

correlate	KAHR uh layt
corsage	kawr SAHZH
cotillion	koh TIL y'n
cougar	KOO: ger
coup	koo:
coup de grace	koo: duh GRAHS
coup d'etat	koo: day TAH
coupe	koo: PAY
coupon	KOO: pahn
courier	KOOR i er
covenant	KUHV uh n'nt
cowardice	KOW er dis
crayon	KRAY 'n
credence	KREE d'ns
credo	KREE doh
criterion	krigh TIER i'n
Croatian	kroh AY sh'n
croupier	KROO: pi er
crux	kruhks
Cuban	KYOO: b'n
cuisine	cwee ZEEN
cumulative	KYOO: myoo lay tiv
cupboard	KUHB erd
cutlass	KUHT luhs
cyclotron	SIGH kluh trahn
cynicism	SIN i siz 'm
Czech	chek

We want you to continue doing your AHHH and UHHH exercises every day, and for at least a full minute every time you begin to practice. We want you to continue to read at least two stories aloud from the newspaper every day.

If you have a typewriter, it would be good to type a list of headlines from the leading news stories of each day, and then type a series of four or five brief summations of those stories, and work this material into a full newscast presentation following the outline given in this lesson.

We particularly want you to do all of your practicing into the tape recorder. Now that your ear is becoming more critical of your pronunciations, this will help you in detecting any nasality or provincialisms that remain in your voice. During this month we want you to continue to speak very slowly and carefully, with exaggerated mouth and lip movements, and to pronounce each individual syllable of every word. During this month we want you to continue listening critically to the announcers on radio and television, but with one change. Now we want you to start listening to their pronunciation of each individual word. You will be surprised how many mistakes you will hear when you listen for individual words rather than entire thoughts. It will show you how advanced you have already become in your preparation for a broadcast career.

We particularly want you to make every effort to visit a local radio station for two or three hours. Every radio station has a receptionist on duty between about 9 a.m. and 4 p.m. Monday through Friday, and you should try to visit your local station during these hours. Do not try to make the trip on weekends or at night, when the station is not equipped to handle visitors. Actually, radio stations welcome visitors, because they feel that a person interested enough to visit them will prefer to listen to them in the future. Just tell the receptionist that you would like to visit for a couple of hours, and that you will sit quietly and would just like to watch a program being broadcast. The visit will make you feel more at home when you go after your first job, and will also make you realize how true-to-life your practice sessions are at home.

While you are at the station, watch especially how the announcer corrects any mistakes that occur, how he changes facial expressions as he announces and as he delivers commercials, how he pronounces words and how he uses his voice emphasis.

During your visit, you must bear in mind that generally speaking, most local radio stations do not conduct as neat and well-scheduled an operation as do network stations



or the main network studios. You may notice a certain amount of horseplay going on, although most stations will not tolerate any such action because of the danger of the sounds being broadcast. You may possibly be observing an announcer whose diction is sloppy, whose pronunciations are regional, who makes other mistakes. At this point you will realize how close you yourself are getting to be able to take over such a position and do a better job than the present announcer. In actual fact, when you have completed your Columbia School of Broadcasting course, you will be better prepared for any broadcast announcer's position than are most of the announcers you will find in small radio stations. Of course, if they are not constantly working to improve their abilities, they will never get beyond their present positions. Meanwhile, the Columbia School of Broadcasting course is saving you the years of trial-and-error training most of the announcers you see will still be going through. By the time you complete your course, you will be ready to head straight for the top of your profession in fewer years than you might think possible.

By this time in your studies, your voice may have progressed enough to start to have fun with it. Once in a while, try to deliver some of your practice material in different, dramatic ways. Be certain you still take care to pronounce each word slowly, syllable by syllable, but play with your voice. You won't hurt it. Then try delivering some practice material in as deep a voice as possible. Start to play around with your voice at odd moments. You will be surprised how flexible it has become, and this sort of fun will increase the range of your useful voice. Keep up the good work with your practice, and soon you will be getting genuine pleasure out of each day's practice work.

IMPORTANT:

SENDING TAPES TO THE SCHOOL:

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. **TAPE RECORDED INSTRUCTION AND EVALUATION:** Please send your 3 inch STUDENT and INSTRUCTOR tapes, recorded at 3 3/4ths. inches-per-second, to the Home school for evaluation at least every 30 days. The tape recording exchange between you and your Columbia School of Broadcasting instructors should continue until you have successfully passed your final examinations. Your STUDENT and INSTRUCTOR tapes will be returned to you via First Class Mail. Do not substitute other tapes for the STUDENT and INSTRUCTOR tapes provided by the school.

Your instructor may give you a specific assignment. If not, select the material to be recorded from the Phase you are presently working on or have been assigned. Please continue to use the envelopes and boxes provided by the school, for the tapes. If you have questions to ask the instructors, please be sure to record your name on the tape, then ask the questions on the tape, before beginning your lesson assignment.

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 machines) and the empty reel on our right and that the tape will play from left to right.



OF BROADCASTING SAN FRANCISCO, 94110  
(415) 752-5162

## SELF EVALUATION Test A

FILL IN FULLY AND MAIL TO SCHOOL  
WHEN YOU HAVE COMPLETED THIS LESSON

IT IS VITALLY IMPORTANT TO US THAT YOU ANSWER EACH QUESTION AS HONESTLY AS YOU CAN -

DO NOT MAKE UP ANSWERS WHICH YOU FEEL WILL BE PLEASING TO US.

THIS EXAMINATION BECOMES A PART OF YOUR PERMANENT FILE.

NAME \_\_\_\_\_ (LAST) \_\_\_\_\_ (MIDDLE) \_\_\_\_\_ (FIRST) \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

### GENERAL QUESTIONS: (PLEASE PRINT OR TYPEWRITE ANSWERS)

HOW MANY HOURS A WEEK ARE YOU PRACTICING? \_\_\_\_\_

WHERE ARE YOU PRACTICING? \_\_\_\_\_ . IN WHICH ROOM? \_\_\_\_\_

WHAT DAYS ARE YOU PRACTICING? \_\_\_\_\_

ARE YOU USING A TAPE RECORDER? \_\_\_\_\_ . IS IT YOURS? \_\_\_\_\_

WHAT MAKE IS IT? \_\_\_\_\_ . IS IT AMERICAN MADE? \_\_\_\_\_

WHAT MAKE IS YOUR PHONOGRAPH? \_\_\_\_\_ . IS IT A CONSOLE? \_\_\_\_\_

IS IT A PORTABLE? \_\_\_\_\_ . DO YOU MOVE IT TO ANOTHER ROOM FOR PRACTICE? \_\_\_\_\_

DO YOU PRACTICE WITH SOMEONE ELSE? \_\_\_\_\_ . IF SO, WHO? \_\_\_\_\_

HOW MANY HOURS A WEEK DO YOU LISTEN TO THE RADIO? \_\_\_\_\_

WHO IS YOUR FAVORITE TV NEWSCASTER (NATIONAL)? \_\_\_\_\_

WHAT HOURS DO YOU LISTEN TO RADIO DURING THE WEEKDAYS? \_\_\_\_\_

WHICH PROGRAMS DO YOU PREFER - MUSIC, NEWS, SPORTS, OTHER? \_\_\_\_\_

YOUR FAVORITE DISC JOCKEY PLAYS WHAT KIND OF MUSIC - POPULAR, CLASSICAL, COUNTRY AND WESTERN, JAZZ,

SEMI-CLASSICAL, FOLK, ROCK AND ROLL, RHYTHM AND BLUES? \_\_\_\_\_ YOU PERSONALLY

PREFER WHAT KIND OF MUSIC? \_\_\_\_\_ . DO YOU SUBSCRIBE TO BROADCASTING MAGAZINE? \_\_\_\_\_

HAVE YOU CONTACTED THE FCC REGARDING TAKING THE 3RD CLASS LICENSE TEST YET? \_\_\_\_\_

WHAT WERE THE RESULTS OF THE TEST IF YOU HAVE ALREADY TAKEN THE EXAMINATION? \_\_\_\_\_

IF YOU HAVE NOT TAKEN THE TEST, WHEN ARE YOU PLANNING TO? \_\_\_\_\_

HAVE YOU VISITED A RADIO OR TV STATION YET? \_\_\_\_\_ . WHICH? \_\_\_\_\_

HOW MANY TIMES? \_\_\_\_\_ . NAME OF STATION? \_\_\_\_\_ . WERE YOU ALONE OR WITH

A FRIEND? \_\_\_\_\_ . ARE YOUR LESSONS ARRIVING IN GOOD ORDER? \_\_\_\_\_

SHOULD WE HAVE A PART-TIME JOB OPENING IN YOUR AREA, WOULD YOU BE WILLING TO ACCEPT THE POSITION? \_\_\_\_\_

WHAT TIME OF DAY COULD YOU WORK? \_\_\_\_\_ . WEEKENDS? \_\_\_\_\_

DO YOU FEEL, NOW, THAT YOU WOULD EVENTUALLY LIKE TO BECOME A TV ANNOUNCER? \_\_\_\_\_

## COURSE QUESTIONS:

1. ARE YOU ABLE TO MASTER THE PRONUNCIATION SECTIONS? \_\_\_\_\_

2. WHAT WORDS (IF ANY) ARE YOU HAVING DIFFICULTY WITH? \_\_\_\_\_

3. ARE YOU FINDING THE INSTRUCTOR'S PRONUNCIATION OF MANY WORDS DIFFERENT FROM WHAT YOU ARE  
CUSTOMED TO? \_\_\_\_\_

4. ARE YOU USING HIS PRONUNCIATION OF THESE WORDS IN YOUR DAILY CONVERSATIONAL SPEECH? \_\_\_\_\_



5. HAS YOUR PRONUNCIATION OF EACH SYLLABLE IMPROVED MARKEDLY ? \_\_\_\_\_
6. ARE YOU IMITATING ANNOUNCERS ON RADIO AND TV ? \_\_\_\_\_
7. ARE YOU SPEAKING-UP AND PUTTING LIFE INTO YOUR VOICE ? \_\_\_\_\_
8. ARE YOU SHY ABOUT ANNOUNCING ? \_\_\_\_\_
9. ARE YOUR AHHHH AND UHHHHH EXERCISES RELAXING AND STRENGTHENING YOUR VOICE ? \_\_\_\_\_
10. ARE YOU LISTENING TO PROFESSIONAL ANNOUNCER'S WORD-BY-WORD PRONUNCIATION AND CHECKING IT  
CONSTANTLY AGAINST YOUR OWN ? \_\_\_\_\_
11. DO YOU FIND YOU ARE RIDDING YOURSELF OF ANY ACCENT (NORTHERN OR SOUTHERN) WHICH YOU HAD (IF  
ANY) ? \_\_\_\_\_
12. DO YOU FEEL YOU MIGHT DEVELOP MIKE FRIGHT WHEN YOU BECOME AN ANNOUNCER ? \_\_\_\_\_
13. THUS FAR, WHAT PORTION OF THE COURSE HAS BEEN MOST VALUABLE OR INTERESTING TO YOU ? \_\_\_\_\_  
\_\_\_\_\_
14. ARE YOU ELIMINATING NASALITY FROM YOUR SPEECH ? \_\_\_\_\_
15. ARE YOU LOOKING UP DEFINITIONS OF WORDS YOU DON'T KNOW ? \_\_\_\_\_
16. ARE YOUR LESSONS COMING: ( ) TOO OFTEN ( ) JUST RIGHT ( ) TOO FAR APART FOR  
YOUR PRACTICE PAGE. WOULD YOU RATHER HAVE YOUR LESSONS EVERY:  
( ) 30 DAYS APART ( ) 45 DAYS APART ( ) 60 DAYS APART OR, \_\_\_\_\_ DAYS APART.
17. HAVE YOU SENT IN A TAPE FOR CRITIQUE, YET ? \_\_\_\_\_

To: Job Placement Director  
COLUMBIA SCHOOL OF BROADCASTING

IT IS CUSTOMARY AT THIS POINT IN YOUR STUDIES TO BEGIN TO DEVELOP YOUR  
BACKGROUND FILE FOR YOUR EVENTUAL JOB PLACEMENT ASSISTANCE.

WITHIN 30 DAYS PLEASE RETURN THIS TEST ALONG WITH A PASSPORT-TYPE PHOTO-  
GRAPH OR A CLOSEUP OF YOURSELF. THE PHOTOGRAPH SHOULD BE BLACK AND  
WHITE AND ABOUT THIS SIZE:

DO  
NOT  
SEND  
WITHOUT  
PHOTO

PLEASE BE CERTAIN THAT THE PHOTOGRAPH IS FROM ABOUT MID-WAIST UPWARD -  
NOT A FULL LENGTH PHOTO. PHOTOS CANNOT BE RETURNED AND NONE SENT SHOULD  
BE RETURNABLE. DO NOT SEND LARGE PHOTOS OR PHOTOS WHICH ARE OVER 3  
YEARS OLD.

THANK YOU.

MAIL TO: COLUMBIA SCHOOL OF BROADCASTING  
IN THE ENCLOSED RETURN ENVELOPE.

## COLUMBIA SCHOOL OF BROADCASTING

### WRITTEN PHASE No. 3

Types of Music Programs  
Organization of a One-Hour Music Program  
Musical Formulas  
General Rules for Announcing Music Programs  
Delivering a One-Hour Music Program  
Dangers of Libel in Newscasts  
Delivery of Libel-Proof Newscast  
Pronunciation

At this point in your studies, you are well on the road to professional stature. By now your voice should be much more flexible, more powerful and more resonant than it was two or three months ago. You should by now have corrected much of your nasality and many of your regional pronunciations. You have learned to deliver commercials and newscasts in a professional manner, and have gained an insight into how to create mood and emphasis through voice melody and emphasis of important words.

If you have practiced diligently and well, you will actually be at this moment as well equipped for broadcasting as are many of the announcers you will hear over small radio stations. This does not mean that your studies are over. Such small station announcers, unless they continually work to improve themselves, will never get beyond their present rate of pay. Your Columbia School of Broadcasting course will save you years of trial-and-error learning by giving you a complete training in all phases of our profession, and will equip you to advance far more quickly than is possible in any other way.

A perfect example of the advantages you are gaining from your Columbia course is the material in this lesson on organizing and announcing music programs. "Disc jockeys" or music program announcers, as you know, are on the air for the majority of the hours during the broadcast day. Yet the average "disc jockey" may not know as much about the organization and announcing of a successful music program as you will learn in this month's lesson. Many announcers also do not know the important basic rules for



avoiding libel in newscasts. As long as they are merely announcing the news written for them by a news director, they are on safe ground, but if they ever have to organize and write their own newscast, they can get into deep trouble. In this lesson you will learn why newscasts are written the way they are to avoid libel suits, and you will be prepared to organize and announce safe yet interesting newscasts anywhere, anytime, even on-the-spot newscasts which have been the downfall of many newscasters.

### TYPES OF MUSIC PROGRAMS

There are many types of music programs: rock and roll music, folk music, jazz, classical music, country and western music, light classical music, dinner music, and so forth. In general, many radio stations will play only one type of music most of the time they are broadcasting. In this way, each station builds what is known as its station image. To its listening audience, a station's image lets them know what sort of music they can expect to hear when they tune in that station. The listener knows that no matter what time of day he tunes into that station he may expect to hear that type of music and no other type. In this way different stations have gained reputations for being a rock and roll station or a good music station or a popular music station. This reputation, in turn, attracts a certain type of audience of a certain size and permits each station's salesmen to sell commercial time on that station to advertisers who seek just the sort of audience they have built up.

Because most radio stations are "popular music" stations, this lesson is going to concern itself solely with popular music announcing. The general rules of organizing, programming and announcing a "popular music" program are almost identical to those which apply to other types of musical programs. In later lessons, we will return to this subject and show how you can use these same general rules to approach other types of music program planning and announcing.

### ORGANIZATION OF A ONE-HOUR MUSIC PROGRAM

To start learning how to be a disc jockey, let us consider the problems of organizing and planning a one-hour popular-music program. By popular music we mean songs that have been traditional hit songs within the past 20 years or even the past 35 years. We also include current hits with a wide general appeal, such as hit songs from current Broadway musicals, and other current hits which are not rock and roll, rhythm and blues,



or country music. To give an example of songs which have been hits as long as 35 years and are still popular today, we have "Melancholy Baby", "There'll Be Some Changes Made", and "Stardust", among others. These and other traditional hits, or "standards" as they are known in the music business, include songs such as "Walking in the Rain", "I Can't Give You Anything but Love", "Blue Moon", "Tenderly", and so on. Although some of these standards may drop out of circulation for a while, they have all had cycles of popularity every few years when someone makes a new hit record of them. Whether they are currently high on the hit list or not, any of these standards may be played at any time on a popular music program.

How do you go about organizing your one-hour music program? First, by dividing up the 60 minutes in the hour and seeing what is required to go into that time, and then seeing how much time you have left to play music.

First of all, a one-hour music program generally will have only 59 minutes, because a commercial is almost always played or announced at the end of the program outside of the program itself, that is, after the program's close. By the time you have opened the program with your theme song and your introduction to the program, you will use another  $1\frac{1}{2}$  minutes, leaving  $57\frac{1}{2}$  minutes. The closing of the program with theme song and close will take another minute, leaving  $56\frac{1}{2}$  minutes.

Now you count the commercials which will appear in those  $56\frac{1}{2}$  minutes. Let us say that there are 15 one-minute commercials, an average number. There may sometimes be as many as 18 minute spots in a one-hour program, but let us decide that there are 15. This will take 15 minutes from our total, leaving  $41\frac{1}{2}$  minutes. Now you allow an average of about 20 seconds between each record to introduce the record and to announce the time or the weather, and you will find that you should allow about 5 more minutes total for this announcing during your hour program. This leaves you with a total of  $36\frac{1}{2}$  minutes during the hour in which to play records.

Each record, on the average, will take between 2 minutes 20 seconds and 2 minutes 40 seconds to play. Therefore, dividing  $2\frac{1}{2}$  (minutes per record) into  $36\frac{1}{2}$  (minutes to play music) will give you an answer of between 14 and 15 records to play in the time you have. Since several records will take less than the full  $2\frac{1}{2}$  minutes you have allowed for, you are safe in figuring time for 15 records on your program.

### MUSICAL FORMULAS

Many radio stations have music directors, or program directors who double as music directors, and they select the music to be played on all music programs on their stations. If there is such a director at your radio station, he will give you the records to be played on your program, and he will give them to you in the order in which you are to play them.

There is a reason for this. Many announcers, if left to choose their music themselves, would play only the music they themselves like to hear, whereas the important thing is to play the music the public likes to hear. Furthermore, many announcers, if left to themselves, would play the same music over and over again. This is poor programming.

Many announcers also have no concept of pacing a program. They will play all female vocalists, or all instrumental numbers, or all slow ballads. This cannot be permitted by a radio station. Within a music program the pace must change from time to time, the music played must be at different tempos, instrumental songs must be spaced out to change the sound of the program. Simply picking out 15 records, as you can see, is not the key to programming a good hour of music.

The method by which music directors or program directors select music for their stations' programs is called a formula. Each station may have its own formula, and some station formulas are much more complex than others. Here is how a typical formula is developed:

The music on a popular music program is performed either by male singers, female singers, vocal groups, or by orchestras without vocal, known as instrumentals. These different types of performances are found both on traditional hit tunes and current hits. So now we find that we have two general categories of music, old and new hits, and four types of performances. One common basis for developing a formula is:

Every other selection should be a current hit tune.  
The selections in between should be traditional hits.

To develop this formula further, let us decide how to program the performances within this basis of alternating current hits with traditional hits. Let us decide:

The first tune should be a male vocalist.

The second tune should be a female vocalist.

The third tune should be an instrumental.

The fourth tune should be a vocal group.

Now that we have decided on a sequence of types of performance, let us fit our previous sequence of categories of music to it, and we come up with:

A male vocalist begins with a current hit.

A female vocalist follows with a traditional hit.

An instrumental group follows with a current hit.

A vocal group follows with a traditional hit.

Now you repeat this sequence for the next four recordings and then the four after that and then for the final three records and you have established a sequence for all 15 records you will play on your one-hour music program. This formula gives you a good idea of the changes needed to pace your music program from start to finish.

However, there is another thing to add to our formula. You can play a full hour music program following this formula carefully, and if all the tunes selected are slow, soft tunes you would have a very boring hour of music. So now let us categorize our music with regard to tempo and mood. For every slow tune we have, we should play two tunes that have a bright, cheery melody and an up-beat tempo. If we do not do this, the program will become dull and dreary. Now our formula looks like this.

A male vocalist with an up-beat current hit.

A female vocalist with an up-beat old favorite.

An instrumental of a sentimental current hit.

A vocal group with an up-beat old favorite.

Now, in the process of changing tempo and mood of tunes, be sure that the up-beat tune does not clash too much with the song that went before. Be sure it is not exactly the opposite. Let us say you have played "I'm in the Mood for Love", and you want an up-beat tune to follow it. A blaring rendition of "Twelfth Street Rag" would be too much and too sudden a change. It would be a shock to the listener. A melodic up-beat female vocal of "Happy Days" would follow well after "I'm in the Mood for Love" because it is a bright, cheery tune with a fairly fast beat, but the beat is not frenzied, the orchestra is not loud, and the average woman vocalist's voice is not

overpowering. In other words, don't mix extremes side by side on your program. Don't mix rag-time or dixieland, fast loud numbers with sentimental woodwinds or moody vocals. Don't mix loud driving instrumentals with extra-slow, sentimental ballads.

As you know, between the extremes of very slow ballads and loud, driving up-beat tunes there are many varieties of tempo and mood. The secret of successful programming of your music is to avoid the extremes, for instance to play no more than one very slow, sentimental tune during your one-hour program, and no more than one, if you play any at all, extremely fast, driving, loud tune during the program. You also avoid the extremes by not changing the mood too violently from one tune to the next, as we have discussed. So now your formula for your music show looks like this:

First tune: A male vocalist with up-beat current hit.  
A female vocalist with up-beat old favorite.  
An instrumental of a sentimental current hit.  
A vocal group with an up-beat old favorite.  
A male vocalist with an up-beat current hit.  
A female vocalist with a sentimental old favorite.  
An instrumental with an up-beat current hit.  
A vocal group with an up-beat old favorite.  
A male vocalist with a sentimental current hit.  
... and so on.

If you wish to vary the succession of old hits with new, so that you can follow your formula and still have a female vocalist sing a current hit, you can feel free to play two current hits in a row, or two old favorites in a row. For instance, your formula then would look like this:

First tune: A male vocalist with up-beat current hit.  
A female vocalist with up-beat old favorite.  
An instrumental of a sentimental current hit.  
A vocal group with an up-beat old favorite.  
A male vocalist with an up-beat old favorite.  
A female vocalist with a sentimental current hit.  
An instrumental of an up-beat old favorite,  
... and so on.



The important thing is to keep the mood and tempo of the music on your program changing, but not changing so radically as to upset your listeners.

This is simply a sample formula we have outlined for you. If on your first job you find that your station does not have a music director, or that its program director does not pre-select the music for your popular music program, you may use this formula with absolute safety and be certain that your program will be pleasing to your audience. You must be certain as you select your music, however, that the selections you make are really great hit tunes of a few years ago or are really today's favorites.

To give you a further sample of just how complex this sort of formula can become, here is the type of formula used by a large popular-music station in a large city today:

First tune: A big-band instrumental of an up-beat old favorite.  
A male vocalist with medium-tempo current hit.  
A small instrumental group with up-beat current hit.  
A female vocalist with slow, sentimental old favorite.  
A male vocalist with up-beat current hit.  
A vocal group with medium-tempo old favorite.  
A big-band instrumental of up-beat current hit.  
. . . and so on.

The formulas listed here are not used by all radio stations by any means, but they do give you an insight into the way programming is done and the thought that goes into making a good program. Practically every radio station that plays any sort of music follows a formula of its own, although it may be varied slightly, as we discussed in the subject of playing two consecutive current hits or two consecutive old favorites on your own formula.

You must remember that listeners have a variety of tastes in their appreciation of music. Too much of the same music will bore them. On the other hand, if the variety of music is too widespread, there is a danger that they will have to wait too long to hear the kind of music they like most. Thus radio stations will attempt to create a certain sound . . . each station will play predominately one type of music and vary the music within that type just enough to pace it to the listener's interest.

Many disc jockeys fail to advance in their profession because they insist on playing the

music they like and not what the program director wants to have played. If they fail to create a changing musical pace within their program they bore or irritate their audience and drive the audience away to another station. The measure of success of a disc jockey or any other announcer in the broadcasting field is the size of the audience they attract and the response they get from that audience. No announcer can afford to alienate his audience, no matter how successful that announcer has been in the past. One disc jockey in one of our major cities had a good voice, a cheerful delivery, a pleasant manner and an engaging personality, and he soon built up a very large listening audience. On the strength of this audience, he soon was able to make a contract with his station guaranteeing him a percentage of the commercial money spent on his program, and guaranteeing him a greater control of the music played on his program. He began to program his own music, playing largely the music he personally preferred to hear. And soon, despite his voice and his manner and his personality, his audience began to disappear as fast as it had been built up. This announcer was smart enough to realize what had happened and put control of his program's music back into the hands of the station's music director. Within two months of the time he did that, his audience was already back to almost its previous size. When you consider that his income before he took over control of his own music was nearly \$100,000 a year, and that his own music programming threatened to cost him this income, you can see how important music programming is.

The same programming problems are faced by stations which have images other than that of popular music stations. Radio stations which concentrate on rock and roll music or rhythm and blues music must also pace their music in a manner to keep the listener's interest. They must alternate new hits with old favorites, male vocalists with female vocalists, instrumentals with groups. Stations that play country and western music or folk music also follow the same programming thought.

#### GENERAL RULES FOR ANNOUNCING MUSIC PROGRAMS

Now that you have learned the principles of programming the music for the body of your music program, let us get into the methods of rounding out your music program into an audience-pleasing whole.

First you must select a good theme song. It opens your program and identifies your program as a particular kind of program; it tells your listener what kind of music he can expect to hear during your program, and it tells him something about the sort of person

you are, through the mood of your theme song. A theme song generally should have a lively up-beat tempo but shouldn't be blasting. It should not be slow and moody. It should be a number which is quickly identifiable, because a theme is rarely played all the way through. It should be an instrumental number, because at the opening of your program you will play the theme for perhaps 15 to 20 seconds and then start your introduction to the program over the music, and if a vocalist is singing when you begin your introduction there will be a conflict between your voice and the words of the singer.

When you introduce your program, start right into the first record before you do a commercial. This lets your audience know that this is a music program. You introduce your program briefly in a bright, lively manner and then go immediately into your first record, which also should be a bright, lively, up-tempo tune. Bear in mind that male singers are somewhat more popular than female singers, and that vocalists are more popular than groups or instrumental numbers. That is why our formula started off with a male vocalist with an up-beat current hit. And that first current hit should be, if possible, the biggest hit you can find, to start your music program off in the strongest way possible.

Now that we have covered the subject of programming your music show, and selecting a theme, and how to start it off, let us outline for you here twenty-three general rules for announcing one successful music program after another.

1. Don't play the same music on every program. Change your music -- don't let one program sound just like the last one.
2. Don't try to be humorous. Humor is developed only after you have announced a year or two and have learned exactly what your audience is like. What may be funny to you may very well not be funny to your audience. We do not recommend that you attempt humor in your program until you have been an announcer for at least a year. Just as important: even if you have built a reputation as a humorous announcer in one area, if you move, do not try to be humorous in your next area until you have been there a while. There are many sad examples of announcers who have been big successes as humorists in one area, and who fail miserably when they move from one area to another and attempt to announce the same sort of humor.

3. Be brief. The audience is waiting for the next song, not waiting for you to talk. So be as brief as possible. Introduce the musical selection as interestingly as you can, announce the weather, the commercial, the time of day or whatever you choose to break up the succession of musical numbers, and then play the next number.
4. Limit your ad lib and commentary time to 20 seconds between records or commercials . . . no more.
5. Be cheerful but don't overdo it. Be enjoyable but not giddy or wild-eyed. Don't come on with forced, phony happiness.
6. Never play questionable songs. When in doubt in any way about any number, -- don't play it.
7. Don't play obscene records.
8. Never play a record you have never heard.
9. Never play a scratchy record.
10. Do not express opinions about songs or tunes which you personally do not like. The audience may be wild about just those tunes.
11. Always mention the name of the performer and the record.
12. Don't play music your friends like. Along the same lines, do not dedicate a number to a friend, and do not play a number requested by a listener unless it fits into your formula.
13. Don't talk about yourself.
14. When searching for numbers to play, remember that people like songs they can hum, whistle, sing, or tap their foot to. Jazzy, blaring music is preferred only by a minority.
15. Do not mention the name of the company that makes the record. It is unimportant.
16. Don't have any dead air. Keep the show going -- keep it moving along.



17. Watch your cliches. Unless you are careful you will find yourself saying the same thing over and over again. Phrases such as "Now let's listen to Tammy Grimes", "Now let's listen to Ray Charles", "Now let's listen to ..." and so on. Vary your introductions. The best way to vary them is to write them down until you are so familiar with your work that you can tell when you are about to repeat yourself when you ad lib.
18. Don't be overly sentimental -- ever!
19. Don't apologize for mistakes.
20. Don't exaggerate. If you ever say, "Now the greatest record Peggy Lee ever made ..." you are going to be called on it if you ever again say the same thing about another Peggy Lee record.
21. Don't be sarcastic.
22. Don't mis-pronounce words.
23. KEEP A SMILE ON YOUR FACE -- IT COMES THROUGH THE MICROPHONE.

#### DELIVERING A ONE-HOUR MUSIC PROGRAM

Now that we have learned the basic principles of programming a music show and the general rules of announcing a music program, let us go into the details of what you actually say during the program, and then we will practice the actual announcing of a typical one-hour music program.

First let us review the structure of a music program and the role you play. First, we select a theme, and you introduce the program after the theme has established itself for 15 or 20 seconds. Next, you select the right music to play on your program, and arrange it in the proper order for playing. You know you are going to have to announce commercials on the program, so you take the commercials you are going to announce on your program and read them over carefully, marking them in pencil to show the emphasis you want to deliver. You know that you are going to have to give your listeners the time, periodically, so when you are starting out in broadcasting, the smart thing to do is to write out three or four ways of announcing the time, leaving the actual time blank so that you can put in the correct numbers when you want to

give the time. You are going to want to mention the weather once or twice during the program, so you make a note of the condition of the weather before you begin your show.

After you have had some experience in announcing a music program, you can rely on making up your introduction to each musical number in the time you have between announcements while the music is playing. But to play it safe while you are gaining your experience, the smart thing to do, again, is to get your list of the musical numbers which will be played on your program and write a brief introduction to each one before your program begins. Right at this moment, however, just go through the program on your lesson with us until you see how most musical introductions are announced. After you have announced this program along with us for a week or two, you can select music for your own music program from your own library of records, and write your own introductions to each number.

Now, you are prepared, let us say, with the commercials you are going to give, with your theme song and introduction, with three or four ways of giving the time, with your introductions to each of the numbers that will be played on your program, and with the 23 general rules for announcing a music program which we have just covered. In other words, you are prepared to announce and play a good one-hour music program that will entertain your audience and adhere to the rules of good broadcasting.

Imagine that you have selected, or your music director has given you, the following 15 numbers to play on your program:

"The Curse of an Aching Heart"	Frank Sinatra
"Lullaby of Broadway"	Ella Fitzgerald
"Let's Do It"	Enoch Light & the Light Brigade
"Together, Wherever We Go"	The Four Lads
"Put on a Happy Face"	Tony Bennett
"Come Dance With Me"	Peggy Lee
"Guys and Dolls"	Billy May
"We're Sitting on Top of the World"	Mary Kaye Trio
"Under Paris Skies"	Andy Williams
"Sunny Side of the Street"	Keely Smith
"Mountain Greenery"	Hal Mooney & Orchestra
"And the Angels Sing"	Ames Brothers
"Mean to Me"	Dean Martin

"Happy Talk"

Doris Day

"Lassus Trombone"

Trombones, Incorporated

This is actually the list of selections we play on our one-hour program on your recorded lesson. It follows exactly the formula we developed a few pages back except for one thing. It does not include current hits, and it does not include them for a good reason. Current hits change almost from week to week, and many current hits do not stand the test of time. Therefore the music for a program which includes current hits should be examined every week. Furthermore, it is not our purpose to have you announce exactly the sort of music program you would announce on your first broadcasting job, but to show you how a music program is constructed and announced, so that you can take the principles we outline here and construct your own music program at any time in the future. This program of music for a one-hour show does, however, demonstrate how this sort of programming can make even an hour of nothing but old hits pleasant and entertaining to listen to, and in fact many popular-music stations do occasionally schedule, perhaps at a certain time once a week, programs composed only of traditional hits.

During the one-hour program which is on your recorded lesson, you will notice that we do not play any musical numbers all the way through. We play enough of each number to establish what it is, and then cut to the end of that number, merely for the sake of saving the time involved. Furthermore, when you are announcing your own music program, you will not be doing any announcing when the music is playing so it is dead time as far as you will be concerned. However, when you are actually announcing a music program you will be using that time profitably to look over your next commercial, to practice the introduction you will make to the next record, to jot down the way you will give the time, and so on.

Before you begin your music program, it is essential that you know each record that will be played on your program. After you have been announcing for a week or so you will be familiar with most of the records that will be played, but there will always be at least one or two that you do not know, and it is imperative that you play them before the program to make certain that they are not scratchy, are not obscene or otherwise questionable, and that they fit the mood and tempo that you want at the point they are to be played in your format.

You may wonder, as you announce this one-hour program along with us, how we get the music to start playing the instant the record introduction is over. This is accom-

plished by a method known as "cueing", which you can practice on your own record player. "Cueing" consists of putting the record to be played on the turntable, putting the needle on the record, and holding your middle finger over the center section of the record and your thumb just next to the edge of the record. When the needle gets to the beginning of the actual recorded sound and the record begins to play, you stop the record with your thumb and middle finger while the turntable continues to turn beneath the record. Then with your other hand you turn the record backwards one-half turn, being careful not to joggle the needle out of its groove. Then you simply hold the record steady, in that position, with the turntable turning beneath it, until you have finished introducing the record and want the music to play. At that point you simply lift your hand away from the record and in one-half turn, by the time the needle gets to the recorded section of that groove, the record will be turning at full speed and the music will start just as though the record was put on the turntable and started in the ordinary way. The whole process of letting go of the record and having the music start takes less than a second. When you are doing this cueing yourself on your music program, you can let go of the record when you still have one or two words to announce before the music, and this will reduce even further the time between the end of your announcement and the start of the music. If you have an engineer to play the records for you on your music program, he will do the "cueing" and you will give him a hand signal through the announce booth glass when you want him to let go of the record, usually just one or two words before you are finished with your introduction.

Now let us get into the announcing of the one-hour sample music program. As it plays on your recorded lesson, we want you to watch for the way the records begin, and how we have varied our introductions. We want you to notice how occasionally we start the music at half-volume while we are still introducing the record, how occasionally we do not introduce the record but play it immediately after a commercial and then announce what the record was after it has played. We will comment on each of these changes as they happen, but we want you to listen carefully for these differences to see how they help change the pace of the show.

At the end of each record, we will put a stopband so that you can try your hand at delivering the previous commercial, any commentary we may have made, and the introduction to the record. Just as before, we want you to follow the recorded lesson as it plays with this written lesson in your hand, so you can mark the emphasis we give to the commercials and other commentary, to help you imitate closely our pronunciations, our voice melody and our emphasis.



Now we are ready to go right into our sample one-hour program. We want you to notice how long we play the theme song to have it establish itself, how our introduction is bright and cheery and a bit different, and how we use the weather to make a comment about our first singer, Frank Sinatra. Notice that we do not cut off the theme song as the introduction starts, but just fade it down under the voice introduction until we can unobtrusively take it out completely.

#### THE ONE-HOUR MUSIC PROGRAM

(THEME UP, THEN FADES UNDER INTRODUCTION)

"Good Afternoon. This is the Robin King Program . . . a big full hour of popular music about this time every Monday through Friday, on a show which we prefer to call "The Robin King Thing". It's a pleasant 78 degrees outside . . . and a very pleasant young man on the inside by the name of Frank Sinatra . . . going to tell you all about the problems of "The Curse of an Aching Heart"."

(SINATRA: THE CURSE OF AN ACHING HEART: 2:24)

(Notice: The numbers "2:24" after the log listing of the record indicates in minutes and seconds the length of the recorded number. Notice also that we did not put a commercial after the introduction: we want the public to know that this is a music program, so we tell them so, and then we prove it by playing immediately a bright, strong traditional hit.)

(STOP) (At the end of the condensed version of this record, a stop band, or "E.T. band" as it is known, lets you practice announcing the introduction written out above.)

"It's 12:04 in the afternoon, and you know . . .

In grandpa's day, remedies were usually unpleasant. Every cut or scrape was treated with something that really stung or left a big stain. But today we can use GERMINE that leaves no stain, causes no sting. GERMINE comes in a modern plastic squeeze bottle -- one squeeze and it penetrates into the smallest cuts to kill germs. And GERMINE sets up a germ barrier that protects for hours against infection. Children love it -- you will too! The only thing it hurts are germs! Ask for GERMINE in the handy plastic squeeze bottle you can take anywhere!

. . . and now here's the incomparable Ella Fitzgerald, in "Lullaby of Broadway".

(ELLA FITZGERALD: LULLABY OF BROADWAY: 2:28)

(STOP)

Let's play true or false for a minute. Ready? Bread must be made of nutritious home-kitchen ingredients to be true bread. True or false? TRUE! That's why Aunt Martha's Bread is true bread, made in the old-fashioned way so it's firm yet tender, rich in hearty, wheaty flavor. Compare ovenly good Aunt Martha's with a slice made from a whipped batter. What a difference! Aunt Martha's Bread doesn't collapse when you put a spread on it. Get Aunt Martha's Bread today and see the difference a true bread makes to your family's tastes.

"It's 12:07-and-a-half and time to listen to some more music. So "Let's Do It", with Enoch Light and the Light Brigade."

(ENOCK LIGHT: LET'S DO IT: 2:20)

"That was Enoch Light and the Light Brigade doing "Let's Do It!"

(STOP)

No one feels their best when they have a cold, but just trying to grin and bear it is not the answer. You can get relief for painful cold miseries the same way so many people relieve the misery of headaches. Just take a "CB". The same pain-relieving ingredients in "CB" that do such a wonderful job on headaches are just as effective when it comes to cold miseries. For relief today, take "CB" tablets or powders -- you'll get fast relief, long-lasting relief, gentle relief. Take "CB" today and feel better all over

"Here are The Four Lads, with "Together, Wherever We Go."

(FOUR LADS: TOGETHER, WHEREVER WE GO: 2:31)

(STOP)

"It's a pleasant, sunshiny 78 degrees outside, and we have a pleasant, sunshiny word for you from the Helpful Finance Company . . .

When you want cash for any good reason, keep these important facts in mind: One: You can always call Helpful Finance Company and ask for money the minute you want it. Two: Soon as approved, you can get cash to clean up left-over bills, to close out time-payment accounts, to take care of heavy expenses. Three: You'll find that service at Helpful comes with a smile. And it's prompt! So when you want cash, call Helpful! You may be able to get your cash the same day you call! That's a fact, too! You're the boss at Helpful.

. . . and then you'll have good reason to "Put on a Happy Face" with Tony Bennett.

(BENNETT: PUT ON A HAPPY FACE: 2:21)  
(STOP)

"12:14 here in Chicago, and if you're . . .

Planning a trip to Los Angeles soon? You'll make it much more fun by staying at the air-conditioned Lotshire Hotel in downtown Los Angeles. Just a few short blocks from the Harbor Freeway you'll find fun, excitement and service you never dreamed possible -- and all at truly reasonable prices. And comfort? The Lotshire has fifteen hundred air-conditioned king-size rooms with "climate control" air conditioning you set to suit yourself. On your next trip to Los Angeles, get the best -- reserve your room in the Lotshire Hotel before you start!

(PEGGY LEE: COME DANCE WITH ME: 2:27)

(Notice: we did not introduce this record, first, because it is well known, and second, because it gives us a chance to announce the record in an interesting way after it has been played.)

"Well, I just wonder whether breathes there a man with soul so dead as didn't recognize that as Peggy Lee in "Come Dance with Me."  
(STOP)

"O. K., Billy May coming up in just about 30 seconds with "Guys and Dolls". But first . . .

Here's a warning for rose growers! Millions of tiny, green aphids are running rampant right now, ruining roses in this area! Better spray over and under all leaves with Better

Rose Spray as quickly as you can! You not only get rid of the aphids, but you'll control Powdery Mildew at the same time! Better Rose Spray does both. Feed with Better Rose Food. Protect with Better Rose Spray. You'll find both at the Better Garden Center wherever you buy garden supplies!

. . . now here's Billy . . .

(BILLY MAY: GUYS AND DOLLS: 2:18)

(STOP)

(Notice: To give a change of pace, we introduced the record before the commercial, and then announced just a brief reminder of the record before it played.)

"Hey, the big news comes to you here on Chicago's big station WXXX at 1 o'clock. But in the meantime, here's some big news at 12:20 about . . .

Something new and wonderful has happened to 20-Horse Team Borax! Now it's Horseteem! . . . the activated 20-Horse Team Borax. Horseteem gives lasting protection against perspiration odor in clothes, even during active wear. Use Horseteem with your detergent every time you do the laundry. An invisible bacteria fighter in Horseteem washes deep into every fiber and stays there, to fight the growth of odor-causing bacteria. For a new kind of clean, add Horseteem to your detergent. New Horseteem -- the activated 20-Horse Team Borax!

. . . a little applause, please. (BRIEF APPLAUSE SOUND EFFECTS) . . .

The Mary Kaye Trio . . .

(MARY KAYE TRIO: WE'RE SITTING ON TOP OF THE WORLD: 2:30)

(STOP)

(Notice: Not only did we introduce sound effects of applause in the introduction of the last record, but if you will listen carefully you will hear the opening bars of the record coming up slowly as we announced: "The Mary Kaye Trio". You can do this occasionally to give the effect of a remote broadcast from a bandstand, but only if you know the music. As long as you know the record opens with soft instrumental music you can do this, but the effect would be disastrous if you tried it with a record which opens with lyrics being sung, which is not uncommon. Notice also that we did not introduce the name of the record, first, because it is well known, and second, because the opening words of the lyrics, which are sung very quickly, are the title of the song.)



Now you can get a genuine Pelleted Fertilo -- a real Fertilo in a new, extra-handly form! The nice-to-use pelleted form of Pelleted Fertilo rolls right off the blades of your grass and gets right down to feeding the roots. And this is a real Fertilo. Lots of nitrogen for a fast green-up. Extra reserves of nitrogen to keep your lawns greener longer. Plus the famous Fertilo complete balance of nutrients for thick, healthy turf. Just ask the man for Pelleted Fertilo for your lawn. The one with the low, economy price. Better get some.

. . . Let's see now. Under Chicago's skies we've got beautiful sunlight, seeping through those very sparse clouds. It's 78 degrees here and "Under Paris Skies", well, let's let Andy Williams tell you about that."

(ANDY WILLIAMS: UNDER PARIS SKIES: 2:23)  
(STOP)

You can win a beautiful, modern gas range -- absolutely free! And you can have 6 chances to win, because one gas range will be given away in each of 6 drawings during the Autumn Gas Range Special. Nothing to buy, no jingles to write. Just fill out an official entry blank at any participating gas range dealer's. If you buy a gas range now, and then win a drawing, your full purchase price will be refunded! And you'll get, either way, all the features of modern gas ranges -- smokeless broiling, fast, precise cooking control. Your gas company invites you to sign up today!

"Well, let's have a look see. It's 12:35 here on "The Robin King Thing" in case you just tuned in, and coming up in just a moment is Keely Smith and Billy May with "Sunny Side of the Street". But first, I think . . .

Sometimes, after a hard day's work, your tension may have built up to the point where you feel nervous and jittery. It doesn't pay to let nervous tension upset you when CALM is so readily available. CALM helps you relax. CALM is especially comforting when the hurry of the day keeps you from enjoying a good night's sleep. CALM soothes your nerves so you can relax and sleep in a natural, healthy way. And CALM is fortified with important B vitamins. So to help you relax, take CALM--C\*A\*L\*M--CALM. Try it today.

(SMITH, MAY: SUNNY SIDE OF THE STREET: 2:25)

(STOP)

(Notice: It was not obtrusive, but you can see that we announced two commercials before that last record. This is known as double-spotting, and it is not offensive if you weave the commercials into your conversation as we have been doing. Notice also that now we are doing the reverse: playing two records in a row without an intervening commercial. We just played Keely Smith's "Sunny Side of the Street", and now we announce and play the next record without a commercial in between.)

"You're tuned to that "King Thing" here on WXXX in Chicago, and we're going to listen to Hal Mooney and his orchestra doing "Mountain Greenery" . . .

(MOONEY: MOUNTAIN GREENERY: 2:21)

(STOP)

One look proves it! Yes, one look proves there's a wonderful, wonderful difference between AMAZING SOFT WHIRLED BREAD and ordinary bread. You see, AMAZING's ingredients are whirled, spun and blended by a special process. The result, AMAZING has no holes! And that's important, because now jelly, jam or catsup can't drip through to stain table cloths or your children's clothes. Look close. You'll see that AMAZING has a perfect texture, creamy smooth. A new-type crust, too, that never needs trimming, causes no waste. Look for AMAZING when you shop. It's at your grocers, now.

. . . 12:40 in Chicago. WXXX the station you're listening to, "The Robin King Thing" here, "And the Angels Sing" with the Ames Brothers."

(AMES BROTHERS: AND THE ANGELS SING: 2:27)

(STOP)

(Notice: The last commercial that was announced was for Amazing Bread. Yet you will recall that the second commercial you announced on your program was for Aunt Martha's Bread. Not only that, but these two breads are different sorts of bread and their commercials are fighting each other's claims. This is known as a "conflict", when two spots advertising competitive products are aired over the same station. The station ordinarily guarantees or promises to the best of its ability to provide 10 minutes or so "separation" between directly competitive products. You will notice that the first bread commercial was

broadcast from 12:06 to 12:07, and that this last commercial was broadcast at 12:39, so that the station here is providing 32 minutes of "separation" between these competitive products. When you are planning programs and scheduling commercials, you must bear in mind that you should work to separate competitive commercials as much as possible, and always at least 10 minutes apart, unless the number of competitive commercials is so great that it cannot be done.)

"You know . . .

Thanks to modern food research and the roasting and blending skills of the SMITH Coffee Company, NEW INSTANT SMITHS is the first instant ever that tastes truly as good as ground coffee. Want proof? Try it yourself -- NEW INSTANT SMITHS!

. . . We'll be hearing from Dean Martin in just a minute, with "Mean to Me". But first . . .

Have you heard the latest news about tires? Curbstone announces a new tire priced so low it will amaze you! It's a full four-ply nylon tire called the new Curbstone Nylonaire that gives you Curbstone quality and safety in a tire that's priced right down with the lowest. The Nylonaire carries a guarantee for the life of the tread against defects in workmanship and materials, and a fifteen-month guarantee against road hazards which provide for free repairs or replacements prorated on tread wear. See the new Curbstone Nylonaire at your local dealer, service station or store!

(MARTIN: MEAN TO ME: 2:11)

"There he was. "Dino". I can't imagine anybody wanting to be mean to him. Can you?  
(STOP)

(Notice: Once again we have an example of double-spotting just before the last record. Here it was done because we have one too many commercials for the number of holes left on our program, and it was done at this point in the program because the first of the two commercials just announced was quite short.)

"It's 12:52 here at WXXX, and the next thing coming up for us is Doris Day, with "Happy Talk". Now I've got a little "happy talk" for you . . .

You'll be mighty pleased when you discover all the money you can save by using MIGHTY CLEANING FLUID. You can save lots of money because MIGHTY is so good it makes cleaning many articles at home really quick and easy. When you use MIGHTY CLEANING FLUID, ugly grease spots go right before your eyes. So today, buy MIGHTY CLEANING FLUID, the cleaning fluid it pays to use -- pays in two ways because MIGHTY is priced Mighty Low. Get it today at drug, grocery and variety stores.

(DORIS DAY: HAPPY TALK: 2:34)  
(STOP)

Parents, a serious message about your children. Are they among the top students in their class? Do they know the excitement of learning? If not, it's never too soon to think about preparing them for the coming competition for college entrance. Give them the priceless gift of knowledge -- the Encyclopedia of Knowledge. This world-famous guide to learning will give them the curiosity that will be a magic carpet to success in school -- and in the outside world. Send for your free 24-page sample of Encyclopedia of Knowledge today -- send your name and address to Magic Carpet, Box 1, Grand Central Station, New York, New York.

. . . and here's something they call Trombones, Incorporated, playing "Lassus Trombone".

(TROMBONES, INC: LASSUS TROMBONE: 2:21)  
(STOP)

"Oh, my, how the time doth fly. It's coming up close to 1 o'clock now, time to listen to that old familiar theme . . .

(THEME UP, THEN FADES UNDER CLOSING)

. . . You've been listening here to "The Robin King Thing" here on WXXX in Chicago . . . the big station. In just a few seconds, you're going to have that 1 o'clock news I told you about. Come back again tomorrow . . . we'll have another hour of this and that in the music department. And so if you go for this kind of carrying on, join me again, won't you . . . at 12 o'clock tomorrow. Robin King saying 'So long, and be well, hear?'"

(THEME BACK UP FULL AND OUT)



That ends the recorded sample one-hour music program. During this month we want you first to practice with this recorded lesson until you can announce it smoothly and professionally. Then you can program a one-hour show of your own, using your own records or friends' records, making sure that you follow a definite formula such as we outlined earlier. When you have programmed the music for your show, write out a brief, cheerful, interesting introduction to go with the theme song you have selected, and then select 14 or 15 commercials from this and your other written lessons. Then try your hand at jotting down brief, interesting introductions to each record, and weaving the introductions into and out of the commercials as we have done it here. Then you are ready to practice announcing your own one-hour music program using the materials you have gotten together and the records you have lined up. Remember as you do it, that where we have put stops, or E.T. bands on your recorded lesson, they are just for your convenience in practicing. In actual broadcasting those stops would not occur . . . the sound would go right ahead without pause.

During this practice and all during the next month, make a point of listening to disc jockey programs on the air. Jot down the different introductions these other announcers use. Listen to the way they vary the music on their programs, and the way they vary what they say after each record. At this point you will recognize that no matter how happy the disc jockey sounds, he is really working to make his audience enjoy the program. This does not mean that this sort of broadcasting cannot be fun, but merely that it takes work to be so well prepared that the program is enjoyable to the audience. Listen carefully. All announcers pick up tips from other announcers, and soon you will be prepared with a big repertoire of variations on record introductions, variations on ways to lead into and out of commercials, and variations of ways to blend the introductions and commercials together.

#### DANGERS OF LIBEL IN NEWSCASTS

On the second side of your recorded lesson, we discuss most of the aspects of handling news in a way that will prevent you and your station from being sued for libel. Here in your written material, we will outline for you the principles involved in handling any potentially libelous matter. In the printed script of the newscast on this side of your recorded lesson, we underline the crucial words which absolve you from libel action. Do not take these printed underlines as emphasis as you practice the newscast . . . they are merely to make you aware of the ways in which possibly libelous matter may be handled.

Any time a crime takes place, whether it is national or local news, be certain that you announce the source of the information you are broadcasting about the crime.

When you are re-writing or condensing wire service news for a newscast, be certain you do not edit out the references to the source of the information.

Next, when a suspect is captured, or is indicted, or is put on trial, or is on trial, you must continue to refer to that person as a suspect, or an accused man, or the man police say is the criminal, or (when the person is on trial) as the defendant. No matter how certain you or the police or the prosecuting attorney may be about the person's guilt, he is under law considered innocent until proven guilty in a court of law and you are courting disaster in the form of a libel suit if you refer to him as guilty before he is convicted.

There are many ways an accusation of guilt can slip by you if you are not constantly alert to the danger. For instance, in this lesson's newscast there is the sentence: "The Grand Jury this afternoon indicted 13 members of an alleged New Jersey burglary gang." The crucial word here is "alleged". If you had announced: "The Grand Jury this afternoon indicted 13 members of a New Jersey burglary gang", you might conceivably think that you had absolved yourself by giving the source of the indictment and, through the word "indictment" itself, indicated that the 13 persons involved were merely accused of a crime. But without that word "alleged" in that sentence, you are saying that on your authority you name the 13 persons involved to be members of a burglary gang. The way to be safe is always to qualify the word you use to describe any person or any group of persons who might possibly be guilty of any crime at all.

What are different ways of protecting yourself when describing a suspect or his actions? Here is a list of different methods:

The suspect

The alleged bank robber (thief, burglar, embezzler or whatever)

(The suspect's name), said by (here name the authority quoted) to be the man who (whatever the authority says he saw the suspect do or knew the suspect did or discovered the suspect had done, and so on).

According to police, (the suspect's name) (then describe what the police say)

According to the FBI, (same as above)

According to the sheriff, (same as above)

According to the highway patrol, (same as above)  
Police Chief (the chief's name) said, (same as above)  
. . . and so on.

You can see that there are endless variations of the methods by which you shift responsibility for any accusation onto the person who makes the accusation, where the responsibility belongs. Other words you can use in place of "suspect" are:

The accused (but you must say by whom accused until he is formally charged with the crime).

The man in custody

(Suspect's name), the man charged with . . .

The prisoner (when he is in custody you are merely reporting the fact of his being held when you call him this)

The captive (same as above)

The defendant (when the suspect is on trial)

. . . and so on.

This outline will help you cope with any case of potential libel that you are likely to come across. If you have any doubts about how to describe a suspect or a group of suspects, use the word "alleged" before the description you use, or check with your news director or a newsman friend to make certain that you are covered safely.

You noticed above that we avoided responsibility in some cases by announcing the source of the information you give. In these cases, however, you must give exactly the information you have gained from this source. Furthermore, when you are quoting any person, and this applies to non-criminal cases as well, you must quote the person's exact words. This may seem a strange point to bring up, but there have been several cases of persons being quoted on some subject when it developed that the person's words were paraphrased. A quote "just about the way he said it" may get you into all sorts of trouble, because you may not know the shading of reasons behind why the person you quote chose exactly the words he did.

One other subject, apart from crimes, is to be carefully avoided to prevent libel action. It is not generally known, but any person who is ill or has died of a sickness "the public knowledge of which will be repulsive to the public or which will serve to discredit the person" has basis for an action against you if you "publish" such knowledge, and broad-

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casting such information lies under the legal definition of "publishing". If the person has died he of course cannot bring court action against you, but his estate can. This is why for many years there was never any publicity in either newspapers or on radio about persons ill or dead with cancer, because there was a question whether this illness fell under the above description. With the present more enlightened public attitude toward cancer, this prohibition no longer generally holds true, but in a small town it may still be possible to be the basis of a case against you. And this prohibition, of course, holds true for "publishing" news of any person's illness with any venereal disease or any other disease "public knowledge of which will be repulsive to the public or which will serve to discredit the person". If in doubt, don't broadcast it.

DELIVERY OF LIBEL-PROOF NEWSCAST

AND NOW, FIVE MINUTES OF LATE NATIONAL AND LOCAL NEWS, FROM YOUR BIG NEWS STATION, WBBB. FIRST, THE HEADLINES.

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NINE BURIED FRENCH MINERS PLAYED CARDS TODAY TWO HUNDRED TWENTY FEET BELOW THE SURFACE OF THE EARTH.

-0-

IN LONDON, A SALUTE TO CHURCHILL BY THE BRITISH PARLIAMENT.

-0-

THIRTEEN MEN HAVE BEEN INDICTED IN CONNECTION WITH THE RICHEST SERIES OF POST OFFICE HAULS IN HISTORY.

-0-

AT HOME, A DARING DAYLIGHT ROBBERY OF THE HOMETOWN NATIONAL BANK. NOW, THE NEWS IN FULL.

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(CHAMPAGNOLE/SHAHM-PAHN-YOHL/, FRANCE) -- NINE FRENCHMEN CONFIDENTLY PLAYED CARDS TODAY 220 FEET DOWN IN THE CHALK MINE WHERE THEY HAVE BEEN WAITING RESCUE SINCE MONDAY. RESCUE TEAMS AT THE SCENE, NEAR CHAMPAGNOLE, BELIEVE THEY CAN REACH THE MEN TOMORROW AT THE EARLIEST. FIVE OTHER MINERS, ALSO BURIED IN THE CAVE-IN MONDAY, HAVE NOT BEEN HEARD FROM.

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(LONDON) -- THE PARLIAMENT OF BRITAIN DID SOMETHING TODAY IT HASN'T DONE FOR A CENTURY AND A HALF -- EXPRESSED ADMIRATION AND THANKS FOR AN INDIVIDUAL. THE MAN IS WINSTON CHURCHILL, WHO IS ENDING THIS WEEK HIS CAREER IN PARLIAMENT, WHERE HE FIRST TOOK HIS SEAT IN 1901. TODAY'S SALUTE TO CHURCHILL IS THE FIRST SINCE A SALUTE TO THE DUKE OF WELLINGTON WHEN HE DEFEATED NAPOLEON AT WATERLOO EARLY IN THE NINETEENTH CENTURY.

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(GREECE) -- GREECE AND TURKEY TODAY CONTINUED MANEUVERING AROUND EACH OTHER LIKE TWO BOXERS. GREECE HAS SENT TROOPS TOWARD TURKEY'S BORDER . . . BUT SAYS THE MOVE IS DEFENSIVE . . . NOT AN ATTACK. ALSO, GREEK SHIPS ARE STEAMING AROUND THE ISLANDS BETWEEN GREECE AND TURKEY.

THE TURKS ARE MASSING SHIPS NEAR CYPRUS FOR MANEUVERS.

BOTH NATIONS HAVE USED SIMILAR MILITARY MOVES FOR MONTHS . . . EVER SINCE THE CYPRUS TROUBLE STARTED . . . BUT THEY HAVE NOT CLASHED OPENLY.

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A BROOKLYN GRAND JURY HAS REACHED A SOLUTION IN THE RICHEST SERIES OF POST OFFICE HAULS IN THE HISTORY OF THE UNITED STATES.

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THE GRAND JURY THIS AFTERNOON INDICTED 13 MEMBERS OF AN ALLEGED NEW JERSEY BURGLARY GANG.

POST OFFICE AUTHORITIES ESTIMATED THE POST OFFICE LOOT, STOLEN IN A SERIES OF CRIMES, AS AMOUNTING TO ONE MILLION DOLLARS IN STAMPS AND MONEY ORDERS.

THE GRAND JURY HANDED DOWN A 28-COUNT INDICTMENT TO FEDERAL JUDGE JACOB MISHLER, CHARGING THE 13 MEN WITH CONSPIRACY TO BURGLARIZE SEVEN U. S. POST OFFICES AND TO TRANSPORT ACROSS STATE LINES ABOUT 680-THOUSAND DOLLARS WORTH OF THE STOLEN STAMPS AND MONEY ORDERS.

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IN PHILADELPHIA, A TEAMSTERS UNION VICE-PRESIDENT, JOHN BACKHUS, THIS AFTERNOON SAID TEAMSTERS PRESIDENT JAMES HOFFA SHOULD RESIGN BECAUSE HIS RECENT FRAUD CONVICTION IN CHICAGO DAMAGES THE TEAMSTER'S REPUTATION.

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CLOSER TO HOME, A DARING DAYLIGHT ROBBERY OF THE HOMETOWN NATIONAL BANK TOOK PLACE AT 2 O'CLOCK THIS AFTERNOON. MOMENTS LATER, POLICE CHIEF ROBERT SOANDSO (SO-AND-SO) HAD CAPTURED JAMES WILLNOT, DESCRIBED BY BANK PRESIDENT WILLIAM ANDERSON AS THE MAN WHO HAD FORCED A TELLER AT GUNPOINT TO FILL A PAPER SACK WITH NEW TWENTY-DOLLAR BILLS.

ACCORDING TO BANKER ANDERSON, A MAN ANSWERING TO WILLNOT'S DESCRIPTION APPEARED AT TELLER MIRIAM WATKIN'S WINDOW SHORTLY BEFORE 2 AND THRUST A CRUDELY LETTERED NOTE AT MISS WATKINS WHICH DIRECTED HER TO FILL UP A BAG WITH THE BIGGEST BILLS SHE HAD. ANDERSON SAID THE MAN HELD ONE HAND IN HIS POCKET AS THOUGH HE HAD A GUN.

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MEANWHILE, CHIEF SOANDSO WAS IN A PATROL CAR JUST TWO BLOCKS FROM THE BANK WHEN THE CALL WAS RADIOED TO HIM THAT A ROBBERY WAS IN PROGRESS. WITHOUT TURNING ON THE SIREN, CHIEF SOANDSO CRUISED TO THE BANK IN TIME, HE SAID, TO SEE WILLNOT FLEEING. THREATENING THE SUSPECT WITH GUNFIRE OVER THE CAR'S LOUDSPEAKER, CHIEF SOANDSO SAID HE CRUISED ALONGSIDE THE FLEEING MAN FOR HALF A BLOCK BEFORE THE SUSPECT SURRENDERED.

"I WAS LUCKY HE GAVE UP," THE CHIEF TOLD RADIO WBBB, "I WOULD NEVER HAVE SHOT AT HIM IN THE MIDST OF ALL THE PEDESTRIANS ON THOSE DOWNTOWN SIDEWALKS."

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MORE NEWS IN A MINUTE. BUT FIRST, THIS WORD.

ROSE GROWERS! HERE'S A BULLETIN! MILLIONS OF TINY GREEN APHIS (AY-FISS) ARE RUINING ROSES IN THIS AREA TODAY! MIX BETTER ROSE SPRAY WITH WATER AND FIGHT BACK! SPRAY OVER AND UNDER ALL LEAVES, TO GET RID OF APHIS AND POWDERY MILDEW AT THE SAME TIME! BETTER ROSE SPRAY DOES BOTH JOBS! HERE'S ANOTHER BIT OF NEWS ON THE SAME FRONT! YOU CAN GROW ROSES PROPERLY ONLY IF YOU FEED THEM PROPERLY. SO FEED WITH BETTER ROSE FOOD TO GET STURDY STEMS, TRUE COLORS, AND FULL-SIZE BLOOMS! AT YOUR BETTER GARDEN CENTER WHEREVER YOU GET YOUR GARDEN SUPPLIES!

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(HOUSTON) -- FINALLY, A LOVE STORY.

ON SATURDAY, MRS. BLANCHE MORGAN WILL LEAVE HOUSTON FOR CHICAGO AND A WEDDING TO A CHILDHOOD BOYFRIEND SHE HAS NOT SEEN FOR FIFTY YEARS. MRS. MORGAN AND 78-YEAR-OLD JOSEPH PASKY WERE FRIENDS IN THEIR SCHOOL DAYS . . . THEN WENT THEIR SEPARATE WAYS. AFTER PASKY'S WIFE AND MRS. MORGAN'S HUSBAND DIED, THEY BECAME RE-ACQUAINTED THROUGH LETTERS. ROMANCE BLOSSOMED AND HE PROPOSED BY MAIL. THE WEDDING WAS SET FOR JULY 9th, BUT PASKY BROKE A LEG. BUT RATHER THAN

WAIT ANY LONGER, THEY WILL BE MARRIED MONDAY . . . THE GROOM'S BIRTHDAY . . . IN A HOSPITAL.

-0-

(WEATHER) THE WEATHER BUREAU PREDICTS CLEARING SKIES TONIGHT AND FAIR WEATHER TOMORROW, WITH A HIGH OF 68 DEGREES FOR HOMETOWN AND VICINITY, A LOW OF 48 DEGREES TONIGHT.

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THIS HAS BEEN THE LATEST LOCAL, NATIONAL AND WORLD NEWS, PRESENTED BY YOUR BIG NEWS STATION, RADIO WBBB, IN HOMETOWN.

PRONUNCIATION

Dakar (Africa)	dah KAHR
Dali, Salvador	DAHL i, sahl vah DOHR
Danish	DAYN ish
Danzig (Germany)	DAHN tsik
d'Arc, Jeanne	dahrk, zhahn
Darius	duh RIGH uhs
data	DAY tuh
datum	DAY t'm
da Vinci	dah VEEN chee
debouch	di BOO: SH
debris	day BREE
debut	day BYOO:
decadent	DEK uh d'nt
decibel	DES i bel
decor	DAYK ohr
decorative	DEK uh ray tiv
decorous	DEK uh ruhs
dedicatory	DED i kuh taw ri
de Gaulle, Charles	duh GOHL, shahr
deign	dayn



delegate (n)	DEL i git
delegate (v)	DEL i gayt
Delhi (India)	DEL ee
delude	di LOO:D
delusion	di LOO:zh'n
de luxe	di LOOKS
demand	di MAND
de Maupassant, Guy	duh moh pah SAH, gee
demise	di MIGHZ
demonstrable	di MAHN struh b'l
demonstrate	DEM 'n strayt
demur	di MER
demure	di MYOO:R
denote	di NOHT
deposition	dep uh ZISH 'n
depot (railroad)	DEE poh
depot (Military Usage)	DEP oh
derby, Derby	DER bi
Derby (British)	DAHR bi
derogatory	di RAHG uh tawr i
Descartes	day KAHRT
Des Moines (Iowa)	di MOYN
desperado	des per AY doh
despicable	DES pi kuh b'l
detail (n,v)	di TAYL
deter	di TER
detergent	di TERJ 'nt
detour	di TOO:R
Detroit (Michigan)	di TROYT
Deutsche	DOYCH uh
diabetes	digh uh BEE teeZ
diagnose	digh ugh NOHS
diamond	DIGH uh m'nd
diary	DIGH uh ri
Dieppe (France)	dee EP
digitalis	dij i TAY lis
dilate	digh LAYT

dilute	digh LOO:T
diminuendo	di min yoo:EN doh
diocese	DIGH uh sis
Dior	DEE ohr
diplomacy	di PLOH muh si
direction	di REK sh'n
directly	di REKT li
disguise	dis GIGHZ
disparage	dis PAR ij
Disraeli	diz RAY li
divest	digh VEST
Dnieper (river)	NEE per
docile	DAHS 'l
Dominican (Republic)	duh MIN i k'n
Dorothea	dahr uh THEE uh
doughty	DOU ti
dour	doo:r
drachma	DRAK muh
drama	DRAH muh
dramamine	DRAM uh meen
Dreifuss	DRIGH fuhs
Dresden (Germany)	DREZ d'n
Dreyfus	DRAY fuhs
dromedary	DRAHM i dehr i
drowned	dround
Du Bois, W. E. Burghardt	doo:BOYZE
Dubuque (Iowa)	duh BYOO:K
dulcimer	DUHL si mer
du Maurier, Daphne	doo:MOH ree ay, DAHF nee
Durocher, Leo	duh ROHSH er, LEE oh
eccentric	ek SEN trik
echelon	ESH uh lahn
economic	ee kuh NAHM ik
economical	ee kuh NAHM ik'l
economy	i KAHN uh mi
edict	EE dikt
effect	i FEKT

either	EE th:er
eject	i JEKT
elaborate (a)	i LAB uh rit
elect	i LEKT
electoral	i LEK ter 'l
elicit	i LIS it
elite	ay LEET
elixir	i LIK ser
elsewhere	ELS hwair
elusive	i LOO: siv
emboss	em BAHS
embryo	EM bri oh
emeritus	i MEHR i tuhs
emollient	i MAHL y'nt
emporium	em PAW ri 'm
encore (n, v, interj.)	ahng KAWR
encroach	en KROHCH
enigma	i NIG muh
Enoch	EE nuhk
enough	i NUHF
en route	ahn ROO:T
ensconce	en SKAHNS
ensemble	ahn SAHM b'l
enthusiast	en THOO:zi ast
entourage	ahn too:RAHZH
entree	AHN tray
envelope (n)	EN vuh loh p
environ (v)	en VIGH r'n
envoy	EN voy
epaulet, epaulette	EP uh let
epicurean, Epicurean	ep i kyoo REE 'n
episcopal, Episcopal	i PIS kuh p'l
epitome	i PIT uh mi
epoch	EP uhk
equine	EE kwighn
equivocal	i KWIV uh k'l
era	EE ruh

erase	i RAYS
Eros	EHR ahs
err	er
error	EHR er
eschew	es CHOO:
esoteric	es uh TEHR ik
ethnic	ETH nik
Eton (England)	EE t'n
European	yoo:r uh PEE 'n
evasion	i VAY zh'n
excess (n)	ek SES
exemplify	eg ZEM pli figh
ex officio	eks uh FISH i oh
exotic	eks AHT ik
exposé	eks poh ZAY
facade	fuh SAHD
facile	FAS il
fakir	fuh KIER
fallacious	fuh LAY shuhs
Fatima	FAH tee mah
fatuous	FA choo: uhs
faux pas	foh PAH
February	FEB roo ehr i
fecundity	fi KUHN di ti
feign	fayn
felicity	fi LIS i ti
felon	FEL 'n
fertile	FER t'l
fervor, fervour	FER ver
fiance, fiancée	fee ahn SAY
fiasco	fi AS koh
fiduciary	fi DOO: shi ehr i
figure	FIG yer
filet	fee LAY
film	film
finale	fi NAH lay
finality	figh NAL i ti



finesse	fi NES
finite	FIGH night
fiscal	FIS k'l
fission	FISH 'n
fjord	fyawrd
fleur-de-lis	fler duh LEE
Florida	FLAHR i duh
Floridian	fluh RID i 'n
flotilla	floh TIL uh
Foch, Ferdinand	fohsh,
foliage	FOH li ij
folk	fohk
forage	FAHR ij
forbad, forbade	fer BAD
forceps	FAWR seps
forehead	FAHR id
foreign	FAHR in
forest	FAHR ist
format	FAWR mat
forte (a, adv.)	FAWR tay
forte (n)	fawrt
Fortuna	fawr TYOO: nuh
foyer	FOY er
franc	frangk
Francesca	frahn CHES kuh
Franciscan	fran SIS k'n
Franz	frahnts
frappe	fra PAY
Frau	frou
Fraulein	FROY lighn
Freudian	FROYD i 'n
fricassee	frik uh SEE
frigate	FRIG it
frivolity	fri VAHL i ti
fugue	fyoo: g
fungi	FUHN jigh
furlough	FER loh

furor, furore	FYOOR awr
fusel	FYOO : z'l
Gaelic	GAYL ik
gala	GAY luh
galaxy, Galaxy	GAL uhk si
galleon	GAL i 'n
gamut	GAM uht
gangrene	GANG green
garcon	gahr SAW
garnishee	gahr nish EE
gasoline	GAS uh leen
Gaucha	GOUCH oh
geisha	GAY shuh
Gemini	JEM i nigh
generic	ji NEHR ik
genial	JEEN y'l
genius	JEEN yuhs
genuine	JEN yoo: in
geography	ji AHG ruh fi
geometry	ji AHM i tri
gesundheit	guh ZOONT hight
geyser	GIGH zer
ghetto	GET oh
gibe	jighb
gigolo	JIG uh loh
Giovanni	joh VAHN ee
glacial	GLAY sh'l
glacier	GLAY sher
glazier	GLAY zher
Gobi (desert)	GOH bee
gosling	GAHZ ling
gourmet	GOO : R may
government	GUHV ern m'nt
governor	GUHV er ner
graduate (v)	GRA joo: ayt
grandeur	GRAN jer
gratis	GRAY tis

Greenland	GREEN I'nd
grenadier	gren uh DIER
grocery	GROH ser i
Gromyko, Andrei	gruh MEE koh, ahn DRAY
grotesque	groh TESK
guano	GWAH noh
guarantee	gar 'n TEE
gubernatorial	gyoo : ber nuh TAW ri 'l
Guiana (South America)	gi AH nuh
guillotine	GIL uh teen
Gustaf (VI)	GOO : stahf
gymnasium	jim NAY zi 'm
gynecology	gighn uh KAHL uh ji

During the next 30 days, we want you first to practice the recorded music program, and then to devise your own one-hour music program as we outlined earlier in this lesson. We want you to listen carefully to other disc jockeys during the month, and to take notes on the introductions they use for records and the introductions they use to get into commercials. You may use all this material in devising and programming your own one-hour show.

Also during this month, we want you to practice the newscast in this lesson and then make up a sample newscast using crime stories from your local newspaper, to gain practice in handling libel-free statements. You will see in your newspaper how the newspaper itself handles crime information in exactly the manner we have outlined in this lesson.

During this month we want you to practice the pronunciation lesson on this recorded lesson and also occasionally to replay the pronunciation lessons from lessons 1 and 2. We want you to continue to do your AHHHH and UHHHH exercises several times every day and especially before you practice. We want you to continue to announce into the Tok-Back so that you can hear yourself clearly, and we want you to continue to speak slowly with exaggerated mouth movements to hold off any tendency toward lazy mouth. By this time you probably will be speaking with exaggerated mouth movements at a somewhat faster pace than before, but you need never race through your

announcing, and your speed can begin to approach normal slow speech as long as you can still perform your exaggerated mouth movements.

During the day, we want you to speak up -- bring life and personality into your voice -- bring your voice to life. Practice announcing with your radio turned on -- imitate the good announcers you hear -- fill the room with your voice. Listen to their pace and mood and imitate them. Invent commercials and announce them in your bathroom, in the car, wherever you can. Keep up the good work, and you will soon be ready for your first professional job. When you have completed this month's practice you will be at the half-way point in your studies, and if the opportunity arises in your area, you may be ready for a part-time position on a local radio station. We suggest that you continue to visit your local stations during this month. Don't make a pest of yourself, but a visit once every two weeks to each station is not too much time to spend there. Let them know that you are taking a professional course in radio announcing and if you are really practicing as you should, they may well find a part-time spot for your developing talents.

Work hard at your practice, and you soon will be ready for any position in broadcasting. And you will soon be ready to get into the last half of your studies, starting with the advanced techniques in lesson number 4.



To help you keep track of your practice work we have devised this chart. Every day, starting with today as #1, check the exercises you do that day. After a week, see if you have neglected any particular exercises, concentrate on them for a few days. Bear in mind that you should practice this lesson #3 more than the segments of #1 and #2. Do not try to do all the exercises every day, but notice that many of the exercises toward the bottom of the chart can be practiced at the same time you are practicing your pronunciation, newscasts, commercials, or the music program.

[illegible]

#### IMPORTANT INSTRUCTION NOTICE

1. If you have not previously done so, it is important that you now contact the F.C.C. regarding your FCC Third Class Radiotelephone Operators Permit test. As soon as you have taken the test and passed it, please inform the school simply by writing a note and including it with your next tape sent for evaluation.
2. **TAPE RECORDED INSTRUCTION AND EVALUATION:** Please send your 3 inch STUDENT and INSTRUCTOR tapes, recorded at 3 3/4ths. inches-per-second, to the Home school for evaluation at least every 30 days. The tape recording exchange between you and your Columbia School of Broadcasting instructors should continue until you have successfully passed your final examinations. Your STUDENT and INSTRUCTOR tapes will be returned to you via First Class Mail. Do not substitute other tapes for the STUDENT and INSTRUCTOR tapes provided by the school.  
  
Your instructor may give you a specific assignment. If not, select the material to be recorded from the Phase you are presently working on or have been assigned. Please continue to use the envelopes and boxes provided by the school, for the tapes. If you have questions to ask the instructors, please be sure to record your name on the tape, then ask the questions on the tape, before beginning your lesson assignment.
3. Self Evaluation Test A was sent to you with Phase 2. If you have not completed and returned it, please do so right away. Be sure to include a picture.

## COLUMBIA SCHOOL OF BROADCASTING

### WRITTEN PHASE #4

Microphone Techniques  
Handling of Emergencies  
Ad Libbing Practices  
Writing Commercial Messages  
Handling of Records  
Use of the Radio Log  
Sports Newscasting  
The Teletype  
Delivering Play-By-Play Sportscasts  
Conducting Interview Programs  
Pronunciation

#### MICROPHONE TECHNIQUES

When you visited your local radio station, perhaps you noticed that the announcer did not speak directly into his microphone. Instead, he held his mouth perhaps 10 or 12 inches from the microphone and aimed his voice 2 or 3 inches to one side of the mike. This positioning of the mouth prevents the sounds of your lips smacking and "p's" popping and "s's" hissing from being picked up by the mike and broadcast. It also prevents the rush of air from your breathing from being broadcast.

This positioning of your mouth from 10 to 12 inches from the mike, and the aiming of your voice 2 or 3 inches to one side of the mike is extremely important. If you practice with a flashlight or other object standing on end before you as you announce your practice material, you will soon assume this correct positioning automatically and it will never bother you.

Now, how do you read written material when you are using a microphone? When you are seated at a desk or table, as you will usually be when you are announcing, you simply lay the written material on the table just past the microphone and slightly to one side of

it. Then you will automatically aim your voice to one side of the mike as you read. Be careful that you do not get in the habit of slouching over the written material, or you will end up aiming your voice down at the table instead of toward the mike itself. Sit up straight so that your mouth is above the level of the mike, and then bend your head slightly forward so that you can read your material easily and so that your mouth is aimed to one side of the mike but at its height from the table.

When you are reading from written material lying on a table, and you finish a page, do not pick up the page to put it aside. Merely slip it to one side off the top of the pile, and read the next page. If you pick the page up it is very likely to crackle, and the paper is so close to the mike that the noise will be broadcast.

Now let us suppose that you are standing up in a studio, announcing to a microphone on a boom. Adjust the microphone height to a level slightly lower than your mouth, and hold your written material on the other side of the mike. You will automatically have to hold it slightly to one side to be able to read it. Then announce right at the script. When you have finished one of the pages you have in your hand, just let it drop to the floor. The floor is so far from the mike that the noise will not be picked up. When you are holding your scripts in your hand, whether you are standing up or sitting down, never hold the paper between you and the mike, or you will end up announcing into the paper and not the microphone.

When you enter a studio that is about to become live, or even a studio that is supposed to stay off the air so you can use it for practicing your commercials and continuity, observe these rules:

1. Never bring a guest with you. "Dead" studios have been known to become live without warning, and idle conversations have been broadcast without the announcer knowing about it -- until too late.
2. When you practice in a studio, practice your news or commercials or continuity just as you would if you were on the air. Do not make comments to yourself, or shout at anyone passing by. Again, there is always the possibility of the studio going on the air.

When you are going to practice or when you are about to announce a program in your radio station, be extremely careful about having guests with you. The best practice is



to have no one with you except the person you plan to interview, and then only when you are getting ready to interview them. Guests are extremely dangerous in a studio. They do not know when a mike is about to be turned on and are apt to cough, laugh, sneeze, or say something just as your mike is turned on.

Nearly every broadcast studio is equipped with lights which turn on to indicate the studio is alive. But these lights have been known to burn out, and the circuits which light them have been known to go dead. Many announcers have been tricked by a burned out light bulb. The only answer is to spend every second in the studio conducting yourself in a professional manner.

Ordinarily, the only sure way of knowing if your studio is live is by listening to its speaker. Almost all studios contain a speaker which plays what is being broadcast; recorded music, a transcribed commercial, an announcer from another announce booth or another studio. If the speaker in your studio suddenly falls silent, it almost always means that your studio is live, whether it is scheduled to be or not. The speaker is always silent when the studio mike is on, to prevent "feedback". Therefore, if you are practicing in a "dead" studio and the speaker suddenly goes silent, you can assume that your mike is live, and the best thing to do, if you are not scheduled to go on the air that instant, is to become absolutely silent until you have determined if the studio is live or not.

#### HANDLING OF EMERGENCIES

When you are broadcasting from a studio or a small announce booth, you are usually in a position where a glass partition is between you and the operating engineer. He sits in full view of you and controls the mike or mikes in your studio. If you are in your studio to practice, and are going to begin announcing in a few moments, watch him. There is ordinarily a switch in your studio that lets you talk to your engineer, so check with him about the time you have left for practice and when he wants you to begin broadcasting. Keep an eye on the clock and watch your engineer for a signal. Usually he will use a hand signal. He will raise one finger in the air when you are to get ready; when he brings his hand down and points the finger at you it means that you are on the air and you should begin your announcing. In some studios the engineer will merely look at you and then nod his head when you are to begin. Get together with your engineer before your first broadcast and ask him what sort of signal he uses. It is best to ask him to use a hand signal, but if he has always just nodded he may forget and nod for you to start, and this way you will be prepared for his forgetfulness.

Sometimes during a newscast you will be announcing too slowly, or you will have selected too much material for the time limit of the newscast. In other words, if you are announcing a 5-minute newscast you may have selected 6 minutes of news to announce. The engineer may indicate this to you when you are nearing the end of your newscast. If he wants you to begin to close out your news he will hold up his hand and start moving it in circles, pointing with a finger. This means that you are to wind up your program. Don't try to race to get everything in. Just do not announce the last few news items, and go into your closing commercial or the weather report just as you normally would.

There is nothing wrong with selecting too much news to read. It is a safe procedure, in fact, for it gives you additional material to announce if something goes wrong with the program that is scheduled to follow the newscast. However, this situation demonstrates the importance of announcing headlines, at the start of the newscast, for only the first three or four items in the newscast. Obviously, if you have announced a headline for the last scheduled item in your newscast, you must announce that item or your listeners will think you made a mistake.

There is generally no problem involved in cutting short a newscast to fit the time schedule. The audience doesn't know that you had 2 or 3 more items to announce if you had had the time. But let us suppose that the opposite case has happened and you have not selected enough news for your five-minute segment.

First of all, this should never happen. You should always select a few more short news items than you will ordinarily have time for. But it will happen once or twice, anyway. So what you must do is to ad lib. You simply announce something for the 30 seconds or minute or whatever time you must fill. You handle this situation in the same way you did when the needle broke on the phonograph. You announce news about another program which is coming up on your station, or you make a mention of an award your station won, if any, and if it is in keeping with the material you have been broadcasting. If you have information about a charity drive of some sort that is under way or is about to start, that is a good subject for a newscast ad lib, for it will sound as much like news as it does a public service announcement. The secret of ad libbing well when you are short of time on a newscast is to make your ad lib material sound as much like ordinary news as is possible.

In the next section of your written material we will go into the subject of ad libbing more thoroughly. But now, let us consider other time emergencies you may run into.

Let us imagine that on your one-hour music program you are left with perhaps three minutes when you have finished your scheduled commercials and records. Three minutes is an awfully long time to fill with the close to your music program, so you must somehow fill at least a minute and a half of that time with something else. Again, the secret is to fill the time with material which sounds as though it belongs in your show. Here, a full minute public service announcement for a charity or the Army or the local street clean-up campaign or the like will seem perfectly in order. Or, if you played, very early in your program, a record which is a tremendous commercial success, and if you really know the record, you may ad lib something like this:

"And now, we have just enough time to hear just one chorus of Louis Armstrong's big hit, 'Hello, Dolly'."

Then you play just the one chorus and fade the record down as soon as the chorus is finished. This will take about a minute, and you will have a minute or a bit more to close your music program in your usual way.

If you have never done it before, you can get away with playing your theme song all the way through, but you must announce that you are going to do it. Let us say that you bring your theme up and then under your voice as you start your close, and then announce:

"Some of you fine folks have asked us why we can't let you hear all of our theme song, so here it is from the beginning, Benny Goodman's 'Let's Dance'."

Then you come back up with the theme music and play it all the way through from where it was, and at the end say briefly:

"That was our full theme, Benny Goodman's recording of 'Let's Dance'. It's been a pleasure to have you with us today on 'The Robin King Thing'. If it's been your pleasure too, hope to have you with us again tomorrow, same time. So long, and have a happy day."

. . . or whatever close you have devised for your program.

Another way to close up gaps in your music show that are too short for an ordinary record and too long to fill in with talk is to have on hand a short instrumental: some are obtainable that play for only a minute. And always you should have at hand several short public service announcements from 10 to 30 seconds in length that you can use to fill whatever short time may be left after you have filled the bulk of the open time.



Now let us consider what can be a major problem if you are not otherwise prepared. This is the problem of the interview that turns out to be only a fraction as long as you had planned. Sometimes, no matter how you have planned it, an interview that you had scheduled to take up 15 minutes turns out to last only 5 or 7 minutes. Occasionally, you will interview someone who simply will not elaborate on his answers, or who is asked for an opinion and simply says he doesn't really have an opinion, or who turns out to be tongue-tied and scared to death in front of the microphone. This doesn't happen often but it can happen, and it has happened to many announcers, and the only way to rescue yourself from a situation like this is to be prepared.

The best way to be prepared for this event is to be ready to conduct a music program for at least 3/4 of the time you had planned your interview to take up. If you happen to be on a station which does not play music, which is not likely but possible, then be prepared with some other sort of program that fits your station's format. But be prepared with a pre-planned, organized program that can take over if your guest dries up. Be prepared to close out your interview with a brief announcement, such as:

"It has been a pleasure talking to you, Mr. William Jones, and I wish you success riding 'Hilltop' in the Kentucky Derby tomorrow."

Then, immediately, you say something like this:

". . . and now, we have time for some pleasant music before the eleven o'clock news. Let's listen to . . ."

And then you briefly introduce your first record and conduct the rest of the music show just as though the station had planned it that way. Your listeners will never know that Jockey William Jones was scared to death in front of your microphone and couldn't sustain a fifteen-minute or longer interview. They will merely assume that your interview was only planned to last 5 minutes or so, and that the music program was planned to be broadcast until time for the news, or whatever program is scheduled for the next segment.

#### AD LIBBING PRACTICES

Ad libbing smoothly is not really an art -- it is a result of experience and practice. This ability comes from having been called upon to ad lib dozens of times, perhaps hundreds of times.



Many people just cannot ad lib at all during their first few months of broadcasting. Their minds go blank and they panic and go absolutely speechless. If this should happen to you and you are not prepared with anything to say, simply say nothing at all and point to your engineer and shake your head to tell him that you cannot think of anything to say. He will quickly cover up for you. Either he will play a recorded public service commercial or he will announce something himself, or he will shut off your microphone and hurriedly give you an announcement to read and run back and turn your mike back on.

This sort of experience is nothing to be ashamed of. Even experienced announcers will occasionally have blank spots where they simply cannot think of anything to say. But if this happens to you do not say "I can't think of anything to say." Use your hand signals to your engineer and he will cover up for you.

The best way to handle ad lib situations is to prepare yourself with material beforehand so that you don't need to ad lib. In other words, have written out before you begin several items of different length to use in emergency situations. Play it safe until you are an experienced announcer and this will save you many embarrassing moments. Another excellent practice is always to be ready for any program with more material than you will need for the time allotted. Be prepared to cut out some of the material if necessary, but remember it is always easier to leave out extra material than it is to broadcast extemporaneously.

However, sooner or later you will be caught with no material prepared and perhaps 30 seconds or a minute to fill. Here are the basic rules for ad libbing in such an emergency:

1. Talk only about facts. Announce such facts as the news of the next program, or the times when world news and sports news is broadcast throughout the day, or the times and details of the station's most popular program, or the facts on an interview coming up within the week with a well-known person, or the latest weather report, or the facts about a current charity drive or the facts about any of a hundred similar possibilities. Do not try to ad lib your opinions on any subject whatsoever or you will almost certainly offend a group of your listeners.
2. Ad lib as if you are announcing -- not as if you are in a conversation with a friend, and not as if you suddenly thought of something to say. Do it smoothly and professionally.

3. Ad lib slowly. One of the tip-offs that an announcer is ad libbing is a sudden rush of words. Actually, many of the best announcers use quite long pauses between sentences and even between phrases. These do not sound awkward. They give your listeners time to digest what you just said before you tell them the next thought. Smoothly done, they make your ad libbing seem perfectly planned, and best of all, they give you time to organize your next sentence in your mind before you announce it.
4. Do not ad lib news which has just been announced. If the weather has been given in detail a few moments before, do not announce the weather report all over again. There are many subjects to ad lib, and it is safest to stick to ad libbing information about the station and its services and its programs and its biggest personalities.

Now let us look at the ad lib example on your recorded lesson. With about 30 seconds to fill, your instructor announced:

"We should like to remind you that in Chicago your big news station is WBBB, with up-to-the-minute reports on world, national and local news -- news as it happens from where it happens. At 5:45 every weekday afternoon, tune to WBBB for sports news in detail; from 6 p.m. straight through to 7 o'clock WBBB comes to you with the big news in depth, along with commentary by Al Hibbens and Chet Brinkley. And on the hour every hour, throughout the day, the latest news in sports, on WBBB. Now, the Bill Anderson show . . ."

As you listen to that ad lib on your recorded lesson, notice how professional it sounds. Your instructor used normal emphasis and voice melody, just as he would if he were reading his ad lib from a script. As a result, the listener cannot tell that it is an ad lib, a cover-up for what would otherwise be dead air.

Examine that ad lib carefully, and you will see that it is composed entirely of facts. Not only that, it is all about just one subject -- the news services broadcast by the station. It is always best when ad libbing to stick to one subject. It makes the ad lib easier to understand, and it makes it easier to make up in your mind as you go along. Whereas if you start ad libbing about your station's news programs, and then wander off to talk about the morning wake-up program, and then discuss next Friday's guest on an interview

program, your listeners will become confused and you are more likely to get confused and start to rush your words.

When it comes right down to it, all ad libbing is actually a matter of making up in your mind a commercial about whatever subject you are ad libbing about. In a moment, we will go into the subject of writing commercials, both for advertised products and for features about your station, to give you an insight into the best way to attack the problem of ad libbing.

Meanwhile, while you are in your car or walking to work, we want you to imagine that suddenly you must ad lib for 10 seconds. Immediately we want you to announce something like this:

"Coming to you next over station (the call letters of your favorite station) will be (describe briefly your favorite program, such as the 5:45 sports news or the 6 to 9 a.m. music program)."

At first you will discover that you can hardly say this sentence. But after you have announced it two or three times it will be very easy. Then we want you to lengthen your ad lib to 20 seconds, till you have mastered that length, and then lengthen it again to 30 seconds. If you keep your ad lib simple and keep it to one subject, you will soon find yourself at ease when you are faced with an ad lib situation.

#### WRITING COMMERCIAL MESSAGES

Every commercial is written -- or should be written -- to create a demand for the subject of the commercial. When you are ad libbing information about a station's news programs, for instance, you are not just trying to fill up time with words, you are telling your listeners that your station is the place to listen to for news in depth, for authoritative commentary, and for frequent news programs.

Every commercial has three parts:

1. It attracts the listener's attention, even if it is as short a phrase as "Coming to you next . . ."
2. It tells the details of your story, whether it is why the maker's brand of aspirin is so effective, or when the station broadcasts news and



and why its news programs are so authoritative, or why a drive for funds to fight muscular dystrophy is worthy.

3. It asks for action; either it asks the listener to buy the maker's aspirin now to be prepared for your next headache, or it simply asks him to stay tuned to your station, or it asks him to be prepared to give what he can to the muscular dystrophy fund.

Now, with this information, try your own hand at writing commercials about anything you wish. Take any product you hear advertised and write your own commercial about it. First, try writing a 30-second commercial about something such as the brand of frozen vegetables you most often have in your home, for instance. A 30-second commercial will have from 60 to 85 words in it. It is long enough to be able to tell a reasonably complete story about the product, but not so long that it is too difficult to write at the beginning. When you have written several 30-second commercials, try your hand at a 60-second spot or two. Full minute commercials ordinarily have from 130 to 160 words. And, of course, you can always try your hand at 10-second commercials, known as ID's (for Identification Break, which is where 10-second spots are usually scheduled). ID's ordinarily consist of 15 to 20 words.

After you have written a few 30-second commercials about products you have heard advertised, and perhaps a 60-second spot or two, and a few ID's, go back over your previous lessons and notice how just about every ad lib and for that matter, every record introduction on your music program, follows the general rules of the commercials you have been writing. Perhaps with a word or two the ad lib or introduction either calls attention to itself or leads right out of the previous continuity. Then it goes into a description of some subject of interest to the listener, even if it is only the name of the next number and the name of the artist. Then it closes with an invitation to listen or to hear what is next broadcast.

Now, the goal of writing your own commercials is, at least in part, to become so familiar with how a commercial is put together that you can make up in your own mind a "commercial" about your station's news programs or favorite personality or sports broadcasts or whatever when you really need to ad lib smoothly 15 or 30 or 45 or 60 seconds of material. Therefore, as quickly as you can, try to get into the habit of making up in your mind a 30-second commercial about the news programs or a music program on your favorite station, and announce it aloud as you make it up. *You can do this whenever you are alone, or when you are practicing.* Let us say that the next time you are



practicing your recorded music program, or the music program you programmed yourself, that you suddenly assume that you must fill 30 seconds of dead air, and try to insert a 30-second ad lib "commercial" about your favorite station's news programming between a commercial and the introduction to the next record. It won't be easy, but after you have struggled through it a few times it will suddenly become much simpler for you.

As you write your own commercials to announce, and as you create in your mind ad lib commercials, be extremely careful not to use the same words over and over again. Some words, such as wonderful, great, bargain, and magnificent tend to be used too many times. Two other words in particular tend to be badly over-used. They are remember, and yes. Almost everyone over-uses remember in commercials. If you will look at the commercials in your past lessons, you will find it there, for those commercials are regular professional commercials of the sort you will be announcing every day. When too many commercials on one program have used the word remember, you can feel free just to leave the word out a few times. Usually it will do no harm to the sentence. The word yes in commercials is perhaps even more irritating to the listener than the word remember. "Yes, you can get . . ." or "Yes, friends, you'll find . . ." appear in countless commercials and the word is almost always pointless. Try to keep these words out of your commercials and ad libs, and try to prevent the repetition of the same phrases over and over again.

This month, while you are listening to your radio, observe carefully how most commercials start. Notice how different each one is from the next. Notice how they draw the attention of the listener with the first few words. Notice how they usually tell a simple story about one or two advantages of the product and end up asking the listener to buy.

Also observe how many commercials are simply straightforward announcements of a service or a product. These straightforward discussions are the easiest sort of commercials to write, and a straightforward discussion of a service of the station is the easiest sort of ad lib to create in your mind and announce extemporaneously. We suggest that when you practice writing commercials and creating ad libs in your mind, you stick to simple, straightforward announcements of station services or the details about one of the station's featured programs. After surprisingly little practice you will be able to create such a straightforward announcement in your mind and announce it with full attention to your voice melody and emphasis. And when you reach that point, you will always thereafter be able to control any emergency situation that may arise when you are announcing.

There is one other reason for you to practice writing commercials. And that is when you have gained a reputation as a good commercial announcer or as a specialist in some

particular field, such as sports casting or farm news or whatever, you may be given fact sheets from which to create your own commercials on your own show. In other words, when an advertiser gains confidence in you and in your authority in your specialty, he will not try to write commercials for you because he will feel that you can create better commercials than he can. At this point he will simply give you a fact sheet which lists the advantages and uses of his product, and you can simply use those facts to create your own selling messages about the product. If you will listen carefully to, let us say, the best farm-news radio reporter in your area, you will be able to tell which commercials he is ad libbing from fact sheets. You will be able to tell because he will probably insert into the commercial some of his own experiences with the product, or mention uses he has seen made of the product, or things he has heard customers say about the product.

True, it will be a while before you will be considered such an authority that you are asked to create commercials from a fact sheet. However, it is possible that when you are working as an announcer, people you know in your area who want to advertise will ask you if you can do a commercial for their products or their annual sale or whatever. With this experience behind you you can say yes, and bring to your station manager not only the sale of the commercial time but the commercial copy as well.

#### HANDLING OF RECORDS

In your last lesson we discussed the practice of "cueing" and how you hold the record still on the turntable with your middle finger in the center part of the record and your thumb at the edge.

When you are handling recordings off the turntable, and when you are putting them on the turntable and taking them off again, you must handle them in much the same way. Most stations will insist that you place your thumb on the outer edge of the record and your other fingers in the center portion. Then when you are putting them on the turntable or taking them off again, you use your other hand as well and lift them off and on by holding the edges only between your fingers. Or, use your fingers in the center of the record and curl your thumb slightly over the edge, and you can handle the record with one hand.

Never put your fingers or your palm on the grooves of the records themselves. The handling method described in the last paragraph prevents this from happening. The reason is that no matter how clean or dry your hands may feel, they are *always* slightly damp and slightly acid. Every time a hand or finger touches the grooves, some of this acid dampness

gets into the grooves and deteriorates the recording quality, and soon the record will become scratchy and unworthy of broadcasting.

Always listen to every recording before it is broadcast. Records may become warped or dusty and unplayable. To prevent this, always put each record back in its paper jacket as soon as it has been played. Never let two records rub together or they can be ruined.

#### USE OF THE RADIO LOG

Every radio station in the United States has a radio program log. The log is a record of every announcement, newscast, and program broadcast by the station during a particular day. The log is usually in looseleaf form, and each day's log consists of from 4 to about 12 or more pages of notes on what particular commercial and what particular newscast and so on are scheduled at what particular times all through the day, from the time the station signs on that day until it signs off.

Every time you announce a commercial, you must note in the log what time you started the commercial, when you finished it, and your initials to indicate that you did in fact announce that commercial. The same holds true for newscasts, station breaks, interview programs, music programs, and so on.

The log serves many purposes. First of all, it is required by the FCC. Every day after the log is completed it is filed with all the previous logs for that month or that year. The station's logs must be kept on hand in a safe place for a certain number of years as specified by law, so the FCC can check back at any time and discover what actually was broadcast at any time on any particular day.

The log serves as a guide book to the entire broadcast day. It tells the announcer what programs are scheduled for what times, it lists which commercials are to be announced at which times, and so on. It does not, however, tell you what to say or what music is to be played. It is only a record of programs and station identifications and announcements for the day.

The station's log is in the possession of the announcer on duty, or the engineer on duty, at all times. As each program is completed and as each commercial or other announcement is announced it is initialed and the exact time entered.



The Federal Communications Commission operates their own receiving stations, or monitors, throughout the U.S. These stations listen to radio and television stations to make sure that they are complying with all the rules and regulations that the Commission and the Federal Government has established. They may even tape record a radio station's broadcasts for a period of time and then compare their tape with the station's log to make certain the station is maintaining its radio log in a correct manner. Therefore the correct entry of times and initials into the station's log is very important.

You, as an announcer, undoubtedly will be required to sign the radio program log when you are on duty. This is usually the case with the majority of stations throughout the country. As you announce each commercial you jot down in the log the time you started and finished the commercial and if the commercial was broadcast live by you or another announcer or if it was a recorded commercial. There are other facts required by the log, such as whether the commercial or program originated in the studio or from a remote location such as a hotel ballroom or a political meeting or whatever.

In general, it takes only about 10 minutes to become familiar with a station's log. Since all stations have somewhat different forms they use for their log, they will expect you to have to familiarize yourself with whatever log they use. And, in fact, as you progress from job to job you will always have to familiarize yourself with each station's log on your first day, so there is nothing to be embarrassed about when you must ask to see your first station's log and ask to discuss it with the program director.

As far as you are concerned, the log's most important function is to show you what commercials have to be announced during each program you conduct. The log tells you which commercials come first, second, and so forth. If you have, as we suggested before, 15 commercials during a one-hour music program, the log will list the 15 commercials and list them in the order in which they are to be announced or played.

The log itself will not contain the actual commercials you must announce. Generally speaking, the commercials will be in one of two places. Some radio stations go to the expense of making up, each day, a copy book which contains the announcements and commercials for the entire broadcast day, bound into the book in their proper order. If this is the case, you will find the commercials at the right places in the book for your program or programs. Most stations, however, keep their commercials in an open basket, listed alphabetically. In that case, your log will say something like:

"Continental Baking, #2, live"



Such an entry will mean that at the time listed in the log, a commercial is scheduled for Continental Bakery. And not just any Continental Bakery commercial, but the commercial marked #2 on the commercial itself. And the word "live" means that you must announce it. It is not a recorded commercial.

Therefore you look into the open commercial basket, and lift the divider marked "C" for Continental, and look for a copy of Continental Bakery, #2. You do the same thing for every commercial marked "live" on the log, until you have all the copies out in front of you in their proper order.

In the log you will also find entries such as:

"Aunt Martha's Sauces, #3, tape"

This entry means that the Aunt Martha's Sauces commercial scheduled for that time is recorded on tape. Ordinarily, taped commercials will be in cartridges, and you look for the tape cartridge marked "Aunt Martha's, #3". You take it out and all other taped commercials for your program from the tape file, and stack them in their order.

The third sort of entry you will find in the log will be something like this:

"Lincoln-Mercury dealers, Cut #4, ET"

This means that the Lincoln-Mercury commercial scheduled for that time is an E. T., or Electrical Transcription, which is simply a recording. Most E. T.'s have several recorded commercials, usually recorded only on one side, and each commercial separated from the other by an "E. T. band" such as we use on your recorded lessons. As you know, the needle will not spiral through to the next set of grooves, thus preventing the accidental broadcasting of two commercials in a row from one E. T.

When you find an entry like this, you get the correct E. T. from the E. T. file and put the E. T. in order with the other E. T.'s scheduled to be played on your program. When the time comes for the Lincoln-Mercury E. T., you double-check with the log and see that it says, "Cut #4". You then put the E. T. on the turntable and play only the fourth set of recorded grooves, counting from the outside of the recording.

E. T.'s may be 12", 14" or 16" in diameter. A 16" E. T. may have as many as 8 or 9 commercials recorded on it. Some of the commercials may be 20-second commercials and some may be 60-second commercials. There may even be 10-second commercials

on it. The label will state what commercials are found where on the E.T., but generally all you have to do is to count in the number of bands specified in the radio log and play the correct cut. However, if you notice that the log calls for a 60-second commercial, cut #4, and you notice that cut #4 is a 20-second commercial, check it out with your program director because someone has made a mistake somewhere.

You will notice on E.T. labels that they generally refer to commercials as being 10", 20", 30" or 60". In this case, the " mark indicates seconds. Thus 10" means a 10-second commercial, and so on.

You will often find a fourth sort of entry in your log, which will be like this:

"Wonder Bread, Cut #2, E.T., live 8" tag #6"

This means that the commercial is recorded and that you are to play cut #2 on the E.T., but it also means that there is a live tag that you must announce at the end of the recorded commercial. In this case, if the entire commercial is supposed to take 60 seconds, the recorded portion will be only 50" long and that you must announce, from a written script, the 10-second (actually 8-second) "tag" that goes at the end of the recording.

Therefore you must go again to the open commercial basket and look under the section labeled "tags" -- and under the "W's" you will find the Wonder Bread tags, and you will take out the Wonder Bread tag marked #6, and file it in your file of written commercials in the spot between the live commercials scheduled before and after the Wonder Bread recorded commercial. Then when the time comes to play the Wonder Bread E.T. Cut #2, you play it, and the instant it ends you announce, live, the Wonder Bread tag #6.

The reason for tags is very simple. Most pre-recorded or E.T. commercials are prepared by large advertisers, who want to control their general advertising. However, when a local store wants to offer the product at a special price or as a featured item or when the large advertiser offers local stores a chance to hitchhike on their advertising in return for giving the advertised product shelf space, the advertiser prepares "tags" which give these local details. Since it is too expensive to prepare separate recordings for each of the literally hundreds of local tags an advertiser may offer to stores in his region or across the country, he simply prepares written tags into which your radio station's salesmen insert the names of local stores which go along with the advertiser's promotion.

Now we have covered in detail how you put together in order all the commercials for your program when your station uses an open commercial basket or filing system. It is

much simpler when the station uses a looseleaf book which contains all the announcements and program openings and closings for the day. What you do in this case is to go to the announcer who is on the air, who will have the book and be using it as he announces his program. When he has finished an announcement and put a record on the air and turned his microphone off while the record is playing, simply ask him for your commercials for the thus-and-such program. He will leaf through the book till he comes to your program, open up the binder rings and give you all the written commercials for your program. The E. T.'s and taped commercials for your program, under these circumstances, will probably already be filed in order in the control room. Therefore you will have in your hands in the proper order all the written material you must announce during your program, including station identifications and commercial tags, but not including the introductions to each record that you will use if you are going to announce a music program.

In either event, you now have in front of you all the commercials for your program, in the order in which they are to be announced. Now is the time to practice this material, before you go on the air. It is especially important, early in your career, for you to practice your commercials well in advance of your program.

As you practice you will notice that you will make mistakes in your announcing. You will fluff many words, and stumble frequently. This is caused by many things, but mostly because you are trying too hard, or are not reading ahead of your announcing. The big purpose of practicing your commercials before you broadcast is to become familiar with them so you will not fluff them when you are on the air.

However, when you do fluff a commercial on the air, what you do about it depends upon many things.

If you simply fluff an unimportant word in the commercial, forget it. Simply go ahead and announce the rest of the commercial.

However, let us say that you fluff a number, and announce a number that is silly in the context of the commercial. The example on your recorded lesson is:

" . . . there was a massive crowd of 4,000 at the demonstration . . . "

but when you announced it, you said:

" . . . there was a massive crowd of 4 at the demonstration . . . "

So you correct it this way:

"... there was a massive crowd of 4 at the demonstration ... rather, a crowd of 4,000 ..."

If you catch it before you get that far past the fluff, do it this way:

"... there was a massive crowd of 4, rather 4,000, at the demonstration ..."

The word rather is excellent to correct mistakes. It makes your mistake sound like a simple, natural error and nothing to get excited about, which in fact is the case. And the word rather does not make you sound foolish.

There is one most important word in every commercial, however, which you must correct when you fluff it. And that is the NAME OF THE PRODUCT. If you fluff the name of the product you must do it over again. Usually, if you fluff the name you will fluff it in a way that sounds much like the name of the product. The example on your recorded lesson is the best way to correct such a mistake.

Let us say you were supposed to say: "So when you have a headache, be sure and use Freeland's Aspirin".

However, you actually said: "So when you have a headache, be sure and use Freeman's Aspirin".

To correct this immediately, you ad lib in a sentence like this:

"Freeland's Aspirin -- F-R-E-E-L-A-N-D-S -- the aspirin that lets you be sure of fast relief."

Then you go ahead and deliver the rest of the commercial. What will happen is that your audience will not even know that you said "Freeman's" instead of "Freeland's". If they were listening so closely that they actually heard you say "Freeman's", they will merely think they heard you incorrectly.

The same sort of correction holds true with a newscast or any other continuity. If you make a mistake in pronunciation, such as saying Birst Face instead of First Base, just forget it and go on as though nothing has happened. If you go back and try to correct every fluff like this there is a chance you will get really tongue-tied and say Sirst Baste



or some such thing, and compound your error. Just forget simple mistakes and go right ahead announcing.

Of course, if you are announcing sports news and read a score incorrectly you would correct that, because that is exactly the information your listeners are waiting for. And again, anything important that you fluff, you should correct. But if it is not important, simply forget it.

Therefore, to get into the habit of this, as you are practicing your commercials before you go on the air, when you make a simple mistake simply forget it and continue your practice just as though you are on the air. If you fluff the product name, try to go back and correct it smoothly just as you would if you were on the air. Do the same thing during your practice at home from now on, and you soon will learn to cope with any fluff as it appears.

Bear in mind that most mistakes in reading commercials and newscasts on the air are a result of the announcer not having practiced the material before going on the air. This is known as reading COLD COPY and it is a mistake. It is asking for trouble. This is why we continually suggest that you practice faithfully every day, for you are this way establishing excellent work habits that will stand you in good stead throughout your career.

### SPORTS NEWSCASTING

The announcing of sports news is very similar to the announcing of regular news programs. To organize and write a sports newscast well, you should be familiar with each of the sports subjects on your newscast. If you are not, it is wise to let your station's program director, or sports director if there is one, prepare the sports newscast.

However, assuming that you are familiar with the different sports to be covered in the sports newscast, you organize the program much along the lines of a regular newscast. For instance, the typical sports newscast will consist of:

1. An opening (often with musical theme)
2. Brief headlines (optional)
3. A commercial (optional)
4. The body of the sports news
5. A commercial

6. Some final scores
7. The close (again, often with musical theme)

Let us look closely at what constitutes a good sportscast. In every section of the country there are local or regional sports events which are of great interest to your audience. Also, in different areas there will be more interest in some sports than there is in others, and these interests will vary from area to area. The secret of organizing and announcing a good sportscast is to alternate the most popular sports news with news that is less popular but still interesting. The reason for this is that if there is deep interest in your area in a local basketball tournament, for example, and you save the details of that news for last, your listeners will stay with you throughout the program to hear those details.

The sports news comes in on your station's teletype all day long in the station's news room. Some stations have news directors who put all news programs together for the station, including the sports newscasts, and they will give your copy to you to study before you announce it. Other stations will ask you to pull the sports news from the teletype and put the sports newscast together. If you have to select your own sports news, bear these rules in mind as you organize your program.

1. Select the national sports news first with final scores of major games. If you are in an area where there is no interest in hockey, tennis, soccer, volleyball or the like, do not select items on these sports. Select news from major teams, and emphasize the teams in which your local audience has the strongest interest.
2. Select at least one important, interesting human interest story or a story about an important national team.
3. Then select your local sports news with all the scores possible and give news about games which are coming up in the immediate future, not about games or events more than a week away.
4. A good closing consists of giving the final major league scores again quickly and recapping your local scores as quickly as possible.

Now, use this following sports newscast in your practicing as you practice along with your recorded lesson. You will notice that we omitted the opening headlines and commercial for sake of simplicity, since that portion of the sports program operates in

exactly the same way as a regular newscast. Notice also the musical theme which immediately sets the mood for the sports program and lets your listener know what to expect.

(THEME MUSIC: UP AND THEN FADES BEHIND ANNOUNCER'S VOICE)

HERE'S THE WXXX SPORTS REPORT: The top sports news from around the world -- around the nation -- and at home. Today's top stories, scores from the major league games, and the local news on TODAY'S SPORTS REPORT.

(THEME MUSIC OUT)

ONLY TWO GAMES WERE PLAYED IN THE MAJOR LEAGUES TODAY AND HERE ARE THE FINAL SCORES IN THOSE GAMES: IN THE NATIONAL LEAGUE MILWAUKEE DEFEATED CINCINNATI BY A SCORE OF 6 TO 2 WHILE ST. LOUIS WON OVER CHICAGO 9 TO 1. THE CARDINAL'S VICTORY OVER THE CUBS, COUPLED WITH THE CINCINNATI REDS' LOSS, PUT THE ST. LOUIS CARDS INTO A FIRST-PLACE TIE WITH CINCINNATI IN THE RED-HOT NATIONAL LEAGUE RACE.

ALL OTHER NATIONAL LEAGUE GAMES ARE SCHEDULED TO BE PLAYED TONIGHT: HOUSTON IS AT PITTSBURGH, SAN FRANCISCO AT PHILADELPHIA AND LOS ANGELES IS AT NEW YORK.

ALL FIVE AMERICAN LEAGUE GAMES ARE SCHEDULED FOR THIS EVENING, WITH NEW YORK AT LOS ANGELES, BOSTON AT KANSAS CITY, BALTIMORE AT MINNESOTA, CHICAGO AT DETROIT AND CLEVELAND AT WASHINGTON.

(STOP)

THE NEW YORK YANKEES LAST NIGHT CLUNG TO THEIR ONE GAME LEAD OVER BALTIMORE DESPITE A 3 TO 1 LOSS TO THE LOS ANGELES ANGELS, THE TEAM WHICH HAS BEEN TAKING THE MEASURE OF THE YANKEES THIS YEAR IN A WAY WHICH HAS SELDOM BEEN SEEN. TO DATE THE ANGELS HAVE MET THE YANKEES IN 16 GAMES AND HAVE WON 11 WHILE LOSING ONLY 5. OVER IN THE NATIONAL LEAGUE, THE PHILADELPHIA PHILLIES LAST NIGHT REMAINED IN THEIR SLUMP, LOSING THEIR EIGHTH STRAIGHT GAME

IN BOWING TO THE SAN FRANCISCO GIANTS, 4 TO 0. ALSO LAST NIGHT THE INEVITABLE HAPPENED: THE WORLD CHAMPION LOS ANGELES DODGERS, WHO LAST OCTOBER CRUSHED THE YANKEES IN FOUR STRAIGHT GAMES IN THE WORLD SERIES, LAST NIGHT LOST TO THE NEW YORK METS 5 TO 4 AND THUS OFFICIALLY BECAME THE EX-CHAMPIONS. THEY NOW HAVE NO CHANCE TO WIN THE 1964 PENNANT EVEN IF THEY WIN ALL OF THEIR REMAINING GAMES.

(STOP)

HEAVYWEIGHT CHAMPION CASSIUS CLAY WILL FIGHT FORMER CHAMPION SONNY LISTON SOME TIME LATE IN NOVEMBER -- APPARENTLY.

BOTH FIGHTERS HAVE JUST SIGNED THEIR AGREEMENT TO MEET -- BUT THE EXACT DATE AND THE CITY FOR THE FIGHT HAVE YET TO BE DECIDED. THREE CITIES ARE BEING CONSIDERED, ACCORDING TO REPORTS FROM BOSTON WHERE THE SIGNING TOOK PLACE -- BOSTON, BALTIMORE, AND LAS VEGAS.

AT THE SAME TIME, THE WORLD BOXING ASSOCIATION INDICATED THAT IT WILL REFUSE TO RECOGNIZE THE RETURN TITLE FIGHT BETWEEN CLAY AND LISTON. THE WBA PRESIDENT SAID TODAY AFTER HEARING NEWS OF THE SIGNING THAT HE FELT ALMOST CERTAIN THE WBA WOULD REFUSE TO APPROVE THE BOUT BECAUSE OF THE WBA'S RULE AGAINST "RETURN BOUT" CONTRACTS AND BECAUSE OF WHAT HE CALLED "THE PICTURE LEFT BY THEIR FIRST MATCH".

ON THE LOCAL SCENE HERE IN CHICAGO:

GENERAL MANAGER KENNEDY OF THE CUBS STATED EARLIER TODAY THAT HE STILL BELIEVED THE CUBS HAD A GOOD CHANCE OF WINNING THE PENNANT RACE. ASKED WHY HE REMAINED SO OPTIMISTIC WITH THE CUBS NOW 4½ GAMES BEHIND BOTH THE CINCINNATI REDS AND THE ST. LOUIS CARDS, KENNEDY SAID: "EVEN THOUGH WE SEEM TO BE IN TROUBLE, OUR SCHEDULE IS MUCH EASIER THROUGH THE LAST 30 GAMES OF THE SEASON THAN IS EITHER THE RED'S OR THE CARD'S. I FEEL CERTAIN THAT WE CAN WIN 22 OF OUR LAST 30 GAMES AND I FEEL THAT BOTH CINCINNATI AND ST. LOUIS WILL HAVE TROUBLE COMING CLOSE TO THAT PACE,"



-23-

IN OTHER LOCAL SPORTS NEWS: THE CHICAGO BEARS COMPLETED THEIR 1964 EXHIBITION SCHEDULE WITH A 38 TO 21 WIN LAST NIGHT OVER THE LOS ANGELES RAMS IN A GAME PLAYED IN SEATTLE. PAPA BEAR HALAS, VIEWING THIS YEAR'S 4-WINS, 1-LOSS EXHIBITION RECORD, SAYS HE BELIEVES THE BEARS ARE EVEN STRONGER NOW THAN WHEN THEY WON THE WORLD'S CHAMPIONSHIP LAST WINTER.

-O-

I'LL BE BACK WITH A RECAP OF ALL MAJOR SCORES IN A MINUTE, AFTER THIS WORD:

I don't know how many times this has happened to you, but just last night it happened to me, again. I was driving in the country when I suddenly realized I was just about out of gas. And sure enough, once again I came upon a Semaphore Service Station -- still open for business. I drove in and had the tank filled, and told the Semaphore Service Man how lucky I was he still was open. "You forget," he said, "Service is our middle name." And that is why Semaphore Service Stations are always open 24 hours a day, just to take care of people like myself -- and maybe like you -- who once in a while get into a jam and find themselves rescued by Semaphore Service. If you haven't tried Semaphore Service lately, drive in today and see the other reasons Service is their middle name. The shining windshield they give you. The way they check your tires without being asked. The careful look under the hood for troubles that may be brewing. If you want Service, see your Semaphore Service Man, today!

-O-

NOW, THE MAJOR LEAGUE SCORES ONCE AGAIN:

THE ONLY TWO GAMES PLAYED TODAY WERE IN THE NATIONAL LEAGUE: CINCINNATI OVER MILWAUKEE 6 TO 2, AND ST. LOUIS OVER THE CUBS, 9 TO 1. THE WIN MOVED ST. LOUIS INTO A FIRST PLACE TIE WITH CINCINNATI.

-O-

THIS IS BILL ZIMLICH, REMINDING YOU, IF YOU CAN'T PLAY A SPORT . . .  
BE ONE.

-O-

(THEME UP AND THEN UNDER FOR CLOSE)

YOU'VE BEEN LISTENING TO 'TODAY'S SPORTS REPORT'. FOR TOPS IN SPORTS AND NEWS OF THE SPORTS WORLD, TUNE IN 'TODAY'S SPORTS REPORT' EACH MONDAY THROUGH FRIDAY AT 6 P.M. ON YOUR BIG NEWS STATION, WXXX, CHICAGO.

(STOP)

You have just heard -- and announced -- a typical sports newscast. It is easy to analyze. It contains a theme, an introduction, national sports news, a sports story, local sports news, a commercial, a recap of important scores, and a close.

As you can tell from your recorded lesson, the big difference in announcing a sports newscast compared to a regular newscast is that the announcing of sports is more informal, to suit the material itself. Sports news, after all, is supposed to be about a pleasant subject, while national news most often is serious information.

Here let us say a word about organizing sports news from teletype messages. Most sports news will come off the teletype just as the world, national and regional news does, in the form of short stories, longer stories, fully written comments. Some sports scores however, are transmitted first in abbreviated form. If you are not familiar with a sport or the form of scoring it uses, you can be in trouble if you try to decipher these abbreviated scoring notes. Either ask a sportswriter to help you untangle them, or take the time to learn enough about the different sports to make sense out of the abbreviated scores. One other point: if you are not familiar with the sport whose news you are announcing, do not try to edit down that news. Either have someone help you with it, or select only items already complete from the teletype that are of the proper length you need.

Here is an example of the form in which many baseball scores arrive over the teletype:

Cinc.	000 010 021	4 9 1
Chi.	000 410 10x	6 10 0

O'Toole, Jay (4), Nuxhall (7) & Edwards. Buhl, Elston (8) & Bertell.

(W) Buhl. (L) O'Toole. Hr: Banks, Williams. T: 2:52. A: 34,211

If you are interested in baseball you have no trouble diagnosing these figures to mean that the Chicago Cubs beat the Cincinnati Reds 6 to 4, that Cincinnati scored 4 runs

on 9 hits and made 1 error; that the Cubs scored 6 runs on 10 hits and played errorless ball; that Jim O'Toole was the starting pitcher for Cincinnati and was knocked out in the 4th inning; that Joey Jay came in to relieve him and in turn was (probably) knocked out of the box in the 7th inning and was relieved by Joe Nuxhall who completed pitching the 7th and 8th innings for Cincinnati. You also know that Bob Buhl was the starting (and winning) pitcher for Chicago and was relieved in the eighth inning when he (probably) started to tire, and that Don Elston completed the game to rack up a save. Furthermore you know that Ernie Banks and Billy Williams hit home runs for the Cubs, that the game took 2 hours 52 minutes to play, that attendance was 34,211, and finally, which we didn't mention before, that O'Toole was charged with the defeat.

Now if you are so unfamiliar with baseball that the figures above didn't begin to spell out this information to you, be forewarned that the scoring in every other sport is about this complex and that the scores for other sports as well arrive over the teletype, or wire, in just as abbreviated a form. If you are unfamiliar with this sort of scoring, the best possible way to prepare yourself to learn to decipher such scoring is to read carefully, every day, all of the sports stories and the box scores of the games discussed in your local newspaper's sports section. Meanwhile, as we suggested previously, if you are working at a station and must announce sports news, get another announcer to help you organize, edit and prepare sports newscasts until you can do so yourself.

### THE TELETYPE

We have mentioned the teletype several times as the source of almost all news received by radio and television stations. Let us describe for you in detail just exactly what it is and how it works.

A teletype is a machine which is essentially an electrically-operated typewriter which types on a continuous roll of paper. Teletypes are connected to a network operated by one of the great national news services, such as AP (for Associated Press) or UPI (for United Press International). As news is sent out from these news services, it is automatically typed on the continuous roll of paper in every teletype machine connected to that news service's network. As the news appears in type on this paper, it can be rolled out of the machine and torn off for use, or it can be left to accumulate until the news director takes the time to go through a collection of the news for the next newscast.

Radio and TV stations do not need to have teletype machines, but practically all of them do because of the importance of being able to broadcast important news to their

listeners as soon as it becomes known. The station pays a monthly fee for the use of the machine and for the news service. These machines receive and type out news 24 hours a day every day of the year, and the station may use as much or as little of this news as it wishes. It is often possible for an event in, say, Australia to be known to an Australian news service a minute after it occurs, and to be sent, through their interconnecting services, to the U.S. news services and in turn to your teletype in no more than five additional minutes. Your station's teletype in this way keeps your station in constant touch with important news all over the world almost the instant it occurs.

### DELIVERING PLAY-BY-PLAY BROADCASTS

Delivering sports newscasts is nothing like delivering a play-by-play broadcast of a sports event. Play-by-play announcing cannot really be taught, because it is almost entirely a matter of ad libbing for the time required for the whole game. However, we will attempt to show you how to prepare yourself for play-by-play broadcasting, and several ways you can practice this difficult art. As you will see, although the art itself is difficult, it is not difficult to practice. And if you succeed in making yourself an expert play-by-play announcer in one or two sports, a well-paying future in an interesting area of announcing may be yours.

Basically, to be a good play-by-play announcer in any sport, you must be an expert in that sport. And you must be an expert ad libber. It is not enough to be able to describe in an interesting manner what is happening on the playing field, because if you will consider for a moment, in just about every single popular sport there are longer periods when nothing is happening on the field than when action is taking place. In football, it usually takes longer for the team to get into the huddle, discuss the play and line up over the ball and start the play off than it does to run the play itself. In addition, there are many periods when one of the teams calls a time out, or an official calls a time out, and there is literally no action in the field. During these periods you must be able to ad lib meaningfully, provide the "color" as it is called, which gives your listeners an insight into the game and its strategy, if no commercial is scheduled for that time.

Baseball in particular calls for a great deal of ad libbing. When you have a slow pitcher who outstares the batter on every pitch, hikes up his pants between pitches, rubs down the ball, steps on the rubber and back off again, looks over at first base and back to his own coach and back to first base again and then finally gets around to pitching the ball, the amount of no-action time compared to the time when something is really happening is staggering.



Basketball, which perhaps has more continuous action than any other major sport, still has literally dozens of foul calls during a game, plus many time outs, plus moments when someone is injured when play stops, and all these lulls must be filled with color. At times, of course, these periods are filled with commercial announcements, but there remain many moments even during basketball broadcasts when color must be ad libbed into the program by the announcer.

Now this color cannot merely be idle conversation. It must be pertinent to the game as it progresses, and it must be, if possible, material which will help the listener understand all the nuances of the game as it appears to the eyes of an expert.

Therefore we suggest that you do not consider sportscasting unless you yourself have played at least the equivalent of high school varsity level in the sports you want to broadcast. If you do have this background of knowledge of such sports from the insider's viewpoint, and you do want to really work to become a professional play-by-play sportscaster, here is what is involved.

First of all, select one sport in which you are most interested and which you know particularly well. Then get a copy of the official rules for that sport, and study them until you know them inside out. It is not enough to know most of the rules of a sport, or to know the rules the way they were a year or two ago. You must know them at least as well as do the umpires or referees who control each game. If possible, select a sport which is in season, for this will help you practice.

Do not attempt to learn all the rules for more than one sport at a time, no matter how well you think you know either or both of the sports. You will only confuse yourself. Even the coaches, umpires and referees for most sports occasionally get confused with the rules, and you must, if possible, know them better than anyone else connected with the game.

Next, either subscribe to two or three magazines which concentrate on the sport you have chosen, or get copies from your local library and read them avidly.

You must also know much about the past history of your sport, too, and you will learn much of this in reading publications that specialize in your sport. To back up this knowledge, get copies of your sport's "Annual Yearbook" or "Annual Handbook". In baseball, for instance, the book to get is the "Official Baseball Almanac", which will have all the records for the previous season in depth, and compiles many all-time

records and other background information. One of the features of this sort of Almanac or Handbook is its personal histories of many of the game's leading players. It is wise to get copies of the official handbook of your sport from many years back, and spend your spare time reading these personal run-downs and other material such as the discussion of that year's activities throughout the sport. In this way you will reinforce your background knowledge of the sport to the point where you will know very nearly all there is to know about the sport you have chosen.

If this sounds like a lot of work to you, perhaps you should not plan to be a sports announcer. For without exception the successful sports announcers are the ones whose love for their sport or sports is so deep and genuine that a preparation program like this is almost pure pleasure. Their love for their game is so complete that their pleasure and enthusiasm with the game comes out over the air as they announce their play-by-play.

Assuming you are perfectly ready to do this preparation, or better yet, that you have already done a great deal of it simply through your love of the game, you are almost ready to try your hand at practicing play-by-play announcing.

But first, let us look back at how you have learned to handle situations that call for ad libbing. The secret lies in preparation. Especially in your first months in broadcasting, you will be prepared for ad lib situations by having written out ahead of time short announcements, such as announcements of your station's news programs or other services.

The same thing, only to a much greater extent, holds true in sports announcing. If you are going to announce a baseball game, you should be prepared with one or two little anecdotes about every player on either team. In the case of new players or unsung utility men or the like, you probably will not be able to get any anecdotes, even by going to your library and looking up past issues of your newspaper's sports sections. But you will be able to find items on their past performances, even in the minor leagues. Thus when the new rookie comes up to bat for the first time, you will be able to tell your audience something about his past history, in the time he is getting ready to take the first pitch and in all the other time there will be no action on the field while he is at bat.

In the case of football, the problem is that in college ball the players change drastically every year. For nationally televised teams there is usually much information on the leading teams whose games are telecast, but there will be gaps in your knowledge about which you can do nothing at this time. When you become a professional play-by-play announcer, however, you will be able to visit the teams and talk to the coaches and

learn much about the players. This will prepare you with the material you need for "color" ad libs. However, let us say that your first job as a play-by-play announcer will be with your local radio station broadcasting accounts of the local high school football games. You will have become familiar with the local players by faces and name and number and background, and will be able to ad lib about them from the many notes you will have on them. But every weekend they will play a different team with players you do not know. The answer to the problem of being able to identify the other team's players when they do something on the field, and being able to ad lib about them, is to use a spotter.

Professional football announcers actually use spotters for both teams, and you should do the same. But under the circumstances we were talking about you need a spotter only for the team your high school team is playing the day of the broadcast. The spotter sits by your side and instantly points out to you on a big scoreboard the name of the player on the other team who made the last tackle or who caught the pass or who blocked out your team's last defender or whatever. He furthermore will have supplied you before the game with the age, year in school, height, weight, and particular abilities of every man on his team, and will have supplied you with brief stories about the most outstanding players on his team, along with their records if any up to the time of the game you are broadcasting.

You can begin to see the amount of information you must have at your instant disposal when you are getting ready to broadcast a play-by-play description of any sports event. However, getting this information together is not drudgery if you really love the sport, and this preparation will make your actual broadcasting much, much easier.

Another widely accepted technique, used to pick up a variety of phrases for play-by-play, is to attend games that are being broadcast. Take your portable radio with you and make careful note of what the announcer is saying about the game you are watching. He will use a variety of phrases to describe the action of the game, strategy, umpiring decisions, etc. These phrases come automatically and in a variety which will keep his radio audience interested. Attend as many games as possible, try to listen to as many announcers as possible. After listening to many announcers - many times, you will find their descriptive phrases becoming a part of your play-by-play announcing.

Now let us say that you have done as much preparation as you can without actually being employed by a radio station. Many sources of information open to you when you are working at the station for which you will broadcast the play-by-play. Simply being the sports announcer for the station makes it easy for you to visit the team and learn about



the players and their personalities, and gives you an insight into the team's own problems and the way they are trying to solve those problems that an outsider may never learn. However, you have done as much preparation as you can and you are preparing to practice a play-by-play for the first time.

Let us say that you can receive nationally televised games of the sport in which you are most interested. Get your table out where you can watch the game from your seat behind the table, with your notes spread out in front of you in some sort of order so that you can find any note on any player in an instant. If you have chosen football, try to learn by heart as well as possible the names and numbers of the players, because you will not have the benefit of spotters to help you. You will find the line-ups with names and numbers listed for most televised games in TV Guide, or in your local newspaper's sports section.

Then, when the game is ready to start, turn the TV sound off and introduce your program, much as you introduced your music program. Then ad lib about the weather, the team's records, their history of past meetings, their current stars, their national standing, any current problems such as injuries that have removed stars from the line up or have weakened parts of their overall defense or offense, and otherwise keep your commentary bright and informative and moving along until action begins on the field, usually with the flip of a coin to determine who makes the opening kick-off. At this point your problems ease up because much of the time you will simply be describing the action on the field. Bear in mind that as a radio announcer your audience will not be seeing the game, so you must describe everything you see. It is possible that if you gain a reputation as a great announcer, that some time in the future your audience will be composed of people watching TV with the sound off and listening to you for a truly authoritative coverage of the game, but even then, of course, you must describe everything.

The first time you try play-by-play announcing, you will undoubtedly be horrified at how difficult it is to keep the program bright and interesting and moving along without interruption. But don't be dismayed. Keep practicing, and in between your practicing listen carefully to every broadcast of an event in your sport that you can. Make notes on the comments, word for word, that the sportscaster uses. Make barrels of notes, and practice using these same comments, as much as possible, when you practice.

You need not necessarily find televised games to practice on. You can go out to the field where the sport is being played in your area, and try to get off in a corner where you have a bit of room, and keep your notes in a looseleaf notebook so they won't blow away, and practice right there as the game unfolds.



Furthermore, you need not practice an entire game each time you practice. When you are alone, try your hand at an introduction to your program, for instance. Or describe an imaginary play, and then ad lib what the results of that play did to your player's season record, if that is pertinent.

And above all, make notes as you listen to other sportscasters. You will find that after a while, every game will fall into a pattern somewhat similar to another game you practiced on yourself. You will find that the ad lib comments fall into a pattern.

Perhaps you will come up with an expression for a certain sort of play that fits perfectly the play and that you never heard used that way before. For example, Russ Hodges, chief announcer for the San Francisco Giants, has made the expression, "Bye, Bye, Baby" his own personal way of describing a home run. It has identified him, and, interestingly, he uses it only when a Giant hits a home run.

This brings us to the subject of impartiality. Many years ago, sports announcers were supposed to be impartial as to which team won or lost. But now, when most professional teams have one set of announcers who broadcast their games back to their home audiences, it is perfectly permissible to root for your home team during your broadcast. Of course, if you are on a network broadcasting a game nationwide, you must be impartial, for both teams will have rooters in your audience. Furthermore, if you are broadcasting a local high school team's game with another local high school team, and both schools lie within your broadcast range, you must be impartial. But when you always broadcast one team's games, and that team's rooters make up most of your audience, you can feel free to be partial to a certain degree. Use good taste. Don't wish ill of an opposing player. Don't become emotionally involved unless the event truly warrants it. For instance, to refer once again to Russ Hodges, he was announcing the final game of the historic 1951 play-off between the Giants (then from New York) and the Dodgers when Bobby Thomson hit the home run into the wind in the last of the ninth that brought the Giants from behind and won the game. This was truly a once-in-a-century incident, with all the melodrama that could ever occur in any sporting event, and it occurred between two bitter rivals. Mr. Hodges became thoroughly involved, emotionally, and shouted at the top of his voice, "The Giants win the pennant! The Giants win the pennant!" over and over again. He must have shouted it at least 20 times. Here his emotional involvement was completely justified by what was probably the most exciting single incident in sports in this century. Yet notice, even then, Mr. Hodges did not lose control. He immediately picked out the key words to tell the entire story, and let his emotions and excitement come across in his shouting, and reinforced the excitement in

his listeners every time he repeated himself. He did not scream meaninglessly, he did not shout unimportant phrases such as "Oh, Wow!" or "Man Alive" or anything of the sort. He maintained professional control of the situation while he crammed every ounce of the excitement of the moment into his broadcast.

Once your practice has brought you close to being able to announce an interesting, smooth play-by-play description of an event in your sport, you will actually be prepared for the real thing. Once you are connected with a radio station, again, you will have many advantages. You will have the advantage of being able to use spotters if necessary. You will have the advantage of getting to learn the coach's problems and strategies. You will get to know the players and thus pick up many interesting personal anecdotes you cannot get elsewhere. If you live in a small town and your local station has never broadcast any sporting events, you might get them to try you out as a sports director, and let you try your hand at play-by-play announcing of local high school sporting events. They may well want you to try your first sportscast on tape that will not be broadcast, to see how you do, but if you have practiced well and take the chance to prepare yourself thoroughly for the game you will tape, you may be on your way that instant as a professional play-by-play announcer.

There are many other aspects to sportscasting, but they are all simple compared to the difficulty of preparing for and announcing a smooth, interesting ad lib commentary on the game and its players. For instance, in many games there are long half-time intermissions. In hockey there are two intermissions, and three if the game goes into overtime. Usually these intermissions are best filled with pre-planned interviews of leading players or descriptions of the half-time events, if any, and perhaps, if suitable, run-downs of scores from other games across the nation.

Play-by-play broadcasting of minor sports, such as track and field, tennis, golf, hockey, soccer and the like is usually not nearly so hard to master as the announcing of major sports. For one thing, except for hockey and soccer, the games themselves are much simpler. For another, there is not such a huge body of history and statistics and national standings and so forth that must be mastered for these sports, except possibly for track and field events. If you master one or two of the three major sports -- baseball, football, and basketball, you will be able to take on almost any sports play-by-play assignment when you are given the time to prepare yourself with "color" stories. By the time that happens in your career, you will usually be able to get the services of an expert in the field to add some of the "insider's" color stories on your broadcasts,

If you really plan to put in the work involved to become a play-by-play announcer, our best wishes go with you. If you have a deep interest in sports, and if you continue with your Columbia training, there is no reason in the world why you cannot succeed in the exciting, well-paid world of sports announcing.

### CONDUCTING INTERVIEW PROGRAMS

As we discuss on your recorded lesson, a smooth, professional interview program can be one of the most interesting programs on the air when it is well done. The secret of a smooth, pleasant interview program is in proper preparation.

As we also discuss on your recorded lesson, many inexperienced announcers get panicky at the idea of talking to celebrities. Yet the answer to this nervousness is simply to realize that the celebrity wants very much to have you interview him or her, because he needs the publicity, the exposure, the chance to tell your audience about himself and/or the event or show or film he is promoting.

Because your guest wants to be interviewed, he will help you make the interview a success. He will gladly go over with you the questions he would like to have asked while you are on the air, and he will usually be able to give you many questions to ask that you would not be able to frame yourself.

Before you get to the point where you are ready to discuss the interview with your guest before the broadcast, it is well to prepare yourself with questions to ask. Learn what you can about the person and about the event he is interested in discussing, and write out several questions that come to your mind. When you are writing out these questions, try to make them ask your guest his opinions on a subject, or his comments on a past event, or his description of how something was accomplished, or his prediction of the inside story of the future event, or in other ways get him to talk about his inside knowledge so that he does not have a chance to merely answer your questions with "yes" or "no".

Here are a few general rules to guide you in forming good questions for interviews:

1. Develop questions on subjects which are important to your guest's career.
2. Question your guest about the good things he has experienced, not about the troubles he has had.



3. Develop questions first, about your guest's past; second, about his present; third, about his future.
4. Never frame questions so that they express your opinion of your guest, unless your opinion is favorable.

Once you have developed enough questions for the interview, then you are prepared to go over them with your guest before the broadcast and to ask him to suggest other questions he would like to have asked, or other subjects he would like to talk about, or what other emphasis he would like to give different parts of the interview, or whether he would like more questions on certain subjects in the interview. Your purpose in conducting an interview is not to lead an inquisition, but to inform and entertain your audience about the person you are interviewing. The best way to do that is to give your listeners an interview into your guest's life. And the best way to accomplish this goal is to make sure your guest has a chance to talk about his favorite subjects.

There are interviews of many kinds and of many lengths. They may range from a five-minute segment of your music program in which a singer drops in to say hello and to promote a concert he is giving in the area, to a nationally-broadcast half-hour news interview in which a leading political figure is interviewed to discuss his political views. There are interviews with sports figures, movie stars, singers and musicians, a novelist whose new book is being introduced in your area, and the like. The list goes on and on, but the basic principles are the same. You must be prepared with questions which will let the guest talk at length on his subject, and if possible you should go over the interview with the guest before broadcast to let him or her give you other questions and make his or her feelings known about the direction they would like the interview to go.

No matter who your guest may be, short of the President of the United States, you must describe who your guest is as you introduce them to start the interview. You will find a few listeners among your audience who have no idea in the world who Elizabeth Taylor is, for instance. You will find many listeners who have no idea who Y. A. Tittle might be. If celebrities such as these are unknown to many people, you can understand that you must introduce every guest with a description of him or her.

Here is an example of a good introduction of a sports star:

"Our program guest today is Y. A. Tittle, quarterback of the New York Giants who led his team to two straight division championships in the National Football League, and



who is directing his team's offensive unit against our own Chicago Bears tonight in Soldier's Field. YAT, it's a great pleasure having you on today's program. I wonder if you would give us an insight into some of the problems you expect with the Bears in tonight's game?"

This interview immediately tells your listeners who your guest is, it gives an outline of his stature in the professional football world, and it opens the interview by giving him a chance to talk about the strategy the listeners might expect to find in the football game that evening.

In this case, your first statement covers enough of your guest's past to establish who he is, and lets him get right to the subject of the game that evening, which is the reason he wants to be interviewed, in order to promote interest in that game. In a short interview, perhaps three or five minutes, this may be all the time you will want to give to a discussion of the past. Here is an example of a good introduction to another short interview, this time, say, with a movie star:

"Our guest this morning is the beautiful Miss Sally Langford. I remember you best, Sally, as Margaret Bret in "Love Is a Wonderful Day", the role that won you an Oscar nomination. And I imagine that most of our listeners remember you in such other great pictures as "A Day in Castile", "Constantine", and your very first picture, "To Be Alone", in which you played opposite Rock Hudson. Miss Langford is currently appearing in "No Love for Charlie". Sally, I wonder if you could tell us about your latest role in "No Love for Charlie"?"

As you can see, this introduction also establishes the history and stature of your guest, and leads her directly to the subject she wants promoted: her newest picture.

Notice the next to last sentence in this last introduction. It is not directed to the guest at all, but directly to your audience. This is perfectly permissible, even though all the rest of your introduction is aimed at your guest. It amounts to an "aside" to your listeners, and is perfectly in place in any interview.

Much the same sort of information should be contained in the close to an interview, in which you sum up the facts about your guest for the benefit of any listener who tuned in late. Here is an example:

"Sally, it was a pleasure having you on the show today. I wish you all the success in the world in your next picture, "The Lemon Tree", and I know that your present picture,

"No Love for Charlie", will be as big a success as all your other pictures have been. Thanks again for being with us, Miss Sally Langford."

You can see, at the end of the interview you must recap who your guest was, and give your appreciation for their being present on your show. This can be done in many ways, and you may rewrite a closing such as this in any way you see fit.

As you listen to the radio this month, try to tune in on a number of interview programs and make notes on different ways to open and close interviews, and on the sorts of questions the interviewer asks.

Notice, as you listen, that the interviewer NEVER says such things as:

"Well, that was a nice answer," or "I, see, well, good," or "Fine, that was just fine". The best way to handle an interview is to ask your guest a question and let him answer it, and then simply go on to the next question. It isn't necessary to comment at all on the answers, and it is usually badly out of place.

You will notice on this month's recorded lesson that some of the questions the interviewer asks seem to lead right out of what the guest had answered to the previous question. Actually, when you talk the interview over with your guest before the broadcast, you will discover that this is likely to happen. In fact, you may shift the order of your questions around so that it will happen. On this month's recorded interview, however, the interviewer at one point hesitated a moment and then asked a question which led right out of the previous answer. What actually happened there was that the previous answer suggested that the next question be one which the interviewer had planned for later in the interview. So she simply looked on down her list of questions for an instant, and asked the pertinent question about the difference between newscasting and news commentary.

As you listen to the recorded sample interview, you will notice this moment and you will see that rather than sounding awkward, the pause actually helps make the interview sound like a pleasant, natural, unrehearsed conversation. Keep the same feeling, if possible, when you practice this sample interview and when you write out and practice other interviews during the month. It is actually much more important to make interviews sound pleasant, friendly and informative than it is to drag every last scrap of information out of your guest.

Now, listen to your sample interview and practice announcing it yourself with the help of this script. Do not try to take both parts of the interview. Either have someone else

read the guest's part, or read it silently to yourself. During this month's practicing, do the same thing with the interviews you write yourself.

Here is the transcript of the recorded sample interview:

Anncr: Our guest this afternoon is Mr. Arthur William, NBC news commentator who is known both to radio and TV audiences. Mr. Williams, thank you so much for joining us this afternoon.

Guest: Thank you for asking me, Betty.

Anncr: How did you ever get started in this business?

Guest: In the business -- goes back a long way, of course, I studied journalism. I always wanted to be in some sort of news reporting, so off to school I went, studied journalism and from there it was a natural, a natural graduation, I guess, into newscasting.

Anncr: Well, is there, you know, is there a difference between newscasting and news commentary?

Guest: Definitely. Newscasting deals with facts. Facts only. You report only what happened. When you get into news commentary, you then try to analyze not only what happened but why it happened. You go into a little bit of the background, what caused this particular event.

Anncr: What are you doing here in Boston?

Guest: Well, I am trying to sample political opinion in the current campaign. At the beginning of a campaign, for instance, they may be devoted to one candidate and say "I'm going to vote this way and this way only". By the end of that same campaign, they may have switched a hundred eighty degrees and go around to the other side.

Anncr: What causes this change in people -- is it what they hear on the radio or what they read in the newspaper?

Guest: This, of course, is why we have campaigns. The idea of a man getting out to campaign for an office is that he can change somebody's mind to vote for him.

Annrc: I'd like to put you on the spot, you are so well aware of what's going on in the country. What is the trend? What way are we going now politically.

Guest: I think that at the beginning of this campaign definitely, the Democrats had a, almost a 2-to-1 edge in voters' strength; however, at this point, I would say that the pendulum has perhaps swung back a little. It is still my opinion at this time that they will win; however, it will not be by quite as large a margin, as we can now state.

Annrc: It has been a pleasure talking to you Mr. Arthur Williams of NBC news and I hope you will enjoy your stay here in Boston with us.

Guest: Thank you very much.

# PRONUNCIATION

habitué	huh bi choo AY
Haifa (Palestine)	HIGH fah
Haiti (West Indies)	HAY ti
half	haf
halfpenny	HAY p'n i
halve	hav
Hanoi (French Indo-China)	hah NOY
harass	HAR uhs
Hatteras (Cape)	HAT er uhs
Hebrides (islands)	HEB ri deez
Hebron (Palestine)	HEE br'n
heifer	HEF er
Heifetz, Jascha	HIGH fets, YAH shah
height	hight
heinous	HAY nuhs
Hellenic	hel EN ik
Helsinki (Finland)	HEL sin ki
hemophilia	hee moh FEEL ee uh
henceforth	hens FAWRTH
hepatitis	hep uh TIGH tis
herb	erb
herbage	ER bij



Herculean	her KYOO: li 'n
Hermione	her MIGH oh nee
hero	HIER oh
Herod	HEHR uhd
heroine	HEHR oh in
heroism	HEHR oh is 'm
hexagonal	heks AG uh n'l
Hialeah	high uh LEE uh
hiatus	high AY tuhs
hiccup, hiccough	HIK uhp
hideous	HID i uhs
hierarchy	HIGH er ahr ki
hieroglyphic	high er oh GLIF ik
highwayman	HIGH way m'n
hilarious	hi LAIR i uhs
Hindu	HIN doo:
Hiroshima (Japan)	HEE roh SHEE mah
histamine	HIS tuh meen
Hokkaido (Japan)	HOHK igh doh
hollandaise	hahl 'n DAYZ
holocaust	HAHL uh kawst
homage	HAHM ij
homicide	HAHM i sighd
homo sapiens	HOH moh SAYP i enz
hoodlum	HOO:D l'm
Hopi	HOHP i
Horace	HAHR is
horizon	huh RIGH z'n
horror	HAHR er
hosiery	HOH zher i
hospitable	HAHS pi tuh b'l
hotel	hoh TEL
human	HYOO: m'n
humane	hyoo: MAYN
humble	HUHM b'l
hundred	HUHN druhd
hyacinth	HIGH uh sinth
hybrid	HIGH brid

hygienic	high ji EN ik
hypnotism	HIP nuh tiz 'm
hysteria	his TIER i uh
lan	EE 'n
ibis	IGH bis
Iceland	IGHS l'nd
icon	IGH kahn
idea	igh DEE uh
iguana	iGWAH nuh
illicit	i LIS it
Illinois	il i NOY
illustrate	IL uhs trayt
immerse	i MERS
immobile	i MOH bil
impasse	IM pas
impiety	im PIGH uh ti
impious	IM pi uhs
implacable	im PLAY kuh b'l
implement (n, v)	IM pli m'nt
impotence	IM puh t'ns
impotent	IM puh t'nt
impresario	im pre SAH ri oh
impugn	im PYOO:N
inaugural	in AW gyoo: r'l
incognito	in KAHG ni toh
incongruent	in KAHNG groo: 'nt
incredulity	in kri DYOO: li ti
indefatigable	in di FAT i guh b'l
industry	IN duhs tri
infamous	IN fuh muhs
inflammable	in FLAM uh b'l
ingenue	a zhay NOO:
inherent	in HIER 'nt
inimitable	in IM i tuh b'l
innuendo	in yoo: EN doh
inquiry	in KWIGHR i
insatiable	in SAY shi uh b'l
insidious	in SID i uhs

insignia	in SIG ni uh
institute	IN sti tyoo:t
insuperable	in SOO: per uh b'l
interesting	IN ter es ting
intermezzo	in ter MET soh
intrepidity	in truh PID i ti
intricacy	IN tri kuh si
introversion	IN troh ver zh'n
iodine	IGH uh dighn
ionosphere	igh AHN uhs fier
Iowa	IGH: oh uh
I Pagliacci	ee pahl YAH chee
Iran (Persia)	i RAHN
Iraq (Asia)	i RAHK
iron	IGH ern
irreconcilable	i rek 'n SIGHL uh b'l
irrefutable	i REF yoo: tuh b'l
irreparable	i REP uh ruh b'l
Islam	IS lam
Italian	i TAL y'n
Izvestia	iz VYES tee ah
Jacques	zhahk
jaguar	JAG wahr
January	JAN yoo ehr i
jargon	JAHR g'n
Java (island)	JAH vuh
Jean (American)	jeen
Jean (French)	zhah
Jervis (American)	JER vis
Jervis (British)	JAHR vis
jocular	JAHK yuh ler
Johannesburg (Africa)	yoh HAHN es berg
Judaism	JOO: day iz 'm
Jugoslavia	YOO: guh SLAH vi uh
Juneau (Alaska)	JOO: noh
jury	JOOR i
juvenile	JOO: vi nil
Kaddish	KAH dish

kapok	KAY pahk
Kashmir (India)	kash MIER
Kenya (Africa)	KEN yuh
Khrushchev, Nikita	KROO:SH awf, nee KEE tah
Khyber (Pass)	KIGH ber PASS
kibitzer	KIB it ser
Kiev (U.S.S.R.)	KEE yef
kilometer, kilemetre	ki LAHM i ter
kimono	ki MOH nuh
koala	koh AH luh
Koran	KOH ran
kosher	KOH sher
kummel	KIM 'I
laboratory	LAB uh ruh taw ri
labyrinth, Labyrinth	LAB i rinth
laconic	luh KAHN ik
laissez-faire	le zay FAIR
lament	luh MENT
language	LANG gwij
Laos (Indo-China)	louse
La Paz (Bolivia)	lah PAHS
larynx	LAR ingks
Las Vegas	lahs VAY guhs
La Traviata	lah trah VYAH tah
lava	LAH vuh
lazar	LAY zer
Lebanon (Syria)	LEB uh n'n
lecher	LECH er
lecture	LEK cher
leeward (naval)	LOO: erd
leghorn	leggern
Lehar, Franz	Le hahr
Leigh, Janet	lee
Leipzig (Germany)	LIGHP sik
leisure	LEE zher
length	length
Leonardo da Vinci	lay oh NAHR do dah VEEN choo
lesion	LEE zh'n



Leslie (American)	LES li
Leslie (British)	LEZ li
lethal	LEE th'l
lethargy	LETH er ji
lever	LEH ver
liable	LIGH uh b'l
libation	ligh BAY sh'n
Libra	LIGH bruh
library	LIGH brair i
Libya (Africa)	LIB i uh
lichen	LIGH k'n
licorice	LIK uh ris
lieu	loo:
lieutenant (American)	loo: TEN 'nt
lieutenant (British)	lef TEN 'nt
Lima (Ohio)	LIGH muh
Lima (Peru)	LEE muh
lineage	LIN i ij
lingerie	LAHN zhuh ree
Lippe (Prussia)	LIP uh
liqueur	li KER
liquor	LIK er
lira	LEE rah
Liszt, Franz	list
literature	LIT er uh cher
livelong	LIV lawng
llama	LAH muh
loath	lohth
Loeffler, Charles Martin	LEF ler
Loesser, Frank	LES er
logistics	loh JIS tiks
longevity	lahn JEV uh ti
long-lived	LAWNG LIGHVD
Lorelei	LAWR uh ligh
Los Angeles (California)	lahs AN j'l uhs
Louis (American)	LOO: is
Louis (French)	loo: EE
Louisiana	loo: ee zi AN uh

Louisville (Kentucky)	LOO: i vil
lozenge	LAHZ inj
Lucerne (Switzerland)	loo: SERN
Lucian	LOO: sh'n
lumbar	LUHM ber
lure	loo:r
luxury	LUHK sher i
Luzon	loo: ZAHN
lyceum	ligh SEE 'm
lyric	LIR ik

By this stage in your training, you should be able to tell fairly well how your practice is going, which subjects you need to concentrate on to improve in those areas, and therefore we now leave your practice efforts to your own devising.

We do suggest that you make your own practice chart similar to the one at the end of last month's written lesson, and fill it out as you practice this month's, to make sure that you are not putting too much emphasis on one or two areas to the neglect of others. We also suggest strongly that you continue your visits to your local radio station this month, to observe more closely such programs as interviews and sports newscasts. If you feel that you have already reached the point where you can do a better job of announcing than some of the station's announcers, we suggest that you seek out the station manager and ask for an audition. To prepare yourself for an audition, ask him to give you a few commercials as they are broadcast on the station, and prepare a script for yourself that starts out with perhaps the introduction to a music program, commentary on perhaps two records, with a commercial in between, (simply note on your script what the records are), and then go into an introduction of a newscast and a newscast. Do not be disappointed if you don't get a job this early in your studies and without seeking any farther than your local station, for there may be all sorts of reasons why the local manager does not want to replace any of his announcers or does not want to add a part-time announcer at this time. But feel him out and you may find yourself in the world of broadcasting sooner than you had dreamed possible. Whatever you do, however, don't stop your home study and practice, and don't decide that you have learned enough, for the material and techniques in the final two Columbia lessons usually make the difference between a good announcer and a fully-trained professional who can go anywhere and do anything.

## COLUMBIA SCHOOL OF BROADCASTING

### WRITTEN LESSON #5

Conducting Remote Broadcasts  
Handling Program Interruptions  
Announcing Important News Breaks  
Conducting Panel Discussions  
Announcing Telephone Call-In Programs  
Exact Timing of Commercials  
Pronunciation  
Review

#### CONDUCTING REMOTE BROADCASTS

As we discussed in the recorded lesson, a remote broadcast, or "remote", is any broadcast which originates from any place away from the station's own studios. Play-by-play sportscasts are remotes. Broadcasts of speeches from a hall or sermons from a church or man-on-the-street interviews are remotes. Live, on-the-spot coverage of news events are remotes.

Many times short segments of studio programs are actually remotes. Some stations have announcers away from the station in mobile units who broadcast short reports on traffic conditions or the like, and these segments are remotes even though the programs in which they are used are regular studio programs.

A typical remote, and one which is easy to announce because of its similarity to a regular studio music program, is the type of remote which broadcasts a live orchestra program from a ballroom or hotel or night club.

When you enter the place where the remote is to take place, the studio engineers will have already set up the microphones, and will have connected them to special telephone lines to carry the sound to the studios or to the station's transmitter facilities. One of the microphones will be for your use, to introduce the program and to make announcements during the show. The other mikes, and there may be several, are to pick up the

various sections of the orchestra. There may be cases where you do not have a microphone of your own, but will have to use the main or central orchestra mike to announce your show. In any event, you will handle the show in exactly the same manner, but if you are using the orchestra mike you must be ready to step on stage the instant the music ends after each number, in order to introduce the next number.

In addition to your microphone, you will have an earphone that you will wear at all times during the show, so that your engineer back at the station can give you directions and make any comments that may be necessary. This way he will also be able to warn you, before the show, when your air time is coming up, and will cue you as to the end of the show.

As with any music program, you must secure a list of the selections being played and the names of the various singers and soloists who will be featured on each of the selections. In order to do this, you must have a conference with the orchestra leader to review the program before it starts. Together you must agree on the sequence of numbers and you will take notes about who will sing what and who will solo on which numbers and what instruments the soloists will play. Bear in mind that you want to help organize the program somewhat along the lines of the music program format your station ordinarily uses, and to that end you can suggest to the orchestra leader that he might consider, for instance, playing a short, up-beat instrumental number in between the three or four consecutive vocal ballads he might have planned to play. Bear in mind, however, that the orchestra player knows the audience he is playing to in the hotel or ballroom, and that he wants to broadcast the sort of music people will expect to hear if they come to hear him in person. Under these circumstances you cannot insist that he change his program around. However, he might not be too familiar with the principles of planning a music program and might be unaware of the fact that he had planned four ballads in a row.

At any rate, after you and he have agreed on the program, and after you have made notes on the introduction you plan to use, you are about ready to announce the program. If you still have a few minutes before air time, jot down a few of the introductions you plan to use for at least the first few numbers. During the time these numbers are being played, you will have time to write out the introductions to the other numbers on the program.

On this sort of program, you will not choose a theme song, because nearly every



orchestra has its own theme song and will play it to open the program. You will, of course, have learned the name of the orchestra's theme and will work the theme name into your program introduction.

During this sort of program, you will probably not have to worry about delivering commercials, for most remote music programs are late-evening sustaining shows. This means they are not sponsored, but are broadcast by the station as a sort of public service.

Now when your engineer cues you that your air time is coming up, you get the orchestra leader ready to go, and establish with him a hand signal that will tell him when the broadcast is to begin. At this time, the orchestra leader will be telling his local audience that the program is about to be broadcast over your station. The audience will quiet down as the broadcast time approaches. When your engineer tells you that you are on the air, you give the orchestra leader his signal and he will begin whatever you have worked out together. Perhaps, as is most likely, you have decided to start playing the theme song before you start your introduction. In this case, the leader will immediately begin to play his theme. After it has established itself very briefly, you begin announcing the introduction, perhaps like this:

"From the beautiful Fairview Hotel in Downtown Los Angeles, we bring you the music of Dan Getz and the orchestra..."

When you begin announcing your introduction, your engineer, with whom you have discussed the introduction beforehand, will fade the orchestra under. When you finish that brief intro the engineer will bring the orchestra back up full again, and you can cut your mike off. The orchestra will continue to establish the theme more fully, and you listen perhaps until the bridge.

Let us explain what the bridge is in a popular song. Let us be extremely specific because you will hear this term constantly from musicians and music directors and you need to know exactly what it means.

Let us use "On the Sunny Side of the Street" for an example. It is such a popular old standard that it is almost certain that you have heard it many times, and if you have not, you will find that every popular-music station will have probably as many as three to five different renditions of the song in their libraries.

At the beginning of the song, a tune is established to the words: "Get your coat and get your hat"...and continues on for 16 bars. The fact that it continues for 16 bars is unimportant. The important fact is that the opening melody develops into a full musical phrase that may take 4 or 8 or 16 bars to complete, depending on the song. Then, in most popular songs, the same melody repeats itself. After it has repeated, the melody changes to a new musical phrase.

Then, after that new musical phrase has been completed, the original melody repeats once more, and when it is finished the entire chorus of the song is complete. Now, the second musical phrase, the phrase that followed the phrase that was played twice at the beginning of the song, is called the bridge.

Now to return to the subject of the remote broadcast, let us say that after your brief introduction you listen to the orchestra until it gets into the bridge of its theme song. You will be able to tell because the melody will change considerably from the first musical phrase. At this point your engineer will hear the bridge and will be ready to fade the orchestra down for your introduction. Then you will announce something like:

"From high atop the Fairview Hotel in Downtown Los Angeles, in the beautiful Colonial Room, KBBB Radio brings you the music America loves best. Let's begin tonight's program with Dan Getz's famous rendition of 'Moonlight Serenade'..."

At this point, let us say that you have established with the orchestra leader before the program that you want to segue out of the theme right into the first number. Give him the hand signal for a segue, which is simply locking all fingers of both hands together while holding both palms apart from each other. At this signal he will modulate right into the first number, which you have already announced, and your program is under way.

The balance of the program continues exactly like a regular broadcast music program, except that you do not announce weather reports, commercials, or the time. If the program lasts more than half an hour, which is not likely, you will return the listeners to the station for a station break at the half hour, or you will announce the break yourself.

When announcing such a program as this, you have a chance to go into a bit more detail about each number than you ordinarily do at the station during a music program. One reason is that you have no commercials or other material to announce between

numbers, so you can spend a bit more time than usual announcing the numbers. The second and more important reason is that on a program like this the audience is generally quite familiar with the orchestra and the orchestra is the center of attention of such a program.

As the program draws toward its close, your engineer will keep you informed through your earphone about how much time is left. With perhaps a minute and a half or two minutes to go to the end of the show, you signal the orchestra leader to play his closing theme. Then over the closing theme you announce the close which perhaps would be like this:

"From the Colonial Room of the Fairview Hotel in Downtown Los Angeles you have been listening to the music of Dan Getz and his orchestra, featuring the lovely Miss Marily Dickens. You're invited to join us each evening in person or by way of radio KBBB. Until tomorrow evening, this is Michael Allen wishing each of you a pleasant good night."

As you can see, the important things for you to do on a music remote such as this are to work together with the orchestra leader on the selections to be played, to be prepared with full notes on every number in its proper order, and to be prepared with the introduction and close of the program. We suggest that you listen to any late evening broadcasts of live orchestras you can find, and make notes of the sorts of introductions the announcers use and the way they announce each successive number of their own shows.

The principles of announcing this sort of remote broadcast are similar to the ways you announce other remotes. In the case of sermons or public speeches or the like, you simply announce what is about to happen and then let it happen. At the end of the speech or sermon, you come on the air again and close the program. In the case of Man-on-the-Street interviews or on-the-spot newscasts, of course, you start out by telling your audience where you are and then conduct the program in a normal manner. In the case of sportscasts, after your introduction you must keep the program going with constant injections of color and commentary.

#### HANDLING PROGRAM INTERRUPTIONS

In previous lessons we have covered many situations where you must ad lib over emergencies which occur when a phonograph needle breaks, or the wrong record is played, or when you must fill dead air until the next scheduled program begins, or when any of



many other emergencies arise. Now we are going to go into the way to handle situations that often occur when a program must be interrupted.

This problem occasionally occurs in connection with a remote broadcast. Perhaps your station is broadcasting a sermon from a local church, or a speech by the mayor from his office, or a local football game. If you are the announcer at the remote location and some trouble causes the program to go off the air, there is of course nothing you can do but wait for the trouble to be fixed. But if you are an announcer on stand-by duty at the station, you must step in. This is exactly the sort of situation for which you are on stand-by duty.

You must quickly make an announcement that tells your audience that the problem lies in the broadcast and not in their radio sets. As in the case of all ad libs, your announcement must be done smoothly and professionally. You would not say:

"I'm sorry that we can't hear Mayor Lynch because something happened and we don't know what it is. As soon as we fix it we'll put him back on the air."

Even though that is exactly what you mean, you should word your ad lib in a smooth manner and say something like this:

"We regret that due to technical difficulties, the broadcast bringing Mayor Lynch, speaking from the Civic Auditorium, has been temporarily interrupted. We will resume momentarily."

This announcement really says the same thing but says it in a way that lets your audience know that everything is being cared for in a professional manner.

After such an announcement, you immediately begin to play some appropriate music while the station engineer tries to correct the trouble that has taken Mayor Lynch off the air.

When we say that the music played should be appropriate, we mean that the music should be in keeping with the program that has been interrupted. For instance, if the program that has been interrupted has been a sermon or some other religious program, you should not play rock and roll selections. You should play some light classical music, perhaps, or, if appropriate, some classical religious music such as Gounod's



"Ave Maria" or a Bach Mass or whatever will fit the mood and the type of person in the audience listening to the religious program.

One of the difficulties to be avoided when planning a program of music for stand-by in the case of a religious program is the danger of playing religious music that is improper for use with the denomination which is conducting the services being broadcast. It is usually safest, in case of doubt, to avoid any vocal numbers. You might fall back on recorded organ selections of fairly common religious music. If your station has a regularly scheduled series of broadcasts from one church, it is a good idea to discuss the subject with the clergyman who heads that church, to make certain that any musical program which might have to be played in case of emergency will not offend any of his listening audience.

In the case of a political speech, perhaps light classical or operetta music or popular show music is the best sort of selection. If you are broadcasting a local football game, perhaps the best selections would be a program of college anthems and college victory songs. In any event, the music selected should not come as a shock to the type of person most likely to be in the audience listening to the program that has just been interrupted. It should not only be the sort of music they would like to hear, it should be as close as possible to the mood of the program that was interrupted.

Now, you certainly cannot expect to be ready with a completely planned-out music program at an instant's notice. Obviously what you must do is to plan the type of music program you will play if the program is interrupted, and you must plan this before the remote ever starts. Preferably, you will plan this together with the station's music director. But if your station does not have a music director, or if he is off duty and you didn't have a chance to go over the subject with him beforehand, those principles above are the ones you must follow in planning any stand-by music program.

Again, on the subject of preparation, you should also be ready with a brief announcement to make in the event the remote is interrupted. The example we gave earlier is a perfectly good one, and we suggest that you keep an appropriate version of it ready when you are on stand-by duty. Keep it by your side, written down, and you will never be at a loss in the event of trouble. You should also have a brief announcement of the type of music program that will take the place of the regularly scheduled program in the event the trouble cannot be repaired immediately.

If the interruption is going to last only a minute or two, of course your first announcement

and the first tune played will take care of the time required for repairs. In that event, as soon as you get the signal that the remote is ready to begin again, you announce a statement something like this:

"With technical difficulties now corrected, we resume our regularly scheduled program from the Civic Auditorium with Mayor John Lynch speaking. The program is in progress."

As soon as you have made this announcement, the engineer will switch back to the remote and the station will broadcast the rest of the Mayor's speech. If an extremely important part of the speech was lost during the technical difficulty, the announcer at the remote location may be asked to give a brief summing up of the portion of the speech that was not broadcast, and to fit that summary into a run-down of the rest of the speech. The chances are, however, that nothing too important was lost and the program will simply run to conclusion without further comment.

Now, however, let us suppose that after the interruption began, and after you announced that the station was having technical difficulties and the program would resume shortly, and when the first musical selection was playing, the engineer tells you that the program cannot be resumed, that the trouble cannot be repaired in time to return to the remote broadcast.

In this case, you should be prepared with a second announcement to deliver immediately after the first tune:

"Due to technical difficulties beyond our control, we regret that we are unable to continue with the regularly scheduled program of Mayor John Lynch speaking from the Civic Auditorium. We now bring you a program of popular Broadway show tunes."

Under these circumstances you continue with the program of show tunes, planned and announced just as you would broadcast a regularly scheduled program of this kind. However, occasionally during the show you should announce that this program of Broadway show tunes is coming to you in place of the scheduled broadcast of Mayor John Lynch's speech from the Civic Auditorium, which was interrupted by technical difficulties beyond your control. Then, at the time ~~the Mayor's speech was scheduled~~ to end, you make a final announcement like this:

"The scheduled program -- Mayor Lynch's speech from the Civic Auditorium -- was not broadcast due to technical difficulties beyond our control. You have been listening to a program of popular Broadway show tunes."

Then you continue on into the remainder of the regularly scheduled programs for the broadcast day without making further reference to the difficulty.

#### ANNOUNCING IMPORTANT NEWS BREAKS

Above and beyond the problem of technical difficulties which might interrupt any broadcast, there is another reason why broadcasts are sometimes interrupted, and that is to announce a news bulletin of great importance.

Often, your station's news director will be on hand to tell you that the news bulletin must be announced immediately, but at other times you must use your own judgment. Some bulletins must be announced immediately, some can easily wait for the next half-hour or hour news program, and some should be announced immediately if they are more important than the program being broadcast.

If you are conducting a music program, during which you make announcements anyway every 2-1/2 minutes or so, almost any out-of-the-ordinary news bulletin of importance can be announced between records. The bulletin would have to be extremely unusual and important, because if you make a habit of interrupting your music program for minor news bulletins your audience will become irritated. On the other hand, some news bulletins are so important that you would interrupt any program to announce them. Furthermore, to emphasize the importance of such a bulletin, you would not wait for the end of a record on your music program but would cut the record off short to announce it. You would announce the bulletin in a manner to demonstrate its great importance, in the way it is announced on your recorded lesson. Such a bulletin would be announced something like this:

"We interrupt this program to bring you this important news bulletin. The Tass News Agency of Moscow announced moments ago that Premier Nikita Khrushchev has resigned. We repeat: The Tass News Agency of Moscow announced that Premier Nikita Khrushchev has resigned his post as leader of the Soviet Union. WBBB will bring you more details as they are received."



After such an announcement you would immediately resume your program; if you had just begun a musical selection when the bulletin came in, you would begin to play it again. If you were almost at the end of a musical selection, you would forget it and announce the next selection.

As further developments come in, it may be well not to interrupt the program again unless the further details truly add more meaningful information to the first bulletin. In a matter of such importance as our example, however, it would be wise to repeat the first bulletin at least every 15 minutes. Then when an even stronger bulletin comes in, you would again interrupt your program to announce:

"Again we interrupt our program to bring you further developments on the resignation of Premier Khrushchev. The Tass News Agency of Moscow has announced to the Russian people that Premier Khrushchev's resignation was accepted 'more in sorrow than in anger'. The Associated Press correspondent in Moscow points out that Commissar Brezhnev, who has apparently succeeded Premier Khrushchev, for years has been Khrushchev's right-hand man, and that twice in the past few months has been elevated to posts of ever greater importance by the now Ex-Premier Khrushchev. And now, back to our regularly scheduled program."

During this example, we were dealing with material of such overwhelming interest and importance that you would interrupt literally any program to announce those bulletins. Other events of importance which you would announce immediately would include other dramatic or shocking political events of similar importance, the deaths of truly important world figures, and impending hurricanes, tornadoes or tidal waves which might affect your listening audience. If you were broadcasting in Denver, Colorado, you would not interrupt your program to announce a tornado sweeping across Central Illinois, but if you were broadcasting in Springfield, Illinois, you certainly would break into any program to make the announcement.

When you are handling bulletins of an important nature, use discretion. Check with your station manager or news director if possible before making the announcement. It's better to check than to be wrong. Never make such an announcement in a manner that would panic your audience or create hysteria. Don't sound hysterical or panicky yourself. If you feel extremely nervous the best way to counteract this nervousness for a



moment or two is to take three or four very deep breaths one right after another. This will calm you down and let you make the announcement in a controlled, even voice.

The situations we have covered in this lesson have happened many times in broadcasting. You undoubtedly remember many such incidents yourself, such as the resignation of Khrushchev and the assassination of President Kennedy. It is conceivable that such an event could happen the very first day you yourself are broadcasting. As long as you are prepared with the knowledge of how to handle such a situation, you will get in no trouble. Now, you recognize how the announcers you have heard made their announcements in a manner calculated to inform you and arouse your interest, but not to frighten you in any way.

#### CONDUCTING PANEL DISCUSSION PROGRAMS

A broadcasting situation somewhat different from any we have studied yet is that of panel discussion programs. In this case, let us say that you have been given the job of taking charge of the organization and announcing of the program in full. You must not only gather together the panel but you must control the panel's discussion of the subject or subjects and you must keep the audience up with the discussion.

Occasionally a panel discussion will be a remote -- broadcast from some location away from the station. Most of the time, however, it will be conducted in a larger studio in the station. You will have two or three or even four or more guests seated around a table with a microphone in the center, or perhaps with several microphones. Your job is to introduce the program, set up the discussion, and start it out. You must also keep the guests on the topic, you must lead the discussion from one phase of the topic to the next, you must keep the discussion lively yet prevent runaway arguments, and you must lead the panel to a logical close.

Just as in the case of a personal interview program, the secret of a successful panel discussion lies in preparation. The place to start, of course, is in selection of a topic.

The chances are that your station will already have selected a series of topics for panel discussion. Sooner or later, you will have to add to the list of topics. The best way to start is to look over the sort of topics your station has discussed in the past. They are quite likely to be discussions of local problems, such as the pros and cons of a school bond issue, or of a curfew for teen-agers, or the problems of attracting new industry to

the local area, or the problems of local farmers in getting good help with their harvesting. Then again the questions might be on national problems, such as the general rise of juvenile delinquency, or the pros and cons of Medicare, or the national highway program and how it affects your community.

In many cases, the subjects will be a mixture of the two sorts of topics, but you will almost always find that even when the topic is a national question, that the discussions have approached the problem on the basis of at least some of that problem's effects on your community.

Once a topic is selected, you must secure panel members who will be able to do a good job of discussing the topic. They must be able to speak with some authority on the topic, and add to the knowledge your listening audience has on the subject.

Let us take a situation where your panel group is ordinarily made up of 4 members, and the topic for your next discussion is going to be the rise of juvenile delinquency and what can be done about it.

First, it is important to secure 4 panel members who are qualified to discuss the subject and to shed some light on it from different viewpoints. Such a panel might be made up of a local high school principal, the chief of police, a judge and a social worker. This gives you four viewpoints: one from the Department of Education, one who deals in vandalism and arrests, one who meets the parents and delinquents in court, and one who tries to work with the people involved to prevent the spread or increase of delinquency. Such a group would give you a panel fully qualified to discuss the subject with some real meaning.

Once you have selected a topic and gotten acceptances from the people who will be on the panel, the next step is for you to make up discussion sheets for use on the program. The discussion sheets will point out that the first task of the discussion is to establish that a problem exists, and then that there may be a question about the extent of the problem, that there is a question as to what can be done to solve the problem, and that if it cannot be solved, that there is a question about exactly what can be done to reduce the problem. The purpose of this discussion sheet is primarily to remind your panel members during the discussion that the discussion must move on from one of these aspects of the topic to the next. It will also help them to organize their thoughts during the discussion. Under each of the headings on the discussion sheet there should be room for the members to make notes to themselves during the program.

Once you have prepared the discussion sheets, you should prepare a list of at least 20 questions on the topic to take care of a 30-minute discussion program. This will prepare you with thought-out questions to ask almost no matter what aspects of the topic turn out to be the most interesting.

Once this has been accomplished you are almost ready for the program. To complete your preparation, make sure the panel members gather in the studio 20 or 30 minutes before the program to talk over the subject and the program briefly before it goes on the air. During this time you will outline to them how you will introduce the subject, how you will call on different members for their opinions, and how you will move the discussion from one aspect of the topic to the next. You should point out to them that you will try to keep the discussion lively but that you will change questions if the discussions get heated, and you should ask them please not to take any offense at your doing so. You should let them know about the speed-up signal which you may have to use if any answer gets too long or when you are approaching the end of the time period. After this briefing, and perhaps a brief discussion of the aspects of the topic that will be covered, you are ready for the air.

Once you are on the air, you will have other problems. You are going to find that you have panel members who tend to dominate the discussion, you are going to have to carefully divide the discussion time between the different aspects of the topic, and you are going to have to control the discussion so no one's temper flares up.

Inevitably, one of the panel members is going to be a more interesting speaker than the others. One of the panel members is likely to be plain long-winded, and you must control the amount of time such a person takes up or your discussion will die out. Therefore in your discussion with the panel members before the program, establish rules with them that if one wants to comment on something another has said that they are to raise their hands. This will give you a chance to break into an overly long comment and say "Judge, I believe you have a comment?" or something of the sort.

Like any program, a panel discussion must have an introduction, so you must write it out before the program starts. Such programs usually have names and you must introduce the program much as you would any other. Here is the sample introduction from your recorded lesson:

"It's time for Chicago today -- a community service program of WBBB, brought to you each Sunday afternoon at this time, with leading citizens of Greater Chicago giving their views on a series of community problems facing Chicago today. Guest panelists this Sunday are: Mr. Baylor Hamilton, principal of Excelsior High School; Chief Leon Bird, head of the Chicago Police Department; The Honorable Matthew Hoskins, presiding Judge of the Juvenile Section of the Chicago Municipal Court, and Mrs. Mary Leonard of the Cook County Social Services Department. The panel subject for today is entitled: "Chicago and Juvenile Delinquency."

At this point you have introduced the program, introduced the panel members, and introduced the subject for the day. All that remains is to launch one of the guests into the first question and from that point to channel the discussion from guest to guest. Keep the subject moving from the establishment of the problem to a discussion of its extent to a discussion of solutions and finally to the close of the program. You might launch directly into the program from the previous introduction in this manner:

"Chief Bird, I wonder if you would open our discussion by giving us an idea of how juvenile delinquency today compares with that of, say, 10 years ago?"

The chief of police will now take perhaps a minute to discuss this subject. Then you lead the discussion on by getting the social worker's view on the same subject.

"Mrs. Leonard, you have been dealing with families of delinquent children for many years. Are parents today more aware of delinquency than they used to be?"

The social worker may discuss this aspect of the subject for a minute. Then you turn to the judge and ask:

"Judge Hoskins, has the court's attitude toward juvenile delinquency changed in any important way in the past 10 years?"

After the judge outlines his views, you turn to the fourth panel member and say:



"I know that Mr. Hamilton can tell us how the schools have experienced a change, if any, over the past years. Mr. Hamilton?"

Now Mr. Hamilton has to speak, even though you may have discovered in the pre-program discussion that he is a bit quiet and reticent. When Mr. Hamilton has finished, you return again to your first panel member unless another raises his hand to indicate he wishes to comment on a previous statement. Let us say that you return to the police chief:

"Chief Bird, could you give us an idea of the increase in juvenile crime in terms of the number of arrests or the increasing seriousness of the offenses involved?"

Now that the discussion is under way, you may find that the Chief or the social worker is the most interesting speaker. Turn to him or her more often, but do not make it obvious that you favor that person. Rotate your questions about the table as much as possible. Hands will start going up and soon you will have a lively discussion on your hands. Now the thing to guard against is the moment when everyone will start talking at once. If this happens, simply interrupt and say, with a smile in your voice:

"Yes, Mrs. Leonard, I believe you were saying..."

At the same time, motion with your hand for the others to be quiet. This point demonstrates the advantage of having gone over the program before broadcast. You will have discussed this possibility and as a result none of the panel members will take offense at this. Just a small wave of your hand, as though you were directing traffic, will do the trick.

When one aspect of the question begins to lag, go on to the next aspect. When you get to the subject of what can be done about the topic, no matter what the topic may be, you will find every member charged up with ideas, and many of the ideas will be opposed to each other. This is when you must control your discussion most carefully, but it is also when you will get the most interesting comment.

When the time approaches for the end of the program, warn the panel members that only two minutes remain for discussion and that each of them should try to summarize

their views briefly. If the subject does not lend itself to summary, then you can state one final question and ask each member to give his views on that question within 20 seconds. When the time is nearly up, you will need a close, which you will have prepared beforehand. The close should be a straightforward thanking of the panel members for appearing, a review of their names, and a brief reminder of the next week's panel subject. Your close should be written something like this:

"I'm sorry, panelists, our program time has run out. I want to thank each of you for appearing on our program, Chicago Today . . . a community service of WBBB. Today's panel topic was Chicago and Juvenile Delinquency. Our guest panelists were: Mr. Baylor Hamilton, Principal of Excelsior High School in Chicago, Chief Leon Bird of the Chicago Police Department, The Honorable Matthew Hoskins of the Juvenile Court, and Mrs. Mary Leonard of the Cook County Social Services Department. Our next Sunday's program, Chicago Today, will discuss "Modern Industry: Is It Killing Our Birds?" Your moderator today has been Michael Zorich."

With these concluding words your program is over and you are ready for a station break, a commercial, and the next program.

As you can see, the key to a good panel discussion is preparation. Get a good topic and good panel members and be prepared with good discussions and you will be certain of an interesting program.

Don't be displeased with your program, even if it doesn't go exactly as you had planned. Moderators and announcers are their own worst critics, so don't be unhappy with the results just because the show wasn't exactly as you had hoped it would be. Once you have prepared for a show properly and get it on the air with good panel members and keep it moving along, it will make interesting listening.

#### ANNOUNCING TELEPHONE CALL-IN PROGRAMS

The telephone call-in program, which is extremely popular in many areas, is somewhat similar to a panel discussion program, although much more lively.

The call-in program is generally scheduled in the evening and ordinarily lasts from

one to two hours. The moderator of the program announces a topic for discussion for the entire program, or a topic for discussion for a certain part of the program, such as a 15-minute segment. He then invites his listeners to phone in and tells them the phone number to call.

As the listeners phone in, their opinions on the topic are broadcast. Their opinions may differ from one another's and a lively discussion quickly builds up. Thus far, the program is much like a panel discussion, except the opinions are coming from individual listeners calling in from their homes.

Although it may sound dangerous to have listeners broadcasting their opinions, such programs have a trick up their sleeve. It is a safety factor in the form of a tape delay. Your engineer sets up your microphone and your telephone in a tape recorder which delays the incoming phone calls about 6 to 8 seconds. This delay gives you time to erase the recorded phone call before it is broadcast, in the event that one of your callers uses profanity or other words or opinions you do not want to broadcast.

Before we go into the sample call-in program from your recorded lesson, we want to set forth a few general rules to follow in setting up and announcing your telephone call-in show.

- 1) Place a time limit on each call. Two minutes is usually plenty of time for any listener to express his opinion. It is smart to have a buzzer set up when the caller has 15 or 20 seconds left. This gives him time to wind up his comments. When the time has run out be polite but firm. Tell the caller that you are sorry but his time has run out, then thank him for calling in.
- 2) Select as many as 8 or 10 different subjects for discussion for each evening. These subjects should be of vital interest, and when possible should be recent issues in the public eye. Strong local issues of all types such as bus service are good subjects. Controversial issues such as the relationship between smoking and cancer, or the 4-hour work day, are good examples of good topics.
- 3) Do not express any opinions on any topic yourself. You must

not broadcast your opinions at all, even if a caller asks what you think.

- 4) Don't ever tolerate any profanity or name calling. Simply say, "I am sorry Mr. Jones, I cannot broadcast that remark." While you are saying this, be sure to have your finger on the erase button so the comment does not go on the air.
- 5) Never laugh at or embarrass a caller. Your listening audience will think you might do the same thing to them, and you will soon not have any callers. Even when a caller is talking in broken English, try hard to understand what he is saying, rephrase it for your listeners if you think it is necessary, and be kind and polite to him.
- 6) If a caller misinterprets the topic, clarify it for him. Say: "I'm sorry Mr. Jones, I think you misunderstood the question. The question was" . . . and then you proceed to explain the topic again.
- 7) Don't let the caller side-track you to another issue when you are discussing a new topic. Many callers will try to do this. Just say: "Mr. Jones, I'm sorry but the subject of the draft was covered pretty well a half hour ago. Right now we'd like to keep the discussion on the subject of the City Bus Service." If the caller tries to get you on a new subject that is not part of the evening's topics at all, just say something like: "Mr. Jones, the race for Governor is an interesting issue, but I wonder if we could keep our discussion on the subject of the City Bus Service right now. We'll be taking up the subject of the Governor's Race in a later program."
- 8) Judge the program for yourself as it goes along and change the subject when one issue starts to be exhausted. Perhaps the flow of phone calls starts slowing down, or callers start repeating the opinions of previous callers. When this starts to happen, change the subject to keep your audience stimulated. This way you will continually be reaching different parts of your audience with subjects on which they feel very strongly, and it changes the complexion of the program from time to time. On the other hand,



when you have a really interesting topic going and there are many interesting calls coming in and you seem to have stirred up some truly strong feeling, don't change the subject just because 15 minutes have gone by. Let the topic run its course. If you think the subject has been discussed long enough but the calls are still flowing in, you can say something like: "It's time to change to another topic. We seem to have raised some strong feelings on this subject, so we will try to repeat this subject on another program soon. Meanwhile, though, let's hear your opinions on". . .and state the new topic.

- 9) Don't agree or disagree with your caller. This may or may not constitute an endorsement of the caller's views by the station.
- 10) When possible, always ask for the caller's name. Some callers prefer to remain anonymous. Be very careful what they might say. Have your finger ready on the censor button at all times when they are on the air.
- 11) It is often difficult to get the first caller to give his opinion quickly enough to get the program off to a fast start. It is a good idea to prime a friend or a friend's wife with the first topic, and have them be ready to make the first call the moment you begin to announce the program. After the first call you can usually count on a flood of phone calls and continued participation by the audience. Nearly everyone likes to give his opinion.
- 12) On such call-in programs you will soon notice that you have a few cronies who call in almost every night. After a while they will begin to feel they are a part of the program and will start talking to you like old friends. If you let them, they will be on every night like clockwork. Unless you live in a very small area, the best way to handle this is to establish a rule that callers should call in only once a week. Try to handle these continual callers in a businesslike manner. Don't be rude. You may have to tell them, "I'm sorry, Mr. Jones, but I have several people waiting on the line who want to give their opinions. I wonder if you could call later?"

- 14) If your program is composed of a combination of music and phoned-in opinions, it is good to play a musical number after you have finished one topic and have announced another. This gives your listeners a chance to think about the new topic and to start to call in their opinions on it. Quite often, three or four phoned-in opinions are enough on a given topic, although it depends entirely on the issue and the interest it generates.
- 15) If your program is a combination of music and opinions, you must be careful to play music in keeping with the type of program. You should not play rock and roll because the audience for such a show is primarily adult. A good middle-of-the-road format would be popular music of a few years back with good vocals; primarily fine standards such as Moon River, September, Tenderly and the like. To get the musical selections into the program, you might make an announcement such as "Before we take our next phone call let's hear Hugo Winterhalter and the orchestra with 'Moon River'." When you complete a subject you might say, "Our next subject for discussion will be the City's Bus Service. But first, here's a Fitzgerald named Ella with an Autumn favorite -- 'September'." The playing of musical selections during an opinion show not only tends to break the monotony of the show, but it gives you a good breather and refreshes you for the next series of calls.

Now let us see exactly how such a program might work out. Here is a good introduction to such a show, from the recorded lesson:

"Welcome to Opinion Please -- a program for you, our listeners -- where you can call in and speak out on the air about issues of importance to you. Just telephone SKyline 2-5263 and we will broadcast your opinions on the topic that interests you. The time limit on Opinion Please is two minutes for each call. Our first topic for discussion this evening is a problem which many of you have mentioned before. Namely, the practice of the Municipal Bus System of not permitting citizens to ride on buses unless they have small

change for the driver -- sometimes, reportedly, even refusing passengers who do not have the exact change. How do you feel about this practice? Your opinion, please. Just call SKyline 2-5263 and let us hear your opinion, please."

This introduction stated the name of the program, the purpose and function of the program, the method of broadcasting listener's calls, the first issue for discussion, and ended by inviting the listener to call in. At this point the program is off and running. All you need to do is to keep your finger on the censor button and lead from one phone call to the next without commenting on the opinions, until the subject seems pretty well covered. Keep the callers on the subject of the topic under discussion, restating the issue for them if necessary, and when you are ready to change the topic of discussion, make an announcement like this:

"We have had some interesting viewpoints on the Municipal Bus System's practice of refusing service to passengers who do not have small change, and we have learned from a representative of the Bus System that drivers will change quarters but nothing larger than that amount. Now, let us hear your opinions on this subject: Major General John Zilch recently stated that the draft of young men into the Armed Forces was entirely unnecessary, because enough young men could be induced to join the services if the pay was greater and the retirement benefits more substantial. What is your opinion, please, on this subject. Call SKyline 2-5263 and let us hear from you. The number again is SKyline 2-5263."

Now you are off on the second subject, after summarizing briefly the discussion on the first subject. You also have repeated your phone number for the benefit of the listeners who did not take it down for the first subject, perhaps because that first topic did not interest them deeply. It is important to restate your number when you introduce each topic, and if you are not getting enough action on a topic. If the action is slow on a topic, restate the question and invite calls again. It can be done in this manner:

"The issue is, do you agree that the draft could be eliminated if the Armed Forces offered higher pay and greater retirement benefits? We would like to hear your opinion, please. SKyline 2-5263."

What do you do if a listener asks you if you do not agree with him, or insists upon your opinion? You can handle him like this:

"I'm sorry, Mr. Smith, but I am just the moderator on Opinion, Please, and if I gave my opinion on this subject it would be the same as stating the position of station WBBB, which I cannot do. If you don't mind, I'd rather not state my opinion. Perhaps the next caller will give you his opinion on the air as soon as you hang up. Let's see."

This response gets you neatly out of answering the question and urges the man to hang up and give another person a chance. Furthermore it tells your audience that you do not state your own opinions over the air, and this will discourage other callers from asking for your opinion. In any event, another caller unquestionably is waiting to give his opinion and thus will take care of the situation.

Your program continues in this manner until conclusion. You might close your call-in program with this close from the recorded lesson:

"That is all we have time for this evening on Opinion Please. We want to thank all of you who called in and gave us your opinions on tonight's program. Tomorrow evening we will take up where we left off tonight. A few of the subjects we have scheduled for tomorrow night's program are: Should a 16-year-old slayer receive an adult's sentence? Should state funds be made available to youngsters if it appears that financial need will force them to drop out of high school? These and other important issues of the day will be your topics for discussion tomorrow evening on Opinion, Please. Thank you and good night."

This properly concludes the program with a hooker in the form of a few of the next night's topics to make sure your listeners will tune you in the following evening. The program is now over and you or the next announcer can go ahead with a commercial, the station break and the time and the introduction to the next program.



### EXACT TIMING OF COMMERCIALS

Up to this point in your studies we have not stressed the subject of delivering commercials within exact time limits because you have had plenty of other things to learn about commercials, one at a time. You had enough to do to master the use of voice melody and emphasis in the creation of selling messages that would do a good job of making your listeners want the product.

However, by now you should be at ease with commercial messages, and should be able to tell rather quickly how different commercials should be delivered most effectively. Therefore the time has come to learn to deliver your commercials within the time limits prescribed.

Radio is a matter of timing as well as programming. A 30-second commercial is supposed to last 30 seconds - no more. It is all right if you deliver it in 29 seconds or 28 seconds, but not in 31 seconds. One-minute commercials are supposed to take 60 seconds -- on the nose. One or two seconds short is all right in this case, too, but not one or two seconds over.

One of the reasons for this is that timing is absolutely crucial when you move up to network stations. Many times the network will cut your station free for a local 60-second commercial between shows. That means you will have exactly 60 seconds in which to deliver the commercial scheduled for that break. Let us say the network ends one network show at 11:14:30 and begins another program at exactly 11:15:30. If you have a minute commercial to do in this time, you must do the commercial in a professional manner and end the commercial at 11:15:29 or 11:15:29½, allowing the network an instant to come in after you finish the commercial. You cannot announce this commercial in say, 70 seconds, or you would ruin the incoming program. Or more likely, you would be cut off toward the end of your commercial and the advertiser would not pay the radio station for the commercial you had not finished.

Many announcers, especially beginning announcers, think that a minute is very little time, and they rush through their commercials much too quickly. A beginning announcer is often terrified at the quick pace of the station's programs and feels that he must rush each commercial. Almost always the rushed commercials sound unconvincing and fail to sell the listener the product or services advertised. Worst of all, the rushing really saves very little time. All good commercials are written with plenty of time for meaningful pauses and thorough emphasis.

Just to demonstrate to you how most beginning announcers underestimate the length of a minute, we want you to sit down in front of a clock or watch with a sweep-second hand. Wait till the second hand is at 60 and then close your eyes. Keep your eyes closed for what you think is a minute. Do not try to count the seconds, for you will not have a chance to do this when you are trying to estimate the length of a minute when you are delivering a commercial. Sing a song to yourself, perhaps, or just ad lib. When you think a minute is up, open your eyes and see where the second-hand is. You may be shocked, but the second-hand won't lie. Now if you care to try it again, wait till the second-hand gets to 60 and stand up and walk away from the clock. If it is a watch, leave it on the table and walk away from it. Look at something else in the room. Then when you think a minute has passed, come back and look at the second-hand again. Chances are this second time you have done better, but you are undoubtedly still a long way off.

This exercise should demonstrate to you that a minute is quite a long time. Long enough, in fact, to deliver any good commercial with time left over to use on voice emphasis and pauses for effect.

To get you started developing your sense of timing on commercials, we have recorded six sample commercials on the recorded lesson. We have reproduced those commercials here in written form, for your practice. You will notice that the commercials are marked with their intended length, just as they are at the radio station. You will also notice that commercials designed for 60 seconds, for example, have perhaps different numbers of words. Therefore the content of each commercial will determine the pace of that commercial.

Use the same sweep-second clock or watch you used for your timing experiment, to check your timing on these commercials. You may glance at the clock while you are announcing. At first you may find that you are three or even 5 seconds under for 30-second spots, and 5 or even 8 seconds under for minute spots. This will drive home the fact that you will almost always have plenty of time to announce commercials properly. As you continue your practice you will be able to come within a second of the prescribed time every time.

Remember as you practice this commercial timing, to announce each one with the proper emphasis and voice melody. It may seem like too much to keep in mind the first few times you try it, but you will soon develop a sense of timing that will astound you.

20 seconds

Don't start the year with left-over bills! Use cash! See Harris Plan--your headquarters for holiday money! Just pick up the phone and call your nearest Harris Plan office! It's that easy to find out about a holiday loan from one hundred to five thousand dollars. If holiday money is what you need, call Harris plan, today!

20 seconds

No other aroma is so healthy and happy as the fragrance of a ripe, ready-to-eat apple--the kind that comes from Washington State. It's an irresistible invitation to take a bite--and when you do, you're helping yourself to better health. Do yourself and your appetite a favor--eat plenty of Washington Delicious and Golden Delicious apples.

30 seconds

(WITH URGENCY)

ATTENTION! DRIVE IMMEDIATELY TO YOUR NEAREST INDEPENDENT WELLINGTON OR ROYAL SERVICE STATION! NOW, AT WELLINGTON OR ROYAL SERVICE STATIONS, YOU CAN GET A FOUR-PIECE PLACE SETTING OF IMPORTED PORCELAIN DINNERWARE FOR JUST ONE DOLLAR AND NINETEEN CENTS AND THE PURCHASE OF EIGHT GALLONS OF THE GASOLINE THAT FITS YOUR CAR EXACTLY! THAT'S RIGHT--BUY EIGHT GALLONS OF TOP QUALITY WELLINGTON OR ROYAL GASOLINE AND GET A PLACE SETTING OF IMPORTED CHINAWARE FOR JUST ONE DOLLAR AND NINETEEN CENTS!

30 seconds

(Gently)

Consider the baked potato. For years it went along aimlessly as an adequate, simple side dish. Then, you started giving the lowly potato refinement, gourmet stature, by adding Tittle Sour Cream, and then Tittle Chive Sour Cream dressing. Now, Tittle has gone even further, with a new Blue Cheese Sour Cream dressing that makes a baked potato split its sides with anticipation. Potatoes never had it so good. Try Tittle today!

60 seconds

Have you been shopping the showrooms to see the new cars? Most of us do, whether we're looking for a new car or a used one. It may be hard to decide what you want



the most. . . the zing of a sports car, the roominess of a wagon, or the economy of a compact. But all cars have one thing in common. They all cost money. However, it's easy to decide the most convenient way to pay for the car you want. Just tell your dealer you want to finance it through the Wells Cargo Bank Loan Plan. You can take up to 36 months to repay--at reasonable bank rates. You can include the cost of auto insurance in the payments if you like, and the whole financing transaction is easy to complete right in your dealer's office! So now is the time to decide whether you want the power of a big car or the convenience of a small car or anything else your heart desires. Then go to your dealer's and drive it away without delay--with an auto loan from Wells Cargo Bank!

60 seconds

Do you suffer from "deflated" interest on your savings account? This is an illness common to accounts earning only 3-1/2% yearly interest.

The cure is painless. Transfer your account to North Coast Savings. Right off the bat, the earning power of your savings will go up to a healthy 4.9% current annual rate of interest.

The prognosis is good for the long run, too, because North Coast now compounds the interest on your savings four times a year. This means you begin earning interest on interest twice as fast as ever before! It means your savings actually earn-four-point-nine-nine percent interest in a year at our current annual rate!

So act today! Visit or call your nearest North Coast Savings now! You'll discover how North Coast can handle all the details of transferring your account without your losing one cent of interest! Take advantage of the highest interest with insured safety today! Call your North Coast office now and your savings will earn interest from the first of this month!

When you have mastered the timing of the sample commercials on your recorded lesson, then try your hand at these additional timed commercials. Once again, use a sweep-second clock or watch while you practice. You will find these commercials go much easier than the first ones you tried so hard to time.



20 seconds

Fly above the crowded, hot highway with WCA -- West Coast Airlines. Fly West Coast's popular F-27 Prop-jets to Klamath Falls, Medford, Eugene, North Bend-Coos Bay, Portland and other Oregon cities. Fly WCA -- West Coast Airlines.

10 seconds

Don't surrender to cold miseries. Get soothing, satisfying relief with "CB". Buy a package of "CB" today, and be prepared. In 10 and 25¢ packages and bottles of 50 and 100 tablets.

30 seconds

If you ever made a sauce that turned lumpy in the saucepan, you'll like Aunt Martha's Sauces because they don't turn lumpy anywhere. There are three Aunt Martha's Sauces you'll want to try: Aunt Martha's White Sauce; Aunt Martha's Cheese Sauce; and Aunt Martha's Hollandaise. First, try Aunt Martha's White Sauce. It can be heated and re-heated without separation. Use it for all creamed dishes - meat, fish, vegetables. Remember that Aunt Martha's White Sauce is one of the THREE Aunt Martha's Sauces. They're all in the CANNED-GOODS Department at your store!

30 seconds

Don't miss the three-star SALE-a-bration -- at your Essex dealer's. See him now and choose one of the three: Essex Whippet, Super 8, and Greyhound. All beauties, all lively. Whippet Six, king of the compacts . . . Super 8, for big-car room without big-car cost . . . and Greyhound, with optional super power. Take your pick during your Essex dealer's three-star celebration. That's pronounced SALE-a-bration, and you'll see why when you learn how much you save. See your Essex dealer today!

30 seconds

How would you like to win a brand-new, deluxe gas range? You can -- during the Autumn Gas Range Special going on right now! There's nothing to buy, no jingles to write. Just stop by and fill out an official entry blank at any participating gas range dealer. While you're there, try out the wonderful features of modern gas ranges . . . features like smokeless broiling and precise cooking control to help make every meal a savory treat! PG&E invites you to sign up today for the Autumn Gas Range Special . . . the bargain special you won't want to miss!

60 seconds

Gals . . . let's talk Thanksgiving turkey. How about the stuffing for that big holiday bird? Of course, you've got it made --- mmmm hmmm, already made -- if you use Merle's Seasoned Stuffing Mix! It's already mixed -- it's savory -- it's delicious! No more worrying over bread cubes, egg yolks, onions, celery, and spices . . . it's all in the bag! In the bag of Merle's Seasoned Stuffing Mix. All you do is empty that bag into a mixing bowl . . . and add water. Then . . . spoon the dressing into the turkey . . . and get ready for the delicious result: the old-fashioned kind of dressing that's rich and pungent -- that tastes like ya'd worked hard over it! Merle's Seasoned Stuffing Mix is your secret -- and guests and family will praise you and pass their plates! Today, at your grocer's . . . look for the familiar Merle's Seasoned Stuffing Mix. The original seasoned stuffing mix . . . it's the best.

60 seconds

If you've ever struggled to open a can of beer -- and who hasn't -- here's wonderful news. Opening a Waldmeister Beer is now a soft touch with a new Softop - Waldmeister's exclusive, easy-open can. Softop is so easy to open because it's pure aluminum. A touch is all it takes -- even with a dull opener. Just a light touch and you've opened the light beer. You see, Waldmeister is brewed light for refreshing people. So Waldmeister looks light . . . tastes light . . . drinks light. Next time you enjoy beer -- enjoy the lightness of Waldmeister and the convenience of Softop. Available now in regular or king size. Available only on Waldmeister. Buy it. Try it. See for yourself. It's a soft touch to open the new Softop. Waldmeister of San Francisco.

60 seconds

Help spray away the discomfort of sunburn with COOLINE! Spray on protection against infection in cuts, scrapes and scratches with COOLINE! Yes . . . COOLINE is wonderful for both! On sunburn, COOLINE cools and soothes. And, because you can spray it on, you don't ever have to touch your tender skin. Here's something else COOLINE does very well: COOLINE relieves itching of insect bites, poison oak and ivy. And, of course, COOLINE is the ever-reliable germ fighter when you get a cut, scrape or scratch! When you spray it on, COOLINE penetrates into cuts and sets up a barrier against infection that protects for hours! Yet it's so gentle, only the germs know it's there -- doesn't stain clothing or skin. So get it now and keep it handy . . . for sunburn, cuts, scrapes, scratches . . . COOLINE! And now . . . COOLINE comes in a new push-button jet-spray can -- look for it.

60 seconds

One look! Yes, just one look is enough to prove the wonderful difference between MARVEL SOFT WHIRLED BREAD and conventional bread.

Because MARVEL'S ingredients are whirled, spun and blended by a special process. And just one look will show you what a wonderful difference this special process makes!

Yes, one look will show you that MARVEL SOFT WHIRLED BREAD has no holes! That means jelly, jam or catsup can't drip through . . . to stain your table cloth or your children's clothes.

One look will show you that MARVEL has a perfect texture . . . creamy smooth. A new-type crust, too . . . that never needs trimming, causes no wastes. And such tender taste . . . so delicious.

What's more . . . MARVEL SOFT WHIRLED BREAD contains precious vitamins, minerals and proteins . . . helps build strong bodies 12 ways!

Remember . . . just one look is enough to prove the wonderful difference between MARVEL SOFT WHIRLED BREAD and conventional bread. So look for MARVEL when you shop. It's fresh at your grocers, now!

60 seconds

Are sandwiches an important part of your family's meal planning? Then here's a fact of special interest about the essential two-thirds of a sandwich. Hotel and restaurant chefs, who make thousands of sandwiches to please thousands of customers, insist on Honest-to-goodness bread - like Merle's Bread - the real thing. Compare Merle's Bread with slices made from thin, whipped batter. Notice the difference. Merle's Bread springs back when you touch it, doesn't crush when you cut across the slice. Enjoy the tempting, ovenly fragrance of Merle's Bread - the wheaty, home-baked-bread taste. You know for sure that Merle's Bread is the real thing in flavor - freshness - nutrition. For every meal and snack use Merle's - honest-to-goodness bread that makes youngsters gro-gro-grow. Get Merle's Bread today at your grocer's. It's ovenly and nutritious . . . Merle's.

PRONUNCIATION

macabre	muh KAH ber
Macao (Portuguese colony)	muh KAH oh
MacLean, Catherine	mik LAYN
MacLeish, Archibald	mak LEESH
McLeod, A. S.	mik LOUD
Macon (Georgia)	MAY k'n
Madagascar	mad uh GAS ker
madam	MAD 'm
madame (French)	mah DAHM
mademoiselle (French)	mad mwah ZEL
maestro	mah ES troh
Maffia	MAH fi ah
maharajah	mah huh RAH juh
malefactor	MAL i fak ter
malign (a.v.)	muh LIGHN
malignant	muh LIG n't
malingering	muh LING ger er
malleable	MAL i uh b'l
mammary	MAM uh ri
Mandarin	MAN duh rin
mandatory	MAN duh taw ri
Manet, Edouard	mah NAY
maneuver	muh NOO ver
maniacal	muh NIGH uh k'l
mannequin	MAN uh kin
Mao Tse-tung	MAH oh tsay TOONG
maraschino	mar uh SKEE noh
margarine	MAHR juh reen
marihuana, marijuana	MARE uh WAN uh
marihuana, marijuana	mah ri HWAH nah
marital	MAR i t'l
Marlborough (cigarettes)	MAHRL buh ruh
marquee	mahr KEE
marquis	MAHR kwis
marquis (French)	mahr KEE



Marshall (islands)	MAHR sh'l
martial, Martial	MAHR sh'l
masochist	MAS uh kist
Massachusetts	mus uh CHOO sits
massacre	MAS uh ker
masseur	ma SER
masseuse	ma SOOZ
matinee	mat i NAY
Matisse, Henri	mah TEES, aw REE
matrix	MAY triks
Matthias	muh THIGH uhs
Maximilian	mak si MIL y'n
mayonnaise	MAY un nayz
medallion	muh DAL y'n
mediaeval	mee di EE v'l
Medici	MED i chee
medicinal	mi DIS i n'l
mediocre	MEE di oh ker
mediocrity	mee di AHK ri ti
melancholia	mel 'n KOH li uh
Melbourne (Australia)	MEL bern
melee	MAY lay
memoir	MEM wahr
memory	MEM uh ri
mercantile	MER k'n tighl
meringue	muh RANG
messieurs (French)	may SYUHR
Messrs.	MES erz
metallurgy	MET 'l er ji
meteor	MEE ti er
methane	METH ayn
Mexico	MEK si koh
Mexico (Spanish)	MAY hi koh
mezzanine	MEZ uh neen
mezzo	MET soh
Miami	migh AM i
microphone	MIGH kruh fohn

Mignon	meen YAW
militia	mi LISH uh
millinery	MIL i nehr i
mimeographer	mim ee AHG ruh fer
mirage	mi RAHZH
mirror	MIER or
miscellany	MIS uh lay ni
mischievous	MIS chi vuhs
Missouri	mi ZOOR i
mobile	MOH bil
Mobile (Alabama)	moh BEEL
modern	MAHD ern
modulate	MAH joo layt
molasses	muh LAS iz
Mona Lisa	Moh nuh LEE zuh
Monet	moh NAY
monogamy	muh NAHG uh mi
monotheism	moh noh THEE iz 'm
monsieur	muh SYER
Montgomery	M'nt GUHM er i
morphine	MAWR feen
Moscow (U. S. S. R.)	MAHS koh
motif	moh TEEF
motorcycle	MOH ter sigh k'l
Moulin Rouge	MOO: la ROO:ZH
Mrs.	MIS iz
mulatto	myoo: LAT oh
mushroom	MUHSH ROO:m
mustache	muhs TASH
myriads	MI ri uhdz
Nairobi (Kenya)	nigh ROH
naive	nah EEV
naivete	nah eev TAY
naked	NAY kid
narcotic	nahr KAHT ik
narrator	na RAY ter
Nazi	NAH tsI

Nebraska	nuh BRASS kuh
nebulous	NEB yoo: luhs
ne'er-do'well	NAIR doo: well
negate	ni GAYT
negligee	NEG li zhay
Negro	NEE groh
Nègroes	NEE grohz
neither	NEE th" er
nemesis, Nemesis	NEM i sis
neophyte	NEE oh fight
neurotic	noo: RAHT ik
Nevada	nuh VAHD uh
Newark (New Jersey)	NOO: erk
Newcastle (England)	NOO: kas 'l
Newfoundland (Canada)	noo: f'nd LUND
New Hampshire	noo: HAMP sher
New Orleans (island)	noo: AWR li 'nz
New York	noo: YAWRK
New Zealand	noo: ZEE l'nd
Nice (France)	nees
niche	nich
Nietzsche	NEE chuh
Niger (river)	NIGH jer
nihilism	NIGH i liz 'm
nomenclature	NOH m'n klay cher
nonchalance	NAHN shuh l'ns
nostalgia	nahs TAL ji uh
nothing	NUHTH ing
nought	nawt
novice	NAHV is
noxious	NAHK shuhs
Oahu (Hawaiian Island)	oh AH hoo:
oasis	oh AY sis
obese	oh BEES
obligatory	uh BLI guh taw ri
oblique	oh BLEEK
oblivion	uhb LIV i'n

obscenity	ahb SEN i ti
obsolete	AHB suh leet
octagonal	ahk TAG uh n'l
octave	AHK tiv
official	uh FISH 'l
often	AWF 'n
okra	OH kruh
omnipotent	ahm NIP uh t'nt
once	wuhns
onerous	AHN er uhs
onion	UHN y'n
opinion	uh PIN y'n
oral	OH r'l
oratory	AWR uh taw ri
orchestra	AWR kes truh
orchestral	awr KES tr'l
ordinary	AWR di nehr i
Oregon	AHR i g'n
orgy	AWR ji
overalls	OH ver awlz
overseas	oh ver SEEZ
oyster	OYS ter
Ozarks (mts)	OH zahrks
pachyderm	PAK i derm
Pagliacci	pah LYAH chi
Pago Pago (Tutuila Island)	PAHNG oh PAHNG oh
pajamas	puh JAH muhz
palatial	puh LAY sh'l
Palestine (Asia)	PAL es tighn
palisade	pal i SAYD
Pall Mall (cigarettes)	Pell Mell
pancreas	PAN kri uhs
pantomine	Pan tuh mighm
papacy	PAY puh si
paprika	PAP ri kuh
parabola	puh RAB uh luh
paraffin	PAR uh fin



parfait	pahr FAY
Parmesan	pahr mi ZAN
particular	per TIK yoo: lar
pathetic	puh THET ik
pathos	PAY thahs
patriarch	PAY tri ahrk
patricide	PAT ri sighd
patriot	PAY tri uht
patriotic	pay tri AHT ik
patron	PAY tr'n
patronage	PAY tr'n ij
pecan	pi KAN
peccant	PEK 'nt
pediatrician	pee di uh TRISH 'n
pediatrics	pee di AT riks
pedometer	pi DAHM i ter
Peiping (China)	PAY ping
pellagra	puh LAY gruh
penalize	PEE n'l ighz
Penelope	pi NEL uh p i
peninsula	p'n IN suh luh
Pennsylvania	pen s'l VAY ni uh
peon	PEE 'n
percolate	PER kuh layt
percolator	PER kuh lay ter
perhaps	per HAPS
perpetual	per PECH oo: 'l
perspire	per SPIGHR
petulant	PECH oo l'nt
petunia	pi TOO: ni uh
Pharaoh	FAIR oh
pharmaceutical	fahr muh SOO: ti k'l
phenomenon	fi NAHM i nahn
philanthropy	fi LAN thruh pi
pianissimo	pee uh NIS i moh
pianist	pi AN ist
piano (n)	pee AN oh

Picasso, Pablo	pi KAHS-oh, PAHB loh
picture	PIK cher
pillow	PIL oh
pimento	pi MEN toh
Pisces	PIE seez
pistachio	pis TAH shi oh
placate	PLAY kayt
placenta	pluh SEN tuh
plaid	plad
planetary	PLAN uh tehr i
platitude	PLAT uh too:d
plebeian	pli BEE y'n
pneumonia	noo: MOH ni uh
poem	POH im
poignant	POYN y'nt
police	puh LEES
policeman	puh LEES m'n
polka	POHL kuh
pollen	PAHL 'n
polonaise	poh luh NAYZ
popular	PAHP yoo: ler
porous	PAWR uhs
portrait	PAWR trayt
Port Said (Egypt)	pohrt sah EED
Portugal	POHR chuh g'l
Portuguese	POHR chuh geez
positively	PAHZ i tiv li
posthumous	PAHS tyoo: muhs
postman	POHST m'n
potato	puh TAY toh
potpourri	poh poo: REE
praline	PRAH leen
preclude	pri KLOO:D
precocious	pri KOH shuhs
predatory	PRED uh taw ri
predecessor	pred i SES er
preferable	PKEF er uh b'l

preferably	PREF er uh bli
pregnancy	PREG n'n si
prelate	PREL it
prelude, (n,v)	PREL yoo:d
premature	pree muh TYOO:R
preparatory	pri PAR uh taw ri
Presbyterian	prez bi TIER i 'n
presentation	prez 'n TAY sh'n
president	PREZ i d'nt
pretense, pretence	pri TENS
probably	PRAHB uh bli
process	PRAHS es
professorial	proh fe SOH ri 'l
progress (n)	PRAHG res
projectile	pruh JEK til
promissory	PRAHM i saw ri
pronunciation	proh nuhn si AY sh'n
pro rata	proh RAY tuh
protege	PROH tuh zhay
protein	PROH tee in
proverbial	proh VER bi 'l
psoriasis	suh RIGH uh sis
puberty	PYOO: ber ti
Puerto Rico (West Indies)	PWEHR toh REE koh
Puget (Sound)	PYOO: jit
pugnacious	puhg NAY shuhs
Pulitzer	PYOO: lit ser
pumpkin	PUHMP kin
pyjamas	puh JAH muhz
pyramidal	pi RAM i d'l
Pyrenees (mts)	PIR i neez
quasi	KWAY sigh
query	KWIER i
quickenings	KWIK 'n ing
Quixote (Spanish)	kee HOH tay

## REVIEW

This concludes the written material for Lesson 5. At this time, you should carefully review your progress, especially the progress of your voice development. With your voice exercises and your practice material, your voice should now be noticeably stronger and more resonant than ever before. Your pronunciation should be excellent, and your pronunciation of every syllable of every word should be complete without speaking at an unnaturally slow pace.

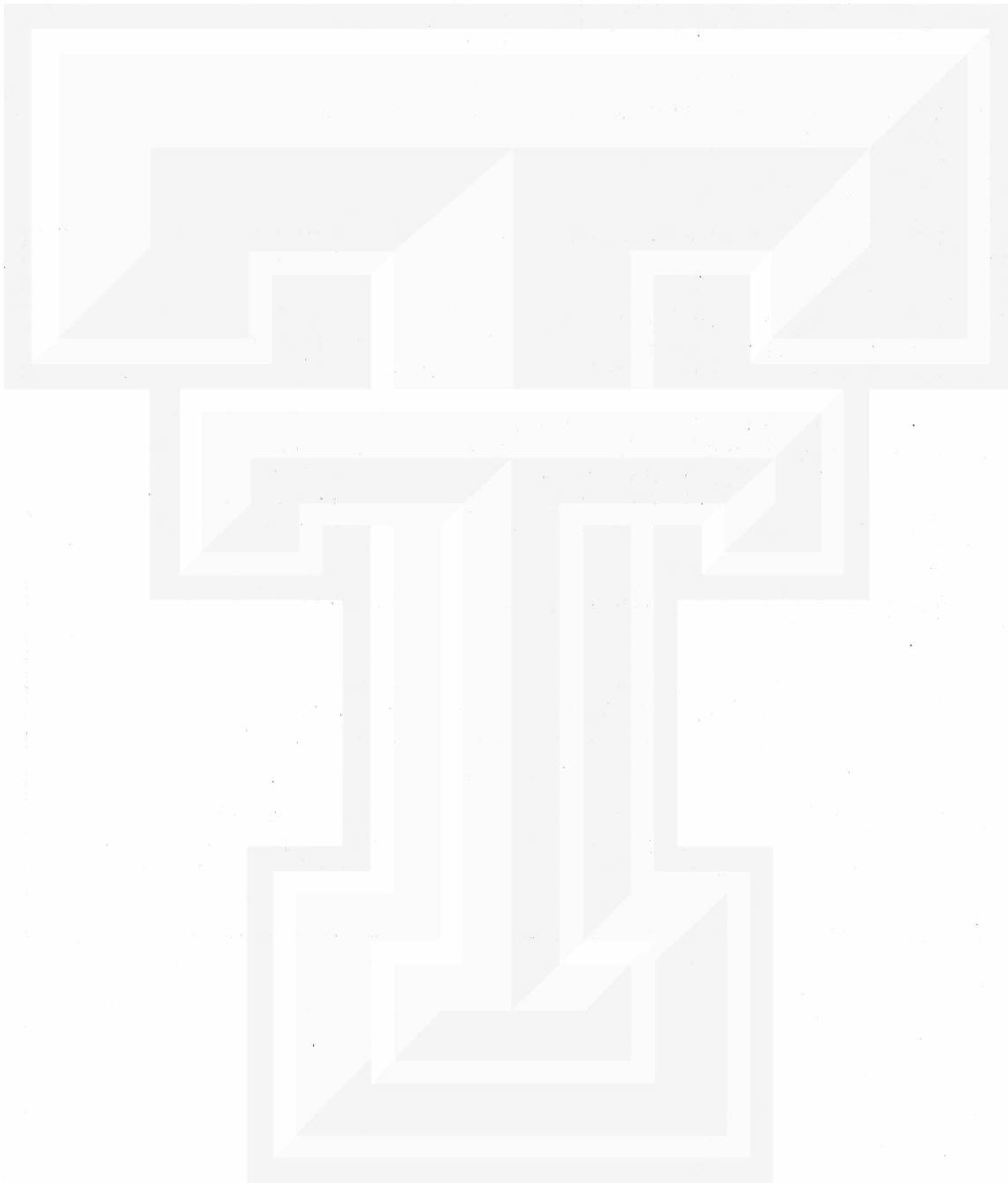
By this stage of your development you should be delivering commercials in a strong, firm manner, with your voice neither loud nor soft but forceful. You should be using inflection to create emphasis, not volume. You should be speaking with all of your mouth and tongue. You should never be mumbling words, but speaking clearly and distinctly in your everyday speech. Most important, perhaps, you should be acting with your voice and changing the moods of the various commercials you practice. You should be getting the feel of being a radio announcer through constant practice whenever you are alone and every other moment you get a chance to practice announcing.

By the end of your final lesson's practice, you should have developed to the point where your voice is excellent and your knowledge of the rules and practices of broadcasting and the techniques of handling broadcast situations are far above average. You will then be prepared to secure your first radio position. From that point on, your experience and your continuing practice are going to be the determining factors in your success.

When you complete this lesson you will have learned, among many many other things, the correct pronunciation of almost 1300 difficult words. This alone will have gone a long way toward ridding your voice of any regional dialect you may have started with. You will have come a long way since your first lesson. Practice, however, still remains the most important single thing that will insure your success. Practice all of your lessons. Listen to them word by word. Practice the commercials and techniques faithfully, and listen to network radio and television announcers constantly. Keep learning. You will find your final lesson vitally important to you in completing your training and in helping you get your all-important first job in radio.



NOTES



Please do not neglect your tape recorded evaluations as you near completion of the course. The fine points of announcing, that are so necessary to know and use, will become apparent to you in the last phases of the course.

Follow the usual instructions for sending tapes to the home school for evaluation.

IMPORTANT:

SENDING TAPES TO THE SCHOOL:

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 #6

Common Voice Faults  
On-the-Spot Newscasting  
Recording a Man-on-the-Street Program  
Conducting a Woman's Variety Program  
Conducting Other Specialty Programs  
Announcing Music Programs  
Announcing Country and Western Music Programs  
Announcing Rock and Roll Music Programs  
Announcing Classical and Light Classical Music Programs  
Announcing Folk Music Programs  
Announcing Jazz Music Programs  
Pronunciation  
Control Room Equipment and Its Use  
Developing Your Individual Style  
Your Future

Now that we are up to your final phase, it is time to make certain that you have not been developing any of the common faults that are often found among students at this point in their training.

These bad habits include monotone announcing, dropping the emphasis at the end of sentences, dropping the emphasis at the end of commercials, and not putting enough life into the voice.

One cure for most of these faults is to make certain that you are speaking up with firmness as you announce. To test yourself, place a hand firmly on your chest as you announce a practice sentence, and see if you can feel your chest vibrate as you speak. When you can feel your chest vibrating, you know that you are speaking with a firm, solid voice. This sort of firm, outspoken delivery will help you sound convinced when you deliver commercials, and will help to prevent dropping off of emphasis at the end of sentences.

Try this. Place your hand firmly on your chest and announce this sentence, first softly, then louder, then even more loudly but without shouting:

"NOW, FIVE MINUTES OF LATE WORLD NEWS BROUGHT TO YOU  
FROM NEW YORK."

(STOP)

As you increase the volume of your speech, make certain the pitch of your voice does not go up. Try the exercise once more, and notice again how you can feel your chest vibrate more strongly as you increase the volume of your voice.

Even as you do your AHHH and UHHH exercises, place your hand on your chest occasionally to make sure you are speaking out correctly. And when you are practicing, and later when you are broadcasting, place your hand on your chest at least once an hour to make certain that you are speaking up.

Speaking firmly in this manner helps prevent monotone announcing to a certain extent, but monotone speaking generally is caused by being somewhat tonedeaf. It is also caused by paying so much attention to the pronunciation of the syllables in each word that no attention is left over to listen to the voice melody and voice emphasis that you should always project.

In some ways, announcing is something like singing. It calls for a constant change of pitch in your voice, a constant change of pace of delivery. This is one reason we have asked you to work so hard on your pronunciation lessons and on your pronunciation of every syllable in every word so early in your training. By now you should be automatically pronouncing all the syllables in every word without thinking about it, which leaves your attention free to understand the meaning behind everything you announce,



and to translate that meaning into lively voice melody and change of pace that gets that meaning across to your audience with extra emphasis.

Now announce this sentence the way it is announced in your recorded lesson:

"AND NOW, HERE IS FIVE MINUTES OF LATE WORLD NEWS,  
BROUGHT TO YOU FROM THE NEWS FACILITIES OF UNITED PRESS."

If you felt that you were overacting when you tried to imitate the delivery on your recorded lesson, it means that you are too sensitive about using your voice for acting. It is very difficult to overact with your voice. It may sound to you as though you are overacting, but on the other end of all the receivers out in the audience it doesn't sound that way. If you feel that you were overacting, it is quite possible that you are close to a monotone delivery, or that you are close to a habit nearly as bad, and that is dropping the emphasis at the end of sentences or toward the end of commercials.

Your recorded lesson shows you very vividly how bad a commercial -- or any announcement -- can sound when the emphasis is dropped at the end of sentences and when the emphasis trails off toward the end of commercials. Listen carefully to the first version of the following commercial on your recorded lesson, and then when you hear the second version, underline the words that get special emphasis, and mark the places where the voice pitch of your instructor goes up with a little arrow. Once you have done that, try to imitate your instructor's voice emphasis and changes in pitch exactly. Don't be afraid to try it seven times or even seventeen times, listening to the good version of the commercial in between every try. It may begin to get boring, trying for the exact effect time after time, but it is not too unusual for an announcer to take seven tries at a commercial before an advertiser is satisfied with it for a recorded commercial, and many times announcers have recorded a single effort seventeen times before they are satisfied.

At any rate, here is the script for the commercial in your recorded lesson. Be sure to mark it as accurately as you can when listening to your instructor's second version.

"Listen to what you may win, absolutely free, at SORE'S STORE in Sacramento: Tomorrow, during SORE'S gigantic "Fun Fair", free turkeys and free Christmas trees will be given away every half hour. And you might have your Christmas wish come true. Wish for any

single item in the store -- if your name is drawn, SORE'S will make your wish come true. No purchase necessary. Just come to SORE'S 'Fun Fair' -- tomorrow only -- 9:30 A.M. to 9 P.M. -- at SORE'S in Sacramento, on Arden Way off the Freeway."

After you have mastered that commercial with the exact voice emphasis and voice melody used by your instructor, you should be well past any feeling of overacting with your voice. When you first heard your instructor, you certainly did not think he was overacting. Yet when you imitate his delivery, you will sound just the way he first sounded to you -- vigorous and sure of yourself and convincing. Once you have gotten that far, keep in mind that you must speak up and use voice emphasis and voice melody and then you will never again have trouble with monotone delivery or trailing-off voice habits.

As you practice, go back over your previous lessons and listen carefully to every commercial delivered by your instructors. Mark the commercials in your written lessons so you can reproduce them exactly, and practice them as faithfully as the commercials in this lesson, with special attention on voice melody and voice emphasis.

#### ON-THE-SPOT NEWSCASTING

On-the-spot newscasting is becoming more and more popular as more radio stations learn how they can build their local audiences and brighten up their programming with live newscasting of local fires, floods, accidents, traffic news, and other newsworthy events.

In years past, most news material broadcast was of national events, over network facilities. Now, however, it is difficult for radio to compete with television on such national coverage, and more local stations are using more local on-the-spot newscasting than ever before.

Live newscasts are usually put on the air in one of two ways. In the first method, an on-the-scene announcer telephones in his report from any telephone he can find at the scene. His telephone report is taped and then either broadcast immediately or edited for use in the next newscast.

In the second method, the announcer is on the scene with a mobile radio unit, and

broadcasts his report -- on a different, short-wave frequency -- back to the station. There again his report is usually taped and either broadcast immediately or edited for use in the next newscast.

Either way, the announcer seldom just happens onto the scene and volunteers his report back to the station. What happens is that your station's news room is equipped with various devices for finding out what is happening. Perhaps it is equipped with a special telephone that notifies the station of any fire as soon as the fire department receives the news. Perhaps it is equipped with a police radio that picks up all police calls. Perhaps it has a tie-up with the local newspaper in which the newspaper notifies the station when an interesting event is happening.

In any case, as soon as your station learns of an event worth covering, -- anything from a big fire to a man threatening to jump from a building -- the station will send a reporter-announcer (perhaps you) to the scene with orders to create a live newscast. Once in a while, of course, once you have become aware of the sort of thing that is news -- you yourself may well accidentally be on the spot when an accident occurs or a fire breaks out or some other incident worth reporting happens. In such a case you should get all the facts you can as fast as you can and get to the nearest phone to make a complete, interesting report on the event without waiting to be told to do so.

To do this well, you must relate to your listening audience just exactly what is taking place or what has taken place. To do this thoroughly and in an interesting manner, you need to know the "Five W's" answered by all newsmen in reporting any event.

These are the "Five W's". You should know these five questions by heart, and should be able to summon them up in your mind without thinking of them:

WHAT happened?  
WHEN did it happen?  
WHERE did it happen?  
WHO was involved?  
WHY did it happen?

Every good story answers all of these questions quickly. In a newspaper story, the newsman tries to answer all of these questions in brief in the first paragraph of his story. This first paragraph is called the lead.

After the opening paragraph, the newsman fills in interesting details about each of the questions. And some of the questions are not as simple as they might seem to be.

For instance, the first "W" is "WHAT happened?" In the case of a murder, it is easy to say that so-and-so was murdered, which answers in part the fourth "W", "WHO was involved?". However, just exactly how the victim was murdered may take weeks of police work to discover.

The second and third "W's" are likely to be easy to answer. If you are on the spot, you can probably report when the event happened, or when it began and how long it is likely to last, if it is taking a period of time such as in the case of a fire. You can almost always say where it happened, unless that is a mystery, as in the case of a missing person.

However, the fourth question is almost always complex. "WHO was involved?" often includes "WHAT was involved?", as in the case of a fire. The building on fire becomes the most important "WHO" in that question. But in such a case the fire chief, the owner of the store, the person who turned in the alarm, and the person who has an idea of why the fire started are all part of the "WHO was involved?" question.

The fifth question, "WHY did it happen?", is often difficult to answer, but almost always you can find an official such as the police chief or the fire chief to estimate the cause. In some cases, such as a robbery, the answer is usually obvious -- the thief saw an opportunity and took it.

Now let us see how you put this knowledge into action. Let us suppose that you are sent to a fire that is burning your town's largest store. When you arrive the scene is confusion. Fire engines and fire hoses are everywhere, crowds have gathered to watch the flames, firemen are running. How can you make sense of this? The answer is to go to someone in authority, the fire chief or one of his top assistants, and identify yourself. You should have your radio station's press card to do this, preferably, or a press card issued by the local police department, to speed up the determination of your right to seek this information.

Once you have identified yourself, tell the person that your radio station would like to know some of the details on when the fire started, how it started, whether it is under control or how long the officer estimates it will take to get under control, whether or not anyone has been hurt or any person was trapped in the flames, what the probable



damages are going to be, who turned in the alarm, how long it took to empty the premises, and so on. Tell the officer that the station would like to help in any way it can, such as broadcasting to its audience to stay away from the area if there is much traffic trouble, and alternate routes to advise motorists to take.

When you have gotten the answers to all these questions, make certain that you have the name of the person who gave you this information and take your notes and go to the nearest telephone or your mobile radio unit, contact the station and tell them you are ready with your live newscast. Then, using your notes and perhaps a brief outline of what you want to say, you announce your story. The example given in your recorded lesson is this:

"This is Ronald Downey of the WBBB news department on the spot at Third and Broadway in downtown Greentown where a blazing fire is now destroying the Rich Department Store. According to Greentown Fire Chief Edmund Winters, the fire began at 3:15 this afternoon in a second-floor storage room and spread to the third and fourth floors in less than five minutes. Five fire-engine companies are now trying to contain the blaze, and two additional companies are on their way to the fire from Fallon, twenty-two miles away.

"Chief Winters estimated that 90 customers were in the store when the fire began, but that all customers and the store's 60 employees all left the store calmly. None were injured, but one fireman has been overcome by smoke inhalation and is now in Greentown General Hospital.

"Firefighting efforts are being hampered by sightseeing crowds estimated at over 3000, and traffic on approaching streets is jammed. Motorists are advised to avoid the downtown area for the next few hours. Assistant Fire Chief Robert Miller told WBBB that if no wind springs up within the next hour, that the fire will be safely under control without any damage to the surrounding buildings. Damage to the store appears to be almost total. This is Ronald Downey of WBBB News reporting from the scene at Third and Broadway. More reports will be brought to you as they develop."

This example shows how a fairly lengthy news report can be quickly built from a few short notes, and broadcast in a way to bring the excitement of the scene to your listeners. Notice how the very first paragraph of the report answered all 5 basic "W's".

It told your audience who you are, where you are, What is happening (and at the same time therefore where it was happening), Who is involved (the two fire officers), When it happened and how long it is expected to keep happening, and part of Why it happened (broke out in a second-floor storage room).

Because the first part of this report is so complete, it lets your station shorten your report to just that paragraph if time is running very short on them. The remainder of the story simply fills in more details on what is happening, what is expected to happen, and who else is involved. It also performs a public service in warning listening motorists to avoid the area and tells the audience that more reports will follow.

Your next step is to check with your station's news director and find out if he wants a further report from the scene when you have more information, or whether he wants you to get an interview with the fire chief or a department store officer.

If possible, it is always good to obtain interviews with persons involved in the event. They add drama, color and excitement to the newscasts, if the event is important enough or exciting enough to warrant such interviews. Usually, however, such interviews are possible only when you have a mobile broadcasting unit or a battery-powered portable tape recorder.

When you are preparing and delivering your on-the-spot newscast, it is exciting to add a dramatic description of just how the scene appears, if you have time. For instance, if you are not in a rush to get back to the scene and get an interview with an official of the store in the example above, you might add this sort of descriptive paragraph right after the lead of that report:

"Meanwhile, a great pall of smoke is rising hundreds of feet in the air from the Rich building, and every few moments a sheet of flame is visible through the smoke and the curtains of water being poured into the building by Chief Winter's men. It seems impossible to believe that anyone could have escaped alive from this inferno, considering how swiftly it spread."

You can see how much drama this sort of account can add to a newscast. Notice also how neatly it leads into the next paragraph, where you give Chief Winter's account of how 90 customers and 60 employees filed out of the building without harm.

An excellent way to practice on-the-spot newscasts doesn't involve searching out fires and accidents yourself. Simply read through your local newspaper for any exciting event, preferably one with photos of the scene. Make notes on the essential items, the answers to the five "W's". Then make up your own announcement of the event as though it had just happened and you are standing on the scene. Try to deliver the announcement without writing it down. Start your announcement with the information of your name and the station you are with, and launch right into a description of what happened, where and how it happened, who is involved, and so on. Try to insert a description of the scene, just as it appears to you in any photographs you find in the newspaper story.

If you follow this practice method for one story from your newspaper every day of this month, you will be more practiced ad-libbing such an on-the-scene report than almost any announcer in the broadcast field, except for those few specialists who do nothing else. You will not have had practice in actually gathering the news at the scene, but this almost never presents a problem when you are working for a station and have a station press card to use to get through fire and police lines. Just as in the case of preparing for and presenting guest interviews, you will find that fire chiefs, police chiefs and other officials are just as anxious to be heard over the radio as are singers and other celebrities who come to the station for interviews.

The important thing in collecting news at the site of an event is to be prepared with enough questions to get the information you need. In the case of a fire, you should be prepared with questions like these:

- When did it start?
- Who discovered it?
- How fast did it spread?
- Was anyone hurt?
- How many people were in the building?
- Were there any interesting incidents in getting the people out?
- Is the fire under control?
- Was there any trouble in getting fire engines to the fire quickly?
- Is there any estimate of damages?
- Is there a threat of the fire spreading?

In the case of other events, you should be prepared with a somewhat different list of questions to suit each event. A good way to compile such prepared questions is to ask



yourself, as you read the newspaper stories each day, exactly what sort of question would have produced each piece of information in the story.

As you read your newspaper stories to prepare for your practice newscast each day, it is a good idea to write down such questions as you are reading. This way you will add to your list of fire questions, and will compile rather complete question lists for almost any other sort of event. Most important, this practice will help drive home forever your knowledge of such questions so that you will not necessarily have to have such a question list with you when you go out on your first on-the-spot newscast assignments.

#### RECORDING A MAN-ON-THE-STREET PROGRAM

Broadcasts of man-on-the-street programs are no longer live, spontaneous programs as they were in the earlier days of radio. In the first place, there is too much danger of some individual saying something that should not be broadcast, and in the second place, there is the certainty that too many of the interviews are not going to be interesting.

Today, a man-on-the-street program is very much like a combination of a panel discussion program and a telephone call-in program. It is like a panel discussion program in that an important question-of-the-day is decided upon by your news director or program director or by yourself. It is like a call-in program because the question is asked of passers-by on the street. However, there is greater control of such a program than there is of a call-in program because the questions and the individual answers usually are recorded on a portable tape recorder. When you return to the station, the tapes are edited and the best responses are singled out for broadcast as a news feature or as a separate program or as a feature segment of a disc jockey program.

When you are planning a man-on-the-street question, bear in mind that the question must be one which is of great interest either locally or nationally, or has strong human interest appeal. Above all, it must be a question which the average man-on-the-street will have an opinion about and will be able to answer intelligently in his own words.

These interviews are normally conducted on busy downtown streets where there are plenty of people from whom to get interviews. You will probably be using a portable tape recorder with a hand microphone. If possible, it is best to have the station call letters on the microphone so that all passers-by may see that you are a legitimate representative of the station. Under these circumstances they are much more willing to be



interviewed. Ordinarily, when you begin to interview one person, a crowd will gather around you asking to be questioned.

This sort of a crowd solves many of your problems. Most of the people who stay clustered about you are eager to be interviewed, so you do not need to search out people who will give you an answer. In the second place, it gives you a number of people from whom to select a balanced group to answer the question.

When you are selecting persons to interview, you should try to have as many women answer the question as men, as many younger people as older people, as many people on one side of the question as on the other.

When you are in a crowd, it makes it easier to start your interviews. With the first person, you should have a brief discussion about yourself and your program and the question of the day, and then record his answer. By the time that interview is finished you should have a crowd about you, and then when you once again introduce yourself and your program and the question of the day, you can do it to the whole crowd and not just to the next person you are going to interview. At the same time you tell them all that you want their opinions on the questions, and that the opinions will be broadcast.

Then you turn on your tape recorder again, and introduce the first person from the crowd by asking him his name and address. Then you ask the question and record his answer. If the person simply gives a "yes" or "no" answer, draw him out by asking him why he gave the answer he did. Use the same techniques you learned in lesson 4 for drawing comment out of guests on an interview program.

On this sort of program, however, you do not need to work so hard to get long, interesting answers. Sometimes short, snappy answers are fine. And if you interview someone from whom you cannot get an interesting answer at any length, you can simply thank the person and go on to the next interview.

For the usual man-on-the-street program, you should ordinarily try to get from 6 to 8 good interviews. This may require from 10 to 15 interviews in all. Do not let any of the answers take more than two minutes. Use a stop watch, and warn the guests when they are running out of time, just as you do on a telephone call-in program.

Once you have gotten back to the radio station with your recorded interviews, you or

the program director may edit out the poor interviews and then probably rearrange their order so as to alternate answers that take one side of the question with answers that take the other side.

If these interviews are not planned for use as a short feature program or as a news feature, they can be worked into regular music programs. One or two or three of these short interviews at a time give an excellent change of pace to such a program.

Let us say that you are perhaps twenty minutes into your music program when you introduce the interviews by saying:

"Today we were at the corner of Fourth and Main Streets, and we asked the folks passing by, a question about teenage crime. We have been reading a lot on this subject lately, so we asked them if they thought that punishment of the parents involved would help stop teenage offenses. And here is what we heard . . . "

At this point you would play one or two interviews. After those interviews, you would continue your music program as before, and then perhaps 20 or 30 minutes later bring the subject up again and play one or two more interviews, and so on.

As you can see, the interviews have to be brought into your program in a logical manner. You either have to give a brief introduction, like the one above, or give a brief background on the subject. A good, reliable, standard method of introducing any sort of question-answer interview into your program is this:

"This subject (here you name it or discuss it briefly) seems to be of interest to many people lately, so here are some views on the subject by a few members of our listening audience . . ."

The important thing in playing such interviews on your program is to keep the interviews varied and to keep them discussing both sides of the question. If you do this people will think you are being fair and they will be happy with you. But if you play interviews that cover only one side of the question, your listeners will blame you for not presenting the other side of the issue. If you have real trouble getting interviews on more than one side of a question, it is certain that the question is worded poorly. If you ask a question that reveals the way you feel about it, and the way you would answer it, that is the

only sort of answer you will get. In this case you are simply going to have to think up another question, or use an alternate question to get your interviews, or change the wording of your first question.

But when you do have good, short, interesting answers to both sides of an interesting question, you have material that can add a fascinating change of pace to your music program or your long news show or almost any other general-interest program.

#### CONDUCTING A WOMAN'S VARIETY PROGRAM

Some years ago, variety programs aimed especially at women were quite popular. Then, they usually were programs which concentrated on a single subject. There were cooking programs, gardening programs, fashion programs, and so on.

Today, however, women's variety programs are still quite popular but they are almost invariably an interesting mixture of subjects that appeal to the average woman listener.

These programs are nearly always broadcast during weekdays, usually around the middle of the day, when the audience is largely made up of women, primarily housewives.

These programs are ordinarily half-hour shows, although they may be as short as 15 minutes. If your program is scheduled for a half hour, you may have two or three musical selections added, but if it is going to be a 15 minute program the program will be all talk.

Because such programs are essentially all talk, the announcer who conducts it is usually rather experienced. Such a program is an excellent way to develop a very strong, dedicated following for the announcer who conducts it, but it requires a great deal of effort to lift a program of this sort above the ordinary and into an audience-building format.

A woman's variety program is essentially a very informal program. It is designed for just one purpose, to entertain, and to entertain by means of building a strong personal relationship between the announcer and the audience. Because the program is designed to entertain more than to inform, it is more important to find interesting subjects for the program than to find information your audience should know.



Because the program is essentially pure talk, a developed ability to plan interesting items and to keep the pace changing is the most important quality you need for success in this field. Most announcers of this sort of woman's program are women, but a good many are men, so it is a field open to everyone. Furthermore, if you are a man announcing at a station where a woman announcer ordinarily handles such a show, you might well be asked to take the show over some time when the woman announcer is on vacation or is ill or leaves the station.

To make such a program truly great calls for considerable research, day after day, to find good items that will interest your audience, and a full knowledge of many subjects that interest women. If you can easily keep turning up interesting off-beat items for your woman's program, you are well on your way toward conducting a really interesting program that will build a solid audience.

One example of such an interesting off-beat item would be an interview with a fortune-teller. This is off-beat enough to be truly interesting, and to really liven up your program. If, on top of this, you can draw your fortune-teller guest out into an informative discussion of her trade, you would have a winner of an item for your show.

Good places to search for such items of unusual interest take imagination. One sure-fire subject, much like the fortune-teller, is women who have unusual jobs. For instance, a woman stock broker or a woman bus-driver or a woman cow-poke or the like would be interesting for your program. On the other hand, men who have truly different jobs are another source of interesting interviews. Deep-sea divers, for instance, or sky-writers, or a man who designs clothes, or the like.

To keep your variety program under control, it must have a regular format. It must have a plan that lets you have plenty of change of pace but still lets your listeners have some idea of what to expect, to entice them into tuning you in the next day.

Let us take a close look at a format for a typical 15 minute program in some detail.

First, because the program is all talk, you may not want a musical introduction, but a straight introduction by yourself, and a straight closing.

First, you open with your introduction. It should be written out.  
Second, a funny human interest story culled from the wire services.



Third, a short, interesting home-making tip.

Fourth, as a highlight, a short interview with someone truly interesting.

Fifth, a menu tip. Perhaps an interesting dinner menu with calories listed.

Sixth, a fashion item for the day.

Seventh, a note on what happened that day in history.

Eighth, a short discussion of an unusual subject, such as the meaning of the symbols on a dollar bill.

Ninth, an unusual, perhaps surprising, etiquette tip.

Tenth, your closing, written out.

Within this format, of course, you must make room for one or two commercials. If your program becomes very popular, you will have many more commercials, but by that time it will probably be lengthened to a full half-hour.

As you can see, looking through that format, there are possibilities in every spot for really interesting items. For instance, the etiquette tip need not appear every day, but when it does it should be off-beat. You could tell your listeners, for instance, that if they were in Italy or Spain they could expect to be greeted by having their hands kissed, but only if they are married! If they are single and a man acts as though he is about to kiss their hand, beware -- he probably has nefarious purposes in mind.

Every day you should strive to keep your program within the same general format, but you can feel free to change the order of items around, and to omit one or two items when something more interesting takes more time than usual.

For interesting menu items, we suggest that you get your hands on several good cook-books aimed at men, and cookbooks that specialize in gourmet cooking. If your station doesn't want to buy them, you might find them at your local library. You will be surprised, reading through them, how many magnificent-sounding recipes and menus are just as easy to prepare as ordinary everyday meat-and-potatoes style cooking. Some of the best books in this field are Morrison Wood's book, "For Men Only", the James Beard cookbook in paperback form, and the Number Two volume of Gourmet Cookbook published by Gourmet magazine.

Along with interesting items from these books, you also want interesting home-making tips. Again, the best place to find these is in a cookbook. This time, in old cookbooks, written in the last century. In those days women didn't have all the modern conveniences

and they had to cope with stains and foggy windows and cuts and bruises and so on with materials they had at hand. You will find some of these old cookbooks in second-hand book stores, and you will find them loaded with interesting homemaking tips.

This sort of program may have any sort of name, such as "The Sally Edwards Show" or "Woman's World", or "Chit-Chat". It may have a funny, tricky name. One such successful show is called "The Housewife's Protective League".

The opening for such a show might sound like this:

"Now, WBBB presents "The Sally Edwards Show". A program of human interest, of interviews with fascinating guests, of homemaking tips and fashion news of interest, of all the things you have asked us to find out about for you. My name is Sally Edwards, and to start today's show on a fun note, here is a true story about . . . "

Now the program is launched in just 20 seconds, and you are into your first item with no further fuss. At the close of the show, you may say something like this:

"For the past quarter hour you've been listening to my "Sally Edwards Show" on WBBB. We've tried to be fun, we've tried to cover the subjects you've suggested to us. If you have a subject you'd like us to find out about for you, drop us a note, won't you? Tomorrow's special guest will be Frank Jones, who will tell us what it's like to hunt alligators for those beautiful and expensive shoes we would all like to own. Until tomorrow then, be happy. And now stay tuned for Music with Martin."

This closing covers who announced the show, recaps the type of show it is, told the audience who will be the featured guest the next day, and reminded them of the next program coming up on the station.

#### CONDUCTING OTHER SPECIALTY PROGRAMS

We have spent some time discussing a woman's specialty program because it is quite complicated and because it is quite popular. There are a number of other types of specialty programs which do not fall within the usual broadcasting format, however, and which often are broadcast on a very limited schedule, such as once a week, or one five-minute segment a day.

This sort of specialty program includes such things as sports commentary programs, business news and business commentary programs, stock market reports, farm news programs, gardening programs, and so on.

Unless such specialty programs require a great deal of background information, a trained announcer can pretty quickly put together enough information on each subject to announce a satisfactory program. In some cases, such as a sports commentary program, or a business commentary program, the show will call for expert knowledge. If the station does not have a sports director or other sports expert, or an expert on the world of business and finance, it will usually either call in an expert to announce these programs or to write them for one of its staff announcers to deliver.

If you are suddenly faced with the problem of announcing a program such as this, listen to tapes of past programs your station has broadcast to see how they were organized and announced, or discuss the program with your program director and let him help you organize your first few programs.

Once again, just as in the case of the woman's specialty program, the success of such programs usually lies in getting interesting information and then delivering it in an interesting manner. Whether you call upon experts to help you or do it all yourself, make sure that the news or information you are going to broadcast is always just a little unexpected, a little unusual, if possible.

#### ANNOUNCING MUSIC PROGRAMS

As we discussed in earlier lessons, many radio stations have a standard music formula. That is, a station may have a reputation for popular music and that will be the only type of music it will play. Another station may have built up a reputation as a "good" music station and it will play only light classical and classical selections. Another station will have a reputation as a rock and roll station or as a country and western music station, and will play only the type of music associated with its reputation.

However, the music a station plays depends a great deal upon where it is and what its competition is doing. In programming music for a station the music director must be realistic. Let us suppose that near a large city, in order to appeal to the largest number of listeners our station must gain a reputation for popular music, whereas in another section of the nation, country and western music would have the greatest appeal. Then



again let us say that near a large city, a small station that is not strong enough to compete against large stations for a mass audience will concentrate on "good" music in order to attract a very special kind of audience in as large numbers as possible, to sell to potential advertisers.

Then there is another possibility, and that is that in a smaller city, there may be but one radio station to serve the whole community and therefore it would split up its music programming to suit the desires of its audience. If the station found that 60% of the audience preferred popular music and that 20% preferred country and western, the station might allot 60% of its music programs to popular music, 20% to country and western music, and split the rest of its music programming up into a very few special programs at special times for special audiences.

The station will always try to match the announcer for each program to the type of program it is broadcasting. If you have a knowledge of country and western music and a flair for announcing these programs, you would probably be assigned to exactly those programs. If you are familiar with light classical music, you would undoubtedly be assigned to the "good" music programs.

On the other hand, if you do not have a personality that goes along with a certain type of program such as country and western music, and if you do not personally care for such music, you still might find yourself having to announce one such program a week. Under these circumstances you simply have to do the program as well as you can and act as though you like it. Just talk as little as possible and play as much music as possible. Never make fun of the music or the program, because your listeners do like the music and they will be offended. They will not mind a straightforward program, because it will give them more of the music they like. Simply announce the commercials, the time, the weather and the name of each selection and you will have no real trouble with the program.

#### ANNOUNCING COUNTRY AND WESTERN MUSIC PROGRAMS

Now that we are about to get into the subject of announcing all the different types of music programs, except, of course, popular music programs which were covered at length in Phase 3, we are going to start out with the subject of announcing country and western music programs in ~~some~~ depth.



If you are familiar with country and western music, you will have no problems in announcing a program of this type. You simply handle the show in the same general fashion that you organized and announced a popular music program.

However, let us say that you are not familiar with the music or the names of the most popular performers. How do you know what is good and what is bad? The answer to this question is that nearly all radio stations subscribe to various music magazines such as "CASH BOX" and "BILLBOARD". These magazines show which numbers are currently the most popular selections in each of the music categories such as Popular Music, "Good" or classical music, Country and Western Music, and in recent times, Folk Music.

These music lists will guide you to what to play. Play the currently popular favorites, and these lists will automatically include many old favorites along with the new hits. The reason for this is that just as in popular music, old favorites have recurrent waves of popularity and keep showing up every year or so on the most popular lists.

Therefore, in planning your Country and Western Music program, play the listed favorites. After a short while you will learn who the favorite artists are, and this will help you to get away from your dependence on the popularity lists. The old rule of thumb for popular music is if you don't know the popularity of the music, play the artist. Just as you would be fairly safe in playing almost any Peggy Lee recording on a popular music show, you will learn which are the favorite artists in the country and western field, and playing their records will help you to move slightly away from the popularity ratings in selecting music for your programs.

When you are planning your country and western music program, keep the pace changing from selection to selection just as you did with the popular music program. Alternate male and female singers and groups, alternate upbeat and slow tunes. You will not be able to play too many instrumentals since they are rare in the country and western field, but aside from this you will be able to keep the pace changing quite satisfactorily. It is a good idea to consult with your program director or music director when in doubt and he will advise you until you get into the swing of your new program.

### ANNOUNCING ROCK AND ROLL MUSIC PROGRAMS

Much the same sort of instruction that applies to country and western music programs also applies to rock and roll music programs. However, more stations play rock and roll music programs than play country and western music programs. Therefore you are more likely to run into announcing positions where you must announce rock and roll programs.

Rock and roll music programs are often called "Top 40" programs, and the stations that bill their rock and roll programs this way are often called "Top 40" stations. This name comes from the popularity lists in "CASH BOX" and "BILLBOARD". These "Top 40" programs and stations concentrate on playing the rock and roll selections listed as the 40 most popular each week in these magazines.

Just as is the case with country and western music programs and with popular music programs, you should work to become as familiar as possible with the names of the most popular artists in the rock and roll field, so that you are able to talk as knowingly as possible about them. You will find this easier than you might think, for many of the artists in this field have had hits so big that they have literally forced their way onto occasional popular music shows, and many of the names will turn out to be familiar to you.

When you are planning your rock and roll music program, again you do the same as on the country and western music program and the popular music program. You must, ordinarily, make your selections from the "Top 40" each week, but you should follow the general rules for alternating male and female singers, upbeat tunes and slower tunes. Again, as with country and western music, never make fun of the music or the performers or the program or you will offend your listeners. In such a case your station manager will eventually hear of your comments and you will be in trouble. If you listen to the music you are playing with a careful ear and an open mind, you will be surprised at how much you will hear that you really learn to like, if you have never much cared for either rock and roll music or country and western music. Once that happens, you will be on your way to being a good announcer for that sort of music program, not merely an acceptable one.

### ANNOUNCING CLASSICAL AND LIGHT CLASSICAL MUSIC PROGRAMS

Although some statistical studies of radio stations throughout the United States indicate that only about 2% of these stations play classical music, there are many indications that the number of "good music" stations and "good music" programs are on the increase. A number of AM stations are turning to "good music" programs to attract a specific audience, and many FM stations play a considerable amount of light classical music and even some completely classical, or so-called "long-hair" music including symphonies and operas.

As we discussed in the recorded lesson, the announcer never injects his own personality into the classical or light classical music program. You simply announce the selection, the orchestra, the conductor, and let the music make the program interesting. On occasion, if you are called upon to announce an opera program, you may be asked to outline the "libretto" of the opera, act by act, before each act is played. In such a case the music director will show you where you can read the story of the opera so that you can outline the action in each act, or he will write the continuity for you himself. Generally, however, as an announcer you will merely announce the selection and announce the intervening commercials.

The difference between classical and light-classical music is one of definition. Some stations define flowery arrangements and large orchestral renditions of older melodies as light classical, such as the sort of music Andre Kostelanetz always played and somewhat like the music David Rose now plays. A more common definition of light classical music includes shorter, melodic selections by Chopin, Mozart, Brahms, Strauss, and similar composers, as well as music from so-called operettas, and a wide variety of melodic music from more modern serious composers.

Classical music itself, on the other hand, includes all long, serious works such as most symphonies and operas, and much of the various studies and works for solo instruments by classical composers of some time past. In actuality, the line between light classical and classical music is somewhat vague and depends upon the station's own definition. However, in general all long, serious musical works that require concentrated listening are considered classical, and most shorter, more melodious pieces, even if by the same composer, are considered to be light classical music.



When you are announcing classical or light classical music programs for a "good music" station, you will generally not have to worry about arranging the music programs yourself, for such stations generally have an expert in the field doing this programming. If you are completely at home in the classical and light classical fields, however, you might well work into helping the director program such shows.

The main problem with announcing classical or light classical music programs therefore is not the planning of the program, nor even working out introductions to different numbers, for you must merely announce them in a straightforward manner. The difficulty lies in making certain of the correct pronunciation of all selections and of the composers, and often of the names of the soloists.

If you are not at home with this sort of music, you will have much difficulty with these pronunciations. This difficulty is not unusual or even unexpected. There are many places where you can learn the correct pronunciation of most composer's names. We recommend "The NBC Handbook of Pronunciation" and also "Radio and Television Announcing" by Lyle D. Barnhart. Large, unabridged dictionaries have biographical sections which give the names and the phonetic pronunciations of all important composers' names.

Most helpful, however, will be the publications such "good music" radio stations will have on hand to help with exactly these pronunciation problems. These stations would never take a chance of their announcers sounding ignorant or unfamiliar with their music, so they all will give you an orientation period in which to study and review all the pronunciations which you are most likely to cause you trouble. You will probably spend three or four days just sitting and watching and listening to other announcers before you actually get to announce such a program yourself.

The problem involved in announcing such "good music" programs is that the titles of the selections and the names of the composers and often the names of the soloists or the singers are French, Italian, Spanish, Russian and German far more often than they are English. Many of these selections will have an English title which your station may or may not allow you to use, but the problem still remains with the names of the composers and the soloists.

After you have gone through your orientation period and are ready to begin your first "good music" program, your music director undoubtedly will want to go over your con-



tinuity with you to check your pronunciations. If he does not suggest it, then you should suggest it to make certain that you are correct in your pronunciations. It is wise to write out all selection titles and composers' names and soloists in a phonetic manner, as we have done in the written part of your pronunciation section in each lesson. This way you would spell "Mozart" as "Moat - zart", as an example. When you have it written in that way in your continuity, it will be almost impossible for you to make a mistake.

### ANNOUNCING FOLK MUSIC PROGRAMS

At almost the opposite end of the musical world from classical and light classical music programs are the occasional folk music programs which are scheduled on a few stations, particularly on stations around large cities. With the advent of nationally-televised folk-music programs and the development of commercially oriented folk singers, folk music programming is becoming much more popular. Many stations now devote a full hour or even more to folk music programs every day of the week.

With this modern view of folk music, music no longer has to be old, traditional songs of social protest to be considered folk music. Folk music, a few short years ago, was strictly old songs that were seldom, if ever, written out but were handed down by voice from family to family, and the lyrics told the story of some old injustice or tragedy or the like. Now, with songs being written every day as "folk" songs, the lyrics still usually maintain this tradition of social protest but the intent is strictly commercial.

If you would like to learn more about folk music, many books are available on the subject in most libraries, such as "The American Song Bag" by Carl Sandburg, and the collections of folk songs by Burl Ives.

Because of this evolution of what has come to be considered folk music, you will find more and more so-called folk tunes being played on popular music programs, and you will even find some folk songs becoming big hits that are played on all popular music programs. At this moment, however, we are considering the planning and organization of a straight folk-song music program.

First of all, you will need a theme song, because it is a musical program, and it will most likely be a vocal, since essentially all folk songs are vocals. You plan your

introduction around this theme, perhaps like this example in your recorded lesson:

"WBBB brings you -- Folk Music U. S. A."

(The theme begins here, and the vocal starts. At the bridge, or the center portion where the melody changes, the theme goes under for the rest of the introduction.)

"WBBB brings you the music America loves best on Folk Music U. S. A. at 8 each Monday through Friday evening. You hear the little-known folk-music of yesterday and the nation's finest folk artists bringing you the folk songs most popular throughout the country today. To open today's program here's . . . "

At this point you segue right into the introduction to the first number and the program is under way - just as you would do in the popular music program in lesson three.

Notice how the opening introduction was very brief, and then came in again after the vocal has established itself. This is necessary since there are practically no instrumental folk tunes. Once you have begun the program, you continue just as you do with a popular music program, varying the mood and tempo from one number to the next, and announcing a commercial and a record introduction between almost every number.

#### ANNOUNCING JAZZ MUSIC PROGRAMS

Now we would like to discuss very briefly the problems of announcing jazz music programs. Although studies indicate that almost 2 per cent of the stations in the U. S. schedule some jazz programs, we feel that this number is too high and that the number of stations that actually play real jazz can almost be counted on your fingers.

The difficulties of announcing a real jazz program are staggering. For one thing, there are a large number of different types of jazz, and therefore a large number of different types of jazz programs, and for each of these different types of jazz programs there is a whole new body of information and opinion that must be mastered. Our recommendation is that unless you are a knowledgeable jazz fan yourself, that you have an expert in the field help you organize any jazz program you must announce, and have him write any comment you may make on the music being played. If you are a knowledgeable jazz fan, we recommend that you stick to the types of jazz that you yourself like best.

Announcing a jazz program, as you can see, is more difficult than announcing a classical music program even when you are unfamiliar with classical music. For one thing, classical programs do not call for an announcer's opinion of the selections, and a jazz program definitely does. For another thing, the listeners to a jazz program will be extremely familiar with the type of jazz you are playing and will complain if you mix dated jazz with modern jazz, or make the mistake of calling early swing band numbers "bebop" or the like. The best way to announce such a program is, with the help of an expert, to write out practically every word you will say.

### PRONUNCIATION

Rabat	ruh BAHT
rabbi	RAB igh
racial	RAY sh'l
radiation	ray di AY sh'n
rajah	RAH ZH UH
raspberry	RAZ behr ee
rather	RATH: er
ration (n,v)	RAY sh'n
rational	RASH 'n 'l
rationing	RAY sh'n ing
Ravel, Maurice	ra VEL, moh REES
ravenous	RAV 'n uhs
ravioli	rah VYOH lee
Reading (Pennsylvania, England)	RED ing
recess	ri SES
recluse (a, n)	ri KLOO :S
recognize	REK uhg nighz
recuperate	ri KYOO : per ayt
reduce	ri DOO :S
redundancy	ri DUHN d'n see
regatta	ri GAT uh
regimen	REJ i m'n
regularly	REG yoo: ler lee
Reich	righk
relevant	REL i v'nt
relinquish	ri LING kwish

remonstrate	ri MAHN strayt
rendezvous	RAHN duh voo :
renege	ri NIG
repairable	ri PAIR uh b'l
repartee	rep ahr TEE
repertoire	REP er twahr
reptile	REP til
reservoir	REZ er vwahr
resin	REZ in
resonance	REZ uh n'ns
resource	ri SAWRS
respite	RES pit
resume	ri ZOO : M
résumé	ray zoo : MAY
Reuters	ROY terz
reverend	REV er 'nd
revolt	ri VOHLT
revolting	ri VOHLT ing
Rheims	reemz
Rhodesia (Africa)	roh DEE zhuh
riboflavin	righb oh FLAY vin
Richelieu	RISH uh loo :
Rimski-Korsakov, Nikolay	rim ski KAWR sah kohf, NEE koh ligh
rinse	rins
risque	rees KAY
Riviera (France)	ri VYAIR uh
robot	ROH buht
rodeo	ROH di oh
rodeo (Spanish)	roh DAY oh
roof	roo : f
Roosevelt	ROH zuh velt
rouge	roo : zh
route	roo : t
Rubinstein	ROO : bin stighn
sabotage	sab uh TAHZH
saccharine	SAK uh rin



Sacramento (California)	sak ruh MEN toh
sacrifice (n, v)	SAK ri fighs
sacrilegious	sak ri LEE juhs
sadism	SAYD iz 'm
sadist	SAYD ist
saga	SAH guh
Sahara (desert)	suh HAH ruh
Sahib	SAH ib
salary	SAL uh ree
saline	SAY leen
salmon	SAM 'n
samurai	SAM oo righ
sandwich	SAND wich
San Francisco (California)	san fr'n SIS koh
sanguine	SANG gwin
San Jose (California)	san hoh SAY
San Juan (Puerto Rico)	san HWAHN
San Luis (Cuba)	sahn loo EES
San Pablo (California)	sahn PAH bloh
San Rafael (Argentina)	san rah FEL
Santiago (Chile)	sahn ti AH goh
Saturday	SAT er dee
sauterne	soh TERN
Savannah (Georgia)	suh VAN uh
savoir-faire (French)	sah vwahr FAIR
savory	SAY ver ee
scallop	SKAHL uhp
scalloped	SKAHL uhpt
scenic	SEE nik
schedule	SKED yoo : l
Schenectady (New York)	skuh NEK tuh dee
scherzo	SKEHR tsoh
Schiaparelli	skyahp ah REL ee
schism	SIZ 'm
schizophrenic	skit zoh FREN ik
schnapps	shnaps
sclerosis	skli ROH sis

seclude	si KLOO : D
secretive	si KREE tiv
semi -	SEM ee
sequoia	si KWOY uh
serpentine	SER p'n teen
serum	SIER 'm
several	SEV er 'I
shortlived	SHAWRT LIGHVD
similar	SIM i ler
Singapore	sing guh PAWR
siren	SIGH r'n
skein	skayn
slovenly	SLUHV 'n lee
sofa	SOH fuh
soft	sawft
soften	SAWF 'n
solar	SOH ler
solder	SAHD er
sonata	suh NAH tuh
sonorous	suh NAW ruhs
soot	soo : t
sophomore	SAHF uh mawr
soprano	suh PRAN oh
sorrel	SAHR 'I
sorry	SAHR ee
sotto voce	SOHT oh VOH chay
Southampton (England)	south AMP t'n
southerly	SUHTH: er lee
soviet, Soviet	soh vi ET
specie	SPEE shee
species	SPEE sheez
spiritual	SPIR i choop: 'I
Stalin	STAH lin
stature	STA cher
status	STAY tuhs
status quo	STAY tuhs KWOH
stereotype	STEHR i oh tighp

sterile	STEHR il
St. Helena (island)	saynt he LEE nuh
St. Louis (Missouri)	saynt LOO: is
stoicism	STOH i siz 'm
stomach	STUHM uhk
strata	STRAY tuh
stratosphere	STRAT uhs fier
strength	strength
stronger	STRAWNG ger
student	STOO: d'nt
studio	STOO: di oh
subliminal	suhb LIM i n'l
subpoena	suhb PEE nuh
subtle	SUHT 'l
suburb	SUHB erb
such	suhch
suit	soo: t
suite	sweet
Sunday	SUHN dee
supremacy	suh PREM uh see
sure	shoor
surely	SHOOR lee
surprise	ser PRIGHZ
Switzerland	SWIT ser l'nd
syllabic	si LAB ik
symposium	sim POH zi 'm
synchronize	SING kruh nighz
syndrome	SIN drohm
syrup	SIR uhp
taboo	tah BOO:
tabouret	TAB uh ret
Tanganyika (Africa)	tan gan YEE kuh
Taoism	TA OH iz 'm
tapestry	TAP is tree
taste	tayst
tattoo	ta TOO:
Taurus	TAW ruhs

tedious	TEE di uhs
Teheran (Persia)	te huh RAHN
Tel-Aviv (Palestine)	TEL ah VEEV
telegrapher	ti LEG ruh fer
telegraphy	ti LEG ruh fee
telepathy	ti LEP uh thee
temperature	TEM per uh cher
terrazzo	tehr AHT soh
Terre Haute (Indiana)	TEHR uh HOHT
territory	TEHR i taw ree
tete-a-tete	TAYT uh TAYT
textile	TEKS til
Thames (River)	temz
theater, theatre	THEE uh ter
theology	thi AHL uh jee
thesaurus	thi SAW ruhs
Threepence (British)	THRIP 'ns
Thule (Greenland)	TOOL ee
tiara	tee AIR uh
Tibet (China)	ti BET
Tibetan	ti BET 'n
timpani	TIM puh nee
Titian	TISH 'n
titular	TIT yoo ler
tomato	toh MAY toh
tomorrow	too MAHR oh
topsail	TAHP s'l
tortilla	tawr TEE yah
Toulon (France)	too : LAW
Toulouse-Lautrec	too : LOO : Z loh TREK
toward (a, prep.)	tawrd
Trafalgar	truh FAL ger
tribunal	trigh BYOO : n'l
tribune	TRIB yoo : n
tricycle	TRIGH sik 'l
trilogy	TRIL uh jee
trousseau	troo : SOH



Tschaikowsky	chigh KAWF skee
Tuesday	TOO:Z dee
turbine	TER bin
turpentine	TER p'n tighn
turquoise	TER kwoyz
typography	ti PAHG ruh fee
tyrannical	ti RAN i k'l
tyrannous	TIR uh nuhs
Ubangi (river)	oo: BAHNG gee
Uganda (Africa)	oo: GAHN dah
ultimatum	uhl ti MAY t'm
undulate	UHN joo: layt
unguent	UHNG gw'nt
unison	YOO: ni z'n
unsavory	uhn SAY ver ee
usual	YOO: zhoo: 'l
vacuum	VAK yoo: 'm
van Beethoven, Ludwig	vahn BAY toh v'n, LOO:T vik
vanquish	VANG kwish
vaquero	va KAY roh
vase	vays
vehement	VEE i m'nt
vehicle	VEE i k'l
venal	VEE n'l
venom	VEN 'm
verbatim	ver BAY tim
verboten	fehr BOH t'n
Verdi, Guiseppe	VAIR dee, joo:SEP ay
vermicelli	ver mi SEL ee
Versailles (Ohio)	ver SAYLZ
Versailles (France)	vair SIGH
versatile	VER suh til
via	VIGH uh
viceroi	VIGHS roy
vice versa	VIGH see VER suh
victuals	VIT 'lz
Vietminh	VYET meen

Viet Nam	VYET nahm
vigilante	vij i LAN tee
Villa, Pancho	VEE yah, PAHN choh
vineyard	VIN yerd
Viola	VIGH oh luh
Virgo	VEER goh'
visage	VIZ ij
viscount	VIGH kount
voila (French)	vwah LAH
volatile	VAHL uh til
Volkswagen (German)	FOHLKS vahg 'n
Wagner, Richard	VAHG ner, REEK ahrt
war	wawr
wash	wahsh
Washington	WAHSH ing t'n
water	WAW ter
Wednesday	WENZ day
Westminster (England)	WEST min ster
whenever	hwen EV er
where	hwair
whooping cough	HOO : P ing kawf
why	hwhigh
window	WIN doh
Worcester (Massachusetts, England)	WOOS ter
Worcestershire (sauce)	WOOS ter shir
worsted	WERST id
wrestle	RES 'I
Wyoming	wigh OH ming
Xavier	ZAY vi er
yacht	yaht
yellow	YEL oh
Yosemite (California)	yoh SEM i tee
your	yoor
zealot	ZEL uht
zero	ZIER oh
zoology	zoh AHL uh  ee
Zurich (Switzerland)	ZOO : R ik

### CONTROL ROOM EQUIPMENT AND ITS USE

At this point in your studies you have been informed about nearly every sort of work you could conceivably be required to do as an announcer, and you have learned all of the background information about the broadcasting field that you are likely to ever need to know. However, we have waited until now to go into the subject of control room equipment at any length, because it is very simple and because it has been much more important for you to spend your time studying the voice exercises and announcing techniques that will help you get your first announcing job.

Now, let us review with you exactly what equipment you will normally have to handle as an announcer. You may have noticed on your visits to radio stations that many announcers operate their own equipment, and this equipment may have appeared to be complicated. Actually it is simple.

Directly in front of the announcer is a large control board with various switches and knobs. Actually, each of these switches has just one function, to turn a microphone or another piece of equipment off or on. And each knob has just one function, to turn up or turn down the volume of the microphone or the piece of equipment connected to the switch directly above that knob.

The turntables on which the recordings play are both usually located on one side of the announcer, and two of the switches on the control board are for turning those turntables on the air or off the air, and the knobs below those switches are for regulating the volume of those turntables.

In addition, there will be one or two reel-to-reel tape recorders or cartridge tape players next to the control board, ordinarily for playing taped commercials or recorded interviews or newscasts or the like. These tape recorders will each have a switch to put them on the air or off the air, and knobs to regulate their volume. Finally, the announcer's microphone will have a switch to turn it on or off, and a knob to control its volume.

Also on the control board there will be a calibrated dial with a needle wagging back and forth. This is called a decibel meter, which tells you how loud the sound is that is being broadcast. The needle should normally average about 80, which keeps the sound at a steady volume so the listener does not need to keep adjusting his set for a comfortable volume. The announcer must watch this needle constantly to make sure that the

volume from his voice, his records and his commercials are all at about the same level, and he must adjust the volume with the appropriate knob if it is not. Also on this calibrated dial is a red line which indicates the point past which the volume will be so loud that the sound will be distorted as it is broadcast.

That is really about all the control room equipment you will ever have to use. You can see that it is possible to learn to use this equipment in a matter of hours, and within three or four days be so familiar with it that you never even think about using it.

Furthermore, to simplify for you the problem of getting used to the equipment for your first job, every station actually has this control room equipment set up a bit differently from the next station. Therefore they will expect to lead you through their equipment and show you how to operate every switch and knob, because there is so much variation from one station to the next. The stations know this and expect to teach every announcer who comes to them whether it is his first job or not.

There are other pieces of equipment in the station or in the control room and they indicate how the equipment is working. You do not have to do anything to any of these pieces of equipment, but you may have to write down in a log what each of the dials are reading, for the information of the station engineer and for permanent record in the station's meter log. This procedure varies considerably from station to station and wherever you go you will be given detailed instructions on what you must do.

If you have not taken the test for the FCC Third Class Radiotelephone License with Broadcast Endorsement, please get out the study guide you received with Phase One, follow the instructions and as soon as possible take the test. Please inform the school when you have successfully passed and received the license.



### DEVELOPING YOUR INDIVIDUAL STYLE

Now that you have finished, at least for the first time, your final Phase, we would like to discuss ways in which you can begin to develop your own individual style.

While we teach announcing through the best method in the world -- imitation -- we wish to emphasize that we want you to develop your own delivery style later on, or perhaps even starting right this moment.

If you have mastered your lessons, including this final one, you have acquired the basic tools you need to develop your voice and your delivery to a professional point where you should not have too much trouble getting your first job in radio. This achievement of a professional voice and a professional delivery is crucial. It will help you get your first job and to begin to feel at home in your new profession.

However, starting now, we want you to feel free to rewrite any of your practice material into words that are more comfortable to you to use, as long as they maintain the proper mood. It is perhaps best not to do this with your practice commercials, for they are given to you just the way you will be seeing them from now on, and most advertisers will not let you change their wording, no matter how poor you may consider it to be.

But at any rate, in all of your other material you can begin to project your own warmth and friendliness and sincerity in everything you announce, and a good way to start to do this is by using your own words.

A word of warning, however. The moment you begin to feel uncertain of yourself, go back to imitating our voices and our styles; your own style will develop in its own good time.

### YOUR FUTURE

Right this minute, you know more about every aspect of announcing than practically any other beginning announcer, and in fact, more than most announcers who are in the field right now. If you have practiced faithfully, your voice should be better equipped than most announcers now at work, and this single factor will be a great help in getting your first job. In fact, this is the sort of training that we who have succeeded in the announcing field wish we had had when we began announcing.

One word of caution, however. Out of every 1000 radio stations in the nation, you will find 1000 slightly different methods of operating. Therefore you should not expect to find every radio station operating in exactly the ways we have outlined to you throughout your training. Basically, however, the techniques and operating methods and organization and systems that we have described hold true for most of the radio stations you will ever work for. Be prepared for the possibility of any station handling any sort of situation in a different way from that which you have been told to expect, but bear in mind also that the methods of operation you have learned are basically standard for the industry, and that you can generally expect any station to operate in the ways you have learned.

At the end of this month's practice, the biggest factor in your success will be your own determination. First of all, your determination to use our help toward getting your first job, and second, your determination to keep up constant, continued practice toward improvement.

Never stop practicing, and never stop improving, and there will be no end to how far you can go in the radio and television field.

Along with this phase, you have received a final examination and a script to use for your final voice and delivery evaluation. When you have completed this month's practice, fill out the written examination, practice the script, and record your best possible delivery of the script on a tape at  $3\frac{3}{4}$  inches per second.

If you aren't satisfied with your first try, record another take and a third one, and keep on until you are satisfied. Then mail the examination and the tape to us. We will evaluate your efforts, and will award you a certificate of completion if your work is up

to professional standards. If it is not, we will give you a complete, critical discussion of your voice and delivery and tell you what parts of your study need more work, and then after 30 days we will accept another tape from you for a second evaluation.

It is quite possible that your work is up to professional standards but that we still will have a comment or two to make about your tape recording. Perhaps we will only want you to re-record one commercial, or part of a newscast. Bear in mind that the finest professional announcers ordinarily have to re-record a commercial several times before an advertiser is pleased enough with the final result to put it on a transcription.

Then when you have corrected your tape recording in any way that may have been requested, it will actually be your audition tape to use to get your first announcing position. We have purposely written all of our evaluation scripts in such a way that when they are successfully recorded they are actually a professional audition tape exactly like those used by professional announcers to demonstrate their voice and their delivery. When you have gotten that far, you will have already received from us full instructions on how to go about getting your first professional job, and details on the help we can offer you in your home area.

Just because this is the last lap in your training, don't feel that our interest in you has stopped. Far from it. Besides doing our best to help you locate your first position, we want to hear from you as you progress from one position to another. Often perhaps we can help you relocate when you want to move. If you ever have a question about your voice, send us a tape and let us see what suggestions we can make. Above all, let us hear from you when you have your first position and then again when you begin to move up the ladder. Our best wishes are with you all the way.

### HOW TO PRACTICE AFTER YOU HAVE YOUR FIRST ANNOUNCING JOB

Until you start work on your first announcing job, of course, you should continue practicing just exactly as you have been practicing every since you started your training months ago. Some announcers feel, however, that once they start to work that their broadcasting work itself will serve as their practice. Nothing could be further from the truth.

To give you an idea of the sort of practice required to succeed in any physical profession, we would like to paraphrase the late, famous pianist, Ignace Paderewski. He said, "When I skip one day of practice, I can hear the difference in my playing. If I skip two days, my wife can hear the difference. If I skip a week, the audience can hear the difference."

This comment came from a man who had performed several concerts a week for many years. If a man who has mastered his technique to such a degree still needs to practice every day, you can see that a professional announcer, particularly every beginning announcer, must practice just as much after he starts to work as he did while he was in training. In fact, if you have a respect for your first job, and a desire to keep it, and an ambition to progress beyond it, you will practice even more hours a day at that time than you have been practicing while you were in training.

What sort of practicing should you do after you start on your first announcing job?

Primarily, you should work on commercials and newscasts. First, because they are the material you will be spending most of your time announcing. Second, you can get the commercials for your own programs long before the programs start, and you can practice them over and over again until you are really comfortable with them, until you understand them perfectly, until you are so familiar with the way you want to say them that when you are actually announcing them over the air you can concentrate on being warm and friendly and convincing and natural-sounding. The third reason for concentrating on commercials and newscasts is that you can practice the 1 p. m. newscast, for instance, and by the time you have to announce a newscast hours later, let us say at 5 p. m., you will find that the newscast has changed very little.

The best place to practice, when you are working, is right at the studio. You will be able, that way, to practice the same commercials you will be announcing, and you will almost always have a spare, soundproof studio to practice in.



Another big part of your practicing when you are working, is in listening carefully to other announcers, successful announcers, every spare moment you get. In this way you will constantly be learning from other announcers. Professional announcers do this constantly. Announcers are constantly learning from one another. In this way, also, you will keep up with any changing trends in broadcasting, and will be prepared to cope with any situation that comes along.

When you are practicing, you should strive always to sound natural, to sound as though you are talking to just one person, one friend, or a small group of friends. In this way, when you are on the air, you can imitate the way you practiced and it will help you to sound natural and friendly, especially during your first months of broadcasting when you will tend to be somewhat nervous.

The answer to being nervous, as we pointed out before, is to be prepared. This is another reason to practice at your radio station on exactly the material you will be announcing. Some announcers worry because they will be announcing to a large listening audience. However, bear in mind that there is not a large crowd out there listening to you. What is out there is a number of individuals who are listening by themselves or with one other person. This is why it is so important to concentrate, during your practice, on sounding warm and friendly and natural, as though you were talking to one friend. This way, when you are on the air, each of all your individual listeners will feel almost as though you are talking just to him.

Let us caution you about one more thing at this time. Many announcers, when they start to relax and become at ease in their work, start to concentrate on the round, beautiful tones of their voices. Nothing can sound worse. Once an actor or announcer becomes too conscious of the sound of his own voice, and starts to admire that sound, he immediately sounds unnatural, phony, disinterested, and conceited. Once your voice has reached a good strength and resonance, forget your voice and concentrate on sounding natural and warm and friendly. We do not mean to forget to do your AHHH and UHHH exercises to keep your voice in shape, and we do not mean to forget to hold your hand to your chest to make certain it is vibrating properly as you announce. What we do mean is that you should never admire your voice, you should instead concentrate on the friendliness, sincerity and warmth it projects.

Now that you are ready to get your first announcing job, and you are willing to put in the practice that job will require, let us extend our best wishes to you. Your success in your chosen field will be limited only by your desire and your willingness to work.

### NOTES

COLUMBIA SCHOOL  
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