcer at a certain station.

Stand By - An order to participants to be ready for the beginning of the air performance.

Stand Mike - A microphone which is supported by a single bar stand.

Standards - This refers to musical selections which have retained their popularity over a great number of years such as "Stardust".

Station Break - The short period between radio programs, devoted to station identification and a commercial or sustaining message.

Station Identification - The announcing of the call letters of the station and the city in which the station is located.

Station Rep - Independently operated organizations which represent stations to advertising agencies in large cities. This is an extension of a station's sales department.

Sterophonic - The employment of a number of loud speakers placed so as to reproduce sounds in the directions from which they were recorded.

Straight Man - Generally an actor who assumes no character.

Stretch - To slow speech, or the playing of music in order to fill an allotted time period.

Studio - A room in which radio and television programs are produced.

Stylus - A phonograph needle.

Subscription TV or Radio - TV or Radio Stations which do not program commercials. Revenue is received solely from subscriber fees from the viewer or listener. Same as Pay-TV and radio.

Summer Replacement - Usually an announcer or engineer who works at a station while the regular staff employee is on his summer vacation. Also refers to a fill-in TV program during the summer.

Sustaining - Generally refers to an unsponsored program or a program in which no commercials are broadcast.

Sustainer - An unsponsored program put on by a station or network.

Swinger - Any kind of programming which is done exceedingly well, tightly produced and knowledgeably accomplished. A modern. Freewheeling. A playboy.

Tag - An addition to a commercial, or an announcement or musical gimmick which acts as a finale to an announcement or program. Live announcements which follow a transcribed announcement are often termed "tags".

Talent - Refers to an announcer or actor specifically employed for a special purpose.

Talent Fee - The charge made by actors or announcers for the performance of their services.

Talk Program - A program consisting of only talk such as a panel discussion or a telephone show.

Tape - Means the recording tape as employed in a tape recorder.

Taped - That which is recorded upon the tape recorder.

TFN -An abbreviation for "Till further notice".

Technically Augmented - A modification of a program or picture or recording to create a more desirable effect. Augmentation is accomplished by technical means such as splicing film, or artistic retouching, or superimposition.



Technician - Refers to an engineer who maintains the equipment of a radio or television station.

Teletype - A news receiving or sending machine. A typewriter-like news receiver that converts impulses fed through a telephone line into typewritten messages. Used by Associated Press and United Press International.

Telephone Talk Show - A program which has, as its basic format, conversation between the announcer and the audience. The audience calls the announcer and the telephone conversation is broadcast at the time of the call.

Telly - British dialect for Television - in US we say TV, in England they say Telly.

Temperature Signal - The announcement of the outside temperature where the station is located.

Theme - Means generally to describe the musical opening and closing of a program.

Third Class with Endorsement - Same as Third Phone, with Broadcast Endorsement.

Third Phone - Same as a Third Class Radio Telephone Operator's Permit. One who holds such a permit. In radiobroadcasting such a license must also state "BROADCAST ENDORSEMENT".

Ticket - Relates to the grade of license issued to a radio or television engineer, such as "First Class Ticket".

Tight - Describes a show that is exactly on time with no time to spare.

Tight Board - One who can operate a BOARD with considerable deftness, an expert control board operator who can manipulate the Board controls in such a manner as to permit continual sound without any silence between one sound and another.

Time - "Space" on the air in terms of seconds, minutes, or hours. More specifically, a given program or announcement period.

Time Buyer - An employee of an advertising agency who buys time on radio stations.

Time Signal - The broadcasting of the time.

Top Market - Usually means one of the largest populated cities in the U.S. One of the larger cities.

Top 10, Top 40 - Refers to a station which utilizes a music format playing only the top 10 or top 40 current musical selections. A pop or rock and roll station.

Traffic DJ - A disc jockey who is assigned a shift during the time of day when most people are going to or from work - the traffic hours. Usually 6 - 9 a.m. and 3:30 - 6:30 p.m. Monday thru Friday.

Traffic Manager - An employee of a radio-television station whose duty it is to schedule programs and commercials. Sometimes "Traffic Man". (See Traffic-D.J.)

Transcription - A recording-generally on record, not tape.

Translator - An electronic device which converts a received signal into another type of signal. Such as receiving a UHF signal and converting it to VHF or vice versa. Used by many TV stations to enlarge their coverage area. It receives the primary signal of a station, converts it to another channel and broadcasts the signal to an area that would otherwise be without TV reception.

Transmitter - See Xmitter.

Transmitter Log - A permanent record book of the meter readings of the transmittal equipment.

Turn Table - The circular revolving platform on a phonograph which supports the recording.

UHF - Ultra High Frequency (Abbr.) Generally used to describe the method of transmission or frequency of transmission of certain television stations. TV transmission channels 14 through 83.

U.P.I. - Abbreviation for United Press International - A news service.

UPI Audio - A service provided by United Press International, of voice news feeds of events not printed feeds. These are sent by telephone line to subscribing stations for insertion in locally produced newscasts. The subscribing stations are usually stations with no network service.

VHF - Very High Frequency. Used generally to refer to TV stations which telecast on channels 2 through 13.

Video Tape - Magnetic tape which records TV programs - pictures as well as sound.

Voice of America - Long wave and shortwave broadcasts to foreign countries by stations operated by the United States Information Agency.

Voice Melody - The changing of voice tone and pace in a pleasant manner.

Voice Quality - Relates to the command, tone and pleasantness of the human voice.

V. U. Meter - A meter which shows the loudness of sound.

Warning Lights - The red lights atop radio and television broadcast towers.

Warm Up - The period before a show during which the performers get the studio audience into a responsive mood.

Wire - The news line. The cable or telephone line which carries the news from sending to receiving machines.

Xmitter - An abbreviation of transmitter which is the equipment which converts and amplifies sounds into a radio signal which can be picked up by a broadcast receiver.



### STATION IDENTIFICATION BREAKS

"IT'S TWELVE NOON AND FIVE MINUTES OF LATE NEWS IS NEXT ON CHICAGO'S BIG STATION, WXXX."

"WXXX, CHICAGO ... STAY TUNED FOR THE NEWS. IT'S TWELVE NOON."

"STAY TUNED FOR THE NEWS, NEXT ON WXXX, CHICAGO'S BIG NEWS STATION. THE TIME IS TWELVE NOON."

"YOU'RE LISTENING TO THE BILL ANDERSON SHOW ON CHICAGO'S BIG MUSIC STATION, WXXX... AT THE TONE SIGNAL THE TIME WILL BE EXACTLY ELEVEN THIRTY."

"THAT WAS SLY STEWART'S NEW HIT, 'NEVER, NEVER'. THE TIME IS NOW ELEVEN-TEN ON THE BILL ANDERSON SHOW. NEXT WE WILL HEAR CARMEN McRAE'S 'SUMMERTIME' AFTER THIS WORD FROM OUR SPONSOR."

This last break is not a station identification break. It is an example of how you can work an announcement of the time into your program at odd moments:

### COMMERCIALS

ANNCR: Feel like leaving your cares behind and taking off for a tropical island? Then you'd better enter Krunchy Corn Chips "Trip to Paradise" Sweepstakes. Win a week in Tahiti for two! Nothing to write, guess, or figure out! Nothing to buy! Just pick up your entry forms at your grocer's Krunchy Display and enter today! While you're at it, pick up a bag of delicious Krunchy Corn Chips -- your ticket to munching paradise every day. See your grocer today!

ANNCR: Are your tires wearing down at the heels? Are they wearing more on one side than the other, or wearing out in spots? Could be a sign that your wheels need balancing or your car needs a front end alignment. You can save on expensive repairs if you visit your car dealer's now for a Sentry Maintenance check-up. He'll give your car a complete tune-up, rotate the tires, check the front end and brakes and lubricate the chassis for less cost than you'd imagine. See your car dealer today!

ANNCR: If you wake up in an early morning fog . . . stomach a little sour . . . head dull and achy . . . fresh up FAST with ZIPRIN, the instant alkalizer seltzer. ZIPRIN sweeps away morning fuzziness, gives you a "sparkling fresh" feeling all over! Open an individual foil-sealed packet of ZIPRIN into a glass of water. Drink the cool, bubbling glassful. In an instant your stomach feels sweeter, your head feels fresher. ZIPRIN is the bright, clean way to sweep out morning fogs. Get ZIPRIN, Z - I - P - R - I - N, ZIPRIN, the INSTANT alkalizer seltzer, today!

ANNCR: Don't miss the three-star SALE-A-BRATION at your ESSEX Dealer now! See him today and choose your sale-priced HAWK, PURELAND or CONSTELLATION! All Beauties, all lively! Hawk Six, king of the compact! Purelane, offering big-car room without big car cost! Constellation, the luxury ESSEX with optional lightning power! Take your pick during your ESSEX Dealer's three-star SALE-A-BRATION! You'll see why he calls it a SALE-A-BRATION when you discover how much you'll save! See your ESSEX Dealer today!

ANNCR: Next time you fire up your barbecue, try something really new. Get a bottle of Tokyo Teriyaki Barbecue Marinade! Then sprinkle it on anything you plan to grill. It gives your chicken and steaks a sensational new flavor -- more tangy and glowing than anything you've ever enjoyed before! Perfect on chops, spareribs, anything you've ever barbecued! Look for Tokyo Teriyaki Barbecue Marinade today at your market. It's ready to use -- no fuss, no muss. Tokyo Teriyaki Barbecue Marinade!

ANNCR: If you ever made a sauce that turned lumpy in the pan, you'll like Aunt Martha's Sauces. They don't turn lumpy in the pan or anywhere else! There are three Aunt Martha's Sauces you'll want to try: Aunt Martha's Cheese Sauce, Aunt Martha's Hollandaise Sauce and Aunt Martha's Basic White Sauce. All of Aunt Martha's Sauces can be heated and re-heated without separating. Aunt Martha's Sauces are great for all creamed dishes -- and Aunt Martha's Basic White Sauce can be transformed with easy additions to fit any gourmet dish! Get Aunt Martha's Sauces today at your favorite food store.

NEWSCASTS

This is the newscast as broadcast on your recorded phase. When you have practiced this newscast for two weeks, try changing it with headlines and brief stories from your daily newspaper.

IT'S TWELVE NOON AND FIVE MINUTES OF LATE NEWS IS NEXT ON CHICAGO'S BIG STATION, WXXX.

FIRST, THE HEADLINES:

CAPE KENNEDY SCIENTISTS EXPECT TO LAUNCH THE RANGER-SEVEN SPACE-CRAFT TODAY AFTER A ONE-DAY DELAY.

-0-

SOUTH VIETNAMESE PREMIER SAYS HIS COUNTRY WOULD NOT NEED U. S. APPROVAL TO ATTACK NORTH VIET NAM.

-0-

A LIVE BOMB WAS FOUND THIS MORNING IN LONDON'S FINANCIAL DISTRICT, ONLY TEN FEET FROM A SUBWAY TUNNEL.

-0-

AUTHORITIES IN ROCHESTER, NEW YORK, APPEAR CONFIDENT THE RACIAL VIOLENCE WHICH PREVAILED THERE OVER THE WEEKEND, HAS ENDED.

-0-

THE DETAILS IN A MOMENT. FIRST, THIS WORD:

THINKING ABOUT DIETING? HOW ABOUT A FULL DAY'S SUPPLY OF DELICIOUS NEW QUIK-DIET ABSOLUTELY FREE? JUST BUY TWO HANDY FOUR-PACKS OF SMITH'S QUIK-DIET AT YOUR FOOD STORE. THEN SMITH'S WILL



REFUND TO YOU BY MAIL ONE DOLLAR AND TWENTY CENTS! THE DETAILS ARE ON EVERY FOUR-PACK. SO IF YOU'RE THINKING ABOUT DIETING, TRY SMITH'S NEW QUICK-DIET AND SEE FOR FREE WHY IT'S CHICAGO'S FAVORITE NINE-HUNDRED-CALORIE DIET. MAKE QUIK-DIET YOUR STEADY DIET AND WATCH THE POUNDS MELT AWAY! GET TWO FOUR-PACKS TODAY TO START YOU ON YOUR WAY -- AND GET YOUR DOLLAR-TWENTY BACK IN THE MAIL!

AND NOW, THE NEWS:

(CAPE KENNEDY) -- SPACE OFFICIALS ARE CHECKING OUT THE ATLAS AGENA ROCKET THEY HOPE TO USE TO SEND A RANGER MOON PROBE ALOFT TODAY. BLAST-OFF TIME FOR THE TELEVISION CAMERA CARRYING SPACE CRAFT IS SET FOR MID-DAY. THE RANGER PROBE IS SUPPOSED TO SEND BACK CLOSE-UP PICTURES OF THE LUNAR SURFACE. THE SHOT WAS ORIGINALLY SCHEDULED FOR YESTERDAY, BUT MECHANICAL DELAYS FORCED ITS POSTPONEMENT.

-0-

(SAIGON) -- PREMIER KHAHN (KAHN) OF SOUTH VIET NAM SAYS HIS GOVERNMENT FEELS FREE TO ATTACK COMMUNIST NORTH VIET NAM WITH OR WITHOUT U. S. APPROVAL. KHAHN TOLD NEWSMEN THIS MORNING IN SAIGON THERE ARE NO DIFFERENCES BETWEEN HIS GOVERNMENT AND THE U. S. OVER THE ISSUE. AS HE PUT IT: "THE AMERICAN GOVERNMENT AND THE VIETNAMESE GOVERNMENT HAVE THE SAME OBJECTIVES . . . TO HELP THE VIETNAMESE PEOPLE IN THEIR STRUGGLE."

-0-

(LONDON) -- A BOMB DISPOSAL SQUAD IS WORKING ON A LIVE TWO-HUNDRED-AND FIFTY POUND BOMB -- LEFT OVER FROM WORLD WAR TWO. THE BOMB WAS FOUND THIS MORNING IN THE HEART OF LONDON'S FINANCIAL DISTRICT. IT WAS SMOKING WHEN THE DISPOSAL SQUAD ARRIVED ON THE SCENE, AFTER A TRACTOR UNCOVERED IT ONLY TEN FEET FROM A SUBWAY TUNNEL.

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-37-

(ROCHESTER, NEW YORK) -- NATIONAL GUARDSMEN AND POLICE STILL ARE PATROLLING ROCHESTER, NEW YORK, THIS MORNING . . . BUT CITY OFFICIALS FEEL THE WORST OF RECENT RACIAL VIOLENCE IS OVER. THE CITY PASSED ITS FIRST PEACEFUL NIGHT SINCE NEGROES BEGAN CLASHING WITH POLICE LAST FRIDAY. NEW YORK GOVERNOR NELSON ROCKEFELLER TOURED THE NEGRO DISTRICT YESTERDAY. HE SAID THE PROBLEM NOW APPEARS TO BE ONE OF KEEPING LAW AND ORDER, AND GETTING BACK TO NORMAL.

-0-

MORE NEWS AND THE WEATHER IN A MOMENT:

HERE'S A MESSAGE TO YOU MOTHERS AND DADS WHO ARE WORRIED ABOUT YOUR CHILDREN'S PROGRESS IN SCHOOL. THERE'S A WAY TO GIVE YOUR CHILDREN AN EXTRA ADVANTAGE IN THEIR CLIMB TOWARD SUCCESS. A WAY TO IMPROVE THEIR GRADES THIS YEAR, AND TO GIVE THEM A HEAD START ON NEXT YEAR'S CLASSES. GIVE THEM "THE BOOK OF INFORMATION". . . . THE REFERENCE SET THAT HAS MEANT SUCCESS FOR MILLIONS OF YOUNGSTERS BECAUSE IT TEACHES THEM TO TEACH THEMSELVES. SEE FOR YOURSELF. WRITE FOR YOUR FREE TWENTY-FOUR PAGE SAMPLE. SEND YOUR NAME AND ADDRESS TO "BOOK, DEPARTMENT X, BOX ONE, GRAND CENTRAL STATION, NEW YORK CITY."

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IN OTHER NEWS . . .

POLICE IN DUBUQUE, IOWA, ARE SEARCHING FOR A YOUNG HOLDUP MAN -- OR RATHER, A HOLDUP BOY. THE BOY, ABOUT ELEVEN YEARS OLD, ROBBED FOUR SIX-YEAR-OLD GIRLS AT KNIFE POINT. HIS TAKE: A DOLLAR AND A QUARTER.

-0-

TODAY'S WEATHER IN GREATER CHICAGO READS FAIR AND CLEARING, WITH A SLIGHT CHANCE OF RAIN LATE THIS EVENING. TODAY'S HIGH TEMPERATURE WILL BE SEVENTY-TWO DEGREES. WXXX TEMPERATURE NOW IS SEVENTY-ONE.

-0-

YOU HAVE BEEN LISTENING TO THE LATEST NEWS FROM CHICAGO'S BIG STATION, WXXX . . . WHERE YOU HEAR THE BIG NEWS FIRST, ON THE HOUR, EVERY HOUR.

## PRONUNCIATION

As you practice your pronunciation phase, read the word out of this section before you imitate your instructor's pronunciation out loud.

caballero	kah bahl YAIR oh
cabaret	kab uh RAY
cadaver	kuh DA ver
Cairo (Egypt)	KIGH roh
Cairo (Illinois)	KAY roh
cajole	kuh JOHL
Calais (France)	kal AY
Calcutta (India)	kal KUHT uh
California	kal i FAWR nyuh
Calliope	kuh LIGH oh pi
caloric	kuh LAWR ik
camouflage	KAM uh flahzh
Canaan (Palestine)	KAY n'n
canape	ka nuh PAY
Canberra (Australia)	KAN ber uh
candelabra	kan duh LAH bruh
candid	KAN did
canine	KAY nighn
can't	kant
cantaloupe	KAN tuh lohph
canton, Canton (Ohio)	KAN t'n
Canton (China)	kan TAHN
capillary	KAP i lehr i
capricious	kuh PRISH uhs



car	kahr
carbine	KAHR bighn
cardiac	KAHR di ak
careen	kuh REEN
Caribbean (sea)	kar i BEE 'n
caribou	KAR i boo:
caricature	KAR i kuh choor
Carnegie	kahr NAY gi
Carolina	kar oh LIGH nuh
Carolinian	kar oh LIN i'n
carrousel	kar uh ZEL
carte blanche	kahrt BLAHNSH
casaba	kuh SAH buh
cashew	KA shoo:
cashmere, Cashmere	KASH mier
Caspian (sea)	KAS pi 'n
casserole	KAS uh rohl
caste	kast
Castile (Spain)	kas TEEL
Castilian	kas TIL y'n
catalyst	KAT uh list
catastrophe	kuh TAS truh fi
catastrophic	kat uh STRAHF ik
catchup	KACH up
catholic	KATH uh lik
catholicism	kuh THAHL uh siz'm
catsup	KACH uhp
Caucasian	kaw KAY zh'n
caviar, caviare	KAV i ahr
Cecil	SES il
cellist, 'cellist	CHEL ist
cello, 'cello	CHEL oh
censure	SEN sher
census	SEN suhs
centennial	sen TEN i 'l

centrifugal	sen TRIF yoo: g'l
ceramic	si RAM ik
cerebellum	sehr uh BEL 'm
cerebral	SEHR uh br'l
Ceylon	see LAHN
chaff	chaf
chagrin	shuh GRIN
chaise	shayz
chambray	SHAM bray
chameleon	kuh MEE li 'n
chamois (leather)	SHAM i
champion	CHAM pi'n
chancery	CHAN ser i
chandelier	shan duh LIER
chaos	KAY ahs
chaotic	kay AHT ik
chapeau	sha POH
charade	shuh RAYD
charlatan	SHAHR luh t'n
Charlemagne	SHAHR luh mayn
chartreuse	shahr TROOZ
chasm	KAZ 'm
chassis	SHAS i
chaste	chayst
chateau	sha TOH
chattel	CHAT 'l
chauffeur	shoh FER
Cheddar	CHED er
chef	shef
Chekhov, Anton	CHEK hawf, ahn TOHN
chemise	shuh MEEZ
chenille	shuh NEEL
chequer	CHEK er
cheroot	shuh ROO: T
cherub	CHEHR uhb

Chevrolet	shev roh LAY
Cheyenne	shigh EN
Chiang Kai-shek (Gen.)	chi AHNG KIGH SHEK
Chicago	shi KAW goh
Chihuahua	chi WAH wah
Chippewa (river)	CHIP uh waw
chiropodist	kigh RAHP uh dist
chiropractor	KIGH roh prak ter
Chloe	KLOH ee
chlorophyl, chlorophyll	KLOH ruh fil
chocolate	CHAWK uh lit
Choctaw	CHAHK taw
choleric	KAH ler ik
cholesterol	koh LES tuh rohl
choral (a)	KAW r'l
chorale	kaw RAHL
choreography	kawr i AHG ruh fi
Chou En-lai	CHOO: En LIGH
Christendom	KRIS 'n d'm
chrome	krohm
Churchill	CHERCH il
cigar	si GAHR
cigarette	sig uh RET
citadel	SIT uh d'l
citrate	SIT rayt
Ciudad (Dominican Republic)	see oo: DAHD
Ciudad Trujillo	see oo: DAHD troo: HEE yoh
clairvoyance	klair VOY 'ns
clandestine	klan DES tin
clansman	KLANZ m'n
clarion	KLAR i 'n
clemency	KLEM 'n si
clergy	KLER ji
clerical	KLEHR i k'l
cliche	klee SHAY
clientele	kligh 'n TEL



clique	kleek
coadjutant	koh AJ oo: t'nt
coadjutor	koh AJ oo: ter
coaxial	koh AK si 'l
cockswain	KAHK s'n
cocoon	kuh KOO:N
coerce	koh ERS
coffee	KAW fi
cognac	KOH nyak
coherent	koh HIER 'nt
coiffure	kwah FYOO:R
colic	KAHL ik
colleen	KAH leen
college	KAHL ij
collegian	kuh LEEJ i 'n
collision	kuh LIZH 'n
collusion	kuh LOO: zh'n
colon (intestine)	KOH l'n
colonel	KER n'l
colonnade	kahl uh NAYD
colony	KAHL uh ni
Colorado	kahl uh RAD oh
Colosseum	kahl uh SEE 'm
colossus	kuh LAHS uhs
column	KAHL 'm
combat (n)	KAHM bat
combat (v)	k'm BAT
combine (v)	k'm BIGHN
comedian	kuh MEE di 'n
comedienne	kuh mee di EN
comfortable	KUHM fert uh b'l
comment (n)	KAHM ent
commentary	KAHM 'n tehr i
commentator	KAHM 'n tay ter
commercial	kuh MER sh'l
commissar	kahm i SAHR

commissariat	kahm i SAIR i at
communication	kuh myoo: ni KAY sh'n
Communism	KAHM yoo: nis 'm
communist	KAHM yoo: nist
comparable	KAHM puh ruh b'l
compatriot	k'm PAY tri uht
compel	k'm PEL
compensate	KAHM p'n sayt
compensatory	k'm PEN suh taw ri
competence	KAHM puh t'ns
complacence	k'm PLAY s'ns
complement	KAHM pluh m'nt
complete	k'm PLEET
complexion	k'm PLEK sh'n
compose	k'm POHZ
comprehend	kahm pri HEND
comptroller	k'n TROHL er
concave	KAHN kayv
concept	KAHN sept
concern	k'n SERN
concert (n)	KAHN sert
concerto	kohn CHEHR toh
concise	k'n SIGHS
conclusive	k'n KLOO: siv
concoct	kahn KAHKT
Concord (Massachusetts)	KAHNG kerd
concourse	KAHNG kawrs
concubine	KAHNG kyoo: bighn
concurrent	k'n KER 'nt
condolence	k'n DOHL 'ns
conducive	k'n DOO: siv
confer	k'n FER
conference	KAHN fer 'ns
confess	k'n FES
confetti	k'n FET i
confiscatory	k'n FIS kuh taw ri
congeal	k'n JEEL

congratulate	k'n GRA choo layt
congress	KAHNG gris
congressional	k'n GRESH 'n 'l
congruent	KAHNG groo 'nt
conjecture	k'n JEK cher
connoisseur	kahn i SER
conquer	KAHNG ker
conscience	KAHN sh'ns
conscious	KAHN shuhs
consensus	k'n SEN suhs
consign	k'n SIGHN
consignee	kahn sigh NEE
consignor	k'n SIGHN er
consomme	kahn suh MAY
constabulary	k'n STAB yoo: lehr i
Constantinople (Turkey)	kahn stan ti NOH p'l
consul	KAHN s'l
contemplate	KAHN t'm playt
contiguous	k'n TIG yoo: uhs
contraband	KAHN truh band
contradictory	kahn truh DIK tuh ri
contralto	k'n TRAL toh
contrary	KAHN trair i
contribute	k'n TRIB yoo: t
contributory	k'n TRIB yoo: taw ri
control (n, v)	k'n TROHL
controller	k'n TROHL er
controversial	kahn truh VER sh'l
conversant	KAHN ver s'nt
convey	k'n VAY
cooper	KOO: per
Copacabana	koh pah kah BAH nah
Copernicus	koh PER ni kuhs
coquette	koh KET
coral	KAHR 'l
corps (sing.)	kawr
corral (n, v)	kuh RAL