



barnhart

**RADIO and TELEVISION
ANNOUNCING**

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Radio and Television Announcing

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TO

My students in the past, who helped me pioneer in this field; to those in the present, who make teaching a happy and gratifying experience; and to those in the future, who are willing to face the real challenges of an announcing career.

Foreword

THE profession of radio and television announcing, like the industry itself, is a bouncing infant, and, like Topsy, it has "just growned." In the beginning (circa Marconi), there appeared a gadget called the wireless telegraph. On one end of this scientific miracle was a radio receiver. The successful manufacturing and marketing of this latter device was dependent upon the creation of program. Radio programming, and to a large extent television programming, has developed not because man had something impelling and vital to say to the unseen millions throughout the world, but in order to provide a market for the manufacturers of receiving sets. Hence the cart did, in a sense, come before the horse. One can only speculate upon the nature of the program pattern which might have evolved under the pressure of different forces.

The first announcers were just men who "happened to be there." They were not selected because of any special fitness or planned training for the job. They were frequently men who had pioneered in the engineering of early broadcasting equipment, or those interested in the business end of broadcasting, bent primarily upon selling time to advertisers in order to help defray the cost of broadcasting. Many of the big names in the first decades of radio probably could not win, today, a competitive audition on a 5000-watt station. But, as program grew in scope and content, as radio (and now television) became a major segment of industry and show business, as young men began to see the possibilities of an interesting career in the field, announcing began to acquire the status, if not always the dignity, of a profession. Many of the "old-timers" left the microphone for other phases of the business: sales, production, station management, promotion, and so forth. Sometimes

they left for more lucrative income in those other jobs, but often the establishment of higher standards of performance in the announcing field was the reason. Radio had ceased to be a novelty, and was becoming a competitive business.

As more and more stations came on the air, it became necessary for each station to compete with others for the listener's interest. The increased diversity of program content placed greater demands upon the caliber and variety of the announcer's performance. Announcers came to be known as personalities. In a real sense, stars were born. Coming into the home day after day, with an intimacy and directness that was never possible for the stars of either stage or moving pictures, announcers developed loyal personal followings. Announcing began to assume the aspects of show business, with all its attendant glamour. Therein lay the beginnings of the announcing profession.

In the early days, many stations and the networks tried to provide on-the-job training for announcers. In all the larger and more reputable station operations the page boy-to-announcer routine is a thing of the past. Some of the smaller stations, motivated no doubt by limited budgets, or an unwillingness to meet the salary demands of competently trained announcers, still hold out offers of on-the-job training to untrained or inadequately trained personnel. In the early days some of the networks did run their own "announcers' schools," and some used a "farm club" system, similar to that employed in professional baseball, which sent their young announcers out for a year or two of experience in network affiliate stations. But this, likewise, has been discontinued in most cases. It was recognized that the job required more than a modicum of talent and the eager enthusiasm of the young announcer. Indeed, it demanded better than

average education, as well as the possession of specific skills that were the result of hard work and self discipline.

Having learned through experience what they choose to call the tricks of the trade, some of the old-timers are a little contemptuous of efforts to teach announcing. Their personal success is often due to such factors as the development of a shrewd business sense, carefully built personal contacts, or the ability to sell themselves to influential individuals connected with a sponsor or an advertising agency. Some of those old-timers are woefully lacking in versatility or breadth of training, but because of their seniority they can dodge assignments that they cannot handle. By contrast, the young announcer must be capable of fulfilling satisfactorily any assignment on the schedule. However, the old-school announcers are disappearing, and the fact that some of them still achieve the upper brackets should not mislead the young hopeful about the real facts and factors in the announcing business today.

Unless the study of this subject can take on a truly vocational value, we can scarcely justify its

place in the college curriculum. One may study acting with the idea of its filling a pleasant and satisfying an avocational need. One can find outlets for his histrionic ambitions in community and civic theater groups, school and church dramatic productions. Unless one can actually meet the competition that exists for professional announcing jobs, there is no outlet for his interests and no possible return upon his investment in the study of announcing.

Unfortunately, some persons approach the profession of announcing with misconceptions and false standards that are a result of high school and civic recreation radio workshop activities. But all workshop activities should not be condemned for this reason. Much depends upon the training, experience, and competence of those conducting and directing the activities in these workshops. Great care should be exercised to see that the workshop does not become a playtime activity; that realistic standards of performance be established; that the requirements of announcing in the industry be set up as objectives.

L.D.B.

Preface

THIS is not a book *about* announcing; it is a book *in* announcing. It attempts to strike a practical median between the ivory tower approach of the academician and the rough-and-tumble approach of the man who is in the business of broadcasting. It is keyed to what the author, after some years of experience both in network radio production and the teaching of speech, believes to be the demands made upon the announcer. It views radio and television announcing as established professions in an established industry. It is based upon the belief that, under competent supervision and criticism, there must be drill, drill, and more drill.

The material included in the instructional portion of the book is not intended to be comprehensive. An attempt has been made to bring together between the covers of one volume some of the background material which the reader would have difficulty in searching out for himself, and to provide practice material that will be found typical and usable. The book is divided into units of study which may be read in whatever order seems most desirable for the purpose at hand. The author has placed the work on commercials at the end of the book because commercials demand the most from the standpoint of proficiency.

Some of the study, such as that on pronunciation and the assimilation of the background material on music, is applicable to other sections of the book, and should be treated accordingly. Studying pronunciation is something which the conscientious announcer continues to do even after many years before the microphone. The practice material is set up as simulated copy, on perforated pages, so that it can be torn out of the book and used on mike. The practice material has not been marked for phrasing, timing, emphasis, and so on, since this is something which every announcer should learn to do for himself.

The author is grateful to his many friends and co-workers, in this professional field, who have assisted him in the gathering of the material for this book. He is especially grateful for the assistance of Jim Sirmons, of CBS, New York; Bill Shipley, of the CBS Announcing Staff, New York; John Harrington, of CBS Announcing Staff, Chicago; Hooper White, of CBS Production Staff, Chicago; Burr Lee, ABC Production Manager, Chicago; Jack Callaghan, freelance radio and television announcer, Chicago; Phil Bowman, of Young and Rubicam, Chicago; Andy Christian, of McCann-Erickson, Inc., Chicago; Earl Bronson, of Henri, Hurst & McDonald, Chicago; the National Association of Radio and Television Broadcasters, for the quotation from their survey report, "Station Management Takes a Look at Television Jobs"; and to many friends and fellow members of the Radio and Television Guild who have given their criticisms and comments on the subject of announcer training. The author also wishes to thank the following sponsors of radio and television programs whose cooperation has made it possible to give the student of announcing authentic, on-the-air commercial copy for use in his training period: Brown & Williamson Tobacco Corporation; Campbell Soup Company; Carnation Company; Colgate-Palmolive Peet Co.; Elgin National Watch Co.; Frank Fehr Brewing Co., Inc.; General Foods Corporation; General Mills, Inc.; The Goodyear Tire and Rubber Company, Inc.; Geo. A. Hormel & Co.; International Harvester Company; The Kellogg Company; Ludens; Miles Laboratories, Inc.; John Morrell & Co.; Nelson Brothers; Pillsbury Mills, Inc.; Princess Pat; Proctor & Gamble; Quaker Oats Company; Jos. Schlitz Brewing Company; Schulze Baking Co.; Sears Roebuck & Company; Standard Oil Company; Swift & Company;

Ward Baking Company; The Welch Grape Juice Company, Inc.; Whitehall Pharmacal Company; and Wm. Wrigley, Jr. Company.

And finally, the author wishes to express his

appreciation of the sincere interest and enthusiasm of the students in his announcing classes, who, over a period of some twelve years, have been a continued source of inspiration.

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1 • Introduction

AT THE outset, we must think of announcing as professional speech. The basic elements of effective speech are universal, whether they be practiced on the platform, the stage, on the microphone, or in front of the television camera. The communication of ideas, the expression of emotion, persuasiveness, pleasing voice quality, clarity and fluency of diction, correctness in the use of language—these are as inherent in effective announcing as in any other speech activity. However, the radio announcer, working with voice alone, is denied the use of some very important speech tools, such as facial expression, gesture, eye contact, and body movement. This means that he must be that much more the master of such speech tools as are at his disposal—phrasing, emphasis, pause, inflectional variety, intensity, and so forth. With the coming of television he regains the use of the visual aids to effective speech, but he must master their use within the framework and limitations of television photography. Many of these visual aids to speech, as practiced on the platform and as carefully studied in public speaking classes, will not stand up under the searching eye of the television close-up. And in television commercials particularly, the announcer, if he is seen at all, is generally at close range and is expected to speak directly into the camera.

It is important that the student of announcing develop the faculty for objective judgment of himself and his work, both on the radio microphone and before the television camera. To paraphrase Robert Burns, "Oh wad some power the giftie gie us, to hear ourselves as others hears us!" The repeated use of recordings, tape or otherwise, is invaluable. However, these practice recordings should be checked by the instructor from time to time. The student, working alone and listening to a playback of his work, still may be unable to hear the faults and the weaknesses in his reading; in fact, without outside checking, he may only fix

more firmly the errors in his reading. A word of warning should be issued also about the fixation of errors or faulty interpretation of meaning in extensive rehearsal outside of class before drill assignments are read for the instructor on mike.

INDIVIDUAL STYLE

It is vitally important that the announcer, regardless of how much study and rehearsal he may put on material before class or before broadcast rehearsal, remain flexible in his reading and capable of altering a reading under direction. Like the actor, he has a measure of leeway for individual interpretation of his copy, adaptation to his personality, individual style of reading, and so on. But less of his work may be said to be creative. This is particularly true of commercial copy, where he must try to keep sponsor, advertising supervisor, commercial copy writer, and program director happy. This does not mean that all reading should be molded into a stereotype, or even that there is one, and only one, correct and effective way to read copy. There is plenty of room for individuality. One has only to listen to a series of announcers reading the same stock copy on different stations to be aware of how much the individual announcer can add to the effectiveness of a piece of copy in performance. But he must learn to work within the framework of the writer's objectives, the sponsor's wishes, and the listener's comprehension. The announcer on the small station, and all too often on the large one, is often on his own, working without any direct supervision. Where there is a director or producer on the program he may get some help in the interpretation of his copy, and especially in the integration of the announce copy into the program as a whole. He must learn to work under this supervision, annoying though it may be at times. He must never think of himself as a star

performer. At all times he should regard himself as one member of a team. At times he will carry the ball, at other times he will be running interference, blocking, or just backing up the line.

Because the announcer generally opens the program, he can get it off to a good or a bad start. The job of the actors, musicians, or other performers may be made easy or difficult by the very nature and efficiency of the announcer's introduction of the program. This means that he must study his copy in relation to the mood, tempo, and spirit of the whole program. He cannot afford to concern himself with his own speeches alone. He should be sensitive to the over-all objectives of both writer and director. The free-lance announcing jobs, which are the most desirable in the business, are generally assigned to the man who fits in on a particular program. Announcers like Harlow Wilcox, Don Wilson, and Ken Carpenter, who have remained on the same network programs for years, are good examples of this integration of the announcer into the program whole. A goodly element in the effectiveness of Milton Cross as an announcer of classical music lies in the fact that his voice quality, polish, and dignity of speech lend themselves so well to this type of program. One has the feeling in listening to him at the opening of a program or during intermission in the opera that he is an integral part of the over-all performance, working in complete sympathy with the performing musicians.

SHOWMANSHIP

Too much stress cannot be laid upon the element of "showmanship." Air personality is as much a definite factor in success as stage personality. In radio the listener builds his own mental picture of the announcer to whom he listens regularly. Because one's vocal equipment is not always a true indicator of one's physique or personal appearance, the listener's mental picture may be far afield from the facts. Heavy, full, rich voices do sometimes

come from diminutive bodies. In this the radio announcer has a distinct advantage over the television announcer. The former can, taking advantage of the qualities that may be inherent in his voice, build up a visual image in his listeners' minds that makes for impressive personality. What a shock television is bringing to some of these pictures! Except in rare instances of specialized copy, the announcer should never be thought of as a disembodied voice. Even narration is generally cast within the framework of some degree of characterization. Sincerity, warmth, cordiality—the same characteristics that endear personalities of stage and screen to their audiences—are equally important to the announcer of radio and television. The opportunity afforded by the microphone and the television camera to speak directly to the listener, as one human being making an intimate personal appeal to another, gives the announcer a distinct advantage over the speaker on a platform, or the actor on a stage. This element of direct communication also carries with it a definite responsibility, and often a completely different psychology of approach. Much of the announcer's inner feeling toward his job, his copy, and his listeners may be revealed in the intimacy of this audience contact without his realizing it. The jolly, hail-fellow-well-met type of announcing can be overdone, and if it is being affected by the announcer, but not really felt, the listener is likely to sense it at once.

Much ink has been spilled in an attempt to define "showmanship." One midwestern network outlet even had the presumptuousness to bill itself on the air as "*The Showmanship Station*," thereby implying that no other station demonstrated showmanship. But, any good radio or television program uses showmanship from start to finish. It is show business. In the final analysis we do not sell time—though the sales department sometimes makes the mistake of trying to do so—we sell program—and the announcer's talents are an integral part of that program.

2 • Educational Qualifications of the Announcer

OCCASIONALLY we encounter a student on the college level who has known for a long time that he wants to be an announcer. More frequently we discover, upon questioning, that he simply wants "to be in radio or television." Vocational guidance at the high school level can be fairly effective in the established professions such as medicine, law, and engineering, that is, if diagnostic tests are intelligently administered. But, aside from the few high schools that conduct Radio Workshops under competent supervision, there seems to be no way in which a high school student can find out whether he should be encouraged to train for a career in this field. The author has sat in on many vocational guidance conferences with both high school and college students, serving as a counselor in the field of theater, radio, and television. As an adviser to many college students over a period of years, he has had an opportunity to discuss with them their reasons for selecting announcing, acting, or production as life careers. Not one in a hundred has made any effort to inform himself as to the real requirements in the profession. Not one in a hundred has made any objective assessment of his own personal fitness for a career in this field. Some are honest enough to admit that their interest in radio stems from the time in their lives when most little boys want to be cowboys, railway engineers, or doctors; when little girls want to be nurses, or mamas and have "lots and lots of children"! As a teacher for some years of adult classes in acting and announcing in the University College division of Northwestern University, the author has conducted countless interviews and auditions for admission to these classes. Conscientious, intelligent adults frequently come in to register, and when questioned as to their real interests in the field finally admit that they are there because friends have insisted that they have unusually good voices on the telephone,

and have suggested, therefore, that they ought to be in radio! Or that after listening to the radio over a period of years, they have decided that it must be an easy and a fascinating way to earn one's living! Sometimes they frankly admit that they are dissatisfied with the vocation at which they are currently earning a living and are searching for a belated shift to something that will satisfy an unfulfilled childhood ambition. Few have indulged in honest self-appraisal based upon real knowledge of the profession.

PATTERN OF THE EARLY YEARS

The fundamental qualifications for effective announcing reach into basic personality factors in the individual, mental faculties, and physical equipment. Educationally they reach right back into high school, into grade school training—yes, even to pre-school training in the home. Basic reading habits, vocabulary building, habits of articulation, fluency and ease of expression—these patterns are all formed early in life.

Oral reading. We are still paying a severe penalty in the field of speech for the aberrations of the "silent reading" addicts. It is true that speed reading, which all too frequently becomes scanning, has its place in everyday life. But the youngster in the grades, or the student in high school who is never permitted or encouraged to read aloud, loses out on a very important phase of his speech training. If he has never learned to use his voice as an expressive instrument of thought and feeling; if he has never been corrected for bad habits of pronunciation or enunciation; if he has never learned to read for *content*, he may come to his study of announcing with little or no foundation upon which to build. When this lack of background is called to the attention of the student, he is likely to say: "Can't I learn it now?", or he

may go on the defensive and say: "It isn't my fault that I was never taught to read as you say I should have been!" This presents a real problem to the instructor. He can't simply dismiss it by saying: "Go back and learn to read." Of course he could adopt the arbitrary attitude of the instructor in algebra who finds that a student has never learned the multiplication tables; or the teacher of trigonometry who finds in his class a student who never mastered basic algebra. But he is more likely to struggle along with the student who has never learned to read. Somehow, the student of announcing *must learn to read*—to read with a degree of skill and effectiveness demanded in no other profession, with the possible exception of acting.

NEED FOR GENERAL KNOWLEDGE

The student of announcing needs a broad cultural and informational background. He needs to know at least a little bit about a great many things. This is because of the wide diversity of subject matter that he encounters on radio and television programs. Almost every activity of man creeps into radio and television program matter at one time or another. And it goes without saying that no announcer can do a really good job of reading copy whose meaning he does not understand. It is not enough to recognize the words as nodding acquaintances that you once met somewhere. Even being able to pronounce them correctly as a result of having looked them up in the dictionary and having taken a hasty glance at the definition there is not enough—not nearly enough. Too many announcers on the air today are merely reading *words*. We must free ourselves from the condemnation in the facetious definition of announcing as "a process by which ideas transfer themselves from the printed page to the voice of the announcer, by-passing the brain." Effective oral reading must have thought behind it, and all through it.

Interviewing. The announcer's assignments frequently require him to interview people who are experts in many and varied fields. This does not mean that he himself must be an expert in the field of entomology, for instance. But he certainly must know what an entomologist is, what he does, what phases of his work might be of interest to the listening audience, and so forth. Interview and discussion programs frequently bring the an-

nouncer into touch with various phases of religion, with its involved structure of sectarianism and denominationalism. How can he hope to handle these situations intelligently and diplomatically without at least a broad general knowledge of the structure of religion in the world, past and present? How can he expect to exercise the necessary taste and judgment in dealing with these interviews without the tolerance that can come only from breadth of understanding on his part?

News. The problems inherent in the reading of news copy illustrate the need for breadth of informational background. Examine any fifteen-minute newscast carefully and analyze it in terms of the fields of subject matter. The diversity of subjects involved, directly and indirectly, will amaze you. This all comes under the heading of "general education." It isn't something that you can acquire in any single high school or college course. It is acquired by a process of accumulation through the years and must be accomplished by broadly diversified reading over a long period of time. In spite of the attempts that have been made throughout the country to standardize curricula and entrance requirements at the various educational levels, despite the work of accrediting associations, it is still possible to be graduated from an accredited high school or college with wide open spaces in what may be called "general education." Here are sample remarks made by college students of announcing: "I don't know the difference between an adjective and an adverb because I never studied grammar"; "I haven't had any geography since the sixth grade"; "We didn't take a foreign language in my high school"; "I've never listened to classical music—I don't know anything about it." The list is almost endless. And, tragically enough, these statements are generally true. They are quoted here not to lament the pitiable state of education so much as to call attention to the real background deficiencies that exist in many would-be announcers.

The author, with assistance of competent authorities in a good many fields of knowledge, has evolved an exploratory "Cultural and Informational Background Test," which he gives to students entering the course in Advanced Announcing. It is not an intelligence test, the questions do not involve the reasoning process. But it does reveal weakness in various fields of informa-

tion, and it should enable the student to undertake remedial study to correct the deficiencies. The test is not a parlor game; and it has not been thrown together without plan. The subjects tested are based on a thorough analysis of a vast amount of radio copy encountered in regular station programming. And the number of questions in each field is somewhat in relation to the frequency with which that field of knowledge creeps into broadcast copy. It is suggested that instructors in college courses in Announcing draw up an exploratory test of this type and give it to students at the beginning of the course, with the purpose of showing up "blind spots" in the students' cultural and informational backgrounds.

Music. Much of the musical background material that will be found in this book is designed to give the student of announcing a start in the field. It should be supplemented, wherever possible, by a good course in Music Appreciation. It can be further supplemented by home reading in many of the music appreciation books that are listed in the bibliography (page 281). But above all, it must be supplemented by conscientious listening to classical music.

RECOMMENDED COURSES

Often students transfer to the study of announcing after spending one, two, or more years in some division of college study other than Speech. If previous courses have been in Liberal Arts much of the material covered has value for the announcing student. But the bulk of undergraduate study in Engineering, Business Administration, Commerce, Journalism, Pre-Law Pre-Med, and so forth requires from the outset a degree of specialization that curtails the sampling of liberal arts study. The intensification and lengthening of the curricula of the professional schools in recent years have left them open to the charge of "learning more and more about less and less." It is true that many of these schools recommend, and some require, at least one course in basic public speaking, generally in the freshman year. But these are generally service courses, taught by the speech department for the benefit of non-speech students. In some colleges they may be very inadequately taught by instructors with insufficient specialized training in speech. But, at best, a single course in basic public

speaking is not enough upon which to build a career in a field that demands the highest possible proficiency in speech performance. Therefore, the student who transfers from one field of study to another in order to undertake the study of announcing starts out with one strike against him. He should undertake at once the strengthening of his basic speech training by taking courses in Interpretation, Argumentation, Group Dynamics (if offered), Extempore Speaking, and so on. Other speech courses recommended for the announcing student are: Voice and Diction, Pronunciation and Articulation, Public Discussion, and Semantics. Outside the speech field the following study is recommended: English Composition, Literature Survey, History, Political Science, Economics, Psychology, Basic Science Survey, Advertising and Salesmanship.

One scarcely knows what to recommend in the field of foreign language study. The ideal would be for the announcer to have a speaking knowledge of conversational French, German, Italian, and Spanish. Since this is impossible of achievement, we must compromise. Probably the problem will never be solved satisfactorily until a course of study is organized to meet the specific needs of the announcer. It should be taught by skilled teachers in the modern language department, who are willing to concentrate on those elements in language that are of most value to the announcer. Unfortunately the whole approach to the study of modern language in most schools on the secondary level, and in some on the college level, is aimed at a reading comprehension of the language with insufficient attention given to the speaking of it. The number of college students who have devoted two to four years of time to the study of a modern language, yet who cannot speak it, is appalling. The student who has had a smattering of high school or college French and then tries to pronounce German, Italian, or Russian names according to the rules he remembers from his cursory study of French, is often worse off than the student who tackles the problems of foreign language pronunciation, admitting that he knows nothing about them.

What then can the average student of announcing hope to do to meet this problem? First of all, general background knowledge in the fields of music, history, and science will be helpful. Being

able to recognize the name or the term, and thus to place it in a frame of reference with respect to foreign language, is of primary importance; that is, if you can establish first that it is German, Italian, basically Latin in derivation, and so forth. Then, if the student is familiar with basic rules of pronunciation in that language, he has some chance to apply a degree of reasoning in arriving at an acceptable pronunciation. Being able to read phonetic symbols with accuracy and to interpret diacritical markings with sureness when he does look up a pronunciation are vitally important. (A simplified table of modern language pronunciation rules will be found on pages 59-61). Many professional announcers who live and work in metropolitan areas where they have access to foreign language schools, such as the Berlitz, strengthen their ability in this field by evening study of one or more modern languages. Where this study is supplemented by the use of authentic recordings, it is especially valuable. This is especially true in learning to pronounce sounds that do not occur in English, such as the German umlaut, the French *u*, the German gutturals, and the liquid *ll*. Study of those words involving foreign language pronunciation (see pages 59-61) should be *oral* study, with plenty of classroom drill. Knowing diacritical markings is not enough. For the student who doesn't know his languages the only solution is constant oral drill under the tutelage of an instructor who does know them and who has the patience to stick with the student until he masters them.

EDUCATIONAL REQUIREMENTS AND EXPERIENCE

The networks now require a college education, or its equivalent in their staff announcers. Many of the 5,000 and 10,000 watt stations have the same requirement. Since most of the network stations and the larger independent stations require one to three years of commercial announcing experience before they will consider an announcer for a staff job, an established ladder of advancement has come into existence in the business; that is, FM, 250 or 500 watt; then the 5,000 and the 10,000 watt; then network with its 50,000 watt outlets; then often, if one is good enough to meet the stiff competition, into free-lance announcing, or direct employment by an advertising agency or

a big-time sponsor. It is almost impossible to skip rungs on this ladder of advancement. The student who is eager to get on the job often goes out to the small station before he has adequate educational training. He may accept less than a living wage, at great sacrifice to himself, under the impression that what he needs is *experience*. Unfortunately, there are a good many shoestring operations in the FM and small AM field. The managers of these stations maintain that they cannot afford to pay their announcers what a college graduate feels he must have. Hence they hire untrained, or partially trained, immature announcers. Often they employ announcers who have such serious deficiencies that they will never be able to meet the competition in the upper brackets of the business. There is a constant turnover on the announcing staffs of stations in this category. Some of them become aware of their inadequacy, go back to college, and try to pick up the broken threads of their education, in order that they may be able to move another step up the ladder. One of the bad things about this situation is that, working long hours on the air, day after day, without any supervision, they develop very bad habits, which it may take years to break. In a sense, they perpetuate their own ineptness. It is true that there are some things about the business of announcing that can be learned only the hard way, on the job, on the air, day by day. This is true of every profession. Every teacher learns more during his first year of teaching than he probably did during the last two years in college. Almost any doctor or lawyer will admit the same thing about his profession. Fortunately, however, people don't go out and begin to practice law or medicine until they are able to meet certain specific standards of knowledge and performance that are tested through licensing systems.

Today more and more students are staying on in college to complete their Masters degrees before tackling the announcing job. And a good many who have been out in the field for several years come back for further study. The finest work done and the greatest individual improvement shown by any student in a recent Summer Session class in Advanced Announcing was that of a young Canadian who had seven or eight years of successful commercial announcing experience and who was, at the time of taking the course, News Editor for

a good-sized Canadian radio station. This additional study beyond the undergraduate level is especially important for the student who expects to teach, or to go from announcing into Production, Program Direction, or Station Management.

FREE-LANCERS AND "FLOATERS"

At the top of the heap are the free-lance announcers. Theirs are the jobs that pay the most money and that beget the most personal publicity. They are the "stars" of the business. But very few men go into these jobs without first establishing reputations as top-notch performers on staff jobs, where they have an opportunity to be heard on the air, day after day, by advertising agency directors and account executives. The apocryphal instance of the star being born overnight just doesn't happen in this business. There is a tremendous circle of "floating" announcers working on the small stations throughout the country. It is a vicious circle. Many never escape its maelstrom. Announcers of mediocre talent and inadequate training stay in one place from six months to a year, then move on to another operation of the same caliber when they have used up their meager stock in trade. If you follow, over a period of time, the "Jobs Wanted" items run by announcers in a trade magazine like *Broadcasting*, you will see the same names cropping up time after time. It must be admitted that the situation is aided and abetted by many small station managers who are content to take a second-rate performer, drain him dry by overwork, then move

him out and replace him by another "floater." But it is a situation with which the student of announcing should be familiar and against which he should guard himself.

A few announcers who begin their careers on the smaller stations like living in the smaller cities and stay on to become big frogs because they do stay in small puddles. Fortunately not every announcer aspires to a job at the top of the network or free-lance bracket. And it must be admitted that some of these men have built very enviable careers for themselves. They integrate themselves thoroughly in the life of the community in which they work. They come to know personally most of the businessmen up and down the street. They become active in the Chamber of Commerce, the men's service clubs, all sorts of community enterprises, and they may even enter into local politics. They are able to get out and solicit their own commercial radio and television accounts among their businessmen friends. With the addition of commercial fees to their base salaries, they often reach an income bracket equal to, if not higher than, that of the staff announcer on the large metropolitan station. However, it takes a particular type of personality to be successful in this type of announcing. It requires a high degree of personal salesmanship, and "on the toes" business acumen. The announcer in this situation must be an all-around showman, capable of building his own program, producing it, and servicing the commercial account on which it is based.

3 • Voice and Diction

THERE are a great many popular misconceptions regarding the voice of the announcer. Although he does need a voice that possesses certain definable characteristics, there is no such thing as an "announcer's voice." It is far from desirable that all announcers should sound alike. One has only to study the voices of some twenty or thirty of the most successful radio and television announcers on the air today to realize that there is wide room for differentiation and individuality. No one connected with the theater would maintain that all leading men should look and sound alike. Voice is, in itself, one of the strongest of individual personality factors. It is, at the same time, the tool, the instrument, through which the announcer expresses the intellectual and emotional content of his copy. Hence, it is an important factor in his success.

However, one of the most common errors among students of announcing, and even among listeners, is to assume that voice is everything. It is only one of many, many factors to be considered. Distinctive voices, pleasing in quality, rich and resonant in timber, can be heard about us every day—most of them far removed from the field of professional radio announcing. Many of them, though basically good, are untrained. Certain of the qualities that we look for in the announcer are inherent in the voice quality itself. Many of them can be attained only through rigid and well-supervised training. Without attempting to set up requirements in voice and diction so restrictive as to make all announcers tend to sound alike, we still may set down some minimum essentials.

VOLUME

Although volume is controllable, there is for every human voice a degree of volume that is natural when that person is speaking under normal, relaxed

speech conditions. We have to borrow words from fields of sensory perception other than sound to describe the over-all impression we get from listening to a voice. Some voices we may describe as "big," "heavy," "bass in quality," whereas we may describe others as "light," "thin," "little," or "weak." The speaker who has to *force* his voice in order to achieve increased volume or who has to make a continued effort to push his voice down into a register lower than is natural for him is at a distinct disadvantage. There are two undesirable psychological effects when this is done. First: the speaker, being aware of the mechanics of what he is doing with his voice, finds it difficult to be relaxed and completely at ease in speech. He is likely to be as uncomfortable as the tenor trying to sing in baritone range or the baritone reaching down to achieve basso range. Second: the listener, though he may not be aware of what is happening, is likely to feel uneasiness or actual discomfort as he listens. In the main, we look for voices that are heavier than average in natural volume, and pitched lower than average in natural pitch range.

One of the false ideas that we encounter among students is the belief that miraculous changes can be achieved in the human voice through training and exercise. Without minimizing the results that are sometimes achieved by voice coaches, we must be realistic in viewing the matter. No sensible coach of the singing voice would try to make a baritone or a bass out of a natural tenor, or a contralto or mezzo soprano out of a natural coloratura. We need not go into the physiological aspects of voice production here, but we must remind our readers that the fundamental individual characteristics of any voice are to be found in the physiological structure of that person's vocal mechanism. And there is a definite limit beyond which we cannot alter the size and shape of the vocal instrument with which nature has endowed each of us.

Students who would see at once the absurdity of trying to pile two hundred pounds of weight on a hundred-and-ten pound body frame will naively ask: "What can I do to make my voice big and heavy." Although the basic structure of those organs in the voice mechanism is the same, there is as much variation in size and shape of those organs in different individuals as there is in overall body size, contour, and weight. All the exercise in the world will not add six inches to your height, or six inches to the length of your arms. Many a student, spurred on by his own wishful thinking, and a limited knowledge of physiology, has been gulled into spending a vast amount of time, effort, and money with some spurious voice coach.

RESONANCE

Resonance has its source in two quite different factors—one psychological, one physiological. Resonance cavities that are larger than usual, such as the nasal passages and the sinus cavities, help to give a natural resonance to the human voice. But resonance is also increased by emotional tension and hence can, to a certain degree, be developed and controlled. Resonance is responsible for the creation of what the musician calls "overtones" as contrasted to fundamentals in tone. In the voice it is largely responsible for what we call, for want of better terms, "color," "warmth," "vitality," and "animation." If the lack of resonance is due to basic physiological structure such as small, constricted, or blocked resonance cavities, there isn't very much that can be done about it. If the deficiency is due to faulty voice placement or tone production, it is subject to improvement under carefully supervised training. If it can be traced to psychological origin, such as diffidence, lack of confidence, lack of emotional sensitivity, and so on, it is subject to some degree of improvement, but only when treated as a definite psychological problem. It is best to be honest and admit that some voices are naturally resonant; others are not. And miracles should not be expected as the result of any amount of training or personal effort on the part of the announcing student.

A word should be said here about the relative importance of voice as compared to other factors in the success of the radio and television announcer. In the earlier days of the industry there

was a tendency to place too much importance on voice alone, and we still occasionally find a station manager or program director who is a sucker for a beautiful voice. And there are still some announcers on the air who seem charmed by the sounds of their own beautiful vocal instruments. One can sense in listening to them, that they are listening to themselves. Remember: voice is but one of many factors involved. In terms of the limited number of professional announcing positions that are available in the United States today, or in the foreseeable future, we may say that good voices are a dime a dozen. But what may be a completely satisfactory voice for all social and business purposes may be completely inadequate or just not a good enough tool with which to earn one's living before the microphone. So: strive not to become "voice conscious." There is a rather cardinal principle in the performance of the arts, namely: The performance suffers when the listener or the observer becomes too conscious of the method or technique by which an effect is achieved. In other words, good technique is unobtrusive and seemingly effortless in the performer.

DICTION

The word "diction" has been used with a variety of connotations. But here we use it in a broad sense, and we use it in reference to the degree of effectiveness with which speech is uttered. Specifically it means the following: (1) *All sounds of speech should be accurately formed.* This means correct pronunciation and distinct enunciation. (2) *Controlled force in the articulation of all sounds of speech.* Fuzzy, indistinct sounds that are approximately right are not good enough. (3) *Controlled projection of sounds.* Final *d*'s and final *t*'s, for instance, that are supposed to be pronounced should be projected so that they are heard easily by the listener, but do not fall obtrusively on the ear. (4) *Freedom from speech defects.* In the main we may say that the announcer's voice should be free from all physiological speech defects such as the lisp, the tied tongue, excessive sibilance, and nasality. Some of these, if slight, are subject to control and remedy under skilled supervision. But nothing will knock an announcer out of a competitive audition quite so quickly as the presence of even the slightest trace of a speech defect. Further-

more, the announcer who has to work over and around a speech defect must always be aware of it and must divide his attention between his speech "problem" and his copy. Correction of even the slightest speech defect, if it is to be effective, must be done under the supervision of trained personnel. Very few teachers of classes in announcing are qualified to direct this correction, and even if they were, there is not time for it in the announcing class. (5) *Freedom from affectation*. Here we face a difficult problem since what may seem to be natural speech in one section of the country, or in one stratum of society, may be considered gross affectation in another. Polished diction, or "stage" diction is likely to be considered as affected by the average radio listener. The actor, within the framework of a characterization, can use it effectively at times. But rarely can the announcer use it without laying himself open to the charge of affectation. Polish in diction, like the tuxedo or the top hat and tails, should be something that the skilled announcer can put on or take off by degrees, and at will. He must use taste and judgment in selecting and controlling the degree of polish he employs in reading copy on the air. The classical music program, where the copy is relatively formal in writing style, may be read with a higher degree of polish than other types of copy. If, however, he affects diction that is so far out of keeping with his own everyday usage that he consciously "puts on an act," it is likely to be bad. Psychologically the effect is this: The listener, being aware of the unnatural polish, is likely to feel that he is being patronized. The announcer who deliberately sets out to simulate the diction of Milton Cross is in for trouble. (6) *Freedom from traces of regionalism*. Here again is a problem with so many ramifications that it is difficult to set up generalizations about it. With a few exceptions, regionalism in diction should be discouraged in announcers. The exceptions are these: The purely local stations in some areas of the country, particularly the south, want their announcers to sound like "home folks." But there is an increasing tendency today to get away from this, except in the case of the personality announcer (who is primarily an actor), the disc jockey, or the character announcer, such as Fletcher Wiley and all the little Fletcher Wileys. Naturally the question of whether regional peculiarities in speech are objectionable in the announcer depends

to a large extent upon the type of program and the audience to whom it is directed. Yet we must remember that any audience, no matter how specialized its make-up, will have in it listeners of all levels of education, many diversified occupations, widely separated social levels, and varying degrees of awareness where speech is concerned. The contrast between voice and diction of the network announcer and those of the local announcer is bound to be apparent to the listener. The problem of eliminating regionalism in speech is one that eternally plagues teachers of Speech and English. But it is safe to say that network radio and television programs indirectly exercise an effect upon the speech patterns in America today, possibly as great as that of the schools. The listener is likely to assume (many times without warrant) that the speech of the announcer is good, that it is correct. This carries with it a real educational responsibility that the industry has not always recognized, or been prepared to meet. The blind faith of the listener in the verity and authority of what he hears on the air, completely unjustified though it is, places a real responsibility on our shoulders. How many times have you heard, when some controversial point is under discussion: "But, I heard it on the radio!" Only those of us who have worked in the industry for many years can realize fully the speciousness of this statement. Even people who would not think of quoting as authority: "But I saw it in the newspaper," seem content to accept the infallibility of what they hear on the air. It is possible, however, to eradicate traces of regionalism in the speech of announcing students. The author, teaching in a mid-western university, where there are students from every state in the union, has seen some remarkable examples of this correction. The ideal toward which we strive in radio announcing, and which probably can never be achieved completely, is a universally accepted speech pattern in America.

QUALITY

Quality is difficult to define, but in the main we mean those characteristics of voice that make it different from every other voice in the world. We may start by saying that the good voice should be pleasant to listen to, easy on the ear of the listener. When we try to think analytically about the voice

that is pleasant to listen to, we are likely to come up with such words as "warmth," "color," "vitality," "animation," and "friendliness." When we try to label those characteristics of quality in voices that are not pleasant to listen to, we are likely to use "harsh," "strident," "nasal," "throaty," "guttural," "flat," "colorless," and so on. Again we see that some of the elements of quality are traceable to physiological factors in tone production, and some to psychological factors. Stridency, nasality, and throatiness, for example, are basically physiological. Animation, warmth, and friendliness are basically mental or emotional. The latter qualities often reach down deep into the personality of the individual, and unfortunately too many teachers

of speech are stronger on physiology than they are on psychology. Problems in voice quality must often be approached subjectively, not objectively. This calls for astute diagnosis of the student's problem, but it also requires confidence on the part of the student in his instructor's knowledge and sincerity. Without stepping over into Dale Carnegie's department to give advice on how to win friends and influence people, we should call attention here to the fact that the announcer must be a person who understands and *likes* people. It is not enough that he put on an *air* of friendliness. It must be genuine. Voice quality is tremendously revealing. Above all, he needs to be the "extrovert of the extroverts."

4 • Reading Ability

TO READ, and yet not seem to read, that is the consummation devoutly to be wished—if we may be permitted to garble and paraphrase Hamlet. The one criticism that has to be made of the student announcer more often than any other is that he is *reading*. Although the radio announcer will work from copy perhaps ninety-five per cent of the time, the listener should never be aware of the presence of a script. When you can shut your eyes in the control room, and yet *see* the script in front of the announcer, he is still *reading*, literally, and not reading well. Sometimes the fact that he is reading, instead of *talking* is revealed by stiff, stilted, unnatural tone quality such as he may have been permitted to use in whatever oral reading he has done throughout the grades and high school. Sometimes it is because he is just reading words mechanically—not thinking, or feeling anything about content. Sometimes he is simply “word hopping,” with the eye taking in one word at a time, so that it cannot possibly grasp the meaning because he is seeing single words rather than groups of words, phrases, and clauses. Sometimes it is simply lack of concentration—he is worrying about his position on the microphone, his volume, the pronunciation of a word, or other activities going on in the studio or the control room. But, whatever the cause, an attempt should be made to analyze it. The student may be unaware that he is *reading*. The instructor must stop him, point out what he is doing, both vocally and mentally, try to find the cause, and to correct it.

COMMUNICATION OF IDEAS

The essence of all good speech is communication. This is so obvious, so fundamental, that one hesitates even to say it for fear of being accused of triteness. And yet much speech fails to communicate. Something is lost in the process; some things

are altered or distorted. Too often we are forced to say in all honesty: “I hear what you say alright, but I don’t know what you’re talking about!”, or simply, “I don’t get you!” Sometimes this is due to deficiencies in the listener; quite as often it is due to ineptness in the speaker. Words are at best inadequate symbols with which to express ideas. On the other hand, most of our thinking is done in terms of words. With the possible exception of truly abstract thought, anything we really understand can be put into words. The person who says, “I know the answer, but I just can’t express it” is probably confessing that he does not really know the answer. In oral reading, if communication is to take place, the reader must be able to retrace the mental process of the writer, at least in so far as that mental process is expressed in the words of the copy. Writing is highly selective in nature. Word choice and sentence structure are used by the writer to lay out a certain route by which he strives to reach his objective. The reader (announcer, in our case) must consciously, and conscientiously, retrace that route. The writer chooses words that he hopes will stimulate in the reader, and hence, in the case of oral reading, the listener, those emotions that he himself experienced at the time of writing. Hence, we have the possibility of achieving one hundred per cent communication between writer and listener only when the interpreter (announcer) is as intelligent, as literate, as informed, as emotionally sensitive as the writer! A big order, isn’t it? This brings us face to face with the more subtle aspects of vocabulary building. It is not enough that the announcer know the basic meaning of a word out of context. If he is to understand what the writer is trying to say he must sense the full meaning of the word *in context*; he must actually recreate in his own mind and emotions the thought and the feeling of the writer. Failure to do this is bound to result in

little or no real communication to his listeners.

Analysis of copy. Having once read through copy, the announcer should analyze it in terms of the writer's over-all objectives. What does the writer wish to accomplish in this particular piece of copy? To inform? To describe? To persuade? To lead the listener to a specific action? To create a mood? To dispel a false concept? Often in handling commercial copy on the air we encounter the necessity for this type of analysis. Not all commercial copy is aimed directly at selling the product. Some of it is what we call institutional advertising, designed to create goodwill, to make the listener slogan-conscious, or trademark conscious. Sometimes it is designed to combat, not too subtly, the advertising devices of a competitor, as, when one cigarette manufacturer stresses the fact that *his* cigarette is a "treat" instead of a "treatment." Sometimes the writer of commercial copy will append instructions indicating the manner in which it should be read in order to achieve the results the sponsor desires. More often, however, it is left to the announcer to divine those objectives, and this can be done only by a careful study and thorough analysis of the copy.

Importance of vocabulary. We cannot over-emphasize the importance of building a full, rich, and colorful vocabulary. Although it is true that writers of copy for radio and television generally scale vocabulary down to the comprehension level of the anticipated listening audience, there are a good many programs that are designed for adult listening. The wisecrack we sometimes hear to the effect that moving pictures are made for the twelve-year-old intelligence, and radio programs for their younger brothers and sisters scarcely is true in fact. Vocabulary deficiency among announcers and students of announcing is one of our most serious problems. On pages 36-43 you will find a list of some seven hundred fifty words on which we encounter pronunciation problems. There is not a word on that list that you may not at some time find in radio and television copy. Yet it has been found repeatedly that college students mispronounce at least twenty-five per cent of these words simply because they do not *know* the words. Or, if they recognize them, the words have little or no meaning for them out of context. And, as for using the words themselves in their own speaking and writing, it just cannot be done.

Being on a casual speaking acquaintance with a word is not nearly enough. You cannot say that a word is really a part of your vocabulary unless you can and do use it upon the right occasion. Vocabulary building is something that must take place over a long period of time. And the only way to attack it effectively is, first of all, to develop a lively and sincere interest in words. Only when you become naturally curious about a new word and sufficiently interested to do something about that curiosity can you hope to add it to your own vocabulary. Every new word that you encounter in your reading or in your listening, every word that raises some question in your mind as to meaning or pronunciation, should be a challenge to you. One cannot imagine a conscientious student of science being content with only a nodding acquaintance with formulas, scientific symbols, or the physical equipment of his laboratory. No surgeon would think of trying to operate with only carpenter tools at his disposal. Yet the vocabulary equipment of many announcers and would-be announcers more nearly approximates the tools of the carpenter than those of the skilled surgeon.

Sense of contact with listener. Another factor in the communication of ideas is the element of listener contact, the intangible sense of rapport that must come into being before there is any real communication. In conversation, or upon the platform the speaker has many aids in checking this—eye contact, the facial expression of the listener, and so on; even in the theater the actor who is on his toes senses when he has the rapt attention of his audience, or when he does not. But in radio, television, or the moving picture he is dependent upon imagination, a capacity to so divide his attention that he is constantly aware of what he wants his listener reaction to be. All too often when we listen to the radio we feel that the announcer is talking "at" us, rather than "to" or "with" us. The television camera, into which the TV announcer directs so much of his direct selling copy is even more revealing of this lack of listener rapport. The eyes of the announcer will betray the degree of awareness that he feels. Merely staring directly into the camera is not enough. We sometimes get the feeling that a TV announcer is looking not "at" us, but "through" us or "past" us. The intimacy of the microphone and the close-up television camera gives the announcer an

advantage over the stage or platform speaker, but it also gives him a greater responsibility in this matter of his awareness of his audience. Many successful announcers say that they visualize a single person to whom they address themselves directly and intimately when doing a commercial in either radio or television. One of the most successful and skilled announcers on television today is Dennis James. The outstanding characteristic of his work, if you follow it carefully and try to discover what makes him tick as an announcer, is the sense of direct, personal communication that the listener feels. And it involves much more than looking directly into the camera. It reveals his own thinking and his own feeling; a live, substantially mental and emotional communication that he projects directly into the minds and emotions of his audience. A warning should be given, however, against overdoing the chummy, pal-sy approach. A great many people in the world resent being slapped on the back, or pawed, even by their closest friends. There is such a thing as human dignity and personal privacy whose invasion listeners resent. Taste and judgment should tell the announcer how far he can go in this matter, just as taste and judgment have to be exercised in the decorum of social situations.

COMMUNICATION OF EMOTION

The announcer has much in common with the actor when it comes to the communication of emotion. Not all actors make good announcers, and relatively few announcers can act, that is, well enough to earn their living as actors. It is a fine combination of talents to possess but rarely occurs in real life. However, a high degree of emotional sensitivity is required in both professions. Much of the announcer's copy is highly dramatic in nature. However, where the actor strives to achieve a complete characterization, the announcer generally stops short of characterization. Our terminology with respect to the emotional contents of lines is somewhat misleading. It is as much an error to say that a piece of copy is devoid of emotional content as it is to say that a person hasn't any temperature, simply because it registers 98.6 on the thermometer. Lethargy is in itself an emotional state. There is emotion of one sort or another, to one degree or another, involved in every piece of

copy that the announcer is called upon to read on the air. His capacity to sense that emotion, its proper shading or degree, and his ability to communicate it with fidelity to his listeners are vitally important. The ability to sell, for instance, involves emotion as well as thought. And the same elements of sincerity and believability in the expression of emotion that are so important to the actor are equally important to the announcer. The setting of the stage for a dramatic program and the establishing of a proper mood in a musical introduction involve emotion as well as thought. However, over-emotionalization is distasteful to the average listener when it is indulged in by the announcer. It makes the listener too aware of the announcer as a person, and to this extent detracts from his message. This will be discussed more in detail in our treatment of the problems involved in handling news on the air.

THE MECHANICS OF READING

A word needs to be said about the simple mechanics of oral reading. More students fail a variety of subjects at all levels of education because of faulty or inefficient reading habits than for any other single reason. There is no doubt in the mind of the educator as to which of the three R's is most important. Yet, beyond the teaching of elementary reading in the grades, students are too often left to their own devices in reading. An assignment is given. Read this, read that, and the student goes through the motions of looking at the pages, but nothing happens—or at least not enough happens. We use such terms as timing, phrasing, emphasis, pause, and inflectional variety in discussing the correction or improvement of reading. But behind these terms lie basic weaknesses in the student's reading habits: (1) *Lack of appreciation of the structure of language.* We are still paying a severe penalty for the dropping of the study of formal grammar from grade and high school curricula. A well-built sentence is like a house, with a skeletal framework upon which, and around which, decorative, refining, amplifying structure is added. The announcer's ability to grasp the meaning in copy quickly and accurately often depends upon his ability to see and appreciate sentence structure. What we are suggesting is that if you don't know your sixth-grade grammar, go back and learn it!

(2) *Lack of comprehension of the over-all meaning and objectives of the writer.* This may be due to a number of things; hasty analysis, insufficient educational background, or just mental laziness. (3) *Failure to evaluate individual words and phrases in terms of their relative importance.* This failure is most often due to vocabulary weakness, or a failure to realize that a word may have many different meanings, or shadings of meaning, when used in different contexts. (4) *Failure to read far enough ahead with the eye so that the mind can grasp the elements in the sentence (phrases and clauses) in terms of their relation one to the other.* Too many people word-hop; that is, the eye takes in only one word at a time. No matter how rapidly this is done, the reader cannot possibly grasp the proper relationship of words, one to the other. In silent reading when we get lost, it is easy to go back and reread a phrase, a clause, or even a whole sentence. When the announcer is lost, his listener is lost, and lost beyond recall. The student of announcing should practice sight reading constantly, setting up a schedule of a minimum of ten to fifteen minutes per day. In oral reading before an audience we strive for the ideal of being able to have the eye off the printed page at least one-third of the elapsed time. In working before the television camera, where a script is being used, eye contact with the camera should be maintained at least one-half of the time. Clifton Utley, in doing the news on television, is particularly adept at this. Of course, one always has the feeling that Utley *knows* what he is talking about, that he is thinking and not just reading; hence he achieves a degree of spontaneity that belies the presence of a script.

One of the first things we must learn is that punctuation is not an infallible guide to effective oral phrasing, timing, or inflection. The person who automatically drops his voice at a period, raises it at an interrogation point, emphasizes every word followed by an exclamation point, and so on, is like the typist who is still in the one-finger, hunt-and-peck stage. Perhaps a better example is to be found in the reading or playing of a musical score. No competent musician sees notes as individual entities. He sees phrases. Furthermore, he sees interpretation markings as an integral part of a whole passage. He doesn't let them sneak up on him. The most effective use of pause, the proper degree of emphasis on a word or a phrase, the

degree of acceleration on a phrase, the use of measured deliberation for effect—all these are possible only when one reads word groupings.

The pause. Many announcers fail to use pause effectively. They seem to have an unreasoned abhorrence of dead air. Properly placed pause may produce greater emphasis than shouting the word or phrase with force. Pause before the word that is to be emphasized has the psychological effect of warning the listener that what follows is going to be important; pause, in other words, sets the stage for the idea that is to follow. Pause after that which is to be emphasized has the effect of giving it time to sink in, to be evaluated, and in a sense, mulled over by the listener. The announcer, like the musician, needs to sense the exact length of pause or rest that is most effective. The musical score carries a rest of a given length of time in terms of the tempo at which the score is being played, that is, an eighth-, a quarter-, or a half-note rest. Yet this is varied greatly by conductors in their interpretation of the score. Counting it out on a metronome is not enough. In the reading of copy the director will often say: "Take a beat," or "Take a two-count." But the announcer should strive to develop a sense of timing that will tell him when the pause is too short or too long to be effective.

Inflection. Inflectional patterns are the bug-aboo of many announcers, who fall into them without realizing it. Unless you are reading poetry, repetition of rhythmical patterns produces monotony, but more important, it distracts the listener and is bound to detract from the effective interpretation of the copy. Even in poetry rhythm and meter should not be over-stressed at the expense of word meaning. The student announcer should be made aware of inflectional patterns whenever they appear in his work on the microphone. And in listening to recording of his work he should strive to hear them. Generally they can be broken up by changing upward inflections on certain words to downward inflections, speeding up the articulation of certain words and slowing down of others. The instructor will often have to experiment with various methods to make the student *hear* the pattern; then the student must invent some device with which to mark his copy in rehearsal so as to remind him to break up the pattern when he gets on the air.

REHEARSING COPY

The amount of rehearsal that should be done on radio or television copy should vary with the individual. Too little rehearsal is disastrous. No one can be expected to turn in a competent job that is sight reading. Too much rehearsal can be bad also. If rehearsal results in better comprehension, smoother reading, better controlled timing, more effective use of pause and emphasis—then of course it is commendable. If it results in loss of spontaneity, stilted phrasing, and lack of personal interest on the part of the announcer in his copy—then it is bad. However, there really isn't much excuse for the latter happening. A competent actor may play the same role for years in the theater without ever losing the spontaneity in his characterization, or what has sometimes been called "the illusion of the first time." A talented musician may play the same composition a thousand times and have it come to life anew each time he plays it. Because the radio announcer develops a certain amount of facility in reading, because he feels that he can never become completely lost so long as he has copy in front of him, his tendency is not to rehearse enough and to be too easily satisfied with his performance. It must be admitted also that, in the rush of working a full schedule in a staff announcing job, there is insufficient time for rehearsal. The announcer who is a perfectionist at heart, who will take his copy off into a corner and actually rehearse it, though he may take a lot of good-natured kidding from his fellow staff members, is the smart one in the long run. In television many announcers remain unseen voices, working against a music background, or a screen picture in which they do not appear. When this occurs it is especially important that the copy have adequate rehearsal. One good result to come out of the necessity of memorizing lines for television commercials done on camera is bound to be better comprehension of announcing copy. And on the whole it may be said that announcing copy suffers more frequently from lack of rehearsal than it does from over-rehearsal.

MARKING COPY

Every announcer should develop his own system for marking copy he is to read on the microphone. A simple set of symbols recommended is under-scoring with a single, double, or triple line for

varying degrees of emphasis; diagonal lines between words to set off phrases and other word groupings, or to indicate points at which rehearsal has revealed the best places to breathe; and a curved line thus  to remind one of an upward inflection on the word, or thus , to indicate a lowered inflection. In the matter of marking pronunciations the announcer is dependent upon his knowledge of phonetics. If he is familiar with the International Phonetic Alphabet he can, through the use of those symbols, reproduce with considerable accuracy the exact sounds needed for correct pronunciation. Next best is the use of the fundamental vowel diacritical markings (see pages 35-36). As a last resort, the announcer, having determined what the correct sounds are by checking some oral authority, may spell the word out in the combination of letters that will have meaning for him. Any device or symbol that an announcer can put on his script to remind him on the air of what he has determined in pre-reading or rehearsal is commendable, as long as it works.

PRONUNCIATION

Little will be said about pronunciation here since it is discussed in detail on pages 35-43. This may be accepted as a premise, however. The listener has a right to feel that the pronunciations he hears on radio and television are authoritative. He has a right to believe that announcers are persons of education, refinement, and culture. If the listener is aware that a word is being mispronounced, then the prestige of the announcer, and of the broadcasting station, suffers. If the listener is unaware that a word is being mispronounced, then the announcer is in danger of having his mispronunciation emulated, consciously or unconsciously, by the listener. A third fact—mispronunciation of a word may seriously jeopardize communication. There are so many words that sound *almost* alike to begin with. Then, if you alter the pronunciation by so much as a single vowel or a single consonant, the listener may think that he hears a totally different word. The ramifications of the pronunciation problem are too great to be entered into in detail here. In the introductory portion of *The American College Dictionary* W. Cabell Greet gives a succinct and practical statement of his philosophy on pronunciation. It is highly recommended for your study and adoption.

5 • Personality Factors

THE very nature of the announcer's work requires him to deal directly with people. In spite of his seeming isolation in the broadcasting studio, that studio is no ivory tower. It often has all the aspects of a fish bowl. He is both literally and, figuratively *on view* to the public at all times. He must meet people, talk with people, and work with people constantly. The ability to carry on an intelligent and interesting conversation on a wide variety of subjects, the capacity to weigh and evaluate suggestions, the faculty for understanding what makes people think as they do and act as they do are all important. And, although the radio studio is not a drawing room, a better-than-average mastery of the social graces is a decided asset.

PERSONAL APPEARANCE

Because much of radio announcing involves personal appearances, dress, grooming, and personal bearing cannot be ignored. Remote broadcasts (outside the studio) take the announcer into conventions, professional meetings, night clubs, theaters, and public gatherings of every sort. Television announcing obviously places a premium on all the visual aspects of personality. There is no indication, fortunately, that television producers are going to confine their announcing assignments to the glamour boys. However, we cannot expect them to overlook an announcer's appearance on camera, and if two men of otherwise equal capabilities find themselves in competitive audition, the man making the better appearance will be likely to get the job.

BUSINESS SENSE

Something should be said here about the importance of business acumen in the announcer. He

has one thing to sell—his talent, which may be broken down into performance ability and personality. A great deal depends upon his business contacts; the cultivation of contacts with the particular people who are in a position to help him market *his* product—himself. How often we hear the old truism: "It isn't what you know, but whom you know!" Although it cannot be denied that "pull" helps place many an announcer in an enviable position, it will rarely keep him there if he cannot deliver the goods. It can open doors, to be sure. But the old element of dog-eat-dog competition still determines final decisions in most cases. And the account executive or the program director who attempts to force an incompetent announcer upon a sponsor soon finds himself in serious trouble.

ACTING ABILITY

The ability to act can provide a profitable sideline for the announcer. Even the staff man who works the larger metropolitan stations sometimes can augment his income by working as an actor in commercial films, recorded radio programs, and slide films. This is possible, of course, only if he is not under exclusive contract on his staff job, and if he gets out and hustles. Although few announcers seem to be able to write well enough to sell the products of their typewriters, there is no reason why the writing of scripts could not be dovetailed quite easily with an announcing job. On the smaller stations announcers are sometimes permitted to sell time, and many eventually move over into the sales field. This training of oneself in what might be a profitable sideline, or a card-up-the-sleeve job, is something the student of announcing should not overlook during his training period.

6 • The Television Announcer

IN FEBRUARY 1952 the Second Annual Regional Television Seminar, under the auspices of the National Association of Radio and Television Broadcasters, was held in Baltimore, Maryland. At that meeting a report was given on a survey that had been made to ascertain the attitudes of Station Management upon the subject of television operation. The report was published under the heading of *Station Management Takes a Look at Television Jobs*, and the following excerpt from that report states clearly the thinking of Station Management on the qualifications, training, and so forth of television announcers:

(a) *General Comment:* The same characteristics and aptitudes that make a good local station announcer are also required for a good network announcer. The difference between the two categories is one of degree, not of kind. More experience, better voice, more poise and fewer mistakes are necessary at the network level. Much of the best announcing work on network shows is handled by free lance talent. This is the most lucrative phase of network announcing. However, the bulk of the free lance work is handled by a relatively small group of those who work on a free lance basis. As in the acting profession, those who are in demand get all the assignments they can handle and receive fabulous compensations. But the few at the top of the profession do not represent the average. There are many free lance announcers in New York and Los Angeles who would be happy to get a network staff announcing job. Most of the local work is handled by staff or special program announcers—not free lancers. Special program announcers such as sports-casters, farm editors, news commentators, and so forth, are, in most instances, former staff announcers who have adopted a specialty.

Probably in the majority of instances, there is an integrated announcing staff. Most announcers, even within the broadcast day, handle some TV shows and some AM shows. Broadcasters who use the integrated method feel that they get, thereby, the best selection of voices. Those who oppose integration feel that it is more practical from a scheduling point of view to have announcers specialize in either AM or in TV.

(b) *Age:* According to a survey made in 1950 by the NARTB, 37 per cent of station announcers are below 26; 55 per cent below 31. Radio generally, but especially radio announcing, has been called a young man's business. Television, at least at the start, may be even more so. Some television station managers feel that the viewing public wants to see young personalities. Youth is appealing. Others feel that the age factor is not crucial. At the network level, 30 to 40 is *probably* the typical age range for staff announcers. There are not too many network staff announcers below 27 because few, at that age or younger have had sufficient experience to handle network jobs. One network official pointed out that for certain types of sponsors, the more mature personality is in demand. A bank or an insurance company may be interested in having someone who looks like an executive of the corporation (or who looks like what the public customarily thinks an executive of a big corporation should look like) to do the selling, especially if it is of an institutional nature.

(c) *Education:* At the larger stations and at the networks a college education is considered desirable but not necessarily essential. Presumably, a college degree is some indication of cultural background. Good experience is often taken as a substitute for educational background. The smaller stations do not require a college degree. Almost all announcers have at least a high school education.

(d) *Experience:* Most network staff announcers have at least 5 or 6 years of successful announcing background in radio or television. This experience will often be composed of work with several different stations. Usually the successful applicant will have had 2 or 3 years at a small local radio station and 2 or 3 more with a large radio or TV station.

For the individual who would get into TV announcing as a career, the problem of specialization arises. In most small stations, whether they are AM or TV, a staff announcer will normally get a chance to do all types of announcing work. In the regional station in the medium-sized city will be the beginning of specialization. A man may concentrate on sports, news, disc jockey work, etc. It is hard to lay down a general rule as to whether specialization is a help or a handicap in getting the best TV announcing jobs. If an individual gets into a specialty which he enjoys very

much and in which he is successful, this may be the best road to the top. For example, an announcer may build up a local reputation as a play-by-play sports-caster at a small station. When a sports-casting job becomes available at a larger station, the likelihood is that a man with good sports background will have the advantage over an equally competent announcer who does not have the sports background. There is danger, however, that specialization will lead to patterns of delivery which will limit his opportunities for advancement, except in his specialty. Perhaps the soundest advice on the matter was given by a network announcing supervisor who cautioned the would-be announcer against preconceived notions as to a specialty: "Let the job situation develop the specialty in a natural manner after a varied experience."

(e) *Aptitudes:*

- (1) *A good radio voice:* The accepted radio voice of 15 years ago is not the accepted voice of today. The stentorian tone is no longer in demand. In fact, as a general rule, it is frowned upon. A natural, easy delivery is the order of the day. (This is not, of course, to be confused with sloppy or careless delivery.) The voice must convey warmth, sincerity, and integrity. As one network official said, a good announcer's voice must sound like the average man thinks he sounds, although not, of course as the average man does, in fact, sound.
- (2) *Pleasant, neat appearance:* Television, by adding sight to sound, emphasizes the importance of appearance. However, most TV stations have found that the great majority of their radio announcers are sufficient on this count to handle a TV job. Most TV station managers feel that an honest, sincere, pleasant face will stand up best over the long haul. The movie star profile will not be a handicap, but neither will the lack of it. However, those with physical defects which show up before the camera, also those who are extreme physical types—for example, very tall, very short, very fat, or very thin—are not acceptable for television. It is important to keep in mind here that these are characteristics of general applicability. Exceptions may and do exist.
- (3) *Ability to memorize:* This is an extremely important difference between AM and TV announcing. There are some good AM announcers who are well qualified for TV except on this count. They cannot learn lines, especially on short notice. It doesn't take more than one or two "forgets," especially at the net-

work or larger station level, for an announcer in TV to lose favor with sponsors and management. At the small station, the memory factor is in some ways even more important. Much less rehearsal time is available; copy is often written at the last minute; and there are no mechanical memory aids available.

- (4) *Diction:* There was a time in radio when perfect, or what might now be regarded as stilted, diction was thought to be desirable. This quality has gone the way of the stentorian tone. Clear diction is necessary, but naturalness is an equally important factor.
- (5) *Fluency:* Ability to ad lib has become increasingly important in radio. There is every reason to believe that it will be even more important in television where the use of scripts is often awkward or disconcerting to the audience. A quick mind and fluent delivery are often a good substitute for memory.
- (6) *Acting ability:* Almost all of those who have had considerable hiring experience in TV emphasize again and again the importance of acting ability for announcers. Even with the simplest type of show, where the announcer is merely sitting at a desk and giving a commercial, the ability to use the hands and face correctly is essential. Where product demonstrations are involved, grace and sureness of movement become much more important. All agree that stage experience is the one best and, indeed, almost the only way in which to develop this aptitude.

(f) *Personality:* Television is a merciless revealer of personality. Insincerity, smugness, and conceit are clearly portrayed by the TV camera. This means that the TV announcer must be a genuine, sincere personality. On the other hand, an outgoing nature (extrovert) is important. Indeed, few would be attracted to the field who are not basically outgoing. However, several station managers emphasize the fact that television announcing is no place for egomaniacs. Stability, honesty, cooperativeness are also placed high on the list of desirable personality traits.

(g) *Number of openings:* Even the largest networks have a relatively small staff of announcers. Two or three openings a year are typical. The big bulk of new opportunities in TV announcing will come from the new TV stations which will go on the air during the next 5 years. Many of these jobs will be filled by experienced radio people, but there will also be some openings for people without prior broadcast experience.

7 • The Nature of Your Job

THE smaller station, on which most announcers must begin their professional experience, rarely can afford specialization in its announcers. It must have purely utility operation. Hence, any announcer should be capable of handling any assignment on the schedule. The only possible exception to this is in the sports field, where the local station is likely to use the sports writer for the local paper, the school or college coach, or some local star in the sports field. Rarely can the small station afford a man who does nothing but news. Many of our journalism schools and colleges today are setting up radio and television sequences in their curricula. Their objective generally is to have the copy that is written by a journalist-trained writer read on the air by the writer himself. A word of warning should be spoken in this connection. The theory is sound in an ideal situation, that is, where the station can afford a man to do news alone, and where the writer is a passable announcer. Only the larger metropolitan stations and basic network outlets employ full-time rewrite men (or women). And there the news is likely to be done either by an experienced commercial staff announcer or by a commentator with years of reporting or other journalistic experience behind him. Hence, the journalism major who hopes someday to be permitted to read his own copy on the air should give himself thorough training in *all* phases of announcing, so that he can handle passably well any announcing assignment on the program schedule. There is another matter involved here upon which this writer finds himself in disagreement with those who would have the news writer read his own copy on the air. Granted that the writer should be able to understand the content and purpose of his copy, it does not necessarily follow that he can present it effectively to the listener. Too many factors other than comprehension enter into skillful and effective performance on the microphone or before

the camera. The journalism major seldom has had a sufficient amount of speech training to make him a skilled announcer. He may be an excellent writer but possessed of a voice that only a mother could love. He may have an excellent vocabulary at his command when he sits down at his typewriter, but he may have a very poor command of correct pronunciation. Most students of announcing whose major work is in speech and liberal arts are wise enough to take some courses in music appreciation. The journalism curriculum may make no provisions for this. It may be only natural for the writer to want to read his own copy on the air, though there are many parallel situations where the problem never arises. Few playwrights are under the delusion that they personally could play the roles they create in their scripts. Most composers of music recognize that composition is one thing, performance quite another. All in all it may be said that if news copy is well written it will, nine times out of ten, receive a more effective performance on the air at the hands of a competent, trained announcer than it would if done by the man who wrote it.

THE WOMAN ANNOUNCER

On the chance that this book may sometime be used as a text in a class in announcing in which both men and women students are enrolled, perhaps we should say something about the subject of women in the announcing field. For all practical purposes there are no women in the professional announcing field today, that is, as the term is used in the business. The programs conducted by women, who may be thought of by the listener as being announcers, generally fall into the following categories: (1) *Home economics programs*. These women are not radio-trained personnel who know something about home economics. They are professionally trained home economists who can get

STUDENT ABSENCE AND ADMITTANCE REPORT

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that there would
on the job, a good many radio stations, particularly
the smaller ones, experimented by putting women
announcers on their staffs. It didn't work for sev-
eral reasons. Probably the most basic reason was
psychological: At certain periods of the day ninety-
eight per cent of the listening audience is made up
of women. And surveys have shown that women
listeners simply do not want to hear women in
stock announcing assignments. This is particularly
true in the case of newscasts. No matter how well
informed a woman is, her handling of the news is
likely to lack the authoritative quality that is
necessary to put news across effectively. This is not
personal speculation. It has been tried. Add the
fact that there are certain assignments, such as
sports and special events and ad lib man-on-the-
street interviews, that the woman simply cannot do.
There is one other important factor. About ninety
per cent of the commercial copy is specifically
written for the male voice and personality. Strange-
ly enough, when it comes to selling on the air, even
in the selling of women's products to women, the
male salesman will outsell the female salesman every
time. Perhaps Freud or any other astute psycholo-
gist could supply the answer, but tests, surveys, and
program ratings will substantiate this statement.

What about the women who participate in the
dramatized commercials, the vocalized testimonials,

and so forth? They are invariably experienced
actresses. This is true because their copy is so
written as to demand the acting approach. And
you will notice that they generally work in conjunc-
tion with a male announcer, who does the direct
selling. There is an increasing amount of work of
this sort being done by women in television com-
mercials (Betty Furness). Women who want to
break into the announcing field, when the above
facts are pointed out to them, will often say, "So
there aren't any real women announcers. But don't
you think there ought to be?" Our answer is that
it isn't a question of what you, or I, or any other
individual thinks about what *ought* to be. The
listening audience will make the final decision in
all matters pertaining to program. The program
director, the advertising agency executive, or the
sponsor himself may have personal prejudices in
the matter, but in the long run his decision will
be based upon a careful study of listener reaction,
that is, mass listener reaction. Another question
that is frequently asked is this: "But don't you
think it will be different in the future, what with
the large number of FM stations, new television
stations, and so on?" The honest answer of this
writer is: "No—because the factors that enter into
the situation aren't likely to change, regardless of
the number of jobs that are available in the field.
And furthermore, the schools and colleges today
are turning out an ever-increasing number of com-
petent male announcers." What then should the
young woman do by way of preparing herself for
what she has been wont to think of as an announc-
ing job in the radio and television field? She should
get all the training she can in effective oral reading,
voice and diction, plus the best training available
to her in radio and television acting. If she wants
to do a home economics program on the air, she
should train herself as a home economist, together
with the training suggested above. If she wants
to do a stylist or fashion program, she should train
herself in that field and establish herself as a buyer
or fashion adviser with a women's shop or depart-
ment store that might sponsor her on the air. But
no young woman should be permitted to go
through the college training we recommend in this
book for students of announcing under the im-
pression that she will be able to go out and get a
job as an announcer in the industry. The job
simply isn't there.

NEWS

News has always constituted a major segment of radio programming, but it received added emphasis during the war years, and it has never receded to its pre-war proportions. In the earlier days of radio it was difficult to sell news programs, but the vast listening audience built up from 1939 to 1945 has given news a real commercial value to the radio station and advertiser alike. And now, with the added facilities of film, charts, and other visual aids, news is becoming a solid segment on TV programming. Through the years the standards of news reporting and newscasting on the whole have been raised. The caliber of correspondents employed by the major networks during the war and the retention of many of them in key positions throughout the world since the war have put the wire services on their toes and have brought about the improvement of the coverage on their own "radio wires."

The high level of performance set by the networks in this field of broadcasting means that the local announcer cannot escape comparison with more proficient and experienced announcers. Although we may admit that news announcing and especially news commentary are, or should be, highly specialized jobs, requiring background training beyond that of the average staff announcer, we must face the fact that our smaller stations cannot afford the specialists. Hence, every staff man should be able to do at least an adequate job in handling news on the air. Schools of journalism, such as the Medill School of Journalism at Northwestern University, have aided the situation materially by instituting "Radio Sequences" in their curricula, in which journalism majors receive not only all the basic journalism training but also specialized training in Radio News Writing, News Broadcasting, and Television Newscasting. Their graduates go into rewrite jobs on the larger stations, and are sometimes permitted to do their own copy on the air. It is unfortunate that more of these specialized courses are not open to speech majors who are specifically preparing for the announcing field. The situation would be improved if station managers and program directors could be made to realize that effective broadcasting of the news *does* require special background and training. In the meantime, our only solution is to so train the staff announcer that he can broad-

cast the news with a fair degree of proficiency, working directly from wire copy without the benefit of rewrite. It is recommended, therefore, that announcing students take as many journalism courses as they can work into their four years of college.

It is important, for instance, that the announcer be familiar with the machinery of news gathering, the different wire services, editorial policy as it unavoidably creeps into the dissemination of the news, the problems of writing for the ear rather than for the eye, and above all, the organizing of news copy for presentation on the air. Heavy announcing schedules on the smaller stations and shortsightedness on the part of station managers and program directors leave little or no time for adequate preparation of news programs. The result is the "paste-up," or, worse yet, copy read cold from the teletype, with no time for study or editing. At best teletype copy is full of errors. Only when one has time to read his copy through and study it a bit can he be expected to organize it in proper sequence of stories. This latter can be done with sureness only where the announcer is doing news from day to day so that he is familiar with the current running stories and their relative importance in the over-all news picture. Although the "Radio Wire" presumably does a certain amount of rewriting as it goes across the "Radio Desk," many stations have only the "Press Wire" on which the conventions of newspaper writing are adhered to quite religiously. You will find long, involved, rambling sentences, with qualifying phrases piled one on top of the other, to the utter confusion of the listener. These must be broken up into shorter sentences and considerably simplified in structure for the ear. Names of persons and places need to be handled with special care on the air. Some effort should be made to check on the pronunciation of names, especially in the case of local news, and changing a street address by so much as one digit can cause plenty of trouble.

Background for the news. In training the student of announcing, whether he be a speech major, a liberal arts major, or a journalism major, our chief problem, aside from actual studio and microphone technique, seems to be inadequacy of background knowledge and information. Most college students seem to have forgotten what little geography they once knew. It is impossible to interpret the news

intelligently without a good knowledge of world geography. The announcing student needs to review basic geography carefully and to check the geographical aspects of every story he encounters in his copy. Experienced newsmen work with maps constantly; they do not trust their memories. One aspect of television news that is very helpful to the listener is the use of maps and diagrams on the screen. During the war, when our newspapers and magazines were full of war maps, when radio listeners throughout the country read their newspapers and listened to newscasts with maps pinned up on the walls of their homes and offices, people learned to visualize areas and distances. The public unconsciously reviewed their eighth grade geography. Hence they are able to check upon inaccuracies on the part of news writers and announcers. The student of announcing is likely to think of these inaccuracies as primarily the responsibility of the writer of the copy, for which he cannot be held accountable when he merely reads what is before him. He should remember two things: (1) The listener does not analyze the situation. He simply hears what he knows to be an error and since he hears the announcer make it, the announcer gets the blame. (2) Even though the announcer may read his copy word for word, he may, by an inflection only, reveal that he does not understand what the writer means, and hence may be held guilty of error in the mind of the listener. The only answer is: KNOW YOUR GEOGRAPHY!

A good many stories in the news have their roots in history, especially world history of the past fifty years. References to personalities in world history reach back through the whole scope of recorded time—to Hannibal, to Charlemagne, to Caesar, to Napoleon. To the announcer these must not be meaningless allusions, just so many words he is called upon to pronounce correctly. But more particularly, world affairs today are understandable only in terms of a good knowledge of the history of the past fifty years. The geographical and political changes that took place following World War I, the economic and social events that took place between 1918 and 1939, the history of World War II itself—these are essential background for any intelligent reading of the news today. Many of our students of announcing today might be presumed to know the facts of World War II, since they were *in it*. But this does not necessarily follow. Gener-

ally they were too close to the trees to see the forest. Or they served in areas relatively isolated from the world scene. The only answer for the radio or television newsman is: KNOW YOUR HISTORY!

Many stories in the news are “running stories”; that is, what happens today grows out of something that occurred yesterday, last week, a month ago, or several years ago. The “cold war,” for instance, has been a steady, running story since 1946. The problems involving the administration of the occupied areas in Europe can be understood only if one is familiar with the chain of events that resulted in the joint occupation of German territory. Constant reference is being made to Potsdam, Yalta, Casablanca, or Teheran. These references must have specific meaning for the announcer. It is important that announcers who do newscasts be kept on the news, but scheduling problems often make this impossible. Hence, every announcer should keep himself so informed on developments in the news from day to day, and week to week, that he can step into a news assignment with some degree of self-assurance. Even the wire services sometimes slip up on their recapitulations. This is especially true in human interest stories that may be getting a play at any given time. Sometimes a few words of ad lib recap will do the job and make your copy not only more interesting but more intelligible to your listeners. But you can't guess. You must know your facts.

Pronunciation of proper names in the news is very important. It must be admitted that this presents many problems, since there is sometimes disagreement among those whom we consider authoritative. The major networks supply their announcers with authoritative pronunciations from day to day; and the wire services often send through phonetic spellings to indicate correct pronunciations. However, these are not always dependable, and should be double-checked against other authorities whenever possible. There is a tendency to follow the pronunciations used by reporters in the field. But often a pronunciation will undergo a change over the period of time that a story is running. For instance, when *Seoul* first came into the news at the outbreak of the Korean War, there was a tendency to stick fairly close to the way the name of the city is pronounced by Koreans *Seoul* [sāy-ōōl'], with the accent on the sec-

ond syllable. But in recent months there is almost universal acceptance of a somewhat simplified pronunciation, which apparently follows the pattern of usage by American military men in the area, *Seoul* [sōōl]. Dictionaries and encyclopedias are not always dependable because they will reflect usage that was current when they went to press. A good example of this is to be found in the name of the Chinese city that appeared on our maps for many years as *Peking*. In recent years the spelling has been altered to *Peiping*, and the *p* is pronounced as a *b* to approximate more closely the Chinese pronunciation, [bā-pīng']. Occasionally a spelling that is indigenous will creep into copy, such as the use of the German spelling *Köln* for the city on the Rhine, which our maps and history books designate as *Cologne*. It would be wise, under this condition, for the announcer to change the word to *Cologne*, but he can be depended upon to do this only if he is a well-informed person capable of exercising good judgment. Even network announcers and commentators slip up when they are not familiar with local usage. The city in Egypt, for instance, is *Cairo* [kī'rō], but the town in Illinois is *Cairo* [kā'rō], or even shortened somewhat, as in Karo syrup. A word of advice on the matter of inflectional pattern in the pronunciation of foreign names in the news: It will often confuse your listeners if you try to reproduce the inflectional pattern used in foreign language context. For instance, it is bad judgment to pronounce *Berlin* as the name of the city would be pronounced in German context, [baer-lēen']. You have authority for saying *Budapest* [bōō'-dä-pēsht], but you are wise to stick to plain *Budapest* [bōō'-dä-pēst]. An announcer should know that the city in Italy that we call Florence is called *Firenze* by the Italians, Vienna is *Wien*, Munich is *München*, and so on, but even when a copy writer uses the native spelling, the announcer is wise to change it to the pronunciation common in American geographies and history books. Another problem is presented in the changes that take place from time to time in the spelling used by geographers. It is important that the announcer discard obsolete dictionaries, maps, and atlases, and use only the most recent sources obtainable. Every instructor working in the field of pronunciation has had the experience many times of having a student bring in as authority for a pronunciation a dictionary that turned out

to be a 1916 edition. Constant study and checking of all available sources of recent authority is the only answer for the news announcer.

Abbreviations in the news present another problem. Certain well-known abbreviations, such as AFL and CIO, may be used as abbreviations. However, in the interests of communication, the announcer should frequently spell out new and less well-known abbreviations for his listeners. Writers of wire copy cannot be trusted to know when abbreviations can be used on the air with impunity. An abbreviation may be easily recognized by the eye, but it may sound strange to the ear. Good taste, for example, dictates that the abbreviation "U.S." should be spelled out by the announcer as "the United States," except, perhaps, where it appears as an adjective, as in "the U.S. Airforce." During the depression years, we were inundated by a flood of governmental agencies, some of which are now extinct, but which still crop up in the news, such as NRA. Others, like HOLC, still exist, and scarcely a week passes by without a new one being created. It goes without saying that the news announcer should know the full context of every abbreviation he may encounter in news copy. Only then can it have meaning for him; only then can he exercise judgment on whether or not to spell it out for his listeners. On pages 80-82 you will find a list of abbreviations that occur in the news from time to time. Since any such list can never be complete, since new terms will come into being even while this book is in process of publication, it is suggested that the student be on the lookout for new abbreviations that he may encounter and add them to the list. But study the list as it now stands and protect yourself by becoming thoroughly familiar with it.

It is strongly recommended that the student of announcing read *regularly* at least one weekly news magazine, such as *Time* or *Newsweek*. In fact news magazines might well be considered as supplementary texts in any course in announcing. And he should not limit his reading of these magazines to the sections on national and international politics. The sections on Science, Literature, Theater, Medicine, Sports, Business, Press, and so forth, will not only keep him abreast of what is going on in the world about him, but they will help him build up a background of general information that will prove invaluable in years to come. The individual

student, who may become painfully aware of some blind spots in his own general cultural and informational background, would do well to concentrate on those sections that will help him remedy the weakness. The instructor will find the study aids and periodic tests that are put out by the Educational Department of *Time* very valuable as teaching aids, and they will be supplied by the publisher without cost wherever the magazine is used by class groups.

Styles of delivery in news. There is considerable leeway in the matter of delivery style in news-casting, and there is plenty of opportunity for individuality, as long as we do not ignore fundamental objectives. The primary objective in straight news, as opposed to commentary, is to give information. It should be lucid, factual, and authoritative. It does not need to be dramatic, emotional, or bombastic. Give the words a chance. Let them carry their own message. Leave interpretation to the commentators. The intelligent listener will resent your "explaining" the news to him. If you over-dramatize, you set the listener to quarreling with you personally in matters of taste and judgment. If you milk the news for its emotional qualities, you will alienate many of your listeners. This vocal treatment of the news has its counterpart in sensational, sob-sister journalism. Undoubtedly there is a certain following for this type of delivery, but it cannot be recommended to the student of announcing. The insidious thing about it, when you analyze it, is that it frequently distorts the basic facts out of all proportion, and it is bound to make the personal views of the announcer dominate factual content. Above all, the listener must feel that you know what you are talking about. This does not mean that your reading of news copy should be dead-pan, or colorless. There must be vitality, and an element of forcefulness, without the "punch" quality that we use in many commercials.

A word of warning should be given against consciously or unconsciously coloring the news. It is true that established editorial policy on the station on which you work may, of necessity, affect your selection of news copy. Some stations, for instance, refuse to use stories of crime, of the horror story variety. Others will carry these stories, but cut their coverage to essential facts. Some stations, like some newspapers, seem to reach for, and to head-

line, these stories. But it is in the matter of an announcer's personal beliefs—political, social, religious, or otherwise—that particular warning should be given. It is difficult to avoid letting these beliefs creep into reading of copy, and the announcer is often unaware that he is guilty of it. It can be done without altering a word of the copy, by voice inflection or a shift of emphasis. This is especially true in unconsciously pre-judging legal actions that are still in the courts. The young announcer is not nearly so likely to do this as the established newscaster who has been on a particular news program for a long time, and thinks of himself as a civic leader, with a personal following, an "influence in the community." Little need be said about the deliberate coloring of the news, both in the selection and treatment of news stories, where it is studied policy. In all honesty it must be admitted that it is done, particularly by those stations that are owned by, and run in conjunction with newspapers. The whole question of editorial policy in station programming is an involved one. It has come before the FCC upon several occasions, and in at least one major instance, a few years ago, the FCC reversed a previous ruling. The individual announcer in this matter is involved only in deciding for himself whether he can go along with what he is expected to do if he wishes to work for a station that regularly and deliberately colors the news. If he personally believes in that editorial policy or can live with his conscience while being a party to it, it may not be a problem for him. But he should go into it with his eyes open.

Little need be said here about news commentary, except for the syndicated feature copy that comes through on the news wires, and that is used by a good many of the smaller stations. Commentators arrive, or *should* arrive at their positions only when they have enough knowledge, experience, and intelligence to make their personal opinions worth listening to. It is not likely that the staff announcer will ever be called upon to prepare and broadcast news commentary. However, wire features, such as "Between The Lines," "Names In The News," and "Washington Highlights," will frequently come as routine assignments. This copy should be studied, and if possible, rehearsed carefully, and never read cold. No matter how well written it may be, it requires careful and intelligent reading by the announcer.

For further discussion of the problems involved in the broadcasting of news, it is suggested that all announcing students read carefully Paul White's *News On The Air* which is listed in the bibliography at the end of this book.

COMMERCIALS

The commercial is the bread-and-butter portion of the announcer's daily job. Although the commercial is generally the focal point of the listeners' critical attacks on radio and television programming, it is the very heart of the American system of broadcasting. And the announcer who adopts a supercilious or contemptuous attitude toward the commercial is being shortsighted, if not plain stupid. This attitude toward the commercial is never encountered in the old-time announcer who has come up the hard way. But we do sometimes find it in the college student whose approach to announcing, up to this time, has been purely academic. It is not our purpose here to hold brief either for or against what is being done on radio and television commercials today. That is a matter of policy to be determined by sponsors of programs, advertising executives, station managers, and sometimes program directors. It is important, however, that the announcer understand the structure and functioning of the radio and television industry. The most comprehensive and authoritative treatment of the commercial yet published is to be found in Charles Hull Wolfe's *Modern Radio Advertising*, which should be required study in the training of every announcer. Remember: the man who pays the fiddler calls the tunes. Radio and television in the United States are business enterprises. It is true that a certain amount of supervision, even extending to program content, is exercised by the FCC. But, in the long run, the industry must stand on its own feet financially. It does not enjoy even the degree of subsidization that is accorded other major industries, such as the airlines or agriculture. It is all right to platitudinize about the fact that the air belongs to the people; there is nothing wrong about plugging for improvement of program content. But only the most visionary of the ivory-tower critics of radio and television would have us accept the alternative to advertising on the air, which would be complete governmental subsidization of the industry, as in

the British BBC. If anything, the American system of broadcasting is more firmly entrenched today than it ever was. The large segments of program that may be called public service, the entertainment found in sustaining programs, are possible only because of station and network income derived from commercial programs. Furthermore, from a purely practical point of view, the announcer should realize that the substantial personal incomes that are now possible in the higher brackets of announcing would never be possible in any economic structure other than that which we have today. Not only to be a successful announcer but to be a successful *commercial announcer* should be the goal of every student who enters announcing training. And the announcer who lets himself slip into the category of *sustaining* announcer, hasn't much to look forward to in the announcing business.

Only constant practice in the delivery of all types of commercial copy, working under competent supervision, can train the announcer on commercials. No amount of textbook study can accomplish the desired result. No amount of listening to professional announcers now on the air will suffice. However, here are some suggestions it might be wise to follow:

(1) *Know your sponsor.* Learn all you can about your sponsor's business, his methods of marketing his product, his clientele, his competitors, his public relations philosophy, his display advertising, the distribution of his advertising budget, and so forth.

(2) *Know the product.* Don't be content with reading what is said about the product in the copy that is supplied you. Learn all you can about its "selling points," and above all else, if possible, sell *yourself* on the product.

(3) *Work as closely as possible with the advertising agency.* Remember: the agency has a job to do. Although it may sometimes seem to you that the only function of the agency is to sit back and collect 15 per cent of the gross billing, the agency has been given a specific job to do by the sponsor because the latter believes the agency knows best how to advise him in the spending of his advertising dollar. And, nine times out of ten, the agency *does*. It employs trained specialists in research, audience survey, copy writing, and often in program production. On the larger national accounts there is little or no contact with the sponsor, except

through the agency, and it can be a serious breach of the chain of command for the announcer to try to go directly to the sponsor with any problem involving his commercial copy. Generally he will be referred right back to the agency. Quite a different situation exists, however, on the smaller station with many local accounts. Here the announcer is often encouraged by the station management to become personally acquainted with the sponsor and to discuss copy or program problems with him.

(4) *Do not take liberties with agency copy.* You may think that you can improve it, but a trained writer who knows much more about the job of writing copy than you do has been paid to write it. Although you may be annoyed at times by the explicit instructions on interpretation that come in the copy, it is best in the long run to follow them to the letter. Many a well-intentioned announcer has lost his job on a particular commercial program because he insisted upon editing the copy or giving it his own interpretation.

(5) *Analyze your copy.* In case no specific instructions on delivery come with the copy, analyze it carefully for the most effective style of delivery, that is, amount of punch, timing, phrasing, emphasis, and so on. Experiment with the reading of the copy until you settle upon the most effective interpretation; then rehearse it thoroughly before you go on mike.

(6) *Remember: Not all copy should be punched.* One of the most common mistakes made by young announcers is in reading all commercial copy as though they were barking it in front of a sideshow at a carnival. Copy can be authoritative and forceful without being bombastic. When you do want to punch copy, do it with increased intensity, and carefully placed emphasis, rather than with increased volume.

(7) *Work for enthusiasm and animation in commercial copy.* When copy is based upon repetition, as in "Wonder Bread is a better bread! Wonder Bread is a better bread!", work for variety of pitch, intensity, and inflectional pattern in successive phrases. An exception to this, however, is to be found in "Smoke Kools! Smoke Kools! Smoke Kools!" On national advertising slogans, where a stereotyped reading has been established on network programs, the local announcer should be careful to follow the established pattern. When the

repetition is of a single word, as in "Ivory is *mild, mild, mild,*" try to achieve effective onomatopoeia. Commercial copy often contains what are really freakish vocal effects, carefully planned. Try to analyze the copy thoroughly enough to understand the writer's objectives.

(8) *Be able to write copy.* Although the bulk of commercial copy will be provided, the announcer on the small station will frequently be called upon to write copy. This is especially true where the local merchant will bring in a set of facts, or sometimes simply a price list on featured items, and expect the station to write the copy. Or, as sometimes happens, the merchant will bring in a display ad that is running in the local paper and ask the station to put that on the air. This always needs editing and, sometimes, complete rewriting. Public service announcements often come into the station in a form not presentable on the air and need rewriting. Although the announcer may sometimes find it necessary to ad lib program plugs as time fillers, it is always safest to write them out and have them in reserve. It is recommended, therefore, that every student of announcing have a course in the writing of non-dramatic continuity. This course should contain training in the writing of copy for program presentations, program promotions, public service announcements, both classical and pop music continuity, introductions for interviews, roundtable discussion programs, and commercial copy. If such a course is not available, much can be learned by study of the chapters dealing with these assignments in such books as are listed under "Writing," in the Bibliography at the end of this book.

THE AD LIB

The announcer may not be called upon to ad lib very often, but when he is, it is frequently without warning or any opportunity for preparation. Emergency situations due to technical difficulty, line failure, program change, and so forth, put the announcer on the spot. There isn't much that can be said about this problem other than to call attention to it and to give some suggestions as to how the announcer may protect himself against it.

(1) Familiarize yourself with the technical operation of your station and the traffic setup on every program on which you work. This does not mean

that you have to be an engineer, but it does mean that the announcer should understand the structure and function of equipment, what can or cannot be done with it, and what is likely to cause equipment failure.

(2) Read the log of up-coming programs periodically and keep a copy handy for fill-in copy.

(3) The use of stock phrases such as "Due to technical difficulties," or "Due to difficulties beyond our control" is generally established by station management. Make yourself thoroughly familiar with these.

(4) Try to visualize the listener's viewpoint in ad lib situations. You may not always know the exact point at which the program failed for the listener. But some explanation, delivered in a calm, matter of fact manner, may enable you to hold your listeners until normal program can be resumed.

(5) Stand by to cover emergency situations, even though you may have nothing to do after putting the program on the air until the time comes for you to sign off. Good announcers have lost their jobs because they were not where they were supposed to be in an emergency.

Descriptive ad libs such as are necessary when something goes wrong on a remote program will test the announcer's ingenuity and imagination. What we call "color" in sports and special events broadcasts is generally ad lib, though the announcer should be fortified in advance with notes and information that he can use. A well-worn assignment in announcing auditions is to ask the announcer to imagine that he is in a specific situation, then to go ahead and fill in the time on the air. These are not altogether fair, and they don't really test an announcer's ad lib ability. But they are used, and they may be tossed at you in a professional audition. Nor is the device of asking the announcer to describe the studio in which he is working of much value. It is better training in a class in announcing where some practice in ad lib is desired to treat it strictly as a drill assignment in extempore speech, which it really is.

Ad lib assignment. Students can be brought to the microphone and then given topics that they are to discuss without previous preparation for three minutes, five minutes, or ten minutes. Care should be exercised not to assign topics that are beyond the scope of the student's knowledge or experience. The actual content is not nearly so important as testing his ability to or-

ganize whatever thoughts, information, or opinions he may have on the subject as he goes along; the vocabulary that he has at his command; his ability to recall his own past experiences under pressure; the extent of his general reading background on some subjects; in other words, his ability to think and talk at the same time. Following are some topics that have been found practicable on this assignment, though the instructor should vary them as to difficulty in terms of the age, educational level, and previous speech training of his students: Subsidization of intercollegiate football; What does the word *communism* mean to you?; Socialized medicine; Should the college student be given more leeway in the choice of electives?; Are social regulations on campus too strict or too lenient?; Opinions on the outcome of a national election, if one is imminent; Officer-enlisted men relationships (where it is first discovered that the student has been in military service); Can you justify the deferment of college students from military service? For further suggestions on suitable topics for extempore speech at the college level, consult any good speech text on the subject.

CLASSICAL MUSIC

With the advent of FM we have an increased amount of program time devoted to classical music. On the larger stations and the networks the announcer of classical music programs is generally a rather highly specialized individual. Only there is he likely to have the opportunity to announce live programs. On the smaller stations, where classical music is almost invariably recorded, every announcer is expected to carry his share of the announcing load. It is one of the anomalies of this business that a much greater versatility of performance is demanded of the beginning announcer than of the experienced man who has been able to select a specialty and concentrate upon it. Many students approach the study of announcing with little or no knowledge of classical music. For them it is a difficult task. It isn't something that you can sit down and master in a period of concentrated study. And you can't bluff your way through it. To begin with, your listening audience is likely to include many who *do* know their classical music. They are repeat listeners who have heard those same compositions announced on the air many times, often by experienced network announcers and well-known musical commentators. They resent the bungling of classical music copy. They are quick to catch a mispronunciation, or an inflection in reading that betrays the fact that the announcer simply does not know what he is talking about.

The announcer is likely to have little to do with the preparation of the copy. And here is one assignment on which he cannot afford to deviate from the prepared copy, unless he is a thoroughly informed and trained musician. The smaller stations sometimes do not employ copy writers but use a goodly amount of the description that accompanies standard record albums. Some of the transcription services furnish stock copy to go with their recordings. Most of this copy is written in semi-technical style. It uses a good deal of musical terminology and is based upon the assumption that the listener is familiar with the vocabulary of music. The announcer who is not familiar with that vocabulary hasn't a ghost of a chance of reading it well on the air. Listeners to classical music programs fall, as a rule, into three categories: (1) Those who are confirmed classical music fans. They are well informed, probably listen to a great deal of recorded music of this type in their own homes, have definite tastes and opinions on the subject, and will be extremely critical, not only of the presentation of the music, but of the manner in which it is introduced and of what is said about it. (2) A middle group who are in process of cultivating a taste for classical music. They may be familiar with the most frequently played compositions, and their tastes are likely to run to Tchaikovsky, Chopin, and the Strauss waltzes. Stravinsky, Bartók, or anything so isoteric as Delius is likely to scare them off. (3) People who know almost nothing about classical music, are suspicious of it, and *expect* to be bored by it. Unfortunately there is no way of screening our audiences, of dividing them into high-brow, middle-brow, and low-brow. The best we can do is to avoid extremes in choice and presentation of these programs. Although this problem first makes itself felt in the writings of the copy, it carries over into the work of the announcer and should be considered by him in determining his mental attitude toward his listeners, the amount of sophistication and polish that he employs in reading his copy, and so on. He should, therefore, not only strive to acquire the widest possible knowledge and backlog of general information on the subject but earnestly endeavor to develop personal taste and judgment.

Style of delivery. Somewhere between a delivery style that is pompous, over-formal, and likely to sound condescending and a style that is casual,

chummy, and undignified lies a sensible medium. Clean-cut diction and accurate pronunciation are vitally important. But affectation and a funereal atmosphere should be avoided at all costs. Classical music should not be treated as if it were a ritual. Nor should every classical music program be announced as if it were a segment of a "School of the Air." There is a tendency to overdo the instructional nature of classical music copy, and it may carry over into the announcer's attitude. He must not think of himself as a teacher all of the time. A word of warning should be given about trying to copy the voice and diction of such men as Milton Cross and Frank Gallup. Granted that they stand at the top of the list in this field, but they still should not be imitated, since imitation in the young announcer, who has neither the basic voice quality nor the natural polish of these men, will invariably result in the young announcer's sounding affected, stilted, and completely unnatural. Use your own voice; clean up but do not try to over-polish your diction.

The material on classical music background that you will find in this book does not pretend to be comprehensive (see pages 48-58). It is selected to provide a beginning only for the student who has little or no background on which to start, and who may be overwhelmed by the magnitude of the task when he first glimpses such volumes as *Grove's Dictionary of Music and Musicians*, *The Victor Books of the Opera and the Symphony*, or *Milton Cross' Complete Stories of the Great Operas*. Much of it will be familiar to the student of music and will seem to him unnecessarily elementary. If you know it—fine! It was meant for the other fellow. But be sure you know it.

Pronunciation of musical terms and names. There are many problems involved in deciding upon proper pronunciations for the air. Musical terms, though predominantly Italian in origin, are sometimes derived from French or German. Some terms are either English in origin or have been used for so long in their Anglicized form that the English pronunciation should be used. Some composers were born in one country, but lived the greater part of their lives in another country: for example, Chopin, who was born in Poland but lived most of his adult years in France, and is sometimes referred to as a French Composer; and Händel, who was a German but lived the latter years

of his life in London, changed the spelling of his first name from Friederich to Frederick, dropped the umlaut from his signature, and wanted to be thought of as an Englishman. Some artists are so well known throughout the world that they make no attempt to have their names pronounced as they were originally, for example, Casadesus. Some have preferred an Anglicized pronunciation, others have preferred to stick to the original, so that any generalization is not dependable, for example, Serge [sěrzh] Koussevitsky, but Sergei [sěrgāy'] Rachmaninoff. With respect to terms, the usage among well-educated musicians themselves should be taken as the criterion. In the case of proper names of living musicians, the pronunciation that is preferred by the artist should be used.

Compromise is acceptable in the finer distinctions of pronunciation, particularly on sounds like the French *u*, the German umlauts, and the French nasals—sounds that do not occur in English. When Italian names and phrases are used in English context, it smacks of affectation to reproduce the inflection to be found in spoken Italian, for example, the over-emphasis and prolongation of the ante-penult syllable. Although an effort has been made to indicate the accepted pronunciations in the lists of terms and names on pages 59-61, it will be necessary to practice these under the supervision of someone who knows languages in order to produce the best results. Even the most complicated systems of phonetic symbols fail to indicate fine shadings in accent, nuances in vowel and consonant sounds. The best method is to listen, over and over again, to authentic recordings of the pronunciations.

One of the basic problems is to decide whether or not to Anglicize. This is especially true where the word or name is spelled the same in its original form and in English, for example, Richard Wagner. It becomes purely a matter of taste as to whether you pronounce the first name *Richard* [rich'-erd], or *Richard* [reë'kărd], although the latter would seem a little more consistent, since we never Anglicize the last name *Wagner* [vähg'-ner]. Many of the titles of compositions have well-known English translations, and it is recommended that they be used wherever possible. There isn't much point in saying *Il Barbiere de Siviglia* when *The Barber of Seville* will serve your purpose. And, considering what most announcers do to a French title like *L'Après-*

Midi d'un Faune, it is much better to stick to *The Afternoon of A Faun*. On the other hand, not all titles or terms lend themselves to translation. Established custom and usage must be learned. The announcer who self-consciously tries to use pronunciations with which he is unfamiliar lays himself open to the charge of affectation and, often, plain ignorance.

POPULAR MUSIC

Popular music programs, both live and recorded, comprise another major segment of radio and television programming, and every staff announcer should be able to do them effectively. Here, likewise, we shall confine our discussion to some salient suggestions:

(1) Know your dance bands, singers, and popular instrumentalists. Since you will be playing popular recordings that were made from 1920 to the present, you should be familiar with the history of popular music during that period. Many of the musical organizations that made those recordings are now extinct, but their records go on forever, and periodically the recordings of a particular artist or name band undergo a distinct revival of popularity; for example Glenn Miller. Changes in personnel take place from year to year; singers shift from one dance band to another. Any attempt to make up a list of these recording combinations would have to be edited monthly to keep up with the changes. In order to brush up on this information, it is suggested, as a class project, each student of announcing make up a list of the currently popular dance bands, with a listing of their outstanding personnel, theme songs, soloists, and so forth.

(2) Keep up with the popularity polls in the field; for example, the *Hit Parade*, the *Variety* and the *Down Beat* polls.

(3) Become familiar with the language of pop music. It has a jargon all its own.

(4) Much of the announcing in this field is ad lib. Build yourself a backlog of information that you can call upon at a moment's notice so that you can get away from the trite "Joe Schmaltz will now play Rag Mop!" Frequently you will be supplied with a music clearance sheet giving you only the titles of selections, publishers, and composers. On the smaller stations you frequently will be required

to pull your own records from the files and to supply your own announce copy. The information given on the labels is stereotyped and totally insufficient to provide good announcing copy.

(5) Although we expect pop music programs to be sprightly in tone, and never heavy-footed, the announcer who reaches too far in his effort to be clever often comes a cropper. During the past few years we have seen the tremendous growth of the disc jockey. He is, if he is good, essentially a personality, a showman, an entertainer. Not every announcer can be expected to fill the bill. But every announcer should be able to take a routine pop music program and make it listenable and entertaining.

SPORTS AND SPECIAL EVENTS

The station manager hiring a sports announcer has a choice between the sports authority who can get by on the microphone and the trained announcer who knows sports well enough to do a good job of broadcasting them. The bulk of sports announcers throughout the country come from the former category. They are sports writers, former name athletes, coaches, or sports officials. It must be admitted that, from the viewpoint of delivery, many of them do a very poor job on the microphone. However, the fact that more of these positions are not filled by competent announcers can be laid squarely at the door of those in the announcing profession. Not enough of them really know their sports. Having watched the game from the grandstand for years is not enough. Having played it in high school or college is not enough.

The networks do a thorough job of covering the national sports field, and those stations with network affiliations may not carry much in sportscasting outside the network feeds. However, on the smaller stations there are likely to be broadcasts of local football, basketball, and baseball games, and sometimes track. Being able to do these assignments as they come along gives the young announcer just one more point in his favor when he is trying to land his first job.

Every staff announcer will encounter sports copy on the wires of the press services. At such times as the World Series in baseball, or the Bowl football games, this copy may be headline material and may even dominate the news scene. No announcer can do a really good job with this copy unless he

knows the sport. Another aspect of sports announcing that shows up the announcer who is not a specialist in the field and who does not keep abreast of the times is the pronunciation of names in the sports world. These should be double-checked with someone in authority before going on the air.

There is one good feature about the televising of sports. The announcer no longer needs to keep a rapid-fire description going. It has, however, put him on the spot to be accurate in his description of the play. He can no longer paint his own picture of the action, which was in the old days, it must be admitted, often highly imaginative! Poor synchronization of the camera shots and the running commentary will completely spoil a telecast. Where the same announcer is trying to cover the scene for AM radio and television simultaneously, he is faced with an almost impossible task. Much needs to be learned about the problems of announcing sports on television, but the same basic principles must be kept in mind: (1) Know the sport; (2) Keep your listeners' point of view in mind; (3) Don't leave the listener in the dark when he needs explanations of the play, the rulings of the officials, and so forth; (4) But don't, on the other hand, waste time in elaborating on the obvious.

STAFF DUTIES

Every station has its own operational machinery; its own way of making up schedules, logs, and reports. The announcer must make it his business to be thoroughly familiar with these day-to-day procedures, and to carry them out conscientiously. Radio and television are precision businesses. Accuracy and dependability are at a premium. Mistakes are costly. The announcer must learn to work in close harmony with producers, engineers, writers, musicians, and salesmen. Try to understand the other fellow's job and to respect it. Know station policy and adhere to it. The public relations element in broadcasting is very important, and often the announcer becomes the direct public relations link between the station and the public. Figuratively this is true every time he goes on the air. But, in dealing with program guests in the studios, with people who make phone calls to the station regarding programs, or ordinary visitors to the studios, it is especially important.

The announcer should know the facts regarding

the various unions that are active in the industry, their jurisdiction, the basic terms of their working agreements, divisions of labor and responsibilities, and so forth. These may vary from station to station, depending upon the union contracts in force, but it is important that the announcer, whether he is a union member himself or not, understand the rights and obligations of other union members. A table of organization, showing those unions active in the industry, their parent organizations, and so on, will be found on page 85.

The operation of a broadcasting station involves many legal aspects. The announcer is, at all times, a representative of the management. As such, management is responsible legally for his acts. It is very important, therefore, that he be familiar with the legal responsibilities of his employer in all matters involving FCC regulations, fair trade practices, liability for slander, and so on. The publication of the FCC known as the *Blue Book* is a good source of information on major rulings of the commission over a period of years and can be

studied by the student of announcing to good advantage.

THE AUDITION

Most stations provide their own audition material, but where the announcer submits his own recorded audition, it should include the following items: Straight news copy; a straight selling commercial; a punch commercial; classical music copy; narration; and, if the announcer feels capable of doing it, sports copy. Use well-tried, on-the-air copy—don't try to write your own. Get the best recording possible and so divide your material that the overall length does not exceed ten minutes. Learn what you can of the programming policy of the particular station to which you are submitting your audition, and gauge your selection of material accordingly.

For an example of network announcing audition material, see the "CBS Announcer Audition No. 5," which is reproduced on pages 87-90.

9 • Pronunciation

CORRECT pronunciation is partly a matter of knowing the accepted form and partly a matter of good habit formation. Every educated person likes to think that his pronunciation of words is the proper one. But changing pronunciations over a period of time, peculiar local pronunciations, and differences of opinion among the so-called experts make the problem a difficult one. For the radio announcer, the problem is not a purely academic one; it is one of practical importance. The vast radio audience expects the announcer to be consistent and authoritative. The only possible solution is to have ready access to some reliable authority. For both the student and the announcer this means the ability to use some reliable dictionary effectively.

The thing we call correct pronunciation is simply the form agreed upon in usage by those people whose taste, judgment, and knowledge of the English language we respect. The reason we set up certain pronunciations as "right" and others as "wrong" is that we must have some "rules for the game." These rules change from time to time, since language is exceedingly malleable. Since the prime function of the announcer is to communicate, he must sometimes make concessions in the matter of academic correctness in order to achieve his objective of communication. As W. Cabell Greet, a recognized authority on pronunciation, says in his introduction to *The American College Dictionary*:

Without seeking to impair any citizen's right to be his own professor of English, we look for what is national, contemporary, and reputable. . . . The authority of a dictionary is based completely upon the actual speech and writing of the community of effective citizens, with admiration for those skilled in the arts and with respect for those who do but serve the nation.

THE SOUNDS OF THE LANGUAGE

Errors in English pronunciation can be traced frequently to the vowels. Various complicated schemes of marking the sounds of speech have been used and are still used in the different dictionaries. But, without going into the fine discriminations that are sometimes drawn, we shall study a simplified list of the vowel sounds. With the aid of these markings, which are used almost universally in all dictionaries, you should be able to mark all the ordinary vowel sounds in use in the English language. Remember, this is a list of vowel sounds. Sometimes other letters are used in the spelling of a word having a particular vowel sound; for example, the sound *i* in the word *buy*, or the sound *a* in the word *sleigh*.

Long *ā* (as in *ate, cake*). This sound is also represented by the *ai* in *rain*, *au* in *gauge*, *ea* in *break*, *ei* in *veil*, and *ey* in *convey*.

Short *ă* (as in *hat, cat*).

Broad *ā* (as in *all, talk, water*). This sound is also represented by the *au* in *haul*, *aw* in *saw*, *o* in *long*, and *ou* in *bought*.

Italian *ă* (as in *ah, father*). This sound is also represented in the *ea* in *heart*, *au* in *aunt*, and *ua* in *guard*.

Intermediate *ă* (as in *ask, bath, class*). The pupil should strive to acquire an easy habitual use of this intermediate *ă* as it suggests affectation if it sounds like the *a* in *father*, and lack of culture if it sounds like the *a* in *hat*.

Long *ē* (as in *mete, eve*). This sound is also represented by the *ee* in *beet*, *ea* in *beat*, *ei* in *receive*, *ie* in *believe*, *eo* in *people*, *ey* in *key*, *ae* in *Caesar*, *i* in *machine*, *uay* in *quay*, *oe* in *Phoenix*, and *ue* in *Portuguese*.

Short *ĕ* (as in *met, bet*). This sound is also represented by the *ea* in *feather*, *ei* in *heifer*, *eo* in *leopard*, *ie* in *friend*, *u* in *bury*, *ue* in *guess*, *a* in *any*, and *ai* in *said*.

Long *ī* (as in *bite, ice*). This sound is also represented by the *ie* in *die, ui* in *beguile, ei* in *height, ai* in *aisle, y* in *fly, uy* in *buy, and ye* in *rye*.

Short *ī* (as in *fit, ship*). This sound is also represented by the *y* in *hymn, ui* in *guilt, ie* in *sieve, ee* in *been, u* in *business, and o* in *women*.

Long *ō* (as in *open, wrote*). This sound is also represented by the *oo* in *floor, eau* in *bureau, eo* in *yeoman, ew* in *sew, ow* in *low, ou* in *boulder, oe* in *toe, and oa* in *foam*.

Short *ō* (as in *on, hot*). This sound is also represented by the *a* in *was, and the ow* in *knowledge*.

Long *ōō* (as in *boot, brood*). This sound is also represented by the *o* in *do, oe* in *canoe, ou* in *soup, ue* in *rue, ui* in *fruit, and eu* in *rheum*.

Short *ōō* (as in *book, look*). This sound is also represented by the *o* in *wolf, and the u* in *pull*.

Long *ū* (as in *use, tune*). This sound should be distinctly an *e-u*, and is also represented by the *eau* in *beautiful, eu* in *feudal, ieu* in *lieu, ieu* in *review, ue* in *rescue, ui* in *suit, and ou* in *your*.

Short *ū* (as in *but, nut*). This sound is also represented by the *o* in *some, oe* in *does, oo* in *blood, and ou* in *touch*.

Diphthong *oi* (as in *boil, noise*).

Diphthong *ou* (as in *sound, out*).

COMMON VOWEL ERRORS

One or more vowel sounds in the words in the following list are frequently mispronounced. This error is generally accompanied by a faulty placement of accent. Since so few students are familiar with the International Phonetic Alphabet, no attempt has been made to use phonetic symbols. Diacritical markings have been given in all cases where it was thought that the student might have some question about vowel quality. Accents have been indicated, except in the case of such common words that accent was thought to present no problem. Words have been divided into syllables in order to facilitate the placement of accents. In simple words like "been," and "quay," it seemed better to use a well-known word of different meaning and spelling, on whose pronunciation the student cannot possibly go wrong. The pattern of marking is similar to that used in the *American College Dictionary*, except that there has been no attempt to

use any symbols other than the diacritical markings listed at the beginning of this section, together with established conventions, such as the use of *j* to indicate the correct pronunciation of the soft *g*. If unmarked, of course, it is to be pronounced as a hard *g*, as in *go*. Indicating a correct pronunciation is very difficult without the use of the phonetic alphabet, but an attempt has been made to use a spelling that could be grasped by most students. This section of the list, however, should be gone over very carefully with the instructor.

acclimate	[a klī'mit]
accolade	[a ko lād']
acoustics	[a kōō'stiks]
adobe	[a dō'be]
advertisement	[ad ver tīz'ment]
aegis	[ē'jis]
aerial	[air'ial]
aggrandizement	[a gran'dīz ment]
agenda	[a jēn'da]
agile	[ā'jīl]
algae	[āl'jē]
alias	[ā'lius]
allege	[al lēj']
alma mater	[āl'ma mā'ter]
almond	[ā'mund]
angina	[an jī'na]
anti-	[an'tī]
apparatus	[a par ā'tus]
apricot	[ā'pri cot]
apropos	[ā prō pō']
arbutus	[ar bū'tus]
aria	[ā'ri a]
armada	[ar mā'da]
aspirant	[a spīr'ant]
au gratin	[ō grā'tin]
aviator	[ā'vi ā tor]
aye (yes)	[ī]
aye (time)	[ā]
bade	[bād]
banal	[bā'nal]
barrage	[bār āzh']
bas relief	[bā re leef']
baton	[bā ton']
been	[bīn]
beneficence	[ben ēf'i sens]
bestial	[bēs'tial]
betrothal	[be trōth al]
biography	[bī ōg'gra fi]
blatant	[blā'tant]
boatswain	[bō'sun]
bona fide	[bō na fī'dē]
bouquet	[bō kā']
bovine	[bō'vīn]
brooch	[brōch]
brougham	[brōō'um]

buoy	[boi]	experiment	[ex pěr'i ment]
buoyant	[boi'ant]	extraordinary	[ex trór'di nary]
cache	[cāsh]	facade	[fā sād']
cadaver	[ca dǎ'ver]	facile	[fā'sil]
caisson	[kā'son]	fecund	[fē'kund]
caliph	[kā'lif]	fete	[fāte]
calliope	[kal i'ò pě]	fetid	[fē'tid]
candelabra	[kǎn del ä'bra]	fetish	[fē'tish]
cantata	[kan tā'tā]	fiance	[fē än sá']
cantaloupe	[kan'ta lōp]	fiancee	[fē än sá']
caprice	[kǎ prēs']	finance	[fī nǎns']
caramel	[kǎr'u mēl]	financial	[fī nǎn'shial]
Catholic	[kǎth'ò lik]	financier	[fī nǎn sēer']
chaste	[chāsed]	forbade	[for bǎd']
chastisement	[chas'tiz ment]	fungi	[fũn'ji]
chocolate	[chə'k'ò lit]	gala	[gā'la]
civilization	[civ il i za'shun]	gape	[gāp]
cliche	[klē shā']	gauge	[gāj]
clientele	[kli en tēl']	genuine	[gen'ũ ĩn]
clique	[klēek]	ghoul	[gōol]
cogent	[kō'jent]	granary	[grǎn'eri]
comely	[kũm ly]	gratis	[grā'tis]
condolence	[con dō'lens]	gums	[gũms]
corsage	[kor sǎzh']	habeas corpus	[hǎ'bi us cor'pus]
coupon	[kōō'pon]	hearth	[hārth]
credence	[cré'dens]	heinous	[hǎ'nũs]
crises	[cri'sēz]	hierarchy	[hī'rǎr ki]
culinary	[cũ'lin ery]	homicide	[hõm'i side]
dais	[dǎ'is]	homogeneity	[hõm õ jěn ě'i tĩ]
data	[dǎ'ta]	horizon	[hor i'zon]
deaf	[dēf]	hypocrisy	[hĩp õ'cri si]
debris	[dǎ brē']	hysteria	[his tĩr'ia]
decorous	[dē'kor us]	implacable	[im plǎ'ka ble]
de luxe	[de lōõks']	indices	[in'di sēz]
demise	[dē mĩz']	infantile	[in'fan til]
depravity	[de prǎv'i ti]	inquiry	[in kwĩ'ri]
derisive	[de rĩ'siv]	insatiable	[in sǎsh'iǎble]
desultory	[dēs'ul tori]	iodine	[i'ò dĩn]
dew	[dũ]	inveigle	[in vē'gul]
discretion	[dis crē'shun]	Italian	[i tal'ian]
docile	[dõs'il]	jocund	[jõck'und]
dour	[dõor]	joust	[jũst]
drama	[drǎ'ma]	juvenile	[jũ'ven ĩl]
duodenum	[du õ dē'num]	larynx	[lǎr'inx]
duress	[dõõ'res]	latent	[lǎ'tent]
economics	[ē cõ nõm'ics]	leisure	[lē'zhoor]
effete	[ě fēet']	lenient	[lē'ni ent]
egregious	[ě grē'jus]	lethal	[lē'thal]
elegiac	[el e jĩ'ic]	library	[li'brǎ ri]
elephantine	[el e fǎn'tĩn]	livelong	[liv'long]
emeritus	[ě mē'rĩ tus]	lingerie	[lǎn.zhě rǎ']
encore	[ǎn'core]	lugubrious	[lu gõõ'bri us]
era	[ĩra]	magi	[mǎ'ji]
err	[ũr]	maintenance	[mǎn'tēn ans]
erudite	[ēr'ũ dĩte]	maniacal	[man i'uh kul]
esoteric	[ēs õ tēr'ic]	maritime	[mer'i tim]
etude	[ǎ tōõd']	mauve	[mõv]
euphonious	[ũ fõn'ĩous]	mercantile	[mer'kan til]
experience	[ex pĩr'ience]	mien	[mēen]

mobile	[mō'bil]	robot	[rō'bot]
mores	[mō'rēz]	roof	[rōof]
naive	[nä ēv']	root	[rōot]
nape	[nāp]	route	[rōot]
naturalization	[na chur a lī zā'shun]	saccharine	[sāk'uh rīn]
nemesis	[nēm'e sis]	sacrifice	[sāk'ri fis]
novice	[nōv'is]	sacrilegious	[sāk ri lij'us]
nuance	[nōō äns']	sadist	[să'dist]
oases	[ō ā'sēz]	salient	[sā'li ent]
obese	[ō bēs']	saline	[sā'lin]
obesity	[ō bēs'i tī]	sanguine	[săn'gwin]
obscenity	[ōb sēn'i tī]	satiated	[sā'shī āt]
pall mall	[pəl məl]	satiety	[sā tī'ē tī]
pantomime	[pan'to mīm]	says	[sēz]
parabola	[par ā'bo luh]	scallop	[skă'lup]
pathos	[pā'thos]	scenic	[sē'nik]
patron	[pā'tron]	seance	[sā'äns]
patronize	[pā'tron iz]	semi-	[sēm'i]
pecan	[pē kăn']	senile	[sē'nīl]
pedagogy	[pēd'a gō jī]	serpentine	[sur'pen tēn]
penalize	[pē'nal iz]	sesame	[sēs'uh mē]
penology	[pēn ōl'ō jī]	simultaneous	[sī mul tăn'i us]
perspiration	[per spīr a'shun]	sinecure	[sī'nuh cure]
phthisic	[tiz'ik]	sirup	[sir'up]
phthisis	[thī'sis]	sleek	[slēek]
piquant	[pē'kănt]	sophomore	[sōf'ō more]
plagiarism	[plā'jiar ism]	soot	[sōot]
plebian	[plē bē'an]	spontaneity	[spōn tăn ē'tī]
plenary	[plēn'uh ri]	squalor	[skwă'lor]
poliomyelitis	[pōl'io mia lī'tis]	status	[stā tus]
posse	[pōs'sē]	strafe	[strāf]
preface	[prē'fus]	strategic	[stra tē'jik]
prelate	[prē'lut]	stratum	[strā'tum]
pretty	[prī'ti]	suave	[swäv]
process	[prō'ses]	supple	[sū'ple]
prodigy	[prō'di ji]	swathe	[swāth]
program	[prō'grām]	thresh	[thrēsh]
provost	[prō'vōst]	tiara	[tī ā'uh]
Pulitzer	[pū'lit zer]	tirade	[tī'rād]
quay	[kēē]	tomato	[to mātō]
query	[kwē'ri]	truculent	[trūk'ū lēnt]
quietus	[kwī ē'tus]	tulle	[tōol]
radish	[ră'dish]	ultimatum	[ul tim ā'tum]
rapine	[ră'pīn]	vagary	[vă gā'ri]
ration	[ră'shun]	valet	[văl'et]
recipe	[rē'sī pē]	vaudeville	[vō'di vil]
regime	[rā zhēm']	vehement	[vē'he ment]
requital	[rē kwī'tul]	via	[vī'uh]
Reich	[rik]	virile	[vir'il]
remedial	[re mēd'ial]	virulent	[vir'ū lent]
remediable	[re mēd'iāble]	vocable	[vō'ka ble]
reptile	[rēp'tīl]	wan	[wän]
requiem	[rē'kwī em]	waning	[wän ing]
respite	[rēs'pīt]	wrestle	[rēs ul]
ribald	[rī'bald]	xylophone	[zī'lō fōn]
rinse	[rīns]	zealot	[zēl'ut]
		zenith	[zē'nith]
		zoological	[zō ō löj'i kal]

COMMON ACCENT ERRORS

The following is a list of words in which the error generally involves an incorrect placing of the accent. This is frequently, but not always, accompanied by an incorrect vowel quality. Where it has been thought that a vowel sound might cause difficulty, it has been marked. You will note that there is now a tendency to get away from the difficult pronunciations once insisted upon in the group of words beginning with *in*. For instance, the dictionaries used to give *indissoluble* [in dīs'sōl-ū ble], but *indissoluble* [in dīs sōl'ū ble] is now acceptable, as is *indisputable* [in dīs pūt'able]. However, many words in this group, such as *inexplicable* [in ex'plik able] and *inhospitable* [in-hōs'pīt able], still have the accent on the initial syllable of the root word. Hence one cannot generalize in this matter, and must learn the accepted usage in each case.

abdomen	[ab'do men]
acrimony	[ak'ri mo ni]
adage	[a'dij]
adagio	[a da'zhio]
adamant	[ad'a mant]
address	[a dress' (always)]
adept	[a dept']
admirable	[ad'mir able]
adult	[a dult']
adversary	[ad'vur sary]
affluence	[af'fluence]
aggrandize	[a gran'dize]
ague	[a'gu]
allocate	[al'o kate]
alias	[a'lias]
altimeter	[al tim'e ter]
amicable	[am'ik able]
amortize	[am'or tize]
amnesty	[am'nes ti]
anathema	[an a'the ma]
anchovy	[an'cho vi]
antiphonal	[an tif'fo nal]
antithesis	[an tith'e sis]
applicable	[ap'lik able]
atoll	[a'toll]
automobile	[au'to mo bēl]
autopsy	[au'top si]
automaton	[au tom'a ton]
ballet	[bal'ā]
blatant	[blā'tant]
brigand	[brig'and]
cement	[ce ment']
cerebral	[cer'ē bral]
cerebrum	[cer'ē brum]
cerement	[cer'uh ment]

chauffeur	[sho'fur]
chivalric	[chiv'al ric]
cigarette	[cig ar et']
cinema	[cin'e ma]
clandestine	[clan des'tine]
cognizant	[cog'ni zant]
cognomen	[cog no'men]
columnar	[col um'nar]
combatant	[com'ba tant]
commandant	[com an dant']
communal	[com'u nal]
comparable	[com'para ble]
confiscate	[con'fis kate]
conjugal	[con'ju gal]
conjure	[cūn'jure]
construe	[con strue']
conversant	[con'ver sant]
cornet	[cor net']
coyote	[kī ō'tē]
crevasse	[cre vās']
crevice	[crev'is]
curator	[cur ā'tor]
cyanide	[cy'an ide]
cynosure	[sī'nō shur]
debacle	[de bā'cle]
debut	[dā bū']
decade	[dē'cāde]
decadent	[dē cā'dent]
deficit	[def'i cit]
demise	[dē mīz']
despicable	[des'pic able]
dessert	[de sert']
deterrent	[de tur'ent]
detonator	[dē'tōn ā tor]
detour	[de'tour]
diapason	[di a pā'son]
dilettante	[dil uh tăn'te]
direct	[dī rect']
discharge	[dis charge']
distillate	[dis'til ate]
docile	[dō'sil]
dolorous	[dōl'or us]
domain	[do main']
domicile	[dōm'i sil]
duress	[dū'ress]
eczema	[ek'ze ma]
enervate	[en'er vate]
epitome	[e pit'o mē]
equipage	[e'quip age]
equitable	[e'quit able]
espionage	[es'pion age]
esquire	[es quire']
étude	[ā tūde']
exemplary	[ex em'plary]
exigency	[ex'i jen si]
explicable	[ex'plik able]
exquisite	[ex'quis ite]
extant	[ex'tant]
formidable	[form'id able]

garrulous	[gar'uh lus]	perfume	[per'fume]
gelatinous	[jél ät'in us]	pianist	[pē ä'n'ist]
gladiola	[gläd ĩ ö'la]	preferable	[pré'fer a ble]
gondola	[gon'do la]	premier	[prē mēēr']
harass	[har'ass]	prestige	[prēs tēēzh']
hospitable	[hos'pit able]	promulgate	[prō mul'gate]
idea	[i de'a]	punctilious	[punc til'i us]
ideology	[i de ol'o ji]	pyramidal	[pir am'i dal]
illustrate	[il'lus trate]	querulous	[kwer'u lus]
illustrative	[il lus'tra tive]	recess	[rē cēss']
impious	[im'pious]	recourse	[rē'course]
impasse	[im pass']	recreant	[rēc'reant]
impotent	[im'po tent]	refutable	[rēf'ut able]
incognito	[in cog'ne to]	reparable	[rēp'ara ble]
incomparable	[in com'para ble]	research	[re search']
importunate	[im por'tun ate]	resource	[re source']
indefatigable	[in de fät'ig able]	respiratory	[res pir'a tori]
indisputable	[in dis put'able]	resume	[rēz ō mā']
indissoluble	[in dis sol'u ble]	revocable	[rev'o ca ble]
indubitable	[in dub'it a ble]	robust	[ro bust']
industry	[in'dus try]	romance	[ro mance']
inexplicable	[in ex'plic able]	secretive	[se crē'tive]
inexorable	[in ex'or able]	sonorous	[son or'us]
infamous	[in'fuh mus]	Soviet	[Sō'viet]
inhospitable	[in hos'pit able]	stalactite	[stal ac'tite]
integer	[in'te jur]	stalagmite	[stal ag'mite]
integral	[in'te gral]	syringe	[sir'inj]
interstices	[in ter'sti sēz]	tarpaulin	[tar pau'lin]
intricate	[in'tri cate]	tenure	[ten'ure]
irrefutable	[ir ref'ut able]	travail	[tra'vail]
irrelevant	[ir rel'e vant]	traverse	[tra'verse]
irremediable	[ir rem ē'di a ble]	tribune	[trib'une]
irreparable	[ir rep'ara ble]	tuberculosis	[tu ber cu lo'sis]
irrevocable	[ir rev'o ca ble]	usurious	[u zōōr'i us]
lamentable	[lam'ent a ble]	zealot	[zēi'ut]
madrigal	[mad'ri gal]	violin	[vi o lin']
magazine	[mag a zeen']	*vestigial	[ves tī'jial]
mayoralty	[may'or al ti]	vignette	[vin yet']
menu	[men'u]		
mischievous	[mis'chiv us]		
misconstrue	[mis con strue']		
miscreant	[mis'cre ant]		
museum	[mu se'um]		
mustache	[mus'tache]		
narrator	[nar ä'tor]		
nomenclature	[nō'men cla ture]		
nonchalant	[non'chal ant]		
obdurate	[ob'door ate]		
obligatory	[ō blig'a tori]		
occult	[ō cult']		
omnipotent	[om nip'o tent]		
orchestra	[or'ches tra]		
orchestral	[or ches'tral]		
ordeal	[or deal']		
ornate	[or nāte']		
overt	[ō'vert]		
parabolic	[par a bōl'ic]		
penchant	[pēn'chant]		
peremptorily	[per em'tor i ly]		

COMMON CONSONANT ERRORS

In the following list the consonant and consonant combinations that generally cause the difficulty have been italicized, with the sound as it should be given in parentheses. The frequently heard mispronunciation has not been given, since that only confuses the student if he already pronounces the word correctly. Furthermore, many of these mispronunciations are definitely regional in nature. Please note that there is no general rule that can be applied in the pronunciation of the *ch*, which is sometimes the explosive *ch* as in *chair*, and sometimes like *k*, as in *chameleon*. Note carefully the syllabic division that sometimes takes place between consonants, as between the *c*'s in *flaccid*, and between the *s* and the *ch* in *scherzo*.

architect (k)	[ark'i tect]	hiccough (up)	[hīc'cup]
calcimine (n)	[kal'si mīne]	humble (h)	[hūmble]
cellist (ch)	[chel'ist]	kiln (silent)	[kīll]
chameleon (k)	[kam ē'leon]	licorice (s)	[lick'or īs]
chiroprapist (k)	[kī rōp'ō dist]	loquacious (sh)	[lō quā'shus]
chiropractor (k)	[kī'rō prāk tor]	longevity (n - j)	[lōn jēv'i tī]
comptroller (n)	[con trol'er]	muskmelon (sk)	[musk'mel on]
concerto (ch)	[con cher'to]	often (silent)	[of'en]
crescendo (sh)	[kresh en'do]	pantomime (m)	[pan'to mime]
dachshund (k - s)	[däks'hōont]	poignant (n)	[poi'nant]
diphtheria (f)	[dif thēr'ia]	precocious (sh)	[prē cō'shus]
diphthong (f)	[dif'thong]	recalcitrant (s)	[rē cāl'sī trānt]
dishevel (sh)	[dish ēv'el]	recluse (s)	[re'klōōs]
facial (sh)	[fā'shial]	recognize (g)	[rec'og nize]
facsimile (k - s)	[fac sīm'ilē]	ruse (z)	[rōōz]
Fascist (sh)	[fāsh'ist]	scherzo (s - k)	[skēr'tso]
Fascisti (sh)	[fāsh is'tē]	schism (s)	[sism]
flaccid (k - s)	[flāk'sid]	succinct (k - s)	[sūk sinkt']
gibberish (j)	[jib'ber ish]	specie (sh)	[spē'shī]
gibbet (j)	[jib'bet]	suggestion (g - j)	[sug jes'tion]
gigantic (j - g)	[jī gān'tic]	taciturn (s)	[tas'i turn]
gist (j)	[jīst]	thoracic (s)	[thor ās'ik]
gyroscope (j)	[jī'rō scōpe]	toward (silent)	[tōrd]

WORDS WITH DUAL PRONUNCIATIONS

Many words are pronounced in different ways, depending upon their different meanings or their usage in sentence structure; that is, they may be pronounced one way when used as nouns, and another when used as verbs or adjectives. Occasionally, the difference in pronunciation takes place when two words with different meanings have the same spelling, for example, *breeches* for the article

of clothing, which is pronounced *britches*, and *breeches*, referring to firearms or openings, which is pronounced *brēches*. Although the change in pronunciation generally involves only the shifting of accent, it sometimes necessitates a change in vowel sound as well. It is important that the student know his grammar well enough to determine, for instance, when to say *expert* [ex'pert], and when *expert* [ex pert'].

absent (<i>adj.</i>)	[ab'sent]	absent (<i>v.</i>)	[ab sent']
abstract (<i>n.-adj.</i>)	[ab'stract]	abstract (<i>v.</i>)	[ab stract']
accent (<i>n.</i>)	[ac'cent]	accent (<i>v.</i>)	[ac cent']
addict (<i>n.</i>)	[a'dict]	addict (<i>v.</i>)	[a dict']
aged (<i>adj.</i>)	[a'gēd]	aged (<i>v.</i>)	[agd]
adept (<i>n.</i>)	[a'dept]	adept (<i>adj.</i>)	[a dept']
alternate (<i>n.-v.</i>)	[al'ter nate]	alternate (<i>adj.</i>)	[al ter'nate]
blessed (<i>adj.</i>)	[bles ēd]	blessed (<i>v.</i>)	[blest]
buffet (<i>n.</i>)	[būō fā']	buffet (<i>v.</i>)	[būf'fēt]
cleanly (<i>adj.</i>)	[clēn'ly]	cleanly (<i>adv.</i>)	[clēēn'ly]
compact (<i>adj.</i>)	[com pact']	compact (<i>n.</i>)	[com'pact]
complex (<i>n.</i>)	[com'plex]	complex (<i>adj.</i>)	[com plex']
concrete (<i>n.</i>)	[con'crete]	concrete (<i>adj.</i>)	[con crete']
consummate (<i>v.</i>)	[con'sōō mâte]	consummate (<i>adj.</i>)	[con sūm'mate]
contest (<i>n.</i>)	[con'test]	contest (<i>v.</i>)	[con test']
contractor (<i>n.</i>)	[con'trac tor]	contractor (<i>v.</i>)	[con trac'tor]
contrast (<i>n.</i>)	[con'trast]	contrast (<i>v.</i>)	[con trast']
desert (<i>n.</i>)	[de'sert]	desert (<i>v.</i>)	[de sert']
detail (<i>n.</i>)	[de'tail]	detail (<i>v.</i>)	[de tail']
discourse (<i>n.</i>)	[dis'course]	discourse (<i>v.</i>)	[dis course']
envelop (<i>n.</i>)	[en'vel op]	envelop (<i>v.</i>)	[en vel'op]
expert (<i>n.</i>)	[ex'pert]	expert (<i>adj.</i>)	[ex pert']
frequent (<i>adj.</i>)	[fre'quent]	frequent (<i>v.</i>)	[fre quent']

increase (<i>n.</i>)	[in'crease]	increase (<i>v.</i>)	[in crease']
minute (<i>n.</i>)	[min'ute]	minute (<i>adj.</i>)	[mī nōōt']
placcard (<i>n.</i>)	[pla'card]	placcard (<i>v.</i>)	[pla cārd']
produce (<i>n.</i>)	[pro'duce]	produce (<i>v.</i>)	[pro duce']
progress (<i>n.</i>)	[prō'gress]	progress (<i>v.</i>)	[prō gress']
recitative (<i>n.</i>)	[rēc ī tā tēv']	recitative (<i>adj.</i>)	[rēc'ī tā tīve]
refuse (<i>n.</i>)	[ref'use]	refuse (<i>v.</i>)	[re fuse']
retail (<i>adj.</i>)	[re'tail]	retail (<i>v.</i>)	[re tail']
slough (<i>n.</i>)	[slou]	slough (<i>v.</i>)	[slūff]
use (<i>n.</i>)	[ūs]	use (<i>v.</i>)	[ūz]

In the following words the consonants in italics are frequently transposed. Be sure they are pronounced correctly.

enmity larynx

In the following words the syllables in italics should be watched for clean-cut articulation.

children inimical
figure peculiarly
government recognize
hundred probably

There are a good many words of French, Italian,

or Latin origin that frequently occur in English context, and there are no rules to determine whether or not they should be Anglicized. Some have become so thoroughly accepted in English that they are thought of as English words, for example, *valet*. Others do not lend themselves to any pronunciation other than the original, for example, *laissez faire*. The following is by no means a comprehensive list, but it gives some of the more common words in this category.

ad infinitum	[äd ĩn fĭn ĩ'tum]	foyer	[foyer]
apéritif	[ä pĕr'ĭ tĕĕf]	fricassee	[frik'uh see]
beige	[bāzh]	fugue	[fūg]
bête noire	[bĕt nwār]	gourmet	[gōōr mār]
bizarre	[bi zār']	gourmand	[gōōr mand' (nasal)]
bourgeois	[bōōr zhvä]	hors d'oeuvres	[or d'oeuvre']
bourgeoisie	[bōōr zhvä zĕĕ']	laissez faire	[lä sä fair']
cadenza	[kä dĕn'zuh]	liaison	[lē ä zōn']
canape	[kän'ä pä]	marquis	[mar'kwis]
chaise longue	[chāz löng]	marquee	[mar kĕĕ']
chauffeur	[shō'fur]	nonpareil	[nōn pär ĕl']
cognac	[kōn'yäk]	pot pourri	[pōt pōōr'ĕ]
connoisseur	[kōn uh sūr']	ragout	[rä gōō']
coup	[kōō]	renaissance	[rĕn'uh säns]
cuisine	[kwĕ zĕĕn']	rendezvous	[rändä vōō]
décolleté	[dĕ kōl ĕ tā']	sabotage	[sä bō täzh']
décor	[dä kor']	salon	[sä lōn' (nasal)]
demitasse	[dĕm'ĭ täs]	savoir faire	[sä vwār fair']
devotee	[dĕv ō tĕĕ']		
diminuendo	[dĭm ĩn ũ ĕn'dō]		
dolce	[dōl'chĕ]		
éclat	[ä klä']		
en masse	[ĕn mäss']	anecdote	emigrant
ennui	[än'wĕ]	antidote	immigrant
en route	[ĕn rōōt']	cavalry	ingenious
ensemble	[än sämbl']	Calvary	ingenuous
envoy	[ĕn'voy]	climatic	interpretive
espionage	[ĕs'pion age]	climactic	interpretative
façade	[fä säd']	deprecate	marital
finale	[fĭ nä'lĕ]	depreciate	martial
finis	[fĭ'nis]	divers	precedence (<i>n.</i>)
fortissimo	[for tĕ'sĕ mō]	diverse	precedent (<i>n.</i>)

The following words are frequently confused by careless readers:

precedents (*n.-pl.*)
 precedent (*adj.*)
 perquisite
 prerequisite

preventative
 preventive
 suit
 suite

remedial
 remediable

valance
 valence

COMMON WORDS ON WHICH THE PRONUNCIATION AUTHORITIES DIFFER

Although *Webster's International Dictionary* is generally considered a reputable source of authority on pronunciation, its editors are somewhat reluctant at times to recognize current usage. For instance, until the most recent editions they insisted upon *aerial* [āē'riāl], though the pronunciation *aerial* [air'ial] has been in common usage for twenty years, and they still give *bouquet* [bōō kā'] though *bouquet* [bō kā'] is now in common usage. For the radio announcer pronunciation is much more than an academic matter. He must face squarely the fundamental problem of communica-

tion, and it matters little if he is academically right, if his listeners do not understand him. For some years both NBC and CBS have employed recognized pronunciation authorities to advise their announcers. For NBC, Bender published a comprehensive word list in 1943, and Greet has compiled a similar list of recommendations for the CBS announcers. Greet is also the pronunciation editor of the *American College Dictionary*, and is still adviser on pronunciation for CBS. Given below is a list of some of the common words on which these authorities differ. It is the feeling of this writer that the pronunciations recommended by the *American College Dictionary* more often reflect usage, and hence they are recommended to the student announcer for use on the air.

American College Dictionary

ab'do men
 al'ma mā'ter
 am'or tize
 an'chovy
 ar mā'da
 bar bīt'tur ate
 bōn'a fī'dě
 bou quet (ō)
 buoy (oi)
 cantaloupe (ō)
 chocolate (a)
 chau'ffeur
 conjure (ÿ)
 cor net'
 coy ō'tě
 dōlorous
 elegī'ac
 era (ī)
 in dis put'able
 in dis sol'u bly
 mus'tache
 lingerie' (ā)
 or dė'al
 prem ier'
 rec'luse
 re'course
 sacrilegious (ī)

Webster's International

ab do'men
 al'ma mā'ter
 a mor'tize
 an cho'vy
 ar mā'da
 bar bi tōōr'ate
 bō'na fīd
 bou quet (ōō)
 buoy (ōō-i)
 cantaloupe (ōō)
 chocolate (ō)
 chau ffeur'
 conjure (ō)
 cor'net
 coy'ot
 dōlorous
 el ē'giac
 ēra
 in dis'put able
 in dis'sol u bly
 mus tache'
 lingerie' (ē)
 or'deal
 pre'mier
 re cluse'
 re course'
 sacrilegious (ē)

Bender (NBC)

ab do'men
 al'ma mā'ter
 am'or tize
 an cho'vy
 ar mā'da
 bar bīt'tur ate
 bō'na fī'dě
 bou quet (ōō)
 buoy (ōō-i)
 cantaloupe (ōō)
 chocolate (ō)
 chau ffeur'
 conjure (ÿ)
 cor'net
 coy ō'tě
 dōlorous
 ele gi'ac
 ēra
 in dis'put able
 in dis'sol u bly
 mus tache'
 lingerie' (ē)
 or deal'
 pre mier'
 re cluse'
 re course'
 sacrilegious (ē)

10 • Musical Terms

FOLLOWING is a list of terms in English that are used in describing classical music. Since the pronunciation of these terms is not likely to be a problem, pronunciation has not been given. But, if there is any doubt about it, check the dictionary.

Accidentals	Occasional sharps, flats, or naturals placed before any note.	Hymeneal	Marriage song.
Alto	General term used to describe lower range of feminine voice and, occasionally, the upper range of the male voice.	Improvisation	Act of singing or playing without score or previous preparation.
Anthem	Vocal composition; words generally taken from the scriptures; used in church, with or without accompaniment.	Lydian chant	Chant in a sorrowful, melancholy style.
Antiphon	Chant, or alternate choir responses.	Madrigal	An elaborate three-, four-, five-, or six-part vocal composition sung without accompaniment. The parts are written in that conversational style peculiar to the 15th, 16th, and 17th centuries. The form probably had its beginnings in the Netherlands.
Antiphonal	Collection of anthems.	Mazurka	Lively Polish dance, usually in 3/8, or 3/4 time.
Bacchanalian songs	Those pertaining to revelry or to drinking.	Minnesingers	Minstrels of the 12th and 13th centuries. They were primarily singers of love songs, the word "minne" meaning homage to women.
Ballad	Short, simple song, usually descriptive or narrative in form. Each verse is sung to the same melody.	Morrice dancers	Dance supposedly introduced by King Edward III in the Middle Ages. Bells were fastened to the ankles of the dancers.
Baritone	Intermediate range of the male voice.	Overture	Introductory section of any opera or oratorio.
Cacophony	Combination of discordant tones.	Pastoral	A simple melody of rural atmosphere and setting in 6/8 time.
Cadence	The beat of any rhythmical movement.	Phantasie	Highly imaginative composition, generally a short romantic piece in modern music.
Calliope	A steam organ, common with circuses.	Plain Song	The name given to the old ecclesiastical chant when in its most simple form.
Canon	A musical form in which each voice imitates exactly what the first voice played or sang. The earliest form of skillful composition, about 1200 A.D.	Polka	Lively Bohemian dance.
Canticle	A sacred hymn or song.	Prelude	Short introductory, or extemporaneous performance to prepare the ear for what follows. When scored, they become standard compositions (the preludes of Chopin).
Carol	A song of joy, or devotion.	Psalm	Any sacred song.
Chromatic signs	Accidentals; sharps, flats, naturals.	Suite	Any series or group of integrated compositions.
Concert	In unison.	Symphony	Composition for orchestra. In the first half of the 18th century it meant any instrumental prelude. In this sense Bach uses it in his three-part inventions, and Handel in <i>The Messiah</i> . In modern usage, it refers to any grand composition in several movements, scored for full orchestra.
Contralto	Lower range of the feminine voice.		
Diatonic	Tones of the standard major or minor scale.		
Dithyrambe	Song or ode to Bacchus.		
Elegy	Mournful funeral song.		
Flautist	Flute player.		
Fugue	Composition in strict style, classified as to number of voices heard. There are two-, three-, and four-voiced fugues.		
Galop	Spirited round dance in 2/4 time.		
Gregorian chants	Style of choral music used in the Psalms in the Roman Catholic Church.		

Waltz	Modern dance in 3/4 time, generally performed in moderate tempo. As a dance form it was derived from the minuet.	Yodel	That peculiarly high-pitched warble of the Swiss and Tyrolean mountaineers, in which falsetto notes and chest tones are interspersed.
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TERMS OF FOREIGN DERIVATION

Following is a list of musical terms derived from various languages:

A cappella (<i>It.</i>)	[ä kä pel'lä]	Without accompaniment.
Adagio (<i>It.</i>)	[ä däzh'io]	Slow—quicker than largo, but slower than andante.
Agitato (<i>It.</i>)	[ä ji tä'tō]	Hurried, excited.
Allargando (<i>It.</i>)	[ä lär gän'dō]	Slowing down, becoming broader.
Allegretto (<i>It.</i>)	[ä lä grě'tō]	Slower than allegro.
Allegro (<i>It.</i>)	[ä lä'grō]	Fast, light, and gay.
Appoggiatura (<i>It.</i>)	[ä pō jē ä tōōr'ä]	A grace note.
A mezzo aria (<i>It.</i>)	[ä mět'zō ä'rē ä]	An air partially in recitative, between speaking and singing.
A mezzo voce (<i>It.</i>)	[ä mět'zō vō'chě]	In soft, subdued voice.
Amore (<i>It.</i>)	[ä mō'rě]	Lovingly.
Andante (<i>It.</i>)	[än dän'tě]	Flowing easily in moderate time.
A Plomb (<i>It.</i>)	[ä plom']	In exact time, or with steadiness.
A Poco (<i>It.</i>)	[ä pō'kō]	By degrees; gradually; a little.
À quatre voix (<i>Fr.</i>)	[ä kätre vwa']	For four voices.
À quatre seuls (<i>Fr.</i>)	[ä kätre sül']	For four solo voices.
Aria (<i>It.</i>)	[ä'rē uh]	A song sung by one voice with or without accompaniment. First developed in the early operas by Cavelli, Cesti, and D. Scarlatti.

The aria is sometimes described by the following terms, which may appear in the score following the designation of the aria:

Aria Buffa	Aria done in a comic manner.
Aria Cantabile	To be sung in a richly melodious style.
Aria D'Abilitata	Requiring great skill and musical agility.
Aria Di Bravura	To be sung in broad, florid style.
Aria Fugata	Accompaniment to be in fugue style.
Aria Parlante	Sung in declamatory style, almost speech.
Aria Tedisco	To be sung in the German manner.
Aria Und Chor (<i>Gr.</i>)	Aria to be sung with chorus.

Arpeggio (<i>It.</i>)	[är pěj'jio]	Playing notes of chord in succession.
Avec âme (<i>Fr.</i>)	[ä vėk äm]	With feeling, soulfully.
Avec douleur (<i>Fr.</i>)	[ä vėk dō lūr]	With grief or sadness.
Bacchanale (<i>It.</i>)	[bä kän ä'l'ě]	Drinking song.
Ballet (<i>Fr.</i>)	[bă'lä]	A stylized dramatic dance.
Barcarolle (<i>It.</i>)	[bär kă rō'lě]	A Venetian boat song.
Cantabile (<i>It.</i>)	[kän tä'bī lě]	Melodious, singing and graceful in style, full of expression.
Cantata (<i>It.</i>)	[kän tä'tä]	Poem set to music. A short oratorio without any action.
Canzone (<i>It.</i>)	[kän zō'ně]	Italian song.
Cappella (<i>It.</i>)	[kä pěl'lä]	Accompaniment, choir or orchestra.
Caprice (<i>It.</i>)	[kä prēs']	A sudden change of mood.
Capriccio (<i>It.</i>)	[kä prě'chio]	A fanciful composition in free, capricious mood.
Coloratura (<i>It.</i>)	[kōl ōr ä tōōr'ä]	Upper range of feminine voice, using vocal runs of the scales.
Concerto (<i>It.</i>)	[kōn chěr'tō]	A composition for solo instrument with full orchestral accompaniment.

Crescendo (<i>It.</i>)	[krě shě'n'dō]	Increasing tone or volume.
Czardas (<i>Bohemian</i>)	[chār'das]	Bohemian or Hungarian dance.
Da Capo (<i>It.</i>)	[dā kā'pō]	From the beginning.
Diminuendo (<i>It.</i>)	[dīm in ū ěn'dō]	Diminishing in tone or volume.
Divertimento (<i>It.</i>)	[dē vēr tē mēn'tō]	An entertainment or diversion.
Divertissement (<i>Fr.</i>)	[dē vēr tēēs'mōnt]	A diversion.
Dolce (<i>It.</i>)	[dōl'chě]	Sweet, soft.
Étude (<i>Fr.</i>)	[ā tōōd']	A study or exercise of some technical difficulty.
Falsetto (<i>It.</i>)	[fəł sět'tō]	Upper range tones artificially produced.
Finale (<i>It.</i>)	[fě nā'lě]	The last movement.
Forte (<i>It.</i>)	[fōr'tě]	Loud.
Fortissimo (<i>It.</i>)	[fōr tēs'sē mō]	Very loud.
Gavotte (<i>Fr.</i>)	[gă vōt']	Old French dance.
Glissando (<i>It.</i>)	[glī sän'dō]	Slurring of the tone from one note to another.
Glockenspiel (<i>Gr.</i>)	[glōk'ěn spēel]	Chimes, set of bars on steel base.
Grandioso (<i>It.</i>)	[grän dē ō'sō]	In grand or noble style.
Habanera (<i>Sp.</i>)	[ā bän air'ā]	Slow Spanish dance in 3/4 time.
Impresario (<i>It.</i>)	[im přě sār'ē ō]	Opera or concert manager.
Intermezzo (<i>It.</i>)	[in tēr mēt'sō]	Placed between acts, or sections of a composition.
Intimo (<i>It.</i>)	[ěn'tē mō]	Intimately.
Lacrimando (<i>It.</i>)	[lä krě män'dō]	Tearfully, mournfully.
Lacrimoso (<i>It.</i>)	[lä krě mō'sō]	Slightly faster than largo.
Largo (<i>It.</i>)	[lär'gō]	Slowest movement; large and broad.
Larghetto (<i>It.</i>)	[lär gět'tō]	Not quite as slow as largo.
Legato (<i>It.</i>)	[lä gä'tō]	Smoothness; no breaks between tones; tones tied together.
Leggeramente (<i>It.</i>)	[lä jěr ä mēn'tě]	Very lightly.
Leggiadro (<i>It.</i>)	[lä jěr ē ä'drō]	Gracefully.
Lentamente (<i>It.</i>)	[lěn tě mēn'tě]	Slowly.
Lento (<i>It.</i>)	[lěn'tō]	Slow; between andante and largo.
Lentissimo (<i>It.</i>)	[lěn tēs'sē mō]	Very, very slow.
Libretto (<i>It.</i>)	[lē brě'tō]	The text of an opera, oratorio, or any composition involving voice and plot.
Liebeslied (<i>Gr.</i>)	[lēb'ēs lēt]	A love song.
Liedchen (<i>Gr.</i>)	[lēt'chěn]	A short song or melody.
Lieder (<i>Gr.</i>)	[lē'dair]	German folk songs.
Maestevole (<i>It.</i>)	[mī stě'vō lě]	Majestically.
Maestoso (<i>It.</i>)	[mī stō'sō]	Majestic.
Maestro (<i>It.</i>)	[mī'strō]	Master (a title of honor).
Maggiore (<i>It.</i>)	[mä jě ō'rě]	Greater; major.
Magnificat (<i>It.</i>)	[mäg nif'i kät]	Part of the vespers, or evening service, of the Roman Catholic Church.
Maestersingers (<i>Gr.</i>)	[mī'stěr sīng ers]	Class of poet-musicians who succeeded the Minne-singers in Germany. They generally belonged to the nobility.
Mezzo (<i>It.</i>)	[mět'zō]	Medium, or half.
Moderato (<i>It.</i>)	[mō děr ä'tō]	In medium time.
Molto (<i>It.</i>)	[mōl'tō]	Greatly; very much.
Motif (<i>It.</i>)	[mō tēēf']	A figure; a motive.
Nocturne (<i>Eng.</i>)	[nōc'turn]	A composition of romantic and dreamy nature suitable for evening presentation.
Obligato (<i>It.</i>)	[ōb lē gä'tō]	Improvised counter melody.
Operetto (<i>It.</i>)	[ō pěr ět'tā]	A light opera.
Oratorio (<i>It.</i>)	[ōr ä tōr'ē ō]	A species of musical drama, generally founded on some scriptural narrative.
Passacaglia (<i>It.</i>)	[pä sä kā'lē ä]	A slow dance in a minor key.
Passionata (<i>It.</i>)	[pä sē ō nā'tā]	Passionately.
Passione (<i>It.</i>)	[pä sē ō'ně]	Passion.
Pezzo (<i>It.</i>)	[pě'tsō]	Piece.

Pianoforte (<i>It.</i>)	[pě ä nō fōr'tě]	The piano.
Piacevole (<i>It.</i>)	[pě ä chě'vō lě]	Pleasing.
Piangevole (<i>It.</i>)	[pě än jě'vō lě]	Weeping, sorrowful.
Pienamente (<i>It.</i>)	[pě ä nā mēn'tě]	Fully.
Pizzicato (<i>It.</i>)	[pīt sē kă'tō]	Strings picked or plucked instead of being bowed.
Placido (<i>It.</i>)	[plä'chē dō]	Calm, quiet.
Polonaise (<i>Fr.</i>)	[pō lōn aize]	A Polish dance.
Première (<i>Fr.</i>)	[prēm ē air']	A first performance.
Prima donna (<i>It.</i>)	[prēma dōn'ná]	Leading female singer in opera.
Rallentando (<i>It.</i>)	[rā lěn tăn'dō]	Slowing down.
Rapido (<i>It.</i>)	[rā'pě dō]	Rapid.
Recitato (<i>It.</i>)	[rā chē tā'tō]	Recited or declaimed.
Recitative (<i>Eng.</i>)	[rě sī tā tēev']	Musical declamation that is nearer to speech than it is to singing.
Reprise (<i>Fr.</i>)	[rā prēez']	A return to the first theme.
Requiem (<i>Lat.</i>)	[rā'kwē ěm]	A mass for the dead.
Rondeau (<i>Fr.</i>)	[rōn'dō]	A form of composition based on a dance with alternating themes.
Rubato (<i>It.</i>)	[rōō bā'tō]	A stolen tempo.
Scene (<i>It.</i>)	[chā'ně]	Scene of play or opera.
Scherzo (<i>It.</i>)	[skěr'tsō]	A gay, lively, humorous piece.
Scherzando (<i>It.</i>)	[skěr tsän'dō]	Humorously, gaily.
Sforzando (<i>It.</i>)	[sför tsän'dō]	A single chord or note played with forcè.
Solfeggio (<i>It.</i>)	[sōl fěj'jio]	Vocal exercise.
Sotto voce (<i>It.</i>)	[sō tō vō'chě]	Softly; in low voice.
Staccato (<i>It.</i>)	[stā kă'tō]	Detached; distinct; sharp; the opposite of legato.
Stringendo (<i>It.</i>)	[strīn jěn'dō]	Accelerating.
Tarantella (<i>It.</i>)	[tār än tē'lá]	Swift Italian dance in 6/8 time.
Toccata (<i>It.</i>)	[tō kă'tá]	A brilliant, showy composition.
Veloce (<i>It.</i>)	[vél ō'chě]	Swift.
Vivace (<i>It.</i>)	[vě vā'chě]	Lively.
Vibrato (<i>It.</i>)	[vě brā tō]	A strong, vibrant tone.
Virtuoso (<i>It.</i>)	[vur-chū ō'sō]	A highly skilled performer.
Voce (<i>It.</i>)	[vō'chě]	Voice.

11 • Musical Background

THE OPERA

Obviously, complete familiarity with all of the operas that have been written and performed at various times in the history of music is impossible. Furthermore, an exhaustive or academically thorough knowledge of operatic literature may not reasonably be expected in the average radio announcer. However, a knowledge of basic repertoire, that is, the operas that are produced frequently, and from which excerpts appear out of context, is important. With the increase of FM stations, which frequently carry a heavy program load of classical music, it becomes doubly important. This kind of knowledge should not only make the announcer a more intelligent and sensitive reader of classical music copy, but it should make him a more confident and competent ad lib commentator when the occasion demands.

The following may be considered as such a basic repertoire:

<i>Aida</i>	<i>Manon</i>
<i>The Barber of Seville</i>	<i>Madame Butterfly</i>
<i>Carmen</i>	<i>Martha</i>
<i>Faust</i>	<i>I Pagliacci</i>
<i>La Boheme</i>	<i>Rigoletto</i>
<i>Tales of Hoffman</i>	<i>Il Trovatore</i>

Read the story of each of these operas in Milton Cross' *Complete Stories of the Great Operas*, as well as the comment on each in *The Victrola Book of the Opera*. This latter source of information will familiarize you with famous and oft-played recordings that have been made from the operas. In your study of the twelve operas listed above, use the following outline as a guide to the type and scope of information that you should know:

1. Composer:
 - (a) Nationality
 - (b) Period of his work
 - (c) Other well-known works

2. Plot of the opera:
 - (a) Language of the lyrics
 - (b) Geographical location of the dramatic action
 - (c) Historical period of the action; historical authenticity, etc.
 - (d) Brief summary of plot development
 - (e) Names of leading characters
 - (f) Best known arias; English translation
 - (g) Roles and arias made famous by what stars of the opera
3. Musicology:
 - (a) Type of opera, that is, full, light, religious, historical, etc.
 - (b) Classical form; German, Italian, English light opera, etc.
 - (c) Type of voice in which each leading character is sung.

Although the twelve operas listed above may be considered basic, the following are well enough known to be found in the repertoire of any accomplished opera company. Frequently the determining factor in programming a particular opera is the availability of a singer capable of giving a competent performance in a difficult role. For instance, after Mary Garden left the Metropolitan *Salome* was not programmed for many years, and the seldom performed *Daughter of the Regiment* was revived after a long period of inactivity specifically for Lily Pons.

<i>L'Africana</i>	<i>La Juive</i>
<i>The Bartered Bride</i>	<i>Louise</i>
<i>Cavalleria Rusticana</i>	<i>Lucia di Lammermoor</i>
<i>Don Giovanni</i>	<i>Norma</i>
<i>L'Elisir d' Amore</i>	<i>Othello</i>
<i>La Forza del Destino</i>	<i>Samson and Delilah</i>
<i>La Gioconda</i>	<i>La Traviata</i>
<i>Lakme</i>	<i>Tosca</i>

Not all of the following may be placed in the category of "light opera," but they are rarely found

in the repertoire of a classical opera company such as the Metropolitan or the Paris Opera. However, they are performed frequently by semi-professional groups, or in part on the air, and they provide the source of many well-known arias.

1. Gilbert and Sullivan
 - (a) *The Mikado*
 - (b) *Pinafore*
 - (c) *The Pirates of Penzance*
 - (d) *Iolanthe*
2. Not accepted by the purists, for one reason or another, but produced frequently by semi-professional groups. Their scores give us many well-known musical numbers.
 - (a) *The Bohemian Girl*
 - (b) *The Girl of the Golden West*
 - (c) *Der Rosenkavalier*
 - (d) *Hänsel und Gretel*
3. Definitely "light opera"
 - (a) *The Chocolate Soldier*
 - (b) *The Student Prince*
 - (c) *The Vagabond King*
4. One scarcely knows where to begin or to stop in the operetta field; the Victor Herbert productions, the works of Romberg and Lehar, and even such musical scores as that of Gershwin for *Porgy and Bess* border on the classical, and constitute a solid segment of programmed radio music.

Elemental biographical and critical data on the following composers should be on the tip of the musical announcer's tongue. This selection is, perforce, arbitrary and in no way represents any attempt either to evaluate the contribution of these composers or to place them in order of frequency with which they are encountered in radio programming:

Bach	Händel
Beethoven	Haydn
Berlioz	Liszt
Bizet	Mendelssohn
Brahms	Mozart
Chabrier	Rimsky-Korsakoff
Chopin	Saint-Saëns
Delibes	Schubert
Dvořák	Tchaikovsky
Gounod	Verdi
Grieg	Wagner

The following may be classified as "modern," and a chronological rather than stylistic imputation is given to the word:

Carpenter	Mascagne
Debussy	Paderewski
Elgar	Prokofieff
Godowsky	Rachmaninoff
Goosens	Ravel
Grainger	Shostakovitch
Harris	Sibelius
Ippolitof-Ivanoff	Strauss (Richard)
Kreisler	Stravinsky

Operatic Arias

Following is a list of the best known and most frequently played operatic arias. It is by no means comprehensive, and does not attempt to include all of the famous arias in the operatic sources listed. It is keyed, rather, to established recordings in the field, which are requested by listeners and which are likely to be found in any station library where an effort is made to cater to a classical music-listening audience. The title is generally given in the language in which the lyrics were written originally. In some instances, as in the case of *The Barber of Seville*, where the English title is so well-established, the title is given in English, though it may be sung in another language. The date given in the heading is the year in which the opera was first produced. Sometimes record labels give both the original title and the English translation, but not always. Hence it is important that the announcer be familiar with the translation in order that he may use the English title if the original is too much for him.

L'AFRICANA—Giacomo Meyerbeer (1865)

"*O Paradiso*" ("Oh Paradise")—Tenor

AIDA—Giuseppe Verdi (1871)

"*Celeste Aida*" ("Heavenly Aida")—Tenor

"*Ritorna Vincitor*" ("Return Victorious")—Soprano

"*O Patria Mia*" ("My Native Land")—Soprano

"*La Fatal Pietra*" ("The Fatal Stone")—Tenor and soprano duet

"*Morir. Si pura e bella*" ("To Die. So Young and Lovely")

THE BARBER OF SEVILLE—Gioachim Antonio Rossini (1816)

"*Ecco ridenti in cielo*" ("Dawn with Her Rosy Mantle")—Tenor

"*Largo al factotum*" (Room For the Factotum)—Baritone

"*Una voce poco fa*" ("A Little Voice I Hear")—Soprano

LA BOHEME—Giacomo Puccini (1896)

"*Racconti di Rodolfo*" ("Rudolph's Narrative")—Tenor

- "*Che gelida manina*" ("Thy Hands Are Frozen")—Tenor
 "Mi chiamano Mimi" ("My Name is Mimi")—Soprano
CARMEN—George Bizet (1875) (book in French)
 "Habanera" ("Love is Like a Woodbird")—Mezzo-soprano
 "Air de la fleur" ("Flower Song")—Tenor
 "Seguidilla" ("Near the Walls of Seville")—Soprano
CAVALLERIA RUSTICANA—Pietro Mascagni (1890)
 "Voi lo sapete" ("Well You Know, Good Mother")—Soprano
 "Addio alla madre" ("Turiddu's Farewell to His Mother")—Tenor
LE COQ D'OR—N. Rimsky-Korsakoff (1910)
 "Hymn To The Sun"—Soprano
L'ELISIR D'AMORE—Gaetano Donizetti (1932)
 "Quanto e bella" ("How I Love Her")—Tenor
 "Una furtiva lagrima" ("One Furtive Tear")—Tenor
FAUST—Charles Gounod (1895)
 "Dio possente" ("Even Bravest Heart")—Baritone
 "Le parlate d'amore" ("Flower Song")—Mezzo-soprano
LA FORZA DEL DESTINO—Giuseppe Verdi (1862)
 "La vergine degli angeli" ("May Angels Guard Thee")—Duet
 "Pace, pace mio Dio" ("Peace, Oh My Lord")—Soprano
LOHENGRIN—Richard Wagner (1850) (book in German)
 "Elsa's Traum" ("Elsa's Dream")—Soprano
 "Bridal Chrous"—Chorus and orchestra
LOUISE—Gustave Charpentier (1900)
 "Depuis le Jour" ("Ever Since the Day")—Soprano
 "Berceuse" ("Lullaby")—Tenor
LUCIA DI LAMMERMOOR—Gaetano Donizetti (1835)
 "Chi mi frena" ("What Restrains Me")—Famous sextette
MADAME BUTTERFLY—Giacomo Puccini (1904)
 "Un bel di vedremo" ("Some Day He'll Come")—Soprano
MARTHA—Friederich von Flotow (1847)
 "Presto, presto" ("Spinning Wheel Quartette")
 "Last Rose of Summer"—Soprano (not original source, however)
 "Mappari" ("Like a Dream")—Tenor
MIGNON—Ambroise Thomas (1847)
 "Connais Tu Le Pays" ("Knowest Thou the Land")—Soprano
 "Il Son Titania" ("I Am Called Titania")—Coloratura soprano
I PAGLIACCI—Ruggiero Leoncavallo (1892)
 "Prologo" ("Prologue")—Baritone
 "Vesti la giubba" ("On With the Play")—Tenor
RIGOLETTO—Giuseppi Verdi (1851)
 "Questa e quella" ("Mid the Fair Throng")—Tenor
 "La donna e mobile" ("Woman is Fickle")—Tenor
 "Bella figlia dell'amore" ("The Beautiful Fiction of Love")—Quartette
 "Caro Nome" ("Dearest Name")—Soprano
SAMSON AND DELILAH—Saint Saëns (1877)
 "Mon coeur s'ouvre a ta voix" ("My Heart at Thy Sweet Voice")—Soprano
TALES OF HOFFMAN—Jacques Offenbach (1881)
 "Barcarolle" ("Oh Night of Love")—Duet
TOSCA—Giacomo Puccini (1900)
 "Recondita armonia" ("Strange Harmony")—Tenor
 "Vissi d'arte" ("Love and Music")—Soprano
LA TRAVIATA—Giuseppe Verdi (1853)
 "Di Provenza il mar" ("Thy Home in Fair Provence")—Baritone
IL TROVATORE—Giuseppe Verdi (1854)
 "Miserere," or "Ai nostri monti" ("Home to Our Mountains")—Duet

THE SYMPHONY

The word *symphony* was once used to designate an instrumental part of a choral work that happened to attain particular prominence because of length, position, or character. It was once used interchangeably with *overture*, *sitornello*, and orchestral accompaniment. Through growth, it gained a position for itself.

It is generally defined as a sonata for an orchestra, the word *sonata* coming from the Latin *sonare* meaning to sound. A sonata may be defined as an extended composition in several movements for an individual instrument. It is the most serious type of composition.

A symphony is generally written in four movements, contrasted in tempo and key, but proceeding logically from one to the other, and being essentially unified.

The first movement is usually allegro (rapid) and written in sonata form. This form is as follows:

Introduction

Theme A (tonic key)

Theme B (dominant key) (There are appropriate transitions between the various parts.)

Development

Theme A (tonic key)

Theme B (tonic key)

The second movement is the slow movement, andante or adagio. It may be of any construction.

The third movement is the brisk and gay minuet. The inclusion of this movement shows the symphony's relation to the suite, from which it was developed.

The fourth movement may be of any construction, but is usually in the sonata-ronde form. This form is A-B-A-C-A-B-A.

The symphony may or may not be finished off with a short summary called a *coda*.

There are two general types of music: program music and absolute music. Program music tells a story or creates a definite picture in the listener's mind. Much of the romantic music of Liszt and Chopin, and the impressionistic music of Debussy is of this nature. Absolute music does not attempt to create any definite picture, but tries to play on the listener's emotions or appeal to his intellect in such a manner that the listener will create within his own mind some picture, or set up some problem that will give him enjoyment. Any person's conception of what a certain piece of absolute music means is as good as an other person's, assuming they are both educated musically. Absolute music is considered the better music, and it is this which requires much study in order to be appreciated.

The composers who have done the most toward developing the art of instrumentation are:

Bach	Haydn
Beethoven	Liszt
Brahms	Mendelssohn
Debussy	Ravel
Dvořák	Respighi
Mozart	Sibelius
Rimsky-Korsakoff	Strauss
Saint-Saëns	Tchaikovsky
Schubert	Wagner
Schumann	Von Weber

THE SYMPHONY ORCHESTRA

The symphony orchestra consists of the following sections: Strings, woodwinds; brass; percussion. A full-sized symphony orchestra consists of about one hundred players, of whom more than half are performers on stringed instruments.

The Stringed Instruments

Violin. There are usually thirty-six violins in an orchestra. These are arbitrarily divided into first and second violins. These distinctions do not indicate relative importance. The range of the violin is from G below the staff to high E.

Viola. This instrument is 1/7 larger than the violin and pitched four tones lower. There are ten in the orchestra. The range of the viola is from

C an octave below middle C to C two octaves above middle C.

Violincello or Cello. This is a bass instrument. There are usually ten in an orchestra. The range of the violincello is from the second D below middle C to the second E above middle C.

Double Bass (Bass viol, contra bass, string bass). There are usually ten of these. They give volume and depth, but are poor solo instruments. The range of the double bass is from C three octaves below middle C to the first D above middle C.

The Woodwind Instruments

Flute. This instrument is of silver and is played parallel to the floor. It adds brilliancy. There are usually three flute players, one of whom doubles on the piccolo. The range of the flute is from middle C to C two octaves above middle C.

Piccolo. This instrument is just half the size of a flute. The range of the piccolo is from D an octave above middle C to D flat the third octave above middle C.

Oboe. This instrument has a conical bore, is long, and has a small double reed. Its tone is pungent, nasal, and above all "reedy." There are usually three oboists, and one plays the English horn. The range of the oboe is from B flat to B two octaves above.

English Horn. This is an oboe of a lower pitch, really an "alto oboe." It is longer than the oboe and has a bell-shaped opening. Its tone is sad, melancholy, and grave. It is a good instrument for slow music. The range of the English horn is from E below middle C to A two octaves above.

Clarinet. This instrument is like an oboe, but has a larger reed, and is much more agile, pleasant, and variable in tone color. There are three clarinetists, one of whom plays the bass clarinet.

Bass Clarinet. This instrument is of lower pitch and is much like a saxophone. It is also called an E flat clarinet. Its tone is serious and grave.

Bassoon. This is the bass of the woodwind family. It has a hollow, dry tone, is serious, and has a great degree of flexibility. There are three bassoonists, and one plays the double bassoon.

The Brass Instruments

All are based on three acoustical facts:

1. That human lips can be made to act as reeds, and tension may be varied by the facial

muscles.

2. If the taut lips are applied to a tube and air blown through them, the air column in the tube commences to vibrate.
3. By altering the tension of the lips, the frequency of vibration can be changed.

French Horn. This instrument is so called because it was used extensively in the French Court. It has a warm, mellow tone and is very seldom silent. It is one of the most difficult instruments to play. There are four in the orchestra. The range of the French horn is from B two octaves below middle C to the second F above C.

Trumpet. The valves on this instrument were added after many years. It has a very brilliant tone, and with a pear-shaped device of cardboard in the end, called a "mute," it gives a pleasantly nasal tone. There are three in the orchestra. The range of the trumpet is from the second C below middle C to A flat above the staff.

Trombone. This is the simplest of all brass instruments. It has a pair of concentric tubes that slide one over the other. Changes in the length of tubing change the tone and the note. A large supply of air is required to play this instrument. Its tone is stately, dignified, and almost overpowering. There are three in the orchestra. The range of the trombone is from the second E below middle C to B flat above C.

Tuba. This is the double bass of the brass section and consists of a huge coil of brass. It is seldom used as a solo instrument, but provides a foundation in the orchestra. Only one is used. The range of the tuba is from E flat three octaves below middle C to F above C.

The Percussion Instruments

These instruments are sounded by being struck.

Timpani or Kettle Drums. These are the oldest and most important of the percussion instruments. They can be tuned to a definite pitch. They consist of heads of sheepskin or calfskin stretched across large copper kettles. They are struck with hammers with large felt ends. To play them one must:

1. Have absolute pitch, that is be able to tell any note instantly upon hearing it.
2. Tune drums quietly while the orchestra is playing.
3. Count rests, while tuning, and keep perfect time.

One man plays two to four drums. The range of the timpani is from the second E below middle C to the A below C.

Snare Drum. This is a small, untuned drum played with wooden sticks. It adds brilliance.

Bass Drum. A large untuned drum.

Cymbals. Large, slightly tapered disks of brass struck together.

Glockenspiel. Series of small, metal bars, struck with small hard hammers.

Xylophone. Series of small, tuned wooden bars struck with small hard hammers.

Bells. Large long tubes sounding like church bells, struck with a mallet.

Gong. A disk of brass struck with a felt hammer.

Triangle. A triangle of metal that gives forth a pleasant tinkle.

Castanets. Wooden blocks rattled together.

Tambourine. Field drum.

Miscellaneous Instruments

Harp. This instrument has seven pedals that raise and lower the tones. The strings are plucked. Their range is from low C flat to G sharp two octaves above the staff.

Guitar and Mandolin. Stringed instruments that are plucked, rather than bowed.

DANCE BAND STRUCTURE

The first modern dance band was probably the Dixieland band that was formed in New Orleans about thirty or thirty-five years ago. It started the jazz cycle that is now high on a crest of popularity. The band consisted of five pieces—drums, saxophone, clarinet, trumpet, and bass. The first American dance band to gain international popularity was Paul Whiteman's, organized about 1920. It was a nine-piece band and included Tommy Dorsey and other now famous musicians. It was during the 1920's that dance bands and recordings really held sway in American. Another famous band of that era was the old Coon-Saunders outfit.

Although the advance of music has been continuous, throughout the early 1930's jazz was subordinated to smooth, sweet music. The return of jazz in swing form about ten years ago brought an influx of new names into the leading band positions.

Most of today's band leaders learned under other bands, many under Whiteman. Goodman is now

considered the top band of the nation, both by musicians and the public.

The instruments usually used in the modern dance band are:

Three trumpets	Drums
Two trombones	Guitar
Alto saxophone	Electric organ
Tenor saxophone (1st and 2nd)	Electric guitar
Clarinet and 2nd alto	Violins
Piano	Marimba
	Bass

The band may consist of from three to twenty-five instruments and include one to five vocalists—duets, trios, and quartets. Independent group vocalists sometimes work with a band, as the Moon Maids do with Vaughn Monroe. Small groups, such as the “Benny Goodman Sextet” and Crosby’s “Bobcats,” are usually parts of larger bands. These small groups usually do swing numbers exclusively.

The modern dance band may be divided into the following classifications:

Swing: Stepping up of rhythm with full orchestra, usually featuring brass and percussion (Benny Goodman, Harry James).

Sweet: Normal tempo or slower than normal with Saxes, clarinets, and violins featured (Sammy Kaye, Wayne King).

Corn: Refers to manner of producing sound, not tempo, and is characterized by unusual use of saxes or trumpets (Guy Lombardo’s quavering saxes or Clyde McCoy’s wailing trumpet).

Foreign: Field is small in the United States. Features the tango and the rhumba (Xavier Cugat).

Novelty bands usually pick up a following by developing a new arrangement of instruments or by featuring a particular instrument. The recent addition of electrical amplification has done a great deal for guitars and small organs in the smaller dance bands. The larger bands are still sticking closely to straight instrumentation, except in the case of novelty bands such as Horace Heidt, who uses the electric guitar to advantage.

The addition of the saxophone was probably the biggest factor in giving the modern dance band so much flexibility. The saxophone was invented in 1840 by one Adolph Sax who was experimenting with horns. He hit upon the idea of changing an Ophicleide (a now obsolete horn) cup mouth-piece for a reed one, and realized the resultant tone was brand new. He also invented an eight-

valve bass horn that nobody else could play, and an eight-valve trumpet with 13 independent bells. The saxophone was used in military bands in the late 1800’s, but it was not until 1905 that it was featured by Will Marion, who realized its potentialities. A saxophone group calling themselves the “Tom Brown Sax Sextet” was organized in 1911 and popularized the saxophone in a stage routine.

Other instruments have followed a normal evolutionary development and have been used in symphony orchestras for years. It is true that many of our foremost dance band artists are superior, or at least equal, to some symphony artists. Benny Goodman has made recordings with a symphonic woodwind ensemble and has also appeared in special concerts in Carnegie Hall.

One of the toughest jobs of any band is to hold a competent arranger. Each band has a definite style of playing, which necessitates re-arranging any newly written number to fit the band. Big bands carry their own top-flight arrangers; small dance bands usually have arrangers in the outfit, but get as many as possible from publishing companies. Some of the big-time arrangers are indispensable to their bands. Oftentimes, a good player will also do arranging on the side. For instance, Tommy Dorsey carries one full-time arranger and has three arrangers among his artists.

Our dance bands are all booked through large agencies, for example, William Morris, Inc., and Music Corporation of America, whose business it is to get continuous booking and adequate pay for them. The agency gets a commission and usually controls tours and engagements of all kinds, the band making no attempt to care for this itself. They are booked in certain regions and will not make long trips for one engagement. Top-flight bands range from about \$1,000 to \$2,500 for a one-night stand in colleges. Rates are, of course, lower for night-spot stops of any length, but are high for theatre jobs. Goodman is tops at present with \$2,500. Modern dance band playing, booking, and engaging in the United States is a big business, and a large share of the trade is youthful.

The more ardent lovers of swing among the musicians sometimes gather in groups of three or four for jam sessions. Small groups like Crosby’s and Goodman’s have resulted from these sessions. This music usually is not good dancing, except for jitterbugs, but is enjoyed immensely by the listen-

ing public. Our top-flight dance bands are so often attended by titanic crowds that dancing is impossible. Radio has played a very important part in developing this popularity. Records played on the radio are almost entirely responsible for the current demand for swing music. Now everyone expects the best bands—and gets them. Most of the small bands choose a criteria and imitate as best they can.

Modern dance bands will play almost any kind of music. Today, composers cannot keep up with the demand for new tunes and when a melody does catch on, it immediately is played to death. Also, novelties catch on more quickly. However, it seems likely that only a few of these popular songs will outlive this age. One that seems likely to always retain its popularity is "Stardust."

FOLK MUSIC

Folk music is the outgrowth of a people's development, as opposed to art music, which owes its existence to the characteristic compositions of a few individuals.

National Music

Hungary. Even Schubert put Magyar melodies in his songs.

Germany. German folk music seems to have originated in and around Vienna.

Russia, Poland, Bohemia, and Scandinavia. Tchaikovsky, Chopin, Dvořák, Grieg, and many others adopted the melodies of their people or fashioned their own in its image.

Scotland and Ireland. Beethoven went to these countries for the melodies of some of his works, and to Russia for the themes for his chamber compositions.

Japan. Puccini traveled to Japan for the setting of one of his operas (*Madame Butterfly*).

The music of uncivilized people also comes under the heading of folk music in the widest sense, but it is too different in character and too wide in scope to be treated under the head of folk music. The vocal music of the lower races is not always associated with words. This is especially true of the songs of savages.

Of all the European countries, Germany probably has the greatest number and variety of good folk songs. Italy, the so-called "Land of Song," has,

strange to say, contributed little of value to the world's stock of authentic hymns and anthems.

Ballads

A ballad is a versified narrative in a simple, popular, and often rude style, dealing with some valorous exploit or some tragic or touching incident.

Characteristics:

1. The subject is a minor epic in style with a strong lyric element.
2. They are comparatively short and are not a combination of events as in the grand epic.
3. They constitute the earliest forms of poetry among all nations. The *Iliad* and the *Odyssey* of Homer grew out of simple beginnings.
4. The old ballads were handed down orally, and thus underwent constant change.
5. Unlike modern poems, the popular ballad has no individual author, and the treatment of the theme, whether war, crime, love, or enchantment, was thus always objective, there being no poet to thrust his own emotions into the song.

The ballads make their appeal directly to the common feelings of love, hate, fear, shame, grief. Some of them are humorous or romantic, but the best of them spring from native tradition.

British Ballads

These ballads are of comparatively recent origin, although some make reference to the first quarter of the fifteenth century. The most familiar are those dealing with Robin Hood (collected by Langland), a story that might have begun as early as the thirteenth century, according to Childs.

Among the Germanic people there are those dealing with Tacitus and Carmina. These have not survived independently, but are fused into the stories of Beowulf and of the Nibelungenlied.

The best of the British ballads are those in Scotch dialect. They are much more spirited than those of England. Those of the North have had their traditional form long preserved, but those of the South were printed early and were revised and mutilated in this way.

Some of the best of the British ballads are as follows:

"Gesta of Robin Hood" (These are a series of ballads forming a miniature epic);

“The Hunting of the Cheviot”;
 “Mary Hamilon”;
 “Clerk Saunders”;
 “Fair Helen of Kirkconnel Lea.”

All these old ballads were intended for a musical setting. If short, they were sung; if long, they were chanted, often by professional minstrels to the accompaniment of some instrument such as a harp or fiddle.

Stanzas. The typical stanza (although it was subject to variations) consisted of two rhythmic verses having two accents and divided into lines of four and three accents. They were always very popular in England, although the invention of the printing press lessened their appeal. There was a revival of the ballads in the eighteenth century through Percy's *Reliques of Ancient Poetry*.

Music of the Ballad. The oldest ballads of England, Scotland, the Scandinavian countries, and Spain were recited by minstrels with improvised accompaniment. The Italian ballads, called *ballata* were real dance songs before instrumental music appeared. In England in 1800 the term *ballad* denoted a cheap, trivial song whistled in the streets.

American Folk Music

As its name implies, folk music is the music of the people; it is typical of the people who sing it. It is part of their lives and grows out of their experiences. No one knows who first composed any folk song, for it changes as it passes from one person to another. Each singer adds his own interpretation and something of his personality to it. In the best tradition of folk music, it is not written down but is passed from one singer to another by word of mouth. Folk music is far older than writing or written music.

Because of the size of the country and the diversity of interests, folk music in America is regional, or confined to special groups. It is created under special circumstances by a group of people who have the same interests. In Europe it was usually the peasantry who created the folk music.

The people must be isolated—free from too much outside influence, and dependent upon themselves for diversion and entertainment. No group of people composes a folk song when it can turn on the radio and get all the music it wants ready made. When people are lonely, or sad, or

happy, they express their emotions in song. If there is no song they will make one.

American Folk Music on the Radio

There is a program, a commercial program originating in Tennessee, called the “Grand Old Opry,” which features these old songs with native mountain singers, accompanied by guitars and jug bands.

There has been a great revival of interest in folk music in recent years. It is moving out of its native haunts and onto the printed page. Can one really collect folk music? Or does that destroy the essential thing that makes it folk music? Once printed, does it become fixed and lose its vitality and the spontaneity that gives it life?

Hobo Music

A well-known hobo song is “Song of the Wheels”:

Alah-gazam-clickety-click
 This is the song of the wheels.
 Alah-gazam-clickety-click
 Do you know how a hobo feels?

The collection of hobo songs has not yet attained the scholarly background that the collection of traditional English ballads has.

For more details on hobo music see “The Hobo’s Hornbook” by George Milburn.

General Folk Songs

The father of all folk songs is “Yankee Doodle.” Sigmund Spaeth, in his book *Read 'Em and Weep* says, “It began as a folk song, developed into a crude joke, and ended as a national institution.” Where the tune came from is a mystery, but it is found in France, Holland, Spain, and England. The jingles about “he stuck a feather in his hat and called it macaroni” date back to the time of Oliver Cromwell in England. “Macaroni” refers to a hat with a feather in it, a term in common usage in eighteenth century England. Its present form was written by the British in derision of the American troops. Of course, it wasn’t all written at one time; it accumulated as any good army song is likely to and contained many stanzas that are today preserved by hearsay only. This too, is in good folk tradition; you probably all know unprintable verses about the famous Mlle. of World War I.

Still in the military tradition is "The Girl I Left Behind Me." Because it is a good lively tune, it is particularly popular as a marching song, and has probably marched more soldiers to battle than any other song.

"Old Zip Coon" or "Turkey in the Straw," while of Negro origin, is certainly part of our general folk music. Both Guion and Steiner have made arrangements of this piece for full orchestra.

Regional Folk Music

Some of the songs of the Appalachian mountains were brought over from England, Scotland, and Ireland over two hundred years ago. These mountain people were in the right environment for the creation and maintenance of a folk music. They were a homogeneous group, all engaged in the same kind of work and isolated from the rest of the world. Some of the old ballads were changed to tell a local story or were greatly mangled in transmission, but others have been preserved almost as they were sung in England two or three centuries ago. Song collectors were at first rather surprised to hear these mountain people, who perhaps had never been more than ten miles away from their birthplace, singing songs of lords and ladies and knights on milk-white steeds. Collectors even found preserved ballads that had entirely disappeared from England, songs that were known by tradition, but of which there was no record in the collections of English songs.

These particular ballads have attained a position of prominence in the scholarly world, partly through the efforts of Professor Kitteredge of Harvard. In the last twenty-five years many important collections have been made, and much interest in them has developed. An "American Folk Song Society" has been formed, and there is a Department of Folk Song in the Library of Congress.

Two interesting books in this field are: *Traditional Ballads of Virginia* by A. K. Davis and *A Song Catcher in the Southern Mountains* by Scarborough.

However, in addition to songs like "Lord Thomas and Fair Ellen" and "Lord Lovel," the mountain people have other songs as well. "Chittlin' Cooking Time in Cheatham County" is one that springs directly from their own experiences. The ballad "Edward," about a boy who murdered

his father, is one of these old English ballads that has been preserved in the southern mountains. It is one of the favorite songs of John Charles Thomas, who frequently sings it on the concert stage and on the radio; he has also recorded it.

These old songs and ballads are generally looked upon as the aristocrats of American folk music, but they have probably much less influence on the music of America than does Negro music.

Songs of Outlaws and Bad Men

These songs are the American counterpart of the Robin Hood ballads. Examples are the ballads of the exploits of Jesse James and Billy the Kid.

Negro Music

We are apt to think of Negro music entirely in terms of spirituals, but the spiritual represents to the Negro only what the church music represents to us. "Swing Low Sweet Chariot," "Dem Golden Slippers," "Deep River," and the others are great music because they are sincere and express the hope and longing of an oppressed race for the kind of heaven that it can understand. The difference between a real spiritual and conventional art music is illustrated in "The Glory Road," composed by Jacques Wolfe, which is frequently sung by Lawrence Tibbett. It has the same theme as a spiritual, is in Negro dialect, but although it is obviously based on some Negro song, it is an art song because it has a known composer.

Besides spirituals, the Negro has work songs and chain-gang songs. You all know "Water Boy." He has dance songs—"The Arkansas Traveller," "Sourwood Mountain," "Liza Jane," and above all, that delight of glee clubs, "Shortenin' Bread."

When in 1890, Anton Dvořák came to this country and wrote his *New World Symphony*, based on Negro melodies, he did much to create interest in Negro music. Although most European composers look upon their native folk songs as a storehouse from which to draw material, composers in America have never made much use of native folk music.

Indian Music

Indian music, although it is obviously native music, has had very little influence on American music in general. It is primitive music used for ceremonial purposes. The Indian had songs and

dances for all the ceremonies of his life, but he didn't sing just for the fun of singing or to express his joy or sorrow. The Indian did not want to sing a hunting song except in hunting season.

His music was written in the pentatonic scale, which omits the fourth and seventh notes of our octave. He also used intervals of less than half a tone. This music depended upon rhythm rather than upon melody. The songs were usually accompanied by a drum beat, and white people were first impressed by the fact that the Indian could sing one rhythm and beat another.

The American composer, McDowell, has used Indian songs as inspiration for his *Indian Suite*.

HYMNOLOGY

A hymn is a religious ode or poem, or, more specifically, it is a metrical composition divided into stanzas or verses, intended to be used in worship. It was used in early times both to produce and express emotions.

Ancient Hymns

Two ancient collections of hymns were:

1. *Babylonian*. These were closely connected to incantations, but sometimes were appeals to the gods for aid in sickness or trouble.

2. *Vedic*. These were part of the ritual of sacrifice, primarily to designate the particular god for whom the sacrifice was intended.

Ancient Egypt produced hymns sung at the processions of worship. Confucius made a collection of hymns or "praise songs" as they were called. Greece was the land of song; they had a song for every occasion, by every class, and for every event. Callinius, 700 B.C., was the father of the elegy; Archilockus wrote hymns, but none of them has reached us.

The Hebrew race produced the highest development of worship poetry before the Christian era, and were never quite equaled. *The Psalter* was the hymn book of the second temple, built after the exile. It contained 150 psalms.

Modern Hymns

Evidence shows that the early church made use of singing in its services of worship. A hymn to "Christ the Savior" is the earliest hymn we have—about 200 A.D.

Later Development

Both the Eastern and Western churches produced hymns. Some were dogmatic, and some devotional. Many of these have come down to the present day, and are used more or less constantly by the church. An outstanding writer of hymns was Gregory Nazianzen who died in 390 A.D.

Anthems

An anthem is a piece sung in alternate parts. It is a species of musical composition introduced into the service of the English church after the Reformation and appointed to be sung daily, at the morning and evening services after the third collection.

The words of the anthems are taken from the Psalms or other suitable parts of the Scriptures, and the music is either for solo chorus, rendered with or without instrumental accompaniment. In its origin, musical construction, and use, the anthem is similar to the Motet of the Roman Church, and the Kantate of the Lutheran Church.

POPULAR MUSIC TAKEN FROM THE CLASSICS

During recent years, an increasing number of popular music numbers have been lifted outright from the classics. Sometimes the modern arranger gives credit for the source in the catalog listing or on the record label, but frequently no mention of the melody source is given. Too many times the announcer, in introducing the number, relies upon his memory for this information, and the result is an erroneous crediting of the source. The devotee of classic music often resents the lifting of the classics, and he resents it all the more when the original composer is not mentioned or is not properly credited. Following is a list of such numbers with their proper sources. The announcer should familiarize himself with this information so that he will be free from error in using it in introductions:

- "I'm Always Chasing Rainbows"—Impromptu No. 4 in C sharp minor, Opus 66, commonly known as "Fantasia Impromptu" (Chopin)
- "A Song to Remember"—Etude No. 3 in E major, Opus 10 (Chopin)
- "When I Write My Song"—Bacchanal from *Samson and Delilah* (Saint-Saëns)
- "Tonight We Love"—Piano Concerto No. 1 (Tchaikovsky)

- "April Showers"—Concerto Grosso, "The Seasons" (Vivaldi)
 "Nature Boy"—Piano Quartette in E flat major (Dvořák)
 "There's No Tomorrow"—Italian Folk Song "O Sole Mio"
 "Full Moon and Empty Arms"—Piano Concerto No 2 (Rachmaninoff)
 "Bumble Boogie"—"Flight of the Bumble Bee" (Rimsky-Korsakoff)
 "Going Home"—Largo from "New World Symphony" No. 5 (Dvořák)
 "Till the End of Time"—Polonaise in A flat (Chopin)
 "Moon Love"—Symphony No. 5, Second Movement (Tchaikovsky)
 "Through a Long and Sleepless Night"—(A Gregorian Chant)
 "On the Isle of May"—The Andante Cantabile (Tchaikovsky)
 "You Are But a Dream"—"Romance" (Rubenstein)
 "A Story of a Starry Night"—Symphony No. 6—(Tchaikovsky)
- "You're Breaking My Heart"—"Mattinata" (Leoncavallo)
 "Years and Years Ago"—Serenade, "Rimpianta" (Toselli)
 "Dingbat, the Singing Cat"—*Peter and the Wolf* (Prokofieff)
 "Beyond the Sea"—"La Mer" (Debussy)
 "The Kiss in Your Eye"—"Midnight Bells" (Heuberger)
 "I Think of You"—Second Piano Concerto (Rachmaninoff)
 "The Lamp Is Low"—"Pavanne to a Dead Princess" (Ravel)
 "Daybreak"—"Mississippi Suite" (Grofe)
 "Intermezzo"—"Intermezzo" (Henning-Provost)
 "My Reverie"—"Reverie" (Debussy)
 "Cynthia's in Love"—"Dance of the Polivetschians" (Borodin)
 "The Breeze and I"—"Andalusian Suite" (Lacuona)
 "Moonlight Madonna"—"Poeme" (Fabich)
 "Moonglow"—Sixth Symphony (Tchaikovsky)

12 • Foreign Language Pronunciation

IT IS impossible to formulate a set of pronunciation rules whose use, by one who has not studied the language, will guarantee correct pronunciations. However, attention can be called to the salient differences that exist in the pronunciation of English and those languages most frequently encountered by the announcer. In the following tables simplified spelling and key words have been used rather than phonetic syllables. Diacritical markings are those employed in the Pronunciation section (page 35) to mark the seventeen fundamental vowel sounds in English. Examples have been chosen, wherever possible, from proper names that the announcer is likely to encounter.

FRENCH

- a* — Normally ä as in *apple, bat, at*
EX: Laval, Madame, Daladier
- a* — Italian ä as in *father, cart, calm*
EX: âme, grâce, classe
- a* — (Followed by *s*) Same as *a* above
- e* — Between single consonants, or at the end of a monosyllable, like the *a* in *sofa*, phonetically a short ü ; *e, es, ent* are silent when terminating longer words
EX: de, je, Le Brun
- e* — Long ä as in *hate, cater, mate*
EX: passé, effet, André
- $\left. \begin{array}{l} e \\ e \\ ei \\ ai \\ eai \end{array} \right\}$ Short ë as in *met, get, set*
EX: Seine, père, Français, Anglais
- $\left. \begin{array}{l} i \\ y \end{array} \right\}$ Long ë as the *i* in *machine*
EX: Lyons, Lille, Dalibes
- o* — Broad ä as in *talk, bought, call*
EX: Molière, Notre Dame, Somme
- o* — Long ö as in *hope, note, ghost*
EX: Maginot, cote, mot
- $\left. \begin{array}{l} au \\ eau \end{array} \right\}$ Long ö as in *hope*
EX: chapeau, De Gaulle, Clemenceau

oi — Like the *wa* in *water*
EX: Loire, roi, crois

ou — Long ö as in *soup, group, boot*
EX: amour, soufflé toujours

u — Like the German umlaut ö , it has no English equivalent. Round the lips as if you are going to whistle; then pronounce the English long ë as in *see*
EX: rue, nuage, avenue, Munich

$\left. \begin{array}{l} in \\ im \\ yn \\ ym \\ ain \\ eim* \\ aim \end{array} \right\}$ When followed by a consonant, or at end of a word, is pronounced like the *a* in *sang*.
(**eim* French nasal)
EX: Chopin, Reims, Pétain

$\left. \begin{array}{l} on \\ om \end{array} \right\}$ When followed by a consonant, or at the end of a word, long ö as in *hope*, but nasalized
EX: Danton, Pons, Manon

oin — When followed by a consonant, or at the end of a word, like the *wa* in *twang*, but avoid any sound of *n* or *g*
EX: point, coin, besoin

In general the pronunciation of consonants in French is similar to that in English, except that the French pronounce them more vigorously. The rules covering the times when consonants are silent or pronounced are somewhat complicated, and there are exceptions to the rules themselves. Hence, it is best to check the word in an English dictionary source. However, given below are some of the more common consonants and consonant combinations that cause difficulty:

$\left. \begin{array}{l} c \\ r \\ f \\ l \end{array} \right\}$ Are pronounced; other consonants are silent at the end of a word
EX: Eiffel, Français, Giraud, Jacques

ch — Has the sound of *sh*, as the *ch* in *machine*
EX: Vichy, Champagne, Cherbourg, Blanche

h — Is always silent
EX: Herriot, Le Havre, hôtel

ITALIAN

The vowel sounds in Italian are the same as those in English, except that they are pronounced more distinctly, never slurred. The sound *uh*, which we use so frequently is not found in Italian. All vowel sounds are pronounced.

- a* – Always the Italian *ä* as in *father*, *far*
EX: *adagio*, *andante*, *aria*
- e* – Capable of two sounds, a long *ā*, or short *ĕ*; there are exceptions to any general rule that can be drawn, so always check the dictionary
EX: *lento*, *Albanese*, *Fidelio*
- i* – Always pronounced *ē* as the *i* in *machine*
EX: *Gigli*, *Giordano*
- o* – Capable of two sounds, short *ō*, and long *ō*. Check the dictionary since there are exceptions to any general rule that can be drawn
- u* – Always long *ōō* as in *loot*, never long *ū*
EX: *Caruso*, *Iturbi*, *Mussolini*
Have the hard sound as in *can* and *dog*, except
c } when followed by *i* or *e*. Then *c* has the sound of
g } *s*, and *g* the sound of *z*
EX: *cello*, *dolce*
- ch* } Have the hard sound always, *ch*, as *k*, *gh* as *g*
gh } EX: *Scherzo*, *Schipò*
- ci* } Have the sound of *chee* and
gi } *gee* respectively
- sc* – Has the sound of *sk* before *a*, *o*, or *u*, and the sound of *sh* before *e* or *i*
- gli* – Is pronounced like the *lli* in *billiards*
EX: *Gigli*
- gn* – Is pronounced like the *ni* in *union*
EX: *Mignon*
- qu* – Is pronounced *kw*
z } Is pronounced *ts*
zz } EX: *mezzo*, *pizzicato*, *forza*

Emphasis is normally on the next to last syllable, and there is a tendency to accompany the stress by a prolongation of the vowel sound of this syllable. However, this should not be overdone when the Italian word appears in English context.

SPANISH

- a* – Italian *ä* as in *father*
EX: *Casals*, *Caliente*, *Lacuona*
- e* – Long *ā* when at the end of a syllable; otherwise short *ĕ* as in *met*
EX: *Mesa*, *Verde*
- i* – Like the *i* in *machine*
EX: *primo*

- u* – Long *ōō* as the *u* in *rule*
EX: *uno*
- o* – Long *ō* when at the end of a syllable; otherwise broad *ā*
EX: *como*, *hombre*
- ai* – Long *ī* as in *high*
- ei* – Long *ā* as in *way*
- oi* – Diphthong *oi* as in *toil*
- au* – Diphthong *ou* as in *house*
- ia* – Like *ya* in *yard*
- ie* – Like *ye* in *yea*
- io* – Like *yo* in *yodel*
- ua* – Like *wa* in *water*. EX: *Ecuador*
- ue* – Like *we* in *west*. EX: *bueno*
- uo* – Like *wo* in *won't*
- iu* – Like *you*
- ui* – Like *we*
c – Before *a*, *or*, and *u* is pronounced *k*; before *e* and *i* is pronounced *th* in pure Castilian Spanish, but colloquially in Spanish America as *s*
- g* – Before *i*, *e*, and *j* pronounced as *h*
- h* – Is regularly silent
- n* – Pronounced as *n* plus *y*
- q* – Occurs only with *u*, and is pronounced *k*

GERMAN

- aa* – Italian *ä* as in *father*. This can never be shortened into our English *a* as in *bad*
- a* – EX: *Brahams*, *Saar*
- ay* – Long *ī* as in *bite*
EX: *Haydn*
- e* – Close to English long *ā*, but slightly shorter in duration. Sometimes short *ĕ*, as in *get*
EX: *Bēethoven*
- i* – Short *ī* as in *sin*
EX: *bitte*
- ei* – Long *ī* as in *might*
EX: *Heidelberg*, *Heifetz*, *Kreisler*
- ie* – Long *ē* as in *leave*
EX: *Lieder*, *Liebeslied*
- o* – Normally long *ō* as in *boat*
EX: *Isolde*
- o* – When marked with two dots above it, it is the umlaut *ö* and has no equivalent in English. Round the lips as if about to whistle; then pronounce the English long *ā*
EX: *Göethe*, *Götterdämmerung*
- a* – Umlaut *ä*. Has no equivalent in English. Round the lips and pronounce the English short *ĕ*
EX: *Hänsel*, *Händel*
- u* – Short *ōō* as in *foot*
EX: *Kurtz*, *Burgomeister*

Unless otherwise indicated consonants are pronounced as in English.

ch — Pronounced *k*
EX: Black, Bach

dt } Pronounced *t* when at the end of a word
d } EX: Siegfried, Lied, Badt

g — Always hard *g* as in *go*
EX: Göethe

j — Like *yo* as in *beyond*
EX: Joachim

s — Initial *s* often as *sh* sound
EX: Stuttgart

th — Pronounced *t*
EX: Beethoven

v — Pronounced *f*
EX: Vaterland

w — Pronounced *v*
EX: Wagner

13 • Artists' Names and Works

IN THE following list the primary objective is to give acceptable "on the air" pronunciations; hence only the most brief identification is given. In marking these names diacritically it has been necessary to use several markings that do not occur in the seventeen fundamental English vowel sounds shown on pages 35-36; for example, the French *e* as in *La Boheme*: it is marked *â* and is pronounced half way between the short *ĕ* and the long *ā*, as in the French word *fête*; the German umlauts: *ä* as in *Hänsel* and *Händel*, which is pronounced like the English short *ĕ*; *ö* as in *Goethe* and *Götterdämmerung*, which is pronounced by rounding the lips as if to whistle, then pronouncing the English long *ā*. (There is a tendency to insert an *r* sound in this umlaut *ö*, but it should not be done and can be avoided by placing the sound well forward in the

mouth.) Other sounds, like the French *eur* in *Jongleur* are very difficult to represent with diacritical markings, and the markings used indicate an approximate pronunciation. This is especially true of the French nasals, *an*, *in*, and *on*. These, for precision, should be checked with a good student of the language. Students sometimes become confused by the alternate spellings that they encounter in Russian and Polish names. This is due to the fact that these languages do not use our twenty-six letter alphabet, and any spelling in English is simply an attempt to represent the *sounds* in the name as pronounced in its original language; it is not a letter-for-letter transcription of its original spelling. For example, the Russian novelist is sometimes spelled *Chekov*, sometimes *Tchekof*.

Adrienne Lecouvreur

[ä drĕ ěn' lĕ kōovrŭr]

Aida

[ä ě'dŭh]

Albanese, Licia

[äl bän ä'zĕ lĕ'chĕ ŭh]

Albeniz, Isaac

[äl bän'iz ĩ'zĭk]

Alborada

[äl bō rädŭh]

Alceste

[äl sĕst'

Alda, Frances

[äl'dŭh]

Amato, Pasquale

[ä mä'tō päs kwä'lĕ]

Anderson, Marian

[än'dĕr son mār'ion]

Andrea Chenier

[än drä'ŭh shā nĕ ä']

Arensky, Anton

[ä rĕn'ski än'tŏn]

Austral, Florence

[äs'träl]

Baccaloni, Salvatore

[bäk ä lŏ'nĕ säl vä tŏ'rĕ]

Bach, Johann Sebastian

[bäk yŏ'hän]

Bachaus, Wilhelm

[bäk'hous vĭl'hĕlm]

Balakirev, Mily

[bä lä kĕ'rĕf mĕ'lĕ]

Barbiere de Siviglia

[bär bĕ air'ĕ dĕ sä vĕĕ'li ä]

Barbirolli, John

[bär bĭ rŏ'li]

Barcarolle

[bär'kä rŏl]

Bartók, Bela

[bär'tŏk bā'lá]

Bauer, Harold

[bauer]

Beecham, Sir Thomas

[bĕĕ'cham]

Beethoven, Ludwig von

[bä'tŏ vĕn lŏd'vĭg]

Bellini, Vincenzo

[bĕl lĕ'nĕ vĭn chĕn'zo]

Berlioz, Hector

[bĕr'lĕ ōs hĕk'tŏr]

Opera by Cilèa

Opera by Verdi

Metropolitan soprano

Spanish composer

Spanish composer

Opera by von Gluck

Operatic soprano

Italian baritone

American contralto

Opera by Giordano

Russian composer

Wagnerian soprano

Italian baritone

German composer

German composer

Russian composer

Opera by Rossini

American conductor

Venetian boat song

Hungarian composer

American pianist

English conductor

German composer

Italian composer

French composer

Bernstein, Leonard	[bĕrn'stĕen]	American conductor
Beyreuth	[bĭ'roit]	German city, scene of Wagnerian Festival
Bizet, George	[bĕ zā' zhorzh]	French composer
Bjoerling, Jussi	[biur'lĭng ū'sĭ]	Scandinavian tenor
Blech, Leo	[blĕk lā'ō]	German composer
Boccherini, Luigi	[bōk ĕr ĕ'nĕ lōō ĕ'gĕē]	Italian composer
<i>Boheme, La</i>	[bō ām' lā]	Opera by Puccini
Boieldieu, François	[bwāl dieu' frān'zwā]	French composer
Boito, Arrigo	[bō ĕ'tō ä rĕ'gō]	Italian composer
Bolero	[bō lair'ō]	Dance form (Ravel)
Bononcini, Giovanni	[bō nōn chĕ'nĕ jĕ ō vān'ĕ]	Italian composer
Bori, Lucretia	[bō'rĕ lōō krā'tsĕ ūh]	Metropolitan soprano
<i>Boris Godounoff</i>	[bōr'ĭs gō'dō nōf]	Opera by Mussorgsky
Borodin, Alexander	[bōr ō dĕn']	Russian composer
Brahms, Johannes	[brāms yō hān'ĕs]	German composer
Brailowsky, Alexander	[brā low'skĭ]	Russian pianist
Bruckner, Anton	[brōōk'ner ān'tōn]	German composer
Busch, Fritz	[bōōsh frĭtz]	German conductor
<i>Caponsacchi</i>	[kā pōn sāk'kĕ]	Opera by Hageman
Caruso, Enrico	[kā rōō'sō ĕn rĕ'kō]	Italian tenor
Casals, Pablo	[kā sāl's pāv'lō]	Spanish cellist
Catalina, Alfredo	[kā tā lĕ'nā āl frā'dō]	Italian composer
<i>Cavalleria Rusticana</i>	[kā vā lĕr ĕ'ā rōōs tĕ kā'nā]	Opera by Mascagni
Chabrier, Alexis	[shā brĕ ā' ä lĕx'ĭs]	French composer
Chaliapin, Feodor	[shā lĕ ā'pĭn fā'ō dōr]	Russian basso
Chaminade, Cecile	[shā mĕ nād' sĕ sĕēl']	French composer
Charpentier, Gustave	[shār pān'tĕ ā gōōs'tāv]	French composer
Chausson, Ernest	[shō sḗ' air'nĕst]	French composer
Cherubini, Maria Luigi	[kā rōō bĕ'nĕ mā rĕā lōō ĕē]	Italian composer
Chopin, Frédéric	[shō pā' frĕd'ĕr ĭk]	Polish composer-pianist
Cilea, Francesco	[che lā'ūh frān chĕs'kĕ]	Italian composer
Coates, Albert	[kōts āl'bert]	English composer
Cortot, Alfred	[kōr tō' āl'frĕd]	French pianist-conductor
Couperin, François	[kōō'pĕr ā frān'swā]	French composer
Courboin, Charles	[kōōr bwā' shārl]	French composer-organist
<i>Cosi Fan Tutti</i>	[kō'sĕ fān tōō'tĕ]	Opera by Mozart
Crooks, Richard	[krōōks]	American tenor
Cui, Cesar	[kōō ĕ sāk'zār]	Russian composer
Damrosch, Walter	[dām'rōsh wāl'ter]	German-American conductor
D'Hardelot, Guy	[dār'dĕ lō gĕē]	French composer
Debussy, Claude	[dĕ bū'sĕ klōd]	French composer
de Falla, Manuel	[dĕ fā'ia mān ōō ĕl]	Spanish composer
De Gogorza, Emilio	[dā gō gōr'sa ĕ mĕ'lĕ ō]	Spanish basso
Delibes, Leo	[dā lĕb' lā'ō]	French composer
de Luca, Guiseppi	[dā lōō'kā zhĕ ōō sĕ'pĕ]	Italian baritone
De Pachman, Vladimir	[dā pāk'mān vlā'dĭ mĕēr]	Russian pianist
<i>Der Freischütz</i>	[dĕr frĭ'shĕtz]	Opera by von Weber
<i>Dinorah</i>	[dĕ nō'rā]	Opera by Meyerbeer
D'Indy, Vincent	[dān'dĭ vĭn'ĕnt]	Russian composer
Dohnanyi, Ernst	[dō nān'yĕ ĕrnt]	Hungarian composer
Domenico, Cimaroso	[dō mĕn'ĕ kō chĕ mā rō'sō]	Italian composer
<i>Don Giovanni</i>	[dōn jĕ ō vā'nĕ]	Opera by Mozart
Donizetti, Gaetano	[dōn ĭ tsĕt'ĕ gā ĕ tā'nō]	Italian composer
<i>Don Juan</i>	[dōn whān']	Opera by Mozart
<i>Don Pasquale</i>	[dōn pā skwā'lĕ]	Opera by Donizetti
D'Oyly Carte, Richard	[doi lĭ kārt']	Producer of Gilbert and Sullivan operettas

Drdla, Franz	[dīr'dlā frāns]	Bohemian composer
Ducasse, Roger	[dōō kās' rō zhā']	French composer
Dukas, Paul	[dōō kā' paul]	French composer
Dvořák, Anton	[dvör'zhāk ān'tōn]	Bohemian composer
Elgar, Sir Edward	[ēl'gār]	English composer
Elman, Mischa	[ēl'män mīsh'ā]	Russo-American violinist
Enesco, Georges	[ēn ēs'kō zhorzh]	Bohemian composer
<i>Ernani</i>	[air nā'nē]	Opera by Verdi
<i>Eugene Onegin</i>	[ū zhān ōn'ē gīn]	Opera by Tchaikovsky
<i>Euryanthe</i>	[ū rē ān'thē]	Opera by von Weber
Farrar, Geraldine	[fār ār']	American soprano
Fauré, Gabriel	[fō rā' gābrē ēl]	French composer
<i>Faust</i>	[foust]	Opera by Gounod
<i>Favorita, La</i>	[lā fā vō rē'tā]	Opera by Donizetti
<i>Fedora</i>	[fā dō'rā]	Opera by Giordano
Feuermann, Emmanuel	[foi'ēr män ē mǎn'ū ēl]	Cellist-conductor
<i>Fidelio</i>	[fē dā'lē ō]	Opera by Beethoven
Fiedler, Arthur	[fēed'ler]	American conductor
<i>Fille du Régiment</i>	[fēē'ūh dē rā'zhē mǎ]	Opera by Donizetti
Flagstad, Kirsten	[flāk'shtāt kūr'stēn]	Norwegian soprano
Flonzaley	[flōn sāl'lē]	Famous string quartette
Flotow, Friederich von	[flō'tō frē'dēr ik fūn]	German composer
<i>Forza del Destino, La</i>	[fōr'tsā dēl dēs tē'nō]	Opera by Verdi
<i>Fra Diavolo</i>	[frā dē ā'vō lō]	Opera by Auber
Francescatti, Zino	[frān sēs kā'tē zē'nō]	Violinist
Franck, Cesar	[frānk sās'zār]	French composer
Fürtwängler, Wilhelm	[fīrt'väng lēr vīl'hēlm]	German conductor
Gabrilowitsch, Ossip	[gä brīl ū'vīch ō'sīp]	Russian pianist-conductor
Galli-Curci, Amelita	[gä'lē kūr'chē ā mēl ē'tā]	Spanish coloratura
Ganz, Rudolph	[gāns rū'dōlf]	German pianist
<i>Giani Schicchi</i>	[zhē ā'nē skē'kē]	Opera by Puccini
Gieseking, Walter	[gē'sē kīng vāl'ter]	German pianist
Gigli, Beniamino	[zhē'lē bēn iā mē'nō]	Italian tenor
Giordano, Umberto	[zhē ōr dā'nō ūm bēr'tō]	Italian composer
<i>Gioconda, La</i>	[zhē ō kōn'dā lā]	Opera by Ponchielli
Glazounoff, Alexander	[glä'tsū nōf]	Russian composer
Gliere, Rheinhold	[glē air' rin'hold]	Russian composer
Glinka, Michael	[glīn'kā mē kā ēl']	Russian composer
Gluck, Christopher von	[glōök kris'tō fer fūn]	German composer
Godard, Benjamin	[gō dār]	French composer
Godowsky, Leopold	[gō dow'skī lā'ō pōld]	Russian-Polish pianist
Golschmann, Vladimir	[gōlch'män vlā'dī mēēr]	Russian conductor
Goosens, Eugene	[gōō'sēns]	Contemporary conductor
Gorin, Igor	[gō'rīn ē'gor]	Russo-American basso
<i>Götterdämmerung</i>	[gēt'tēr dēm'ēr ōōng]	Opera by Wagner
Gounod, Charles	[gōō nō' shār]	French composer
Granados, Enrique	[grā nā'dōs ēn rēēk'ē]	Spanish composer
Gretchaninoff, Alexander	[grē chā nē'nōf]	Russian composer
Grétry, André	[grā'trī ān drā]	French composer
Grieg, Edvard	[grēg ēd'vārd]	Norwegian composer
Grofe, Ferde	[grō fā' fēr'dē]	American composer
Halevy, Fromental	[äl ā'vī frō mēn tāl']	French composer
Händel, George Friederick	[hēn'dēl]	German composer
<i>Hänsel und Gretel</i>	[hēn'sēl ūnt grāt'ēl]	Opera by Humperdinck
Haydn, Franz Joseph	[hī'dēn frāns jō'zēf]	Austrian composer
Heifetz, Jascha	[hī'fētz yā'shā]	American-Russian violinist

<i>Herodiade</i>	[air őr'di äd]	Opera by Massenet
Hindemith, Paul	[hĩn'di mĩth]	German composer
Honnegar, Arthur	[hõn'ě gũr]	Swiss composer
Horowitz, Vladimir	[hõ'õ witz vlá'ĩ mēer]	Russian pianist
Humperdinck, Engelbert	[hõõm'pěr dĩnk ẽn'gěl bért]	German composer
<i>Huguenots, Les</i>	[hũ'gõ nõ læ]	Opera by Meyerbeer
<i>I Pagliacci</i>	[ě pä læ ä'chĩ]	Opera by Leoncavallo
Ippolitof-Ivanoff, Michael	[ě põl'ĩ tõf ẽ vâ'nõf]	Russian composer
Isolde	[ě sõl'dě]	Character in a Wagner opera
Iturbi, Jose	[ě tõõr'bĩ hõ zâ']	Spanish pianist
Jagel, Frederick	[yâ'gěl]	American tenor
Jeritz, Maria	[hyr ẽt'sâ mã rě'â]	Austrian soprano
<i>Jongleur de Notre Dame, Le</i>	[zhõn glũr' dẽ nõtra dãm' la]	Opera by Massenet
Journet, Marcel	[jõõr nâ' mãr sěl]	French tenor
Kabalevsky, Dmitri	[kâ běl ẽf'skĩ dmě'trĩ]	Russian composer
Khachaturian, Aram	[kâch â tõõr'ĩ ân ä rãm]	Russian composer
<i>Khovanchina</i>	[kõ vãn'chẽ nâ]	Opera by Moussorgsky
Kiepura, Jan	[kẽ põõr'â yãn]	Polish tenor
Kilenyi, Edward	[kĩl ẽn'yẽ]	Russian composer
Kipnis, Alexander	[kĩp'nĩs]	Metropolitan basso
<i>Kammenoi-Ostrow</i>	[kãm'ẽn oi õs'trõ]	Composition by Rubenstein
Korjus, Miliza	[kõr'ĩus mĩl ẽ'tsâ]	Polish-American coloratura
Koshetz, Nina	[kõ shěts' nẽ'nâ]	Russian soprano
Koussevitsky, Serge	[kõõ sě vĩt'skĩ sěrzh]	Russian conductor
Kreisler, Fritz	[krĩ'sler frĩtz]	Austrian violinist
Kurtz, Efrem	[kõõrts ẽ'frẽm]	American conductor
<i>L'Africaine</i>	[lâ frẽ kãn']	Opera by Meyerbeer
<i>La Juive</i>	[lâ zhõõ ẽv']	Opera by Halevy
<i>Lakme</i>	[lâk'mě]	Opera by Delibes
<i>L'Amore dei Tre Re</i>	[lâ mõ'rě dâ trâ râ']	Opera by Montemezzi
Lalo, Edouard	[lâ'lõ ẽd'õõ ärd]	French composer
Landowska, Wanda	[lãn dow'skâ wãn'dâ]	Russian harpsicordist
Lanza, Mario	[lãn'tsâ mã'rẽ õ]	American tenor
Lashanska, Nulda	[lâ shãn'skâ nõõl'dâ]	American soprano
<i>Le Cid</i>	[lě sĩd']	Opera by Massenet
<i>Le Coq d'Or</i>	[lě kõk dõr']	Opera by Rimsky-Korsakov
Lecuona, Ernesto	[lâ kwõ'nâ air něst']	Spanish composer
<i>Le Donne Curieuse</i>	[lě dõ'ně cõõ rě õ'sě]	Opera by Wolf-Ferrari
<i>L'Elisir d'Amore</i>	[lâ læ sēer' dâ mõ'rě]	Opera by Donizetti
Lehar, Franz	[lâ'hâr frãnz]	Hungarian composer
Lehman, Lottie	[lâ'mãn lõt'ĩ]	German soprano
Leinsdorf, Erich	[lĩns'dõrf air'ĩk]	American conductor
<i>Le Nozze di Figaro</i>	[lě nõ'tse dĩ fě'gâ rõ]	Opera by Mozart
Leoncavallo, Ruggiero	[lâ õn kâ vâ'lõ rõõ zhẽ ẽr'õ]	Italian composer
<i>Le Roi D'Ys</i>	[lě rwâ dees']	Opera by Lalo
<i>Les Contes D'Hoffman</i>	[lâ kãnt dõf'mãn]	Opera by Offenbach
Levitski, Mischa	[lěv it'skĩ mĩsh'â]	Russian pianist
Lhevinne, Joseph	[lě vẽn' jõ'zěf]	Russian pianist
Liadoff, Anatole	[lě ä'dõf ãn'â tõl]	Russian composer
Liszt, Franz	[lĩst frãns]	Hungarian pianist
<i>Lohengrin</i>	[lõ'ẽn grĩn]	Opera by Wagner
<i>Lucia di Lammermoor</i>	[lũ chẽ'ũ dẽ læ'měr mõõr]	Opera by Donizetti
Mahler, Gustave	[mâ'lěr gõõs'tâf]	Bohemian composer
<i>Manon</i>	[mâ nã']	Opera by Massenet

<i>Manon Lescaut</i>	[mä nə' lës kô']	Opera by Puccini
<i>Marouf</i>	[mä rōōf']	Opera by Rabaud
<i>Marseillaise</i>	[mär sä aiz']	French National Anthem
Martinelli, Giovanni	[mär tīn ěl'li zhē ō vā'nē]	Italo-American tenor
Mascagni, Pietro	[mäś kǎn'yē pē ā'trō]	Italian composer
Massenet, Jules	[mä sēn ā' zhōōl]	French composer
Matzenauer, Marguerite	[mä'tsēn our]	Mezzo-soprano
Maynor, Dorothy	[mä'nōr]	American soprano
<i>Mefistofele</i>	[mē fis tōf'ē lē]	Opera by Boito
<i>Meistersingers, Die</i>	[dē mis'tēr sīng ěrs]	Opera by Wagner
Melchior, Lauritz	[mēl'kī ōr lōr'īts]	German tenor
Mendelssohn-Bartholdy, Felix	[mēn'dēl sōn bār'tōl dī]	German composer
Menuhin, Yehudi	[mēn'ū ĩn yē hōō'dī]	American violinist
Meyerbeer, Giacomo	[mī'ēr bēēr zhē ä'kō mō]	German composer
<i>Mignon</i>	[mē yōn']	Opera by Thomas
Milhaud, Darius	[mēēl hō' dār'ius]	French composer
Mitropoulos, Dimitri	[mī trōp'ō lūs dī mē'trī]	Greek-American conductor
Montemezzi, Italo	[mōn tē mēt'sī ĩ täl'ō]	Italian composer
Monteux, Pierre	[mōn tu' (French u)]	American conductor
Monteverde, Claudio	[mōn tē vē'r'dē klā'dīo]	Italian composer
Moszkowski, Moritz	[mōś kow'skī mōr'īts]	Polish pianist-composer
Moussorgsky, Modeste	[mōō sōr'skī mō dēst']	Russian composer
Mozart, Wolfgang Amadeus	[mōt'särt vūlf'gāng äm ä dā'ūs]	German composer
Munch, Charles	[mun ch] (French u)	French conductor
<i>Nibelungen Lied</i>	[nē bēl ōōng'ěn lē]	Opera by Wagner
<i>Oberon</i>	[ō'bēr ōn]	Opera by von Weber
Offenbach, Jacques	[ōf'fēn bāk zhāk]	French composer
Onegin, Sigrid	[ō nā'gēn sē'grīd]	Norwegian contralto
Opéra Comique	[ō pēr ä kō mēēk']	French Light Opera Theater
<i>Orfeo et Eurydice</i>	[ōr'fā ō ä ū rī dē'chē]	Opera by von Gluck
Ormandy, Eugene	[ōr'mān dī ū jēn']	American conductor
<i>Otello</i>	[ō tēl'ō]	Opera by Verdi
Paderewski, Ignace Jan	[pä dēr ěf'skī ĩg nā'tsī yān]	Polish pianist
Palestrina, Giovanni	[pä lēs trē'nā]	Italian composer
<i>Parsifal</i>	[pār'sī fāl]	Opera by Wagner
<i>Pecheurs de Perles, Les</i>	[pä shēr dē pair'l lā]	Opera by Bizet
<i>Pelleas et Melisande</i>	[pä'lē äs ä mēl'ī sänd]	Opera by Debussy
Piatigorsky, Gregor	[pē ä tī gōr'skī gre gor]	Russian cellist
Pierne, Gabriel	[pē air'nā gā brē ěl']	French composer
Pinza, Ezio	[pēn'tsā ä'tsī ō]	Italian basso
Ponchielli, Amilcare	[pōn kē ěl'li ä mēl kār'ě]	Italian composer
Pons, Lily	[pōns lē lī]	French coloratura
Ponselle, Rosa	[pōn sēl' rō'sā]	American soprano
Primrose, William	[prīm'rōz]	American viola artist
<i>Prince Igor</i>	[prīns ě'gōr]	Opera by Borodin
Prokofieff, Sergei	[prō kō'fē ěf sēr'gā]	Russian composer
<i>Prophete, Le</i>	[prō fāt' lē]	Opera by Meyerbeer
Poulenc, Francois	[pōō lēnk' frān'swā]	French composer
Puccini, Giacomo	[pōō chē'nē zhē ä'kō mō]	Italian composer
Rachmaninoff, Sergei	[rāk mǎ'nēn ōff sēr'gā]	Russian pianist-composer
Rameau, Jean Philippe	[rä mō' zhān fē lēēp']	French composer
Ravel, Maurice	[rä vēl mō rēēs']	French composer
Reiner, Fritz	[rī'nēr frītz]	American conductor
Respighi, Ottorino	[rēs pē'gē ō tōr ě'nō]	Italian composer
<i>Rheingold, Das</i>	[rīn'gōlt dās]	Opera by Wagner
<i>Rigoletto</i>	[rīg ō lēt'tō]	Opera by Verdi
Rimsky-Korsakoff, Nikolai	[rīm skī kōr'sū kōf nīk'ō lī]	Russian composer

<i>Roberto Il Diavolo</i>	[rō bair'tō ēl dē ā'vō lō]	Opera by Meyerbeer
Rodzinski, Artur	[rō dzin'skī ār'tōōr]	American conductor
<i>Romeo et Juliette</i>	[rō'mā ō ā zhū ē ēt']	Opera by Gounod
<i>Rosenkavalier, Der</i>	[ro'zēn kā vā lēēr' dēr]	Opera by Strauss
Rossini, Gioacchino	[rō sē'nē zhē ōk'ē nō]	Italian composer
Rubenstein, Anton	[rū'bēn stīn ān'tōn]	Russian composer
Rubenstein, Artur	[rū'bēn stīn ār'tōōr]	Russian pianist
<i>Sadko</i>	[sād'kō]	Opera by Rimsky-Korsakov
Saint-Saëns, Camille	[sā sau' kā mēēl']	French composer
<i>Salome</i>	[sāl'ō mā]	Opera by Strauss
<i>Samson et Delila</i>	[sā sau' ā dā lē'lā]	Opera by Saint-Saëns
Sanroma, Jesu Maria	[sān rō mā' yā'sōō mā rē'ā]	Spanish pianist
Sarasate, Pablo	[sā rā sā'tē pāv'lō]	Spanish composer
Scarlatti, Allesandro	[skār lā'tē āl ēs ān'drō]	Italian composer
Schipa, Tito	[skē'pā tē'tō]	Italo-American tenor
Schnable, Artur	[schnä'būl ār'tōōr]	German pianist
Schubert, Franz	[shū'bairt frāns]	German composer
Schumann, George Alfred	[shū'mān]	German composer
Schumann-Heink, Ernestine	[shū mān hīnk' air'nēs tēēn]	German contralto
<i>Schwanda der Dudelsackpfeifer</i>	[schvān'dā dēr dōō'dēl sāk fī fēr]	Opera by Weinberger
Scriabin, Alexander	[skrē ā'bīn]	Russian composer
Selinsky, Vladimir	[sēl īn'skī vlādī mēēr]	Russian pianist-composer
Sgambati, Giovanni	[sgām bā'tē zhē ō vā'nē]	Italian composer
Schönberg, Arnold	[shōn'baīrg]	German composer
Shostakovich, Dimitri	[shōs tā kō vīch dī mē'trē]	Russian composer
Sibelius, Jan	[sī bāl'ē ōōs yān]	Finnish composer
<i>Siegfried</i>	[sēēg'frēēt]	Opera by Wagner
Smetana, Bedrich	[smē'tā nā bēd'rīk]	Bohemian composer
<i>Sonnambula, La</i>	[sō nām'bōō lā lā]	Opera by Bellini
Stokowski, Leopold	[stō kow'skī lē'ō pōld]	Russo-American conductor
Stravinsky, Igor	[strā vīn'skī ē'gōr]	Russian composer
Suppe, Francois von	[sōō'pē frān'swā fūn]	German composer
Tagliavinni, Ferruccio	[tāg lē ā vē'nē fēr ōō'chē ō]	Italian tenor
<i>Tänhauser</i>	[tān'hoi zer]	Opera by Wagner
<i>Thais</i>	[tā'ēēs]	Opera by Massenet
Thomas, Ambroise	[tō mā' ām brwāz']	French composer
<i>Tosca, La</i>	[tōs'kā lā]	Opera by Puccini
Toscanini, Arturo	[tōs kā nē'nē ār tōōr'ō]	Italian conductor
<i>Traviata, La</i>	[trā vē ā'tā lā]	Opera by Verdi
<i>Tristan und Isolde</i>	[trēs'tān ūnt ē sōl'dē]	Opera by Wagner
<i>Trovatore, Il</i>	[trō vā tō'rē ēl]	Opera by Verdi
Tchaikovsky, Peter Ilytch	[chī kow'skī pē'tēr īl'ī itch]	Russian composer
<i>Turandot</i>	[tōō'rān dō]	Opera by Puccini
Verdi, Giuseppe	[vair'dē zhē ōō sē'pē]	Italian composer
<i>Vivandière, La</i>	[vē vān dē air' lā]	Opera by Godard
Wagner, Richard	[vāg'nēr rēē'kārd]	German composer
<i>Walküre, Die</i>	[vāl kē'rē dē]	Opera by Wagner
Walter, Bruno	[vāl'tēr brū'nō]	German conductor
Weber, Karl Maria von	[vā'bair kārl mā rē'ā fūn]	German composer
Weinberger, Jaromir	[vīn'bāīr gēr yār'ō mēēr]	Czechoslovakian composer
Weingartner, Felix	[vīn'gärt nēr fē'līx]	American conductor
Wieniawski, Henryk	[vē nē āf'skī hēn'rīk]	Polish violinist
Wolf-Ferrari, Ermanno	[wūlf fēr ā'rē air mā'nō]	Italian composer
<i>Zauberflöte, Die</i>	[tsau'bair flō'tē dē]	Opera by Mozart
Zimbalist, Efrem	[zim'bāl īst ē'frēm]	Russian violinist

14 • Geographical Names in the News

THE pronunciation of geographical names that appear in the news presents a never-ending problem for the announcer. This is true for two main reasons: first, lack of agreement among whatever authorities one may consult; and second, lack of authority for the pronunciation of some names. There is also the problem of whether or not to Anglicize. If we attempt to retain the native pronunciation, we frequently encounter sounds of language that simply do not occur in English; thus these sounds are impossible to represent on paper without the use of the most complete phonetic symbols. Although our primary source of authority should be the recent editions of atlases and geographies, it would be well for the average staff announcer to listen to the pronunciation being used on the air by the better informed news com-

mentators.

In the following pages there has been no attempt to list *all* of the geographical names that have appeared in the news in recent years. And there is no way to anticipate what names may crop up in the world news from day to day. There has been an attempt, however, to include those names that are most likely to cause trouble for the announcer. The identification used in each case has been the simplest possible, and in many cases has been so worded as to prevent confusion with a name of similar spelling. It is suggested that the student announcer would do well to compile a personal list of geographical names that he encounters in his radio and television listening, his daily reading, and in news copy that he uses during class drill periods.

Aachen	[ä'ken]
Aaland	[õ'land]
Acapulco	[ä kä pööl'kõ]
Acre	[ä'ker]
Addis Ababa	[ä dīs ä'bä bä]
Aden	[ä'dēn]
Adirondack	[äd ī rōn'dāk]
Aegean	[ä jē'an]
Afghanistan	[äf gän'i stän]
Agana	[ä gän'ya]
Agincourt	[ä'zhän kōōr]
Agramonte	[ä grä mön'tē]
Agrigento	[ä grē jēn'tō]
Agua Caliente	[ä'gwä cäl ī ēn'tē]
Aguadilla	[ä gwä thē'ya]
Aguilar	[ä'gwē lār]
Aix-la-Chapelle	[ëks' lä shä pel']
Alameda	[äl ä mē'dä]
Albuquerque	[äl'bu kur kē]
Alcazar	[äl kä thär']
Aleutian	[ä lū'shän]
Algonquin	[äl göng'kwīn]
Alicante	[ä lē kän'tē]
Ali Rejpur	[ä'lē räj'pōōr]
Allegheny	[äl ē gän'i]
Alsace	[äl'säs]

City in Belgium
Islands in Gulf of Bothnia
Mexican seaport
Seaport city in Palestine
Capital of Ethiopia
City and settlement in southwest Arabia
Mountain range, northern New York
Sea between Asia Minor and Greece
Country in western Asia
Capital of Guam
Village in northern France
Town in Cuba
City in Sicily
City in Mexico
Seaport in Puerto Rico
Province in Spain
French name for Aachen
City in California
City in New Mexico
A commune in Spain
Chain of islands west of Alaska
National park in Canada
City in northeastern Spain
A native state in India
River and mountain range in Pennsylvania
Rhine; Province between France and Germany

Amalfi	[ä mäl'fē]	Seaport in Italy
Amiens	[ä myän']	France; battles 1914, '18, '40
Amman	[äm'män]	Capital of Trans-Jordan
Amundsen	[ä'mүн sēn]	Gulf in northwestern Canada
Amboina	[äm boi'ná]	Island; Malay archipelago, Dutch East Indies
Angkor	[äng'kör]	Ruined ancient Cambodian city
Antilles	[än til'ēz]	Two island groups in West Indies
Antioch	[än'tē ök]	Ancient capital of Syria
Antipodes	[än tip'ö dēz]	Rocky islands off New Zealand
Apalachicola	[äp á läch i kō'lá]	River from Florida to Gulf of Mexico
Apari	[ä pär'rē]	Seaport, Luzon, P. I.
Apennines	[äp'ēn inz]	Central Italian mountains
Aquaba	[ä kä bā']	Seaport town in southwest Trans-Jordan
Archipelago	[är ki pēl'á gō]	Greek island west of Turkey
Argentina	[är gēn tēn'ü]	South American republic
Arkansas	[är'kän saw]	State in south central United States
Artois	[är twä']	Old province in France
Assisi	[ä sē'zē]	Italian province
Astrakahn	[äs'trá khän]	Russian town on island in Volga River
Asuncion	[ä sōon'syōn]	City in Paraguay
Auckland	[ök'land]	Northern seaport city in New Zealand
Auglaize	[ä gläz']	River in western Ohio
Au Sable	[ä säbl']	River in northern Michigan
Auvergne	[ö vēr'nye]	Old French province
Avignon	[ä vē'nyōn]	City in southern France
Avon	[ä'vōn]	River in England
Azerbaijan	[ä zēr bi jān']	Northwest province of Iran
Azores	[ä'zōres]	Islands in northern Atlantic
Baffin	[bäf'fin]	Inlet, northeastern coast of North America
Bagdad	[bäg'dad]	City in Iraq
Bagneux	[bä nyu']	Department in France
Bagnolet	[bä nyō lä']	Department in France
Bahamas	[bä häm'äs]	Islands northeast of Cuba
Bahawlpur	[bä hä wäl'pōor]	Punjab state in India
Bahia	[bä ē'ü]	State in Brazil
Baku	[bä'kōō]	City on west shore of Caspian Sea
Balaklava	[bäl á klä'vá]	Crimean territory near Black Sea
Balbriggan	[bäl brig än']	City, Dublin County, Ireland
Balearic	[bäl ē ä'rík]	Islands in the Mediterranean
Bali	[bäl'ē]	Island east of Java, Dutch East Indies
Balmoral	[bäl'mör ál]	Castle in Scotland
Bangkok	[bäng kök']	City in Siam
Banff	[bämf]	Town and resort in Alberta, Canada
Bannockburn	[bän ök'burn]	Town in Stirling County, Scotland
Bapaume	[bä pōm']	Town in northeast France
Barbados	[bär bā'dōs]	British island in West Indies
Barbizon	[bär'bī zōn]	City in northern France
Barcelona	[bär sē lō'ná]	City in northeastern Spain
Barnegat	[bär'nē gát]	Bay in Ocean County, New Jersey
Baroda	[bä rō'dá]	Native state in India
Barquisimeto	[bär kē'sē mā'tō]	City in Venezuela
Basel	[bä'zēl]	City in Switzerland
Bataan	[bä tä än']	Province of Luzon, P. I.
Batan	[bä tän']	Island of southeast Luzon, P. I.
Batavia	[bä tä'vi á]	Capital of Java and Dutch East Indies
Batticola	[bät tē'kō lá]	City in Ceylon
Bayeux	[bä yū']	Tapestry center in northern France
Bayonne	[bä yōn']	Cities in France and in New Jersey

Bayreuth	[bī roitʹ]	City in north Bavaria, Germany
Beaucaire	[bō kairʹ]	City in France
Beaucourt	[bō kōōrʹ]	City in France
Beauharnois	[bō ār nwāʹ]	City in France
Beausoleil	[bō sō lěʹy]	City in France
Beauvais	[bō vāʹ]	City in France
Bedfordshire	[bēdʹfērd shīr]	City in England
Belfast	[bēlʹfāst]	City in Ireland
Bellefontaine	[bēl fōn tānʹ]	City in France
Belle Isle	[bēl ilʹ]	Island in Detroit River
Bellicourt	[bēl ī kōōrʹ]	City in France
Benares	[bēn āʹrēz]	City in India
Bengasi	[bēn gāʹzē]	Capital in Cyrenaica province, Libya
Berea	[bē rēʹā]	Town in Kentucky
Bergamo	[bēr gāʹmō]	Northern Italian city
Bergen	[bērʹgēn]	Norwegian seaport
Bergerac	[bērʹzhē rāk]	French city
Besançon	[bē zānʹsōn]	French city
Bessarabia	[bēs ā rāʹbī ā]	Eastern Rumanian province, formerly Russian
Bethsaida	[bēth sāʹī dā]	Ruined town in Palestine, northeast side of Sea of Galilee
Biscay	[bīs kāʹ]	French and Spanish common bay, Atlantic Ocean
Bologna	[bō lōʹnya]	University city in northern Italy
Bolzano	[bōl tsāʹnō]	Northern Italian province
Bonneville	[bōnʹvil]	Site of dam project, southeast Idaho county
Bordeaux	[bōr dōʹ]	Southwest French seaport
Borneo	[bōrʹnē ō]	Island in Malay archipelago
Boulogne	[bōō lōnʹnyū]	Northern French seaport
Bourbon	[bōōrʹbūn]	Island in Indian Ocean, now called "Reunion"
Brattislava	[brā tī slāʹvā]	City in Slovakia on Danube
Bremershaven	[brā mēr sāvnʹ]	Seaport at mouth of Weser River, Germany
Breslau	[brēsʹlou]	Prussian city
Brest Litovsk	[brēst ly toʹfsk]	East Polish city
Brisbane	[brizʹbān]	Seaport in east central Australia
Bucaramanga	[bōō kā rā māngʹgā]	Coffee center, east central Colombia
Bucharest	[bū kā rēstʹ]	Capital city of Rumania on Dambovita River
Budapest	[bōōʹdā pēst]	Capital city of Hungary
Buenaventura	[bwā nā vēn tōōʹrā]	Colombian city and seaport, South America
Buenos Aires	[bwāʹnōs īʹrās]	Capital city of Argentina
Cadiz	[kā dīzʹ]	Spanish seaport, southwest Spain
Cairo	[kīʹro]	Capital city of Egypt
Cairo	[kāʹro]	Town in southern Illinois
Calais	[kāl āʹ]	French city on Strait of Dover
Canaan	[kāʹnān]	Palestine; promised land of Israeli
Canajoharie	[kān ā jō hārʹē]	Village in New York state; chewing gum center
Canandaigua	[kān ān dāʹgwā]	City and lake in New York state
Cantigne	[kān tēʹnyē]	Department in France
Cape Verde	[kāp vūrʹdē]	Island off coast of Portugal
Capri	[kā prēʹ]	Island in Bay of Naples
Carmel	[kār mēlʹ]	Artist and literary center in northern California
Carmel, Mount	[kārʹmēl]	Mountain peak in northwest Palestine (1,800 feet)
Cartagena	[kār tā gēʹnā]	Seaport in northern Colombia; and city and naval arsenal in Spain
Castel Gondolfo	[kās tēl gān dōlʹfō]	Papal estates in Italy
Caucasia	[kā kāʹzhia]	Regions between Black and Caspian Seas
Cavite	[kā vēʹtē]	Province and seaport, southwest Luzon, P. I.
Celebes	[sēlʹē bēs]	Islands in Malay archipelago
Champagne	[shām pāʹnye]	Province in France
Chanute	[shā nōōtʹ]	City in Kansas

Charlevoix	[shär'lě voi]	City in Michigan
Chateau Thierry	[shä tō'tě ěr'ě]	Department and battlefield in France
Chattahoochee	[chät á hōō'chě]	River in southern United States
Chaudière	[shō dē air']	River in Quebec, Canada
Chautauqua	[shä tə'qua]	Village and lake in New York state
Cheboygan	[shě boy'gǎn]	City in Michigan
Chemung	[shě mǔng']	County in western Pennsylvania
Chesapeake	[chěs'á pěk]	Bay in eastern United States
Cheyenne	[shī ǎn']	City in Wyoming
Chianti	[kě ǎn'tě]	Mountain range in Italy
Chickamauga	[chĭk á ma'gwá]	National park in Tennessee
Chile	[chě'lě]	State in South America
Chillicothe	[chĭl á cōth'ě]	Town in Ohio
Cittanova	[chĕt á nō'vá]	Region in Italy
Ciudad-Trujillo	[syōō dād' trōō hě'yō]	Capital of Dominican Republic
Coblentz	[kō blěnts']	City in Germany
Connaught	[kōn'ōt]	Northwest province of Irish Free State
Cordova	[kōr dō'vá]	City in Spain
Corregidor	[kōr rá'hě dōr]	Fortress at entrance of Manila Bay
Coshocton	[cō shōk'tōn]	City in Ohio
Costa Rica	[cōstá rēká]	Republic in South America
Côte d'Azur	[kōt dá zhur']	South coast of France along Mediterranean Sea
Cote d'Or	[kōt dōr]	Department in east France
Coventry	[kōv'ěn trĭ]	County borough in Warwickshire, England
Crete	[krēt']	Greek island
Crimea	[krĭ mē'á]	South Russian peninsula, between Sea of Azov and Black Sea
Cristobal	[krēs tō'bāl]	Atlantic terminal of Panama Canal
Curacao	[krōō rá sá'ō]	Dutch West Indies island
Cuyahoga	[kĭ á hō'gá]	River in Ohio
Cyprus	[sĭ'prūs]	British island in east Mediterranean
Cyrenaica	[sĭr ě ná ĭ'ká]	District in northeast Libya
Czechoslovakia	[chĕk ō slō vā'kĭ á]	Northeast European country
Dalmatia	[dāl mā'shá]	Yugoslavian district
Danzig	[dǎn'tsĭk]	Territory on Bay of Danzig, Baltic Sea
Dardanelles	[dǎr dá nělz']	Turkish straits
Darien	[dǎr'ĭ ěn]	Province of Panama
Darjeeling	[dǎr jě'lĭng]	Bengal, India
Darmstadt	[dǎrm'shtāt]	Province in western Germany
Davao	[dá vou']	Gulf, province, and town in southeast Mindanao, P. I.
Davos	[dá'vōs]	Swiss city and canton
Delhi	[děl'hĭ]	South of Punjab in India
Delphi	[děl'fi]	Greek city
Des Moines	[dā moin']	Capital city of Iowa
Devonshire	[dĕv'ōn shĭr]	Southeast England district
Dijon	[dĕ zhōn']	University city in east central France
Dixmude	[dĕks'mūd]	Belgian coastal town
Djibouti	[jĕ bōō'tě]	Seaport in French Somaliland, east Africa
Dnieper	[nĕ'pĕr]	River from Russia through Ukraine
Dniester	[nĕs tĕr]	River through Poland and Rumania
Dobruja	[dō brōō'já]	Division of Rumania
Dodecanese	[dō dĕk á nĕz']	Islands in southeast Aegean Sea
Dolomites	[dōl'ō mĭts]	Division of the Alps
Donegal	[dōn'ĕ'gōl]	County in Ulster province, Irish Free State
Dunstable	[dŭn'stá bl]	English coast town
Duquesne	[dōō kǎn']	City in Pennsylvania
Dusseldorf	[dŭs'el dōrf]	Prussian district
Eau Claire	[ō klǎr']	River from Wisconsin to Chippewa River

Edinburgh	[ɛd'ɪn bʊ rʊ]	Capital of Scotland
Eire	[aɪ'ɪ]	Since 1937, a sovereign state; formerly Irish Free State
Elbe	[ɛl'bɛ]	River in Czechoslovakia and Germany
Ensenada	[ɛn sɛn ə'dɑ]	Town in California
Ephesus	[ɛf'ɛ sʊs]	City in ancient Syria
Epiny	[ɛ pɛ'nɑ]	Suburb of Paris
Estados Unidos	[ɛs tɑ'dɔs oʊ nɛ'dɔs]	Spanish for "United States"
Etats Unis	[ɑ tɑz u nɛ']	French for "United States"
Euphrates	[u frɑt'ɛz]	River in Turkey
Falkland Islands	[fɔk'lænd]	Group in South Atlantic, east of Magellan Straits
Fiji	[fɛ'jɛ]	British islands in South Pacific
Finisterre	[fɪn ɪs tɛr']	Cape in western Spain
Firenze	[fɛ rɛn'tse]	Italian spelling of city, Florence
Fiume	[fɛ u'mɛ]	Italian city
Frankfurt-am-Main	[frɒnk fɔɔrt əm mɪn']	German city
Freiburg	[frɪ'bɔɔrk]	City in south Germany
Fresnoy	[frɑ'nwɑ]	City in France
Friedrichshafen	[frɛ drɪk shɑ'fɛn]	City in Germany
Frontenac	[frɒn'tɛ nɑk]	Province in Canada
Fujiyama	[fɔɔ jɛ yɑ'mɑ]	Mountain in Japan
Galicia	[gɑl ɛ'shi ə]	Spanish province
Gallipoli	[gɑl ɪ'pɔl i]	Peninsula near Aegean Sea
Ganges	[gɑn'gɛs]	River in India
Gaspé	[gæs pɑ']	Peninsula in Quebec, Canada
Gatun	[gɑ tɔɔn']	Canal zone town; location of locks
Geneve	[zhɑ nɛv']	City in Switzerland
Genoa	[jɛn'o ə]	City in Italy
Ghent	[gɛnt]	City in Belgium
Gibraltar	[jɪb rɑl'tɛr]	South of Spain
Gironde	[zhɛ rond']	Department in France
Glasgow	[glɑs'gɔ]	Scot shipbuilding center on Clyde River
Gloucester	[glɔs'tɛr]	Town in Massachusetts
Grand Pré	[grɑ prɑ']	Village in Nova Scotia
Greenwich	[grɛn'ɪtʃ]	Town in England
Greenwich	[grɛn'wɪtʃ]	Town in Connecticut
Greifswald	[grɪfs'vɑlt]	German town
Griesheim	[grɛ'shɪm]	German town
Grosse Pointe	[grɔs'pɔɪnt]	Village in Wayne County, Michigan
Guadalajara	[gwɑ dɑ lɑ hɑ'rɑ]	City in west Mexico
Guadalquivir	[gwɑ dɑl kɛ'vɛr]	River in south Spain
Guadalupe	[gwɑ'dɛ lɔɔp]	River in Texas
Guantanamo	[gwɑntɑ nɑ'mɔ]	State in Mexico
Guayaquil	[gwɪ ə kɛl']	City in Ecuador
Guerrero	[gwɛ rɛr'o]	State in Mexico
Guiana	[gɛ ɑn'ɑ]	Provinces in South America
Gnise	[nɛz]	Department in France
Haakon	[hɑw'kɛn]	County in South Dakota
Hague	[hɑg]	City in Netherlands
Haifa	[hɪ'fɑ]	City in Palestine
Haiti	[hɑ'tɪ]	Island in West Indies
Hampshire	[hɛmp'shɪr]	County in Massachusetts
Hamtramck	[hɑm trɑm'tɪk]	City in southeast Michigan
Hanoi	[hɑ'noɪ]	Capital of French Indo-China
Hargicourt	[hɑr'zhɛ kɔɔr]	French town
Harvre, Le	[lɛ ə'vr]	Seaport city in northern France
Hawaii	[hɑ wɑ'yɛ]	Island in Pacific
Hebrides	[he'brɪd ɛz]	Islands off Scotland

Heidelberg	[hī dēl bĕrk]	German city
Helgoland	[hĕl'gō lānt]	North Sea naval base and battle
Helsinki	[hĕl'sīnk i]	City in Finland
Hertfordshire	[hār'fĕrt shīr]	City in England
Herzegovina	[hair tsĕ gō vē'ná]	Town in Yugoslavia
Hialeah	[hī à lĕ'á]	Town in Florida
Hidalgo	[hī dāl'gō]	Town in Mexico
Himalayas	[hī mǎ'lā yá]	Mountains in India and Tibet
Hiroshima	[hĕ rō shĕ'má]	City in Japan, first city to be destroyed by an atomic bomb
Hohenzollern	[hō'ĕn tsōl ěrn]	Prussian province
Hokkaido	[hōk kī'do]	Japan island, north of Honshu
Holstein	[hōl'stīn]	Part of Schleswig-Holstein, Prussia
Holyoke	[hōl'yōk]	Writing paper center in central Massachusetts
Holyrood	[hōl'ī rōōd]	Palace and abbey in Scotland
Honan	[hō nǎn']	Island province of China
Hong Kong	[hōng'kōng]	British Crown colony in China
Hunan	[hōō nǎn']	Province in central China
Hwang Ho	[hwǎng hō']	Chinese river, also known as Yellow River
Hyeres	[ĕ ār']	Winter resort in south France
Iberia	[ī bĕr'ī á]	Small Louisiana town; also peninsula comprising Spain and Portugal
Ile de France	[ĕl dĕ frāns']	Province including Paris, France
Illinois	[il ī noi']	Middle western state of the union
Interlaken	[in'ter lā kĕn]	Swiss summer resort
Inverness	[in'vĕr nĕs]	Scottish County
Iowa	[ī'ō wá]	Middle western state of the Union
Ipswich	[īps'wīch]	County borough in Suffolk, England
Iraq	[ĕ rāk']	Arabian kingdom
Irkutsk	[ĕr kōōt'sk]	Siberian city
Ispeming	[ish'pĕ mīng]	Mining city in north Michigan
Israel	[iz'ri ěl]	Independent state in west Palestine, formed in May, 1948
Istanbul	[ĕ stān bōōl']	Turkish city on Bosphorus
Jaffa	[yā'fá]	City in Palestine
Jaipur	[jī pōōr']	Native state in India
Jalna	[jāl'ná]	City in India
Java	[jā'vá]	Island in Malay archipelago
Jehol	[rĕ hō']	Mongolian province
Jena	[yā'ná]	City in Germany
Jericho	[jĕr'ī kō]	Jerusalem district of Palestine
Johannesburg	[yō hān'ĕs bŭrg]	Chief town of Transvaal, Union of South Africa
Johore	[jō hōr']	Protected state, south end of Malay Peninsula
Jolo	[hō'lō]	Chief island of Sulu archipelago, P. I.
Juneau	[jōō'nō]	Alaskan mining town
Jutland	[jūt'lānd]	Peninsula off coast of Germany
Juarez	[hwā rĕs']	Town in Mexico
Kamakura	[kā má kōō'rá]	Japanese town
Kamchatka	[kām chāt'ká]	Peninsula in Russia, southeast Asia
Karachi	[kā rā'chĕ]	District in India, including Bombay
Kiev	[kĕ yĕf']	District in northwest Ukraine, city on Dnieper River
Kishinev	[kĕ'shĕ nyĕf]	Rumanian city
Kitchener	[kīch'ĕn ěr]	City in south Ontario, Canada
Klamath Lakes	[klām'áth]	Waters in south Oregon and north California
Knutsford	[nŭts'fĕrd]	Urban district in Cheshire, England
Kobe	[kō'bĕ]	Seaport city in south Honshu, Japan
Koniggrätz	[kā'nīk grĕts]	East Bohemian town, Czechoslovakia
Korea	[kō rĕ'á]	Former east Asian kingdom
Koscinsko	[kōsh ín'skō]	Polish city

Kosciusko, Mt.	[kös kī üs'kō]	Highest peak in Australia
Kota Bahru	[kō tā bā rōō']	Capital of Kelantan state, Malay Peninsula
Krasnik	[krāsh'n'ik]	Polish city
Kuala Lumpur	[kwā lā lōōm pōōr']	Capital of Federated Malay States
Kumamoto	[kōō mā mō'tō]	City in west Kyushu, Japan
Kuril Islands	[kōō'r'il]	Island group off Hokkaido, Japan
Kursk	[kōōrsk]	City in west central Black Earth area, Soviet Russia
Kyoto	[kyō'tō]	Japanese manufacturing city
Kyushu	[kyōō'shōō]	Southernmost main Japanese islands
Lachine	[lä'shēn]	Canadian city
Ladoga	[la'dō gā]	Largest lake in Europe; in Finland
Lagarine	[läg'ä rē nē]	Valley of Adige River, Italy
Lagos	[lä'gōs]	Region of central Indo-China
Laguna	[lä gōō'nā]	Province in central Philippine Islands
La Junta	[lä hōōn'tā]	City in Colorado
Lambeth	[läm'bēth]	Metropolitan borough in south London
Lanark	[län'ērkk]	County in south central Scotland
Laos	[lä'ōs]	Region of central Indo-China
Laredo	[lä rä'dō]	City in south Texas
Las Animas	[läs ä'nē mäs]	Southeast Colorado county
Las Vegas	[läs vä'gäs]	City in Nevada
Lausanne	[lō zän']	University city in Switzerland
Leghorn	[lēg'hörn]	Seaport city in Tuscany, Italy
Leicester	[lē's'tēr]	City and county in England
Leipzig	[lip's'ik]	German city
Leningrad	[lēn'in gräd]	Russian city
Lhasa	[lä'sä]	Buddhist Tibetan city
Liangchow	[lyäng jō']	City in China, south of the wall
Liquiria	[li gū'rī ä]	Northwest coast of Africa
Lille	[lël]	City in northeast France
Limoges	[lë mōzh']	City in west central France
Lingayen	[ling gä'yen]	Seaport and gulf, Luzon, P. I.
Lithuania	[lith ü ä'nyä]	Baltic republic
Lodi	[lō'dē]	Italian town
Loire	[lwär]	Largest river in France
Lombardy	[lōm'bēr dī]	North Italian province
Longchamp	[lōn chän']	Abbey and park west of Paris
Lorelei	[lör'ē lī]	Rock on bank of Rhine River
Los Alamos	[lös ä'l'ä mōs]	City in New Mexico; site of original atomic bomb tests
Los Angeles	[lös äng'jël ës]	Southern California city
Lourdes	[lōōrd]	Town in southwest France, famous Shrine of Bernadette
Louvain	[lōō vān']	Belgian province
Lubbock	[lūb'ūk]	City in northwest Texas
Lucca	[lōōk'kä]	Cathedral city in Tuscany, Italy
Lucerne	[lū sūrn']	Swiss tourist resort
Lugano	[lōō gä'nō]	Swiss town
Lungchow	[lōōng jō']	Chinese seaport
Luray	[lū'rä]	Town in north Virginia; site of famous caverns
Luzon	[lōō zōn']	Chief island of Philippines
Lyon	[lë ön']	French city
Macassar	[mä käs'ēr]	Straits between Borneo and Celebus; seaport southwest of Celebes
Macedonia	[mäš ë dō'nī ä]	Division of Greece
Mackinac	[mäk'i nā]	Straits and island in north Michigan
Madagascar	[mäd ä gäs'ker]	Island off east coast of Africa
Magdalena	[mäg dá lä'nä]	River in Colombia, South America
Magellan	[mä jël'an]	Straits in south end of South America

Maggiore	[mäd jō'rě]	Lake in north Italy and Switzerland
Mainz	[mīnts]	German city
Malacca	[mä läk'á]	Settlement and straits between Malay peninsula and Sumatra
Malaga	[mä lä'gá]	Province in south Spain
Malay	[mä'lá]	Peninsula in southeast Asia
Manch, La	[lä mänsh']	French name for "English Channel"
Manchester	[män'chēs ter]	Industrial city in west England
Manchuko	[män jō'kwō]	Japanese state in Manchuria
Manitowoc	[män i tō wōk']	City in east Wisconsin on Lake Michigan
Mannheim	[män'hīm]	South German district
Mantua	[män'tū á]	City in Lombardy, Italy
Marne	[märn]	French river, battlefield in 1914-18
Marquesas	[mär kā sás]	Group of 13 islands in French Oceania
Marseille	[mär sé'y]	French seaport
Martinique	[mär tí nēk']	Island colony in French West Indies
Massilon	[mä'si lūn]	City in northeast Ohio
Mecklenburg	[mēk'lēn böörk]	State in north Germany
Melbourne	[mēl'bērn]	Commercial city and capital of Victoria, Australia
Menomonie	[mē nōm'ō nē]	City in Wisconsin
Mercedes	[mēr sā'dēs]	Town in Argentina
Mesa Verde	[mä sä vār'dá]	National park in southwest Colorado
Messina	[mē sé'ná]	City in northeast Sicily
Miami	[mī äm'ī]	Famous winter resort city in Florida
Milano	[mē lä'nō]	City in north Italy
Mindanao	[mīn dá nā'ō]	One of the Philippine Islands
Minsk	[mīnsk]	Capital of White Russia
Miquelon	[mīk'e lōn]	South island of Newfoundland
Mirabeau	[mēr'rá bō]	Department in Algeria, Africa
Miraflores	[mē rá flō'rás]	Village, lake, and lock, Panama canal
Mohave	[mō há'vá]	County and desert area in northwest Arizona
Montevideo	[mōn tē vid'ē ō]	City in Uruguay
Montpelier	[mōnt pēl ī ä']	City in south France
Montreux	[mōn trū']	Swiss resort city
Mont-Saint Michel	[mōn sän mē shēl']	Abbey and town in northwest France
Montserrat	[mōnt sē rät']	Island and presidency of British Leeward Islands
Moscow	[mōs'cōw]	Capital of Soviet Russia
Moulins	[mōō län']	French city
Mozambique	[mō zäm bēk']	Colony in southeast Africa
Mukden	[mōōk'dēn]	Capital of Manchuria
Munster	[mūn'ster]	City in Prussia
Murmansk	[mūr mänsk']	Arctic seaport on Kola River, northwest Soviet Russia
Muskogee	[mūs kō'gē]	City in east Oklahoma
Nagasaki	[nä gá sä'kě]	Japanese seaport and commercial city
Nagoya	[nä gō'yá]	City in south Honshu island, Japan
Nanking	[nän kīng']	Chinese seaport
Nassau	[näs'au]	Capital of Bahama Islands
Natal	[nä täl']	Province of Union of South Africa
Natchez	[näch'ěz]	Mississippi city
Negros	[nä'grōs]	One of Philippine Islands
Neuchâtel	[nü shä tēl']	Canton of northwest Switzerland
Nevada	[nē vād'á]	Southwestern state of the union
New Caledonia	[käl ě dō'ni a]	Island in South Pacific
Newfoundland	[nū'fūn (d) land]	British island colony in North America in North Atlantic Ocean
New Guinea	[gīn'ī]	Island in east Malay archipelago north of Australia; second largest island in world

New Hebrides	[hěb'ri dēz]	Islands in South Pacific northeast of New Caledonia and west of Fiji
New Orleans	[ōr'lē ānz]	City and port in Louisiana
Nicaragua	[nik á rá'gwá]	Central American republic
Nice	[nēs]	Resort town on Mediterranean, southeast France
Nigeria	[ni jēr'í a]	British colony in west Africa
Nippon	[nip'pon]	Official name of Japan
Norfolk	[nōr'fúk]	Seaport city in southeast Virginia
Notre Dame	[nō tr dām'] [no tre dām]	University in South Bend, Indiana
Novogorod	[nōv'gō rōt']	City in northwest Russia
Nuevo Laredo	[nwā vō lá rā'dō]	Mexican town opposite Laredo, Texas
Oahu	[ō ā'hōō]	Most important of Hawaiian Islands
Oberammergau	[ō bër ām'ēr gou]	Upper Bavarian city, Germany
Oberstein	[ō'bër shtīn]	German city
Ocmulgee	[ōk mūl'gě]	North Georgia river
Odessa	[ō dēs'á]	Area and town, southwest Ukraine
Ogemau	[ō'gě mō]	County in northeast Michigan
Oise	[wāz]	Branch of Seine River, France
Okeechobee	[ō kě chō'bě]	Lake in Florida
Oneida	[ō nī'dá]	Lake in central New York state
Onandaga	[ōn ōn dā'gá]	Lake in central New York state
Oriente	[ō rē ěnt'ě]	East Cuban province
Orinoco	[ō rī nō'kō]	River in South America from south Venezuela to Atlantic Ocean
Oriskany	[ō rīs ká'nī]	Mohawk River village in central New York
Orizaba	[ō rē sá'bá]	Volcanic peak in Vera Cruz, Mexico
Orleans	[ōr'lā ān']	City in north central France
Osage	[ō sá'j']	Branch of Missouri River in east Kansas
Osaka	[ō sá'ká]	Japanese seaport
Osceola	[ōs ē ō'lá]	County in central Florida
Oskaloosa	[ōs ká lōō'sá]	Iowa county
Ossining	[ōs'ī níng]	Village in southeast New York; site of Sing Sing prison
Ostend	[ōs'těnd]	Seaport town in West Flanders, Belgium
Osterreich	[ō'stěr'ik]	German for "Austria"
Oswego	[ō swē'gō]	City in central New York
Ouchy	[ōō'shē]	Swiss village
Padua	[pā'dū á]	North Italian City
Paducah	[pā dū'cá]	City in Kentucky
Pago Pago	[pāng ō pāng'ō]	City in Samoa
Palatinate	[pā lāt'ín āt]	German district
Palau	[pā lou']	Island group in west Carolines, West Pacific
Palermo	[pā lěr'mō]	University city and capital of Sicily
Palmyra	[pāl mī rá]	Ruined city northeast of Damascus
Panay	[pā nā'ě]	Island in central Philippines
Papeete	[pā pē'tě]	Tahitian seaport
Paraguay	[pār'á guā]	South American republic
Paramaribo	[pār á mār'íb ō]	Seaport city, Surinam River, South America
Parana	[pā rá'ná]	River in Brazil and Argentina
Parnassus	[pār nās'ūs]	Greek mountain
Passaic	[pā sá'ík]	New Jersey river
Pecos	[pā'kōs]	County in west Texas
Peiping	[bā pīng']	Chinese capital
Penang	[pě nāng']	British island of west coast Malay peninsula
Pernambuco	[pūr nām bū'kō]	East Brazilian state
Perth	[pūrth]	Capital of western Australia on Swan River near coast
Petrograd	[pět'rō gräd]	Russian city, now called Leningrad

Piave	[pyä've]	Italian river
Pierre	[pē air']	Capital of South Dakota
Piscataqua	[pīs kät ä'kwá]	New England river
Pisa	[pē zá]	Province in Italy; site of famous tower
Pitcairn Island	[pīt kārn']	South Pacific island settled by Bounty mutineers
Pizzo	[pēt'sō]	Italian seaport
Ploesti	[plō yēsht'ī]	City in south Rumania
Pontefract	[pōn'tē fräkt]	Borough in Yorkshire, England
Ponticelli	[pōn tē chēl'lē]	Part of Naples, Italy
Port-au-Prince	[pōr tō prāns']	Chief seaport of Haiti
Port Darwin	[där'wīn]	Inlet and harbor of northern territory of Australia
Portomaggiore	[pōr tō mäd jō'rē]	Province of Italy
Potsdam	[pōts'dām]	City 17 miles southwest of Berlin; site of first Big Three meeting after World War II
Poughkeepsie	[pō kīp'sī]	City in New York state
Prague	[präg]	Capital of Czechoslovakia
Puerto Rico	[pwēr tō rē'kō]	West Indies island
Punjab	[pūn'jāb]	Province of northwest India
Pylos	[pī'lōs]	Greek seaport
Quito	[kē'tō]	Capital of Ecuador
Rabaul	[rä boul']	Town northeast New Britain island; capital of Territory of New Guinea
Rainier	[rä nēr']	Peak in Washington state
Raijpur	[rī pōōr']	Division of India
Rajpunta	[raj pōō'ta]	Region of northwest India
Rangoon	[räng gōōn']	Seaport and capital of Burma; river
Rappahannock	[räp ä hān'ūk]	Virginia river
Rawalpindi	[rä wūl pīn'dē]	Division of India
Reichenbach	[rī'kēn bāk]	Swiss river
Reims	[rēmz]	City in northeast France; site of famed Cathedral
Reykjavik	[rä'kyá vēk]	Capital of Iceland
Remouchamps	[rē mōō shān']	Province in Belgium
Riga	[rē'gá]	Seaport capital of Latvia
Rio de Janeiro	[rē ô dā zhā nārō]	Capital of Brazil
Rio Negro	[rē ô nārō]	Territory of Argentina
Rochefort	[rōsh'fōr]	Fortified city in France
Roquefort	[rōk'fōr]	Commune in France
Rostov	[rōs'tōf]	Town in west Ivanov industrial area, Russia
Roubaix	[rōō bē']	City in northeast France
Rouen	[rōō än']	City in north France on Seine River
Ryuku	[rē oō'kiōō]	Island chain southwest of Kyushu, Japan, extending nearly to Formosa
Saarbrücken	[zär brūk'ēn]	City in Saar basin
Saigon	[sīg ōn']	Capital city of Cochín, China
Saint Croix	[sānt kroi']	River between Maine and New Brunswick
Saint-Cyr	[sān sēr']	French commune
Saint-Denis	[sān dě nē']	City in north France
Saint-Etienne	[sān tā tyēn']	City in southeast France
Saint-Michel	[sān mē shēl']	French commune
St. Pierre	[pyär']	Town on Martinique island, French West Indies
Saint-Quentin	[sān kān'tān]	City in north France
Salamis	[sāl ä'mīs]	Ruined city on east coast of Cyprus
Salinas	[sā lī'nās]	Californian city
	[sā lē nās]	Seaport of Ecuador
	[sā lē nās]	Puerto Rican city
Salisbury	[səlz'bēr ī]	English city, Rhodesia, Africa
San Cristobal	[sān krēs'tō bāl]	Ecuadoran island; Cuban city

San Felipe	[sǎn fā lē'pě]	Cities in Chile and Venezuela
San Giovanni	[sǎn jō vǎn'ě]	Italian city
San Joaquin	[sǎn wǎ kĕn']	River in California
San Jose	[sǎn hō sǎ']	City in California
	[sǎn hō sǎ']	Capital of Costa Rica
San Juan	[sǎn hwǎn']	Capital of Puerto Rico
San Luis Obispo	[sǎn lōō is' ō bis'pō]	City in southwest California
Santiago	[sǎn tē ä'gō]	Capital of Chile
Sao Paulo	[sou pou'lō]	City in southeast Brazil
Sarajevo	[sä rä yǎ'vō]	Yugoslavian city
Sarawak	[sä'ra wäk]	British protected state, northwest Borneo
Saskatchewan	[sǎs kǎch'ě wǎn]	Province in West Canada
Saudi Arabia	[sä ōō'dě]	Kingdom in Arabia under rule of Ibn-Saud
Saulte Sainte Marie	[sōō sǎnt mǎ rē']	Canal locks in northern Michigan
Schleswig	[shlēs'vik]	Prussian province
Schuykill	[skōōl'kil]	River in southeast Pennsylvania
Schwabach	[shvä'bäk]	Commune in Bavaria, Germany
Sevastopol	[sě vās'tō pōl]	Seaport city in the Crimea
Sèvres	[sä'vr]	French department noted for porcelain
Shantung	[shǎn dōōng']	Province in northeast China
Sikiang	[sě kyǎng']	River from south China to China Sea
Silesia	[sī lē'shia]	Region of Germany including Berlin
Sinai	[sī'nī]	Peninsula northeast of Red Sea
Singapore	[sīng'gǎ pōr]	Island south of Malay Peninsula
Skaneateles	[skǎn ē ä't'lē's]	Onondaga county in New York state
Smyrna	[smūr'nǎ]	Seaport in west Turkey; inlet of Aegean Sea
Staten Island	[stāt'ĕn]	In New York City bay, Richmond borough
Sofia	[sō fē'yǎ]	Capital of Bulgaria
Stuttgart	[shttöōt'gärt]	City in west Germany; steel center
Sumatra	[sōō mǎ'trǎ]	Large island south of Malay Peninsula
Smolensk	[smō lyěnsk']	City in west area of Soviet Russia
Subic	[sōō'bik]	Town in Zambales province, Luzon, P. I.
Surabaya	[sōō rä bǎ'yǎ]	Seaport on Madura strait, northeast Java
Susquehanna	[sūs kwě hǎn'ǎ]	River through New York, Pennsylvania, and Maryland
Sydney	[sid'nī]	Commercial seaport city; capital of New South Wales, Australia
Tahiti	[tä hē'tē]	Society Islands, South Pacific
Tahoe	[tä hō']	Lake in California and Nevada
Tainan	[tī'nǎn]	City in southwest Formosa
Tanganyika	[tǎn gǎn yē'kǎ]	Lake and Territory in central Africa
Teheran	[tä ĕr ǎn']	Capital of Iran
Tarakan	[tä'ra kǎn]	Island off east coast, north Dutch Borneo
Tel Aviv	[těl ä vēv']	Jewish city in Israel; provincial capital of state
Thailand	[tī'lǎnd]	Kingdom in southeast Asia
Thames	[tēmz]	Famed English river
Ticonderoga	[tī kōn dĕr ō'gǎ]	New York state town; site of old fort
Tientsin	[tīn sīn']	City and treaty port in China
Timor	[tē mōr']	Island in south Malay archipelago
Tirol	[tīr ōl']	Alpine province in west Austria
Tokyo	[tō'kyō]	Capital city of Japanese empire on east coast of Honshu
Tours	[tōōr]	City in west central France
Trieste	[trē ĕst']	Italian province
Trondheim	[trōn'heīm]	City in central Norway
Tsingtao	[chīng dou']	Port city in Shantung province, China
Uppsala	[ŭp sä'lǎ]	University city in southeast Sweden
Ural	[ŭ'rǎl]	Mountain and pleateau area in west Russia
Utrecht	[ŭ trĕkt']	Capital of Utrecht; Dutch province

Venezia Giulia	[vã nēt'syá jōō'lyá]	Region in northeast Italy
Verdun	[vēr dūn']	Town in northeast France
Vichy	[vē'shē]	French city; capital of unoccupied France during World War II
Vigan	[vē gān']	Town in Luzon, P. I.
Vilna	[vīl'ná]	Province and city in northeast Poland
Vladivostok	[vlä dī vōs tōk']	East terminus of Trans-Siberian railroad
Vyazma	[vyäz'má]	Town in east-west area of Soviet Russia
Wauwatosa	[wō wä tō'sá]	City in southeast Wisconsin
Wiener-Neustadt	[vē nēr noi'shtät]	City in lower Austria
Worcester	[wōōs ter]	Southwest central England
Yakima	[yäk'ī má]	City in south central Washington state
Yalta	[yäl'tá]	Seaport in south Crimea republic, Russia
Yemen	[yēm'ēn]	Country in southwest Arabia
Yokohama	[yō kō hä'má]	Japanese commercial seaport, Honshu
Yokosuka	[yō kō sōō'ká]	Seaport and naval base, Honshu
Yosemite	[yō sēm'í tē]	National park in California
Yugoslavia	[yōō gō slä'vī á]	Balkan country

15 • Abbreviations in the News

NEWs copy frequently contains abbreviations. The announcer must be familiar with the full meaning of every abbreviation, since he frequently must use his own judgment whether to read the abbreviations or the words for which they are symbols. A few very well-known abbreviations, such as AFL for American Federation of Labor, may be used with impunity. But there is a tendency upon the part of both news copywriters and announcers to assume that the listener is familiar with the abbreviation. If an abbreviation occurs several times in a piece of copy, it is important that it be identified in full the first time it is used. In the interests of dignity, United States should rarely be used as "U.S." A possible exception to this is in such a standard phrase as "U.S. Navy."

There is another problem that results from the constant reorganization of governmental bureaus. During the thirties and World War II, a vast number of governmental agencies came into existence. Some of them are now a thing of the past; some of them still function as originally set up; and some of them continue to function with altered titles and altered functions. Sometimes abbreviations are written with no punctuation; sometimes periods are used after the letters. Even though standard typographical usage calls for periods (for example, A.B. for Bachelor of Arts), news copywriters seldom use the periods. The following list is by no means complete, but it does include those abbreviations that most frequently occur in news copy. The student of announcing would do well to compile his own list of additional abbreviations that he encounters in his reading and his day-to-day work on the microphone.

AAA	Agricultural Adjustment Administration
AAA	Amateur Athletic Association
AAA	Automobile Association of America
AAAS	American Academy of Arts and Sciences

AAAS	American Association for the Advancement of Science
AAPS	American Association for the Promotion of Science
AAU	Amateur Athletic Union
AAUP	American Association of University Professors
AAUW	American Association of University Women
A.B.	Bachelor of Arts
A.D.	Anno Domini (In the year of our Lord)
AEA	American Education Association
AEF	American Expeditionary Forces
AFL	American Federation of Labor
AFRA	American Federation of Radio Artists
ALA	American Library Association
AP	Associated Press
ARC	American Red Cross
ASCAP	American Society of Composers, Authors, and Publishers
ASCE	American Society of Civil Engineers
A.T.&T.	American Telegraph & Telephone
AWOL	Absent Without Leave
B.B.C.	British Broadcasting Corporation
B.C.	Before Christ
B.C.E.	Bachelor of Civil Engineering
B.C.L.	Bachelor of Civil Law
B.D.	Bachelor of Divinity
B.L.	Bachelor of Laws (L.L.B.)
B.M.	Bachelor of Medicine
B.Mus.	Bachelor of Music
BPOE	Benevolent & Protective Order of Elks
B.S.	Bachelor of Surgery
BSA	Boy Scouts of America
B.Sc.	Bachelor of Science
BSH	Blackett-Sample-Hummert, Inc., Advertising Agency
CAA	Civil Aeronautics Authority
C.A.	Chartered Accountant
C.B.C.	Canadian Broadcasting Corporation
C.B.S.	Columbia Broadcasting System
C.C.	Circuit Court
CC	Consumer's Council
CCC	Civilian Conservation Corps
C.C.P.	Court of Common Pleas
C.E.	Civil Engineer
Ch. E.	Chemical Engineer

Ch.J.	Chief Justice	KP	Kitchen Police
CIO	Congress for Industrial Organization	K.P.	Knights of Pythias
CMTC	Citizens Military Training Camp	K.T.	Knights Templar
CO	Commanding Officer	LBC	Land Bank Commission
C.P.A.	Certified Public Accountant	L.L.B.	Bachelor of Laws
CWA	Civil Works Administration	L.O.M.	Loyal Order of Moose
D.A.	District Attorney	M.B.S.	Mutual Broadcasting System
D.A.R.	Daughters of the American Revolution	M.C.	Master of Ceremonies
D.C.L.	Doctor of Civil Law	M.E.	Mechanical Engineer
D.D.	Doctor of Divinity	M.E.	Methodist Episcopal
D.D.S.	Doctor of Dental Surgery	MEA	Michigan Education Association
D.Lit.	Doctor of Literature	M.S.	Master of Science
DNB	German News Bureau	M.S.	Master of Surgery
D.Pd.	Doctor of Pedagogy	NAA	National Aeronautics Association
DSC	Distinguished Service Cross	NAB	National Association of Broadcasters
DSO	Distinguished Service Order (British)	N.B.C.	National Broadcasting Company
D.S.T.	Daylight Saving Time	NEA	National Education Association
D.V.M.	Doctor of Veterinary Medicine	N.G.	National Guard
ECA	Economic Cooperation Administration	NLB	National Labor Board
E.E.	Electrical Engineer	NLLB	National Longshoremen's Labor Board
ERA	Emergency Relief Administration	NLRB	National Labor Relations Board
FAM	Free and Accepted Masons	N.P.	Notary Public
FBI	Federal Bureau of Investigation	NRA	National Recovery Administration
FCA	Farm Credit Administration	NRA	National Rifle Association
FCC	Federal Communications Commission	NUSJ	National Union for Social Justice
FERA	Federal Emergency Relief Administration	NYA	National Youth Administration
FHA	Federal Housing Administration	NYC	New York Central
FHLB	Federal Home Loan Bank Board	N.Y.C.	New York City
FIDAC	Organization of Allied War Veterans	OES	Order of the Eastern Star
(Fidac)	Federation Internationale des Anciens Combattants	PAU	Pan-American Union
FM	Field Marshall	PCA	Pennsylvania Central Airlines
F.O.B.	Free On Board	PGA	Professional Golfers' Association
FRB	Federal Reserve Board	Ph.B.	Bachelor of Philosophy
GAR	Grand Army of the Republic	Ph.D.	Doctor of Philosophy
G.B.	Great Britain	Ph.G.	Graduate in Pharmacy
GHQ	General Headquarters	P.M.	Post Meridian
GOP	Grand Old Party	P.M.	Post Mortem
GPU	Gay Pay Oo (Russian Secret Service)	P.M.G.	Post-Master General
H.C.	House of Commons	P.O.	Post Office
H.I.H.	His (or Her) Imperial Highness	P.S.	Postscript
H.M.S.	His (or Her) Majesty's Ship or Service	PTA	Parent-Teacher's Association
HOLC	Home Owners' Loan Corporation	PWA	Public Works Administration
H.R.	House of Representatives	Q.M.G.	Quarter-Master General
ICAAAA	Intercollegiate Association of Amateur Athletes of America	q.v.	Which see
ICC	Interstate Commerce Commission	R.A.	Rear-Admiral
ie.,	That is	R.A.F.	Royal Air Force
I.D.	Intelligence Department	RCA	Radio Corporation of America
IEW	Illuminating Engineering Society	REA	Rural Electrification Administration
IHS	Iesu Hominum Salvator (Jesus, Saviour of Men)	RFC	Reconstruction Finance Corporation
INS	International News Service	R.F.D.	Rural Free Delivery
IOOF	Independent Order of Odd Fellows	R.N.	Registered Nurse
I.Q.	Intelligence Quotient	RNWMP	Royal Northwest Mounted Police
IWW	International Workers of the World	ROTC	Reserve Officers Training Corps
J.A.C.	Judge Advocate General	R.R.	Railroad
K.C.	Knights of Columbus	R.S.V.P.	Reply if you please
KKK	Klu Klux Klan	SEC	Securities Exchange Commission
		SOS	Help
		SPCA	Society for the Prevention of Cruelty to Animals

SSB	Social Securities Board	USNA	United States Naval Academy
S.S.	Steamship	USNG	United States National Guard
T.B.S.	Transcontinental Broadcasting System	U.S.S.	United States Ship
T.N.T	Trinitrotoluene	U.S.S.R.	Union of Soviet Socialist Republics
TVA	Tennessee Valley Authority	VFW	Veterans of Foreign Wars
UAW	United Automobile Workers	V.S.	Veterinary Surgeon
UCT	United Commercial Travelers	vv	Vice versa
UMW	United Mine Workers	W.C.T.U.	Womens' Christian Temperance Union
UP	United Press	W.D.	War Department
U.S.A.	Union of South Africa	WPA	Works Progress Administration
USCG	United States Coast Guard	YPSCE	Young Peoples' Society for Christian Endeavor
USM	United States Mail	YMCA	Youngs Men's Christian Association
USMC	United States Marine Corps	YWCA	Young Women's Christian Association
USMA	United States Military Academy	ZS	Zoology Society
USN	United States Navy		

16 • Main Points of NAB Code Clarified

HAVE you any questions concerning the NAB Code? If so, here are some frequently asked questions, with specific and authoritative answers, which may help you:

- Q. *Why was the Code of the National Association of Broadcasters adopted?*
- A. The American people granted radio franchises to the broadcasters, to be administered "in the public interest, convenience, and necessity." In order that radio may discharge its obligation to the American people as completely as possible, it seems essential that there be a code of ethical conduct for the industry, reflecting the accumulated experience of broadcasters and having as its object the promotion of maximum public service.
- Q. *When was the Code adopted?*
- A. The code was adopted by the 17th Annual Convention of the NAB, July 11, 1939.

CHILDREN'S PROGRAMS

- Q. *Is supervision exercised in the selection and control of the material, characterization, and plot of programs designed for children?*
- A. Yes.
- Q. *What sound social concepts should children's programs be based upon?*
- A. They should reflect respect for parents, adult authority, law and order, clean living, high morals, fair play, and honorable behavior.
- Q. *What is "taboo" in children's programs?*
- A. They must not include sequences involving horror, torture, use of the supernatural, superstitious, or other material that might over-stimulate the child, or prejudice his character development. No advertising appeal should be made that might encourage activities of a dangerous nature.
- Q. *Are steps being taken to establish acceptable and improving standards of children's programs?*
- A. Yes. The NAB continuously engages in studies and consultations with parent and child study groups.

CONTROVERSIAL PUBLIC ISSUES

- Q. *Shall networks and stations provide time for presenting public questions of a controversial nature?*

- A. Yes.
- Q. *In allotting time for such programs, what safeguards should be observed?*
- A. Due regard should be given to balanced-program schedules, the public interest, and allotment of time, with fairness to all elements concerned.
- Q. *Should time for discussion of controversial issues be sold?*
- A. No, except in the case of political broadcasts.
- Q. *What are the three fundamental reasons why such time should not be sold?*
- A. (1) It is the public duty of broadcasters to present public issues.
(2) Regulating the amount of discussion in proportion to balance and programming would be impossible.
(3) A powerful public forum would inevitably gravitate to the hands of those best able to afford it.
- Q. *Why is an exception made in the case of political broadcasts?*
- A. Because, at times, contending parties want to use, and are entitled to use, more time than broadcasters could possibly afford to give away.
- Q. *Does the prohibition of selling time for presenting public issues bar sponsorship of the public-forum type of program when such a program is presented as a series of fair-sided discussion under control of the broadcasting station or network?*
- A. No.

EDUCATIONAL BROADCASTING

- Q. *What is being done by broadcasters in helping toward more specific educational efforts?*
- A. In cooperating with appropriate groups, broadcasters will continue their search for improving applications of radio as an educational adjunct.

NEWS

- Q. *Why is it important that news broadcasts should not be editorial?*
- A. Because news should not be selected to further or hinder either side of a controversial issue, nor should it be colored by opinions or desires of station or network manager, commentator, editor, writer, or advertiser.

- Q. *What is the fundamental purpose of news dissemination?*
- A. To inform people as to what is happening and to understand the meaning of events so that they may form their own conclusions.
- Q. *May broadcasters analyze and elucidate news?*
- A. Yes, so long as such analysis and elucidation are free of bias.

RELIGIOUS BROADCASTS

- Q. *May radio be used to convey attacks upon another race or religion?*
- A. No.
- Q. *What should be the purpose of religious broadcasts?*
- A. To promote spiritual harmony and understanding of mankind and to administer to the religious needs of the community.

COMMERCIAL PROGRAMS

- Q. *On what conditions are commercial programs and announcements accepted?*
- A. That they are limited to products and services offered by individuals and firms engaged in legitimate commerce; whose products, services, radio advertising, testimonials, and other statements comply with pertinent legal requirements, fair-trade practices, and accepted standards of good taste.

MAIN POINTS OF NAB CODE CLARIFIED

- Q. *To what length should member stations limit commercial copy, including that devoted to contests and offers?*

Day Time

Fifteen-minute programs—3 min., 15 sec.
 Thirty-minute programs—4 min., 30 sec.
 Sixty-minute programs—9 min.

Night Time

Fifteen-minute programs—2 min., 30 sec.
 Thirty-minute programs—3 min.
 Sixty-minute programs—6 min.

- Q. *What programs are exempt from these limitations?*
- A. Participation programs, announcement programs, "musical clocks," shoppers' guides, and local programs falling within these general classifications.
- Q. *Do members of the NAB have the right to ask for special rulings when local situations justify it?*
- A. Yes.

ACCEPTED STANDARDS OF GOOD TASTE

- Q. *Has the phrase "Accepted Standards of Good Taste" been clarified by the NAB?*
- A. Yes, in a resolution adopted by the 17th Annual Convention of the NAB, July 11, 1939.
- Q. *Does the Resolution specify what types of advertising cannot be accepted?*
- A. Yes.

17 • Table of Organization

TRADE UNIONISM IN THE RADIO AND TELEVISION INDUSTRY

<i>Parent Organization</i>	<i>Chartered Union</i>	<i>Personnel Covered</i>
The 4 A's (AFL)	Actors Equity Association (1913)—4,500	Radio Actors Radio Singers Radio Sound Men Radio Announcers
	Chorus Equity Association (1919)—5,123	
	Am. Guild of Variety Artists (1925)—7,400	
	Am. Guild of Musical Artists (1928)—1,400	
	Am. Fed. of Radio Artists (1937)—23,500	
	Screen Actors Guild (1938)—8,500	
	Screen Extras Guild (1936)—21,000	
Author's League of America, Inc. (IND)	Dramatists Guild (1925)—1,500	Radio Writers Television Writers
	Screen Writers Guild (1935)—2,000	
	Radio Writers Guild (1937)—1,800	
	Television Writers Guild (In process)	
	Auhors Guild (1920)—10,000	
IBEW — 330,000	Radio Broadcasting Technicians	Radio Engineers & Maintenance Men
NABET (NBC Company Union) (IND)	National Association of Broadcast Engineers (1932)—800	Radio Engineers & Maintenance Men
International Charter (AFL)	American Federation of Musicians (1896)—216,847	Instrumental Musicians & Record Turners
International Charter	Radio and Television Directors Guild (1946)—800	Radio Directors, Producers, Television Directors, & Floor Managers
	National Association of Radio Unions and Guilds (NABUG)	AFRA REG RWG IBEW NABET AFM ATPAN

Key: In the Parent Organization column IND means Independent Union, that is, without affiliation with any parent organization like AFL or CIO. Note that there are no CIO affiliations active in the industry. The dates given are those on which the unions were formally organized and chartered. The numbers represent the approximate total membership as of January 1, 1952. NABUG is a purely consultative organization, with no power of jurisdiction over the member unions. It serves the unions in the industry somewhat as NAB does the employers.

EXAMPLE OF TYPICAL NETWORK ANNOUNCER AUDITION

CBS ANNOUNCER AUDITION NO. 5

This is _____ speaking for CBS...the
Columbia Radio Network.

In show business a "quick-change" artist is a performer who is capable of making changes of costume or make-up in a matter of seconds. Olsen and Johnson are good examples.

In radio, a quick-change artist is a performer who is especially clever at fast voice-switches, such as multiple-voiced Marlin Hurt or Bill Thompson.

But radio has still another quick-change artist: the announcer. Although his voice remains the same, he is expected to make many changes of mood and pace and style of delivery, from day to day, from hour to hour--yes, from program to program, and even within the same program.

It is not uncommon for a staff announcer to swing from one program to another of opposite type, within a matter of minutes. Let us assume that an announcer's first assignment of the day calls for work of this type:

"Stop, look and LISTEN! Listen to that choo-choo comin' down the line. Why, of course, it's Engine Number 49....And you can depend on a rise of several points in the stock of 'The Atcheson, Topeka and the Santa Fe' as a result of this special arrangement by the Andrews Sisters. All aboard!"

Then, following such a program, the staff announcer may have to make a quick jump to another studio for a more serious broadcast. Like this, for example:

"The People's Platform!

"Meeting in London recently, delegates from 44 nations established a cultural organization to bring countries of the world closer together. The question which the People's Platform, Columbia's weekly discussion program, considers today is "CAN WE EDUCATE FOR INTERNATIONAL UNDERSTANDING?" The speakers who have joined Lyman Bryson, Chairman of the People's Platform, for this discussion are: Dr. Bryn J. Hovde, President of the New School for Social Research; Archibald MacLeish, Chairman of the United States' delegation to the United Nations Conference; James Marshall, lawyer and member of the New York Board of Education; and Dr. Harry Gideonse, President of Brooklyn College.

"Here now is Chairman Lyman Bryson."

Shortly thereafter, our quick-change artist is given a commercial--like this:

"Man, what energy! What flavor! What nourishment! You get 'em all from GRAPE-NUTS! Get GRAPE-NUTS and get energy! Get GRAPE-NUTS and get swell concentrated Nourishment...and malty-rich flavor, too! Yes...get GRAPE-NUTS today!!"

The announcer might be scheduled next for a broadcast from

Carnegie Hall. There he would be required to do another about-face, the result being something like this:

"United States Rubber Company invites you to Carnegie Hall in New York to hear the 131st in its series of Sunday afternoon broadcasts by the New York Philharmonic-Symphony Orchestra.

"Artur Rodzinski, musical director of the orchestra, conducts today's program, which consists of the Prelude to Moussorgsky's "Khovantchina"; the Violin Concerto Number 2 by Prokofieff, with Patricia Travers as soloist; and Tschaikowsky's Fourth Symphony."

Immediately following the Philharmonic broadcast, the announcer's next assignment is the rehearsal for a quiz show. To show still another facet of his work, he will open the program like this:

"EVERSHARP presents 'TAKE IT OR LEAVE IT'...time to sharpen your wits with EVERSHARP. Yes...'TAKE IT OR LEAVE IT'-- Presented by Eversharp...WORLD'S LEADING MANUFACTURERS of fountain pens, mechanical pencils, lead, and desk sets. 'TAKE IT OR LEAVE IT'...the most exciting game you ever played...the game that doubles in interest with every question asked! The game with the giant Jackpot and race. And so...I give you the man with the Sixty-Four Dollar Questions...Eversharp's distinguished Pay-Master-of-Ceremonies....Here he is...PHIL BAKER."

News emergencies happen often. News bulletins arrive without warning. And the announcer must be prepared to read them on-the-spot...news like this:

"We interrupt this program to bring you a special bulletin from CBS News. A press association has just announced that President Roosevelt is dead. All that has been received is that bare announcement. There are no further details as yet, but CBS News will return to the air in just a few moments with more information as it is received in our New York Headquarters. We now resume our scheduled program."

These examples of different types of programs prove, we believe, that the modern radio announcer must be exceptionally versatile. He is, indeed, a quick-change artist.

THIS IS CBS...THE COLUMBIA RADIO NETWORK.

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18 • Drill Material

DRAMATIC narration tests not only the announcer's reading ability, but also his capacity for interpretation. Material of this kind, which often occurs at the beginning of a dramatic program, is sometimes assigned to a professional actor, but it often falls to the lot of the announcer. Some experience as an actor is of great value in handling this type of material, but it must be admitted that the actor is frequently tempted to lend too much characterization to his narration. In approaching this material the announcer should first study it for an understanding of the writer's objective. Then he should try to sense the mood and feeling in the copy. In rehearsing the copy, he should study it carefully for phrasing and emphasis, changes of pace, and so forth.

The following selections will provide good drill material, and should constitute one of the first drill assignments in a course in Radio and Television Announcing. It has, in the main, been written for the ear, rather than the eye. Some of it is quite dramatic in feeling, some of it descriptive, and some of it almost pure exposition. This section of the drill material can be used to good advantage for a first, basically diagnostic reading assignment in the course. It should be recorded and played back for the students after they have received personal criticisms on their readings.

In preparing this drill material for delivery on the microphone, it would be wise for the student to perfect his own system of marking the script with reminders of the following points: emphasis on key words, pauses, and, in some places, the use of upward or downward inflections on particular words. The material should be diligently rehearsed at home in order to discover the vocal traps that sometimes lie hidden in copy which is merely read over silently for content. Certain sound combinations are difficult to articulate clearly. Some phrases are so written that the words have a

tendency to run together. These will become apparent only when the script is vocalized. Pronunciation problems do not, as a rule, make themselves known until the copy is read aloud. In silent reading the eye may recognize the word, and even grasp its meaning, without much thought being given to its sound. Special attention should be given to names and figures; names, because the slightest deviation in pronunciation may convey a faulty meaning, and numbers, because many listeners are essentially visual in their memory patterns and comprehension of number values, and must have a split second in which to visualize the figure quoted in the copy.

This section also contains diverse types of radio and television commercials. In studying them diligently, the student should realize that such a variety must indicate that there are many facets in the art of announcing. A word of advice should be given on the actual manner in which this material is to be used. Obviously, not all of it can be given as class assignments on the microphones during class time. The student should use the balance of it for drill at home. Learning to read accurately and with assurance at sight is of utmost importance to the student of announcing. It is suggested that every student spend at least five minutes, and preferably ten, practicing sight reading at home each day. It is especially important that the names and terms that occur in the classical music copy become *familiar*, familiar not only to the eye of the announcer, but to his ear as well. Reading aloud for a drill period each day can serve the same purpose for the student of announcing that the long hours spent in exercises serve for the student of music.

The material in this section is to be used for practice drill only, and is not to be broadcast under any circumstances.



DRILL 1: DRAMATIC NARRATION

1 The funeral cortege of the late President Roosevelt, a
2 comparatively small, war-begrimed cavalcade, passed through the
3 streets of Washington this morning, from the railroad station
4 to the White House, where simple religious services were held
5 this afternoon before the body was taken to his old home in Hyde
6 Park for burial tomorrow. The procession was the only touch of
7 military pomp to the funeral of the dead chieftain of the
8 mightiest armed force on the face of the earth.

9 Hundreds of thousands of people of Washington packed the
10 sidewalks along Constitution and Pennsylvania Avenues and
11 watched the passing of the mournful troop. Against a sky of
12 crystal, flocks of silvery planes roared overhead at intervals,
13 gleaming in the sunlight, but when the noise of their motors
14 had died away the whole city seemed strangely quiet. The
15 shrill whistles of the traffic policemen, the clip-clop of feet
16 hurrying over the pavements, and the low hum of human voices
17 were the only sounds, and they carried far in the eerie silence.

18 This morning, it was as if by signal everyone had said:
19 "let us all be very quiet," and the whole community fell into
20 restrained mood as it awaited the passing of the funeral party.
21 Small boys were perched in trees, now green in early spring,
22 along the avenue. Footloose soldiers and sailors, including
23 officers wandered through the crowd. Canadian service girls in
24 their spic and span uniforms and King Black stockings stepped
25 smartly along the street. A priest went past, his coat open,
26 showing a yellow belt to his trousers. Yet one knew that at

1 this very moment, across two oceans, the American guns this man
2 who lies dead had mobilized, were booming what was at once the
3 thunder of his triumph, and the last volleys for those who died
4 in the service of their country,...as he had died.*

5

* * *

6 It's a story they tell in the border country, where
7 Massachusetts joins Vermont and New Hampshire. Yes, Dan'l
8 Webster's dead,...at least, they buried him. But every time
9 there's a thunderstorm around Marshfield, they say you can hear
10 his rolling voice in the hollow of the sky. And they say that
11 if you go to his grave and speak loud and clear, "Dan'l Webster
12 ...Dan'l Webster!" the ground'll begin to shiver and the trees
13 begin to shake. And after a while you'll hear a deep voice
14 saying, "Neighbor, how stands the Union?" Then you better
15 answer, the Union stands as she stood, rock-bottomed and
16 copper-sheathed, one and indivisible, or he's liable to rear
17 right out of the ground. At least, that's what I was told when
18 I was a youngster. You see, for a while, he was the biggest
19 man in the country. He never got to be President, but he was
20 the biggest man. There were thousands that trusted in him
21 right next to God Almighty, and they told stories about him that
22 were like the stories of the patriarchs and such. They said,
23 when he stood up to speak, stars and stripes came right out of
24 the sky, and once he spoke against a river and made it sink into
25 the ground. They said, when he walked the woods with his
26 fishing rod, the trout would jump out of the streams right into

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1 his pockets, for they knew it was no use putting up a fight
2 against him; and, when he argued a case, he could turn on the
3 harps of the blessed and the shaking of the earth underground.
4 That was the kind of man he was, and his big farm up at
5 Marshfield was suitable to him. The chickens he raised were all
6 white meat down to the drumsticks, the cows were tended like
7 children, and the big ram he called Goliath had horns with a
8 curl like a morning-glory vine, and could butt through an iron
9 door. But Dan'l wasn't one of your gentleman farmers; he knew
10 all the ways of the land, and he'd be up by candlelight to see
11 that the chores got done. A man with a mouth like a mastiff, a
12 brow like a mountain, and eyes like burning anthracite--that was
13 Dan'l Webster in his prime. And the biggest case he argued
14 never got written down in the books, for he argued it against
15 the devil, nip and tuck and no holds barred. And this is the
16 way I used to hear it told....*

17 * * *

18 On the Pacific coast nights had turned cold, and
19 beachcombers gathered salt-crusted chunks of driftwood to add
20 color to the flames of the winter's fireplaces. The salmon
21 fishermen clumped along river banks for the fall run, and
22 hunters, oiling their deer rifles, anxiously eyed the forest
23 fires that crackled in the summer-dry mountains.

24 To the south, Los Angeles sweltered in 92 degree heat, and
25 awaited its first sight of a world series by television. In
26 Texas river bottoms the sweet-gum trees were tinged with yellow.

* From "The Devil and Daniel Webster" in *Selected Works of Stephen Vincent Benet* published by Rinehart & Company, Inc.
Copyright, 1936, by Stephen Vincent Benet.

1 At night, deer jumped the wire fences to nibble at the heavy
2 headed sorghum. The rivers ran low and clear, and yellow cats,
3 blackbass, carp and perch sailed lazily in their depths,...too
4 fat to bother with baited hooks. In northern Michigan, the bow
5 and arrow boys, eighteen thousand strong, patiently honed their
6 two and three-bladed arrows, tentatively twanged their fifty
7 pound bows, got out their brown and green camouflage suits, the
8 grease paint for blackening their faces while stalking the wary
9 deer. Under the clean autumn sunlight, the land burgeoned with
10 plenty. The second largest corn crop in history drowsed on the
11 fields of Iowa, Illinois and Indiana. Other crops were short of
12 alltime records, but bountiful beyond the dreams of farmers of
13 other lands.

14 Over the Bordeaux airdrome, in southwestern France, pilots
15 find it wise to buzz the field once before trying to land.
16 Buzzing disperses the sheep that graze contentedly between the
17 runways. At one end of the field, the 126th Bombardment Wing of
18 the United States Air Force makes its headquarters. The 126th's
19 communication office operates in the only usable portion of a
20 sag-roofed shack set amidst girders of a bombed-out hangar.
21 Most of the Wing's forty eight B-26 bombers are bunched like
22 sitting ducks on a tiny concrete apron before the hangar. One
23 or two, not finding room on the apron, squat, dismally on the
24 open field,...so deep in mire that even their propeller tips are
25 stuck fast. Theoretically, there is a large, built-up parking
26 place for the planes, but a French farmer has built a solid

1 house and two barns right in the middle of its taxiway. Through
2 the American base runs a public road, always open to French
3 civilian traffic. There are no barracks,...only tents. The
4 Wing's hospital is jerry-built, a wooden structure whose ceiling
5 drips water.

6 The French around Bordeaux, after a first flush of
7 enthusiasm over the prosperity they thought would arrive with
8 the G-I's, have now become sour and standoffish toward their
9 guests. The men of the 126th return the uncomfortable apathy,
10 keep to themselves on the weekend excursions to nearby cities
11 and villages. They look forward only to the time when their
12 federal hitches may end and they can go back home.*

13 * * *

14 We were watching the skies with an interest unknown to men
15 reared in peaceful cities, where weather is a week-end worry.
16 We were watching the gray skies, and the gray, choppy,
17 rain-speckled waves around us.

18 No, this is wrong. The past tense is a lie. Participants
19 have their own whittled sense of time. They do not know, they
20 cannot guess, the story's outcome. They are uncertain about the
21 minute's end. Battles are not faced or fought in the past
22 tense. Battles are fought in only one tense--the present. A
23 suspensive present it is, cut off from what has been and with
24 the future quiveringly unrevealed. So, for truth's sake, let's
25 start out all over again. We are glancing intently at those
26 choppy waves, each one of which is grayer than the battleship

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1 gray of the Augusta on which we stand or of the ships huddled
2 near us within the harbor. We are scanning the heavy English
3 clouds about and above us.

4 When we arrived in England, most of us, as we left our
5 planes or ships, had our first experience with a beleaguered
6 land. A country under attack is very different from a nation
7 merely at war. We inhaled that difference with our first breath
8 on British soil...All roads and most leaves led to London. And
9 daylight was needed to have London reveal her scars. By day,
10 especially, in the long winter months, London had a tired
11 aspect. She resembled a queenly older woman who, after having
12 suffered injuries in a bad accident, had been unable to slip
13 into a new dress or have her hair done, or find her vanity case.
14 London was a city wearing no make-up. She needed repainting,
15 rebuilding, a general overhauling. But her queenliness had not
16 been destroyed. The moonlight was kinder to London. Instead of
17 salvaging her youth, it left her age unlined. It was as
18 flattering to her as candlelight is to an older woman. If it
19 exposed her to the enemy, it covered the scars he had inflicted
20 on her. Moonlight was the only light London's streets had known
21 since the war's beginning except for flares and fires, bombs and
22 tracer bullets. The moon's bandages were magical; its healing
23 powers supernatural. But even the moonlight could not hush the
24 heavy scraping of soldiers' shoes as they echoed in London's
25 streets.*

26

*John Mason Brown, *Many A Watchful Night*. New York: McGraw-Hill Book Company, Inc., 1944.

1 A day grows older only when you stand and watch it coming
2 at you. Otherwise it is continuous. If you could keep a half
3 degree ahead of the sunup on the world's horizons, you'd see
4 new light always breaking on some slope of ocean or some patch
5 of land. A morning can be paced by trailing night. This we
6 shall do; where we begin we shall return to, circling the earth
7 meanwhile...We are at latitude 40 degrees north and longitude
8 25 degrees west. We will come back here at the circle's end.
9 But now beneath us there is water, nothing else: the long
10 Atlantic, flowing to the north; cirrus clouds resembling
11 herringbone, high up. Along the curving fringe, ten thousand
12 miles from top to bottom of the globe, are only islands, very
13 far apart; some atolls in the South Atlantic, icebergs off the
14 Sandwich archipelago. The rim of light is touching now one
15 continent alone, of all the mainlands it will overtake today;
16 the eastern shores of Greenland. Southwest of the Cape Verde
17 Islands, there's a thunderstorm...not much; a little rain; some
18 grumbling from a cumulus.

19 Through it, unruffled, plows a tramp from Capetown, headed
20 for the Caribbean. There is a hint of day to starboard, and a
21 smudge of night to port; thunder above. Inside the wheelroom
22 of the tramp, a ship's bell strikes eight, two mates change off
23 at the watch and exchange a few friendly words....And now the
24 tramp's a hundred miles behind us...quick as that, and the
25 thunder's gone also. Now the sun's antennae reach another five
26 degrees yet west of Greenwich. Nothing now but water south of

1 Greenland, clear down past the humid zones of the equator, down
2 the easy ground swells to the barriers of ice in the Antarctic
3That dark shape coming toward us is the bulge of South
4 America, the coastline of Brazil. Now you can smell the spices
5 in the offshore breeze. That's Pernambuco over there; the
6 green light way below us is the airport of Natal.

7 Now in succession come the Mountain ranges, like
8 slow-turning gears. That string of lights is Rio. The coast
9 spreads wider, north and south, and for the first time you
10 begin to sense this is a continent, rotating hugely toward the
11 sun. The endless forests of the Matto Grasso, they are tipped
12 with light; the jungle life's astir, the birds atwitter; to the
13 north, the great mouth of the Amazon yawns wide, the islands
14 around it looming suddenly.*

15 * * *

16 From the street outside came one of the ugliest sounds in
17 the East...the snarl of the mob. In the garish lobby of the
18 old hotel the guests huddled or fled to the palm-lined garden
19 at the side. A grenade crashed into the lobby and exploded.
20 Through the heavy shutters on the windows came the flicker of
21 torches carried by the crowd. Suddenly flames streaked up the
22 walls of the building. The snarl rose to a high-pitched shout.
23 Soon Sheppard's Hotel, the most famous rendezvous of the white
24 man in the Orient, was blazing like a hugh bonfire. Up went
25 the renowned terrace, the Long Bar, the high-ceilinged dining
26 room, the three hundred fifty antique bedrooms. Guests

*From "Daybreak" included in *Thirteen by Corwin*. Reprinted by permission of Henry Holt and Company, Inc. Copyright, 1942, by Norman Corwin.

1 struggled out through the back entrances.

2 The total destruction of Shepheard's was the fiery climax
3 to a day of devastation in Cairo. The fires set by the
4 uncontrollable mobs made a lurid but perhaps fitting backdrop
5 to the violence that surged from Tunis to the Persian Gulf...a
6 violence rapidly turning into a war of the brown man versus
7 white men, of bomb and torch versus machine gun and tank.

8 Along the broad, tree-lined avenues of modern Cairo, on
9 the morning of January 26 streamed a mob from the Arabian
10 Nights world of fetid, twisting back streets and blind alleys--
11 peasants in flowing robes, licorice-water peddlers still
12 carrying their brass-trimmed demijohns, and bare-foot newsboys
13 in black skull-caps. Short-skirted girls and students in
14 European business suits and crimson tarbooshes ran with them.
15 So did steelhelmeted police. "Revenge!" screamed the mob.
16 "Revenge! Give us arms!" They looted every foreign automobile
17 showroom in the city and soaked handkerchiefs and rags in
18 gasoline to make torches. Their targets were the hotels, such
19 as Shepheard's, night clubs, restaurants, stores, and theaters
20 frequented by foreigners. Outside the Badia night club flames
21 leaped forty feet above the street from a bonfire of tables,
22 chairs, and Oriental rugs. At the British Turf Club the mob
23 threw boxes of live ammunition looted from a nearby gun shop
24 onto a bonfire of wicker chairs. Three Britons lost their
25 lives. Two blocks away at Greppi's, the most famous pastry
26 shop in Cairo, confections of whipped cream and honey were

1 piled in the gutter and burned by the maddened crowd.

2 Police made little effort to restore order. Firemen were
3 helpless, their hoses slashed by the mob. Four blocks of
4 Faud 1 Street in the heart of downtown Cairo were in flames.
5 The ten-story Bahri office building, and five-story Cicurel
6 department store were burned out. So were the British Overseas
7 Airways and Trans-World Airlines offices, the American-owned
8 Metro Theater, the British Barclay's Bank, and such
9 internationally famous gathering spots as the Parisiana
10 Restaurant, the Ritz Cafe, and the Cecil Bar. Next day the
11 fires still smoldered. By then the government had imposed
12 martial law on all of Egypt. Scattered shots rang out in Cairo
13 as the army enforced a six P.M. to six A.M. curfew with orders
14 to shoot on sight. Troops kept order at bayonet point, and
15 tanks rumbled through the nervously quiet streets.*

16

* * *

17 Millions of Americans would have found it hard to believe,
18 but for once the daredevil American pilot was really worried.
19 He wasn't...as the funnies so often pictured him...caught in
20 the toils of a beautiful but wicked woman spy. He wasn't being
21 chased through the clouds by Nazi planes...he could always
22 outguess those. He wasn't in the hands of the Japs...he was
23 looking forward to meeting them. Right now he was all alone,
24 grounded in the gray streets of war-torn London.

25 London wasn't what it had been, since the blitz two years
26 before. But the adventurous Yank wasn't looking for old

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1 English landmarks, and he didn't mind the sandbags that hid
2 many of the buildings an ordinary tourist would have wanted to
3 see. Instead, he cast a professional eye over the damage...the
4 gaping holes in the pavement...the piles of rubble yet
5 unremoved...the spaces as if whole buildings had been extracted
6 like teeth. Air war could do plenty when it hit a big town.

7 He ought to know, this young man wearing the uniform of a
8 Lieutenant-Colonel in the American Air Forces, with a row of
9 fruit salad to show he'd already seen rather more than his
10 share. It was a snappy turnout and he'd taken some trouble
11 with it, from badges to boots. You could sleep in your clothes
12 if you had to...he'd worn the same leather jacket and same
13 pants through the campaign in Tunisia, not taking them off
14 night or day...but on occasion you had to show off. This was
15 the occasion. No time to be called down for wearing
16 black-and-white sports shoes with a uniform, as he had once
17 back in the R-O-T-C at Ohio State.

18 Now he was conscious of looking trim enough to represent
19 the United States. He had thick dark hair, wavy and streaked
20 with premature grey, like a movie actor's, although he'd seen
21 enough to make it grey all over. His nose was small but it had
22 a touch of beak about it, and his jaw was heavy and hard...a
23 fighter's jaw. His dark eyes looked a challenge. He had
24 things on his mind. He was Lieutenant-Colonel Philip Cochran,
25 in London on a mission arranged for by the top brass on both
26 sides. The British, in fact, had asked for him...well, not

1 specifically for him, Phil Cochran of Erie, Pennsylvania...but
2 for air aid of the kind he was authorized to supply. Winston
3 Churchill had told the President help was needed to recapture
4 Burma, and it couldn't be done except with American planes.
5 The planes would require men to fly them and a top-ranking
6 officer to handle the pilots. They'd combed the Air Force and
7 given him the job.

8 It wasn't a job he wanted. He had trained to be a fighter
9 pilot and he wasn't really happy except at the controls of a
10 fighter plane. He had told them that...although he didn't have
11 to tell them. Most people knew. If they didn't know Phil
12 Cochran, they knew Flip Corkin...daredevil pilot of the "Terry
13 and the Pirates" comic strip that was running in the newspapers
14 at home, and read by men on all the battle fronts. Phil
15 Cochran was Flip Corkin. They'd drawn him for the strip,
16 fighting chin and all.*

17 * * *

18 Ours is a little town in that part of the country called
19 the West by those who live east of the Alleghanies, and
20 referred to lovingly as "back East" by those who dwell west of
21 the Rockies. It is a country town where, as the song goes,
22 "you know everybody and they all know you," and the country
23 newspaper office is the social clearing-house.

24 When a man has published a paper in a country community
25 for many years, he knows his town and its people, their
26 strength and their weakness, their joys and their sorrows,

*Lowell Thomas, *Back to Mandalay*. New York: Greystone Press, 1952.

1 their failings and their prosperity...or if he does not know
2 these things, he is on the road to failure, for his knowledge
3 must be the spirit of his paper. The country editor and his
4 reporters sooner or later pass upon everything that interests
5 their town.

6 In our little newspaper office we are all reporters, and
7 we know many intimate things about our people that we do not
8 print. We know, for instance, which wives will not let their
9 husbands endorse other men's notes at the banks. We know about
10 the row the Baptists are having to get rid of the bass singer
11 in their choir, who has sung at funerals for thirty years,
12 until it has reached a point where all good Baptists dread
13 death on account of his lugubrious profundo. Perhaps we should
14 take this tragedy to heart, but we know that the Methodists are
15 having the same trouble with their soprano, who "flats"...and
16 has flatted for ten years, and is too proud to quit the choir
17 "under fire" as she calls it; and we remember what a time the
18 Congregationalists had getting rid of their tenor. So that
19 choir troubles are to us only a part of the grist that keeps
20 the mill going. As the merest incident of the daily grind, it
21 came to the office that the bank cashier, whose retirement we
22 announced with half a column of regret, was caught \$3500 short,
23 after twenty years of faithful service, and that his wife sold
24 the homestead to make his shortage good. We know the week that
25 the widower sets out, and we hear with remarkable accuracy just
26 when he has been refused by this particular widow or that, and,

1 when he begins on a school teacher, the whole office has candy
2 and cigar and mince pie bets on the result, with the odds on
3 the widower five to one.

4 We know the politician who gets five dollars a day for his
5 "services" at the polls, the man who takes three dollars, and
6 the man who will work for the good of the cause in the precious
7 hope of a blessed reward at some future county convention. To
8 know these things is not a matter of pride; it is not a source
9 of annoyance or shame; it is a part of the business. Though
10 our loathed but esteemed contemporary, the Statesman, speaks of
11 our town as "this city," and calls the marshal "chief of
12 police," we are none the less a country town. Like hundreds of
13 its kind, our little daily newspaper is equipped with
14 typesetting machines and is printed on a web perfecting press,
15 yet it is only a country newspaper, and knowing this we refuse
16 to put on city airs. Of course we print the afternoon
17 Associated Press reports on the first page, under formal heads
18 and with some pretense of dignity, but the first page is the
19 parlour of the paper, as it is of most of its contemporaries,
20 and in the other pages they and we go around in our shirt
21 sleeves, calling people by their first names; teasing the boys
22 and girls good naturedly; tickling the pompous members of the
23 village family with straws from time to time, and letting out
24 the family secrets of the community without much regard for the
25 feelings of the supercilious....This is what we're like in our
26 town.*

*From *In Our Town* by William Allen White. Reprinted by permission of W. L. White.

1 This is the story of a French scene painter, and the part
2 the cupboard in his studio played, in the development of
3 several great modern industries. It all happens in Paris on a
4 sunny day over a hundred years ago....

5 In a cluttered studio in a picturesque section of the
6 French capital, Louis Daguerre carefully mixes pigments on his
7 color-splashed palette. Brilliant sunlight streams in through
8 the high windows, painting bright patches in light and shadow
9 on the bare wooden floors. A half-finished canvas rests on the
10 artist's easel,...and a sleek, gray tabby-cat purrs contentedly
11 as she sleeps in the sun. Off in one corner of the room is a
12 built-in cupboard, its shelves lined with bottles and jars of
13 paints and chemicals, for Daguerre--in addition to being a
14 painter--is something of a chemist and has conducted many
15 experiments with various chemical compounds.

16 On this particular day, Daguerre lays aside his palette
17 and turns from the easel to a flat-topped table,...and rolling
18 up his sleeves, seizes a silver spoon and mixes some chemicals
19 into an evil-smelling concoction in a large bowl. The fumes
20 awaken the cat,...she rises slowly to her feet and arches her
21 back in a long stretch,...then, still purring, she rubs against
22 the artist's leg. Daguerre chuckles as he says, "Ah, mon chat,
23 is it time for another saucer of milk? Eh bien,...but it is
24 too bad that a busy scientist must stop his work to serve a
25 lazy cat her supper! You are a selfish, spoiled cat, but,...I
26 would be very lonely if I did not have you for company! So,

1 while you have your milk, I shall have my supper, too." And
2 Daguerre lays the spoon down on a piece of metal that has been
3 treated with iodines and that lies on the table in a warm patch
4 of sunlight.

5 Supper finished, Daguerre picks up the spoon once more to
6 continue his experiment,...and he is startled to find its image
7 imprinted on the metal! He frowns,...it is only a faint image,
8 but it is unmistakably the picture of the spoon! But,...it is
9 so dim! In an effort to make a clear picture, he repeats the
10 incident. This time he uses a flat piece of silver that has
11 been treated with iodine. But he is doomed to disappointment,
12 for although this time the picture is a little clearer, it is
13 still very faint. The flat piece of silver is too valuable to
14 destroy, so with a sigh, Daguerre puts it away in the cupboard
15 and trudges wearily home, to spend a sleepless night thinking
16 of the strange thing that has happened.

17 One morning Daguerre is more determined than ever to find
18 out what happened to cause the strange image, and upon reaching
19 the studio he goes to the cupboard and opens the door. Taking
20 out the silver plate, he steps back in great surprise, for the
21 image is now clear and distinct. Knowing that the chemicals in
22 the cupboard had something to do with making the picture clear,
23 he thought of the plan of repeating the same process over and
24 over again, and at the same time taking out one chemical each
25 night, so that if, in the morning he found the image was not
26 clear, he would know that the chemical he had removed the

1 previous night had been the responsible one. Day after day,
2 and night after night the experiment continues, until there is
3 but one chemical left. Daguerre smiles and says that it must
4 be the last one. But, to make sure, he repeats the process
5 again, and leaves the silver plate in the empty cupboard. When
6 he returns in the morning he finds the image is still clear.
7 Bewildered, the artist is more puzzled than ever. He examines
8 the cupboard, and as he is about to turn away, a glint of light
9 catches his eye. There, on the bottom shelf are a few drops of
10 mercury he has carelessly spilled, and the vapors from the
11 mercury are the chemical that has been making clear images on
12 the silver plate. And on August 10, 1839, the French Academy
13 of Fine Arts announced that Louis Daguerre had successfully
14 produced...permanent photography!*

15 * * *

16 Oak Island is a small dot of land off the coast of Nova
17 Scotia. Two hundred years ago it was uninhabited, filled
18 only with the shadows of the heavy forest, the animals, and the
19 cool sea breezes. But on this particular date, Tom and Ed
20 Sorenson have landed their makeshift boat on the sands of the
21 island and have dragged it into the weeds along the shore. Tom
22 and Ed are twins,...sixteen years old,...and their heads are
23 filled with stories of a night of revelry on Oak Island, of
24 three pistol shots and a longboat putting out to sea, of a fine
25 schooner flying the Jolly Roger. Others on the Nova Scotia
26 mainland have heard of the buried treasure, but they've

*From "Lasting Impressions" Radio Program, by John Harrington.

1 scooped, ...seaside communities always boast of at least one
2 treasure legend, ...good yarns for a rainy evening, but hardly
3 enough evidence to warrant a full day of hard digging.

4 But the boys have spent the day examining the north coast,
5 looking for any possible clue, any strange, man-made marks that
6 might signal a likely place to dig, that might give some
7 credence to the legend. There has been no clue, and the tide
8 is going out. They're about to return home, wondering what
9 story they can tell, when a branch, stirring in the wind, makes
10 an awkward gesture. Tom takes Ed's arm and points to a small
11 piece of rotted cord that hangs from a branch across the trail.
12 In a moment Ed climbs the tree and examines the limb.
13 Excitedly he calls, "That branch was roped into place, ...and
14 now it's still bent, and it's pointing to a small hollow in the
15 ground." It's true; someone has bent the branch, ...secured it
16 in place, as a signal pointing at the ground, and the torn rope
17 that once secured the branch is a bit of hemp sea hawser, taken
18 from the Pirate boat.

19 And so the boys are digging now, ...shirts off, ...bare from
20 the waist up, ...sweating heavily, though the cool Nova Scotia
21 sea breeze is on their backs. Two feet down they dig, ...three
22 feet down...night is closing in, but there's no thought of
23 returning home. Return home when the next shovelful of dirt
24 may reveal treasure, ...diamonds, priceless pearls, rubies, or
25 bars of gold and silver? No, ...they dig all the moonless night
26 and into the morning. Finally, exhausted, they rest. They're

1 almost ten feet down, and the secret is still masked,...they've
2 found nothing but earth.

3 Meanwhile on the Nova Scotia mainland, the parents are
4 worried,...the boys have been out all night. Indians, snakes,
5 pitfalls,...two boys alone on an island. Mr. Sorenson,
6 half-crazy with fear, has organized a searching party that
7 lands on the north shore of Oak Island, armed and with
8 provisions. "Tom! Ed! Where are ye, lads?" A weak response
9 comes from the boys and the searching party stumbles on the
10 exhausted youths; tired, but with a fever of excitement in
11 their eyes. Tom's father raises an arm to strike the boy, but
12 the lad's eyes divert the man,...and his own eyes fall upon the
13 deep hole which the boys have dug,...ten feet down, there is a
14 slab of rotted timber, covered with a mat of tropical fibers,
15 ...the treasure lies below.

16 So the searching party leaps into the excavation,...
17 digging rapidly, noisily, shouting commands in a disorganized
18 jumble of words. And then, a bit of silver is uncovered, a
19 foreign coin with the inscription written in a strange
20 language. A shout goes up, and the digging continues,...
21 continues until a golden link, from a bracelet, is uncovered,
22 ...a scrap of parchment, and a small diamond are revealed.
23 Somehow the word gets back to the mainland, and the whole
24 community comes over,...the digging becomes wilder and wilder,
25 ...and then,...the tide comes in! And, sweeping up from
26 underneath, the water comes into the diggings. More than that,

1 there seems to be a cleverly engineered system of tunnels,...
2 tunnels four hundred feet long, which drain out to the ocean,
3 and which flood the holes. The tide becomes their enemy,...a
4 relentless enemy. The tide swells into the excavation, and all
5 their digging has been for nothing. Tom and Ed see their
6 dreams float away on the rising water, and the confused band of
7 men and women, who had been laughing as they worked, and
8 already counting their treasure, now stand silent and beaten.
9 Someone says softly, "We'll try again, when the tide is out."

10 And they did try it, again and again. And this much is
11 certain. There is a fortune worth perhaps millions, buried on
12 the north coast of Oak Island,...And this is certain too....
13 The Pirate who buried that treasure protected it with the most
14 ingenious system of tunnels known to man, tunnels that use the
15 ocean to protect the buried treasure. And to this very day the
16 tide has thwarted the efforts of every treasure hunter who has
17 ever attempted to solve the riddle of Oak Island. Yet, what
18 one man has erected, another man may solve. And somewhere,
19 someday, there will be a man who will match his wits with the
20 Pirate's shrewdness. He may be a civil engineer,...or a
21 persistent boy,...or he might be,...you.*

*From "The Human Journal" Radio Program.

DRILL 2: MUSICAL ANNOUNCEMENTS

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PHEDRE OVERTURE

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L'ARLÉSIENNE SUITE

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FOUNTAINS OF ROME

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We hear today a composition by Massenet, one of the best known of the modern French composers. He was a prolific writer for the lyric stage, the orchestra and the piano. We hear first his "Phedre Overture." Phedre in Greek mythology was the daughter of Minos and the wife of Theseus, and has been the center of many tragedies. This overture is one of the most melodious in all orchestral literature, and progresses at a lively pace, with a particularly lovely string passage near the end of the first half of the composition. We hear now: Massenet's "Phedre Overture."

The first composition we hear today is one by Bizet, nineteenth century French composer and pianist. At the early age of 19, he won the Grand Prix de Rome, getting his musical career off to a brilliant start. However, his works did not find public favor and it was not until 1872 that his incidental music to Daudet's "L'Arlésienne" turned the tide. The striking success of his opera "Carmen" in 1875 showed what Bizet might have done had he been spared; but he died prematurely three months after his hard-won triumph. We hear now "L'Arlésienne Suite" by Georges Bizet.

The first half of today's program is dedicated to the Italian composer, Ottorino Respighi, as we listen to his lyric suite, the "Fountains of Rome." This, with the companion suite

1 the "Pines of Rome," paints one of the most beautiful tone
2 pictures ever conceived, for in it Respighi has captured all
3 the pagan glory of Rome the Eternal City. The first picture in
4 this symphonic poem is of the beautiful Fountain of the Valle
5 Guillia at dawn. The little valley is topped by trees, the
6 home of countless thousands of birds who are awakening in the
7 dawn.

8 FESTIVO IN TIEMPO DI BOLERO

9 The first master-composer represented today is Jan
10 Sibelius, present day Finnish composer and patriot of note.
11 The genius of Sibelius is rugged, powerful, explosive; he
12 disdains cleverness of technique, but his music has one quality
13 more precious than all others combined...it has inspiration.
14 His art rests on the folk music of his country and his original
15 themes exhibit all the characteristics of genuine folk
16 melodies. From Sibelius, we hear first "Festivo in Tiempo Di
17 Bolero," the third composition from his "Scenes Historiques."

18 DANCE OF THE YOUNG MAIDENS

19 The first composer presented today is Alexander Borodin,
20 born in Petrograd, Russia, in 1834. He took up the study of
21 medicine and soon became professor at the University of
22 Petrograd. Later in life he was persuaded by Liszt to study
23 music, of which he was passionately fond. He soon became the
24 foremost exponent of the neo-Russian musical cult. His most
25 famous work, the four-act opera "Prince Igor," furnished the
26 music for today's first selection, "Dance of the Young

1 Maidens."

2 MOZART

3 Today's music is presented by the world famous London
4 Symphony Orchestra and the first composer represented is
5 Wolfgang von Mozart, German composer born in Salzburg, Germany,
6 in 1756. Mozart's life was a strange one, full of ups and
7 downs...now a favorite of the Emperor, next a poverty stricken
8 outcast. Several of his works were very enthusiastically
9 received, but somehow he never could make enough to support
10 himself and his family, and when he died he was buried in a
11 pauper's grave.

12 THE MARCH OF THE THREE KINGS

13 The first half of our program for today is devoted to the
14 famous L'Arlésienne Suite of Georges Bizet, noted French
15 composer of the middle eighteen hundreds. Bizet is, of course,
16 best known for his opera "Carmen," but it was with his
17 incidental music to Daudet's play, L'Arlésienne..."The Woman of
18 Arles"...that he achieved prominence in the musical world. His
19 career was started very auspiciously by winning the Grand Prix
20 de Rome at the age of nineteen. However, his works did not
21 find public favor until he produced "L'Arlésienne" in 1872.
22 After the play was withdrawn from the stage, Bizet arranged the
23 music as an orchestral suite for concert performance. As the
24 action of the play takes place at Christmas, Bizet uses as the
25 theme of the Overture to his work, the old provincial carol,
26 "The March of the Three Kings," which is sung in French by the

1 children each Christmas as they march to the church to pay
2 homage to the infant in the cradle.

3 MARCHE SLAV

4 Tchaikovsky has immortalized the Russian folk songs,
5 having made use of them in all of his works. In the "Marche
6 Slav" he has used several of these folk tunes for his themes.
7 The composition was inspired by the Serbian revolution against
8 the oppression of Turkey in 1876. Russia was forced to come to
9 the aid of Serbia in 1877, with the result that Serbia won her
10 independence. The next year Tchaikovsky composed the "Marche
11 Slav" as a representative march for the Slavic races.

12 SWAN OF TOUONELA

13 Music of the Masters. Our recorded concert is dedicated
14 today to the works of the contemporary Finnish composer and
15 patriot, Jan Sibelius, born at Tavasteus, Finland, in 1865.
16 The genius of Sibelius is rugged, powerful, explosive; he
17 disdains cleverness, technique as such, but his music has one
18 quality more precious than all others combined...it has
19 inspiration. To Pacius, Wagelius and Kajanus belongs the honor
20 of having founded a distinct national school, but in the works
21 of Sibelius the national genius finds its most eloquent
22 expression. His art rests on the folk music, and his original
23 themes exhibit all the characteristics of genuine folk
24 melodies. Yet the prevailing mood is somber, even tragic at
25 times. As the first of many splendid compositions by Sibelius,
26 the orchestra plays the mystic "Swan of Touonela."

1 INVITATION TO THE WALTZ

2 Today's program is under the direction of the incomparable
3 Leopold Stokowski and features the Philadelphia Symphony
4 Orchestra. To open this afternoon's concert, Mr. Stokowski has
5 chosen a composition of Carl Maria von Weber, German romantic
6 composer of the early 19th century. We hear the "Invitation to
7 the Waltz." There is a little drama at the first of the
8 composition, in which the cello, representing the gentleman,
9 pleads for the dance, and is answered by the strings...the lady
10 who at first refuses. Again the invitation is given and this
11 time accepted. The dancers take their places and with a crash
12 ...the dance is on.

13 FINGAL'S CAVE OVERTURE OVERTURE

14 We hear first from Felix Mendelssohn, German composer
15 born in Leipzig in 1809. A child genius, he had already given
16 recitals when he composed the "Midsummer Night's Dream
17 Overture" at the age of sixteen. He spent much of his life in
18 England and the natural wonders of the Scottish mountains were
19 the inspirations for many works. Of these compositions, the
20 best known is "Fingal's Cave Overture," often known as the
21 "Hebrides Overture." This pictures in music the relentless
22 pounding of the ocean waves on the rocky coasts of the Hebrides
23 Islands, a group to the north of England. The orchestra plays
24 "Fingal's Cave," by Mendelssohn.

25 CEPHALE ET PROCRIS

26 We hear first from André Grétry, prominent 18th century

1 French composer, called in later years the "Molière of Music."
2 Grétry was the founder of the school of French comic opera.
3 Although he lacked perfect technical knowledge, this he offset
4 in his operas...of which he produced some 50...by sheer beauty
5 of melody and dramatic expression, with some very clever and
6 effective orchestration. Today's composition is ballet music
7 from "Céphale et Procris," arranged by Felix Mottl,
8 conductor-in-chief at Bayreuth in 1886.

9 GRIEG SUITE

10 Turning first to the works of Grieg, Norwegian composer
11 and pianist of the middle eighteen hundreds, we hear from his
12 suite "Pictures of Folk Life." In an age of sensationalism,
13 when many of his contemporaries were striving after the
14 colossal, at the expense of form and euphony, Grieg clung to
15 his idea of the beautiful. He never attempted anything that he
16 felt would lie outside of his powers, thus preserving his
17 individuality as Chopin had done before, and proving that
18 masterpieces can be cast in smaller musical forms. We hear the
19 orchestra now in his "Norwegian Bridal Procession."

20 BRAHMS' LIEBESLIEDER

21 Represented first today is Johannes Brahms, one of the
22 greatest classic masters, born in Hamburg in 1833. He left
23 his mark on every branch of compositions except the opera,
24 frankly admitting that he "knew nothing about the theater."
25 Brahms, though a conservator of established forms, was a
26 thoroughly modern musician--a master, not a slave--of form,

1 who did not hesitate to deviate from the conventional when it
2 suited his purpose. We hear now, from his famous waltz group,
3 "Liebeslieder," several of the well-known love songs.

4 CARNIVAL OVERTURE

5 Antonin Dvořák was born in Bohemia in 1841 and entered the
6 Prague Organ School at the age of sixteen. He joined the
7 national orchestra after graduation as a viola player, but it
8 was not until 1873 that an important composition of his gained
9 a hearing. It attracted such attention that he received a
10 government stipend and devoted himself to composing with
11 increasing success, becoming the most famous of Bohemian
12 national composers. His "Carnival Overture," which we hear
13 today, is a concert overture in sonata form, descriptive of
14 scenes and sounds, loves and distractions found at a fair or
15 carnival. Can you find the lovers there?

16 SAMSON AND DELILAH

17 Once again the strains of Kammenoi-Ostrow introduces Music
18 of Masters, a recorded concert dedicated to the great artists
19 and interpreters in the field of music. The orchestra plays
20 now "Ballet Music" and "Bacchanale" from "Samson and Delilah,"
21 the greatest opera of the French classic master, Saint-Saens.

22 THE SILKEN LADDER

23 We hear now music by a classic representative of the
24 Italian opera, Antonio Rossini, called the Swan of Pesaro,
25 after the name of the little town in Italy where he was born.
26 Rossini is perhaps best known for his opera "The Barber of

1 Seville" but today the orchestra plays the overture to his
2 opera, "The Silken Ladder," one of his earliest compositions.

3 DER FREISCHÜTZ

4 Today we hear first from the works of Carl Maria von
5 Weber, the founder of the German Romantic school of music. Von
6 Weber's fame as a dramatic composer still shines undimmed in
7 his masterpiece, "Der Freischütz," or "The Freeshooter," from
8 which we hear the overture.

9 SLAVONIC DANCE

10 Music of the Masters is devoted today entirely to the
11 works of Antonin Dvořák, Bohemian composer. An author of
12 singular versatility and fecundity, the most prominent
13 characteristics of his music are an inexhaustible and
14 spontaneous melodic invention, a well-nigh unexampled rhythmic
15 variety and an intensity of harmonic vigor. This, in his
16 finest works, has an electrifying effect, though sometimes
17 bordering on the crude and rough. Today we hear from his
18 "Slavonic Dances," and the first is from the 46th Opus, No. 1
19 in C Major.

20 RIMSKY-KORSAKOFF

21 We hear first a selection from Rimsky-Korsakoff, who
22 occupies a prominent place among the great Russian composers.
23 His influence in the spreading of knowledge and the
24 appreciation of the national art outside of Russia is exceeded
25 only by that of Tchaikovsky. With but two exceptions, Russian
26 history and legend have furnished the source of inspiration for

1 his treatment of the material. The orchestra plays first,
2 Rimsky-Korsakoff's Overture to the opera "May Night."

3 OSCAR STRAUS

4 Today's program is devoted to the works of five of the
5 leading composers bearing the name Straus. We shall bring
6 you music from the pen of Johann, Oscar, Richard, Joseph, and
7 Edward Straus. These five men, of whom only two--Johann and
8 Joseph--were directly related, all show distinctly individual
9 techniques in composition. First this afternoon will be a
10 potpourri of waltzes by Oscar Straus.

11 THE SILKEN LADDER

12 The orchestra plays first this afternoon a selection
13 from Antonio Rossini, one of the foremost representatives of
14 the Italian opera buffa, of which the "Barber of Seville" is
15 the best known example. Rossini has been called the Swan of
16 Pesaro, after the town in which he was born in Italy. His
17 career is interesting in that shortly after the production of
18 his greatest work "William Tell," he abruptly ceased work at
19 the age of 37 and thereafter produced no more operas. The
20 orchestra plays today the Overture to his opera, "The Silken
21 Ladder," one of his earliest compositions.

22 PRINCE IGOR

23 The first composer represented today is Alexander
24 Borodin, born in Petrograd, Russia, in 1834. He was a student
25 of medicine and later became in turn an army surgeon and
26 professor of medio-surgery at the University of Petrograd.

1 from his sojourn there he brought back many worthwhile
2 productions which were favorably received. In 1839 his "Roman
3 Carnival" was produced and was received with much praise by
4 the press, although the public attitude was more reserved.
5 Today the orchestra presents the Overture to "Roman Carnival,"
6 by Berlioz.

7 LA DAME BLANCHE

8 Our first selection this afternoon is from the French
9 dramatic composer, Francois-Adrien Boieldieu, born in Rouen in
10 1775. His father was his only teacher in youth and after the
11 local success of an opera, he went to Paris to seek his
12 fortune. He met with a cold reception, however, and spent
13 his time teaching piano. Soon his compositions received
14 notice and he wrote several successful operas. He remains
15 today as the foremost composer of his generation of the French
16 opera comique. In 1825 he produced "La Dame Blanche," which
17 met with unparalleled success and is his masterpiece. Today
18 we hear the overture to "La Dame Blanche," by Boieldieu.

19 EINE KLEINE NACHTMUSIK

20 Today's music is devoted entirely to the works of
21 Wolfgang Amadeus von Mozart, German composer born in Salzburg,
22 Germany, in 1756. Mozart gave his first piano concert at
23 the age of six before the German Emperor, Francis the 1st.
24 He then toured Europe giving a series of concerts which were
25 very cordially received, staying fifteen months in England
26 at the invitation of the King. But soon his friend and

1 protector, the Archbishop of Salzburg, died and Mozart was
2 without a patron. After a few years, a period of real
3 poverty set in. Then the unprecedented success of "Don
4 Giovanni" brought him to the crest again. His life was a
5 strange one, full of ups and downs...now a favorite of the
6 emperor, next a poverty stricken outcast. Several of his
7 compositions were very enthusiastically received but he
8 somehow could never make enough to support himself and his
9 family. He was buried in a pauper's grave, so it is all the
10 more strange that his works do not reflect his unhappy life.
11 Indeed, joy is the keynote of all his compositions...tragedy
12 or mourning a brief and minor episode. Today the orchestra
13 presents first a Serenade from "Eine Kleine Nachtmusik," by
14 Mozart.

15 EGMONT OVERTURE

16 Today's program is devoted to the works of the great
17 German classic master Ludwig von Beethoven, born at Bonn-
18 on-the-Rhine in 1770. His genius and geniality as an artist
19 and his noble generosity won the hearts of music lovers; but
20 with increasing deafness, he became taciturn and morose and
21 treated his best friends outrageously. During the last seven
22 years of his life he was totally deaf, yet he produced great
23 music. He is perhaps best known for his nine great
24 symphonies, besides numerous overtures. We hear first the
25 "Egmont Overture."

1 enchantress Armida Liberta. The work is in three dimensions:
2 (1) In the Desert, (2) Armida, and (3) Towards Jerusalem.
3 The characters represented are Peter the Hermit, Rinaldo,
4 Armida, and a chorus of Crusaders, Sirens and Pilgrims.
5 We now hear "The Crusaders," by Gounod.

6 DER TOD JESU

7 In "Der Tod Jesu" (The Death of Jesus) the entrance of
8 the narrator with a question as to the fate of Jesus is
9 extremely dramatic. This is indicated in the opening choral
10 "The Lord that Wept for Sorrow" set to the melody "O Haupt
11 Voll Blut und Wunden" (O Thou whose head was wounded). The
12 narrative is continued in the chorus "Sein Oederm ist Schwach"
13 (His spirit is faint) which is a fugato of two themes. After
14 this comes the soprano soloist in the recitative "Gethsemane."
15 We now hear Gounod's "Der Tod Jesu."

16 SCHEHERAZADE

17 The intricacy of the composition, "Scheherazade," by
18 the celebrated Rimsky-Korsakoff is a veritable rhapsody of
19 collective imaginative phantasie. Only such a virtuoso as
20 Gabrilowitsch or Paderewski could do complete justice to such
21 a concerto which synthesizes all the standard diatonic tones
22 into a rare and capricious whole. From the premier tremolo
23 which sets the pace for the allegretto divertissement of the
24 prelude to the apropos point in the andante movement of the
25 finale, the composition is a masterpiece of obbligato motif
26 We now hear the "Scheherazade" suite by Rimsky-Korsakoff.

1 tones of the oboe to the stellar position. An amore cadence
2 follows in which all the instruments participate until a
3 wild forte crescendo is reached and one by one the instruments
4 revert to the original moderato motif of the Suite. We now
5 hear Grieg's "Peer Gynt" suite.

6 SONATA IN C SHARP MINOR

7 It is the pleasure of the Ford Motor Company to present
8 Ignace Jan Paderewski in an hour concert. An acknowledged
9 master of the keyboard, Paderewski offers first tonight the
10 "Sonata in C Sharp Minor," by Beethoven, commonly called the
11 "Moonlight" sonata. Originally composed as a declaration of
12 love to a Countess, the composition received the title
13 "Moonlight" because of a chance remark by a music critic that
14 the sonata made him think of moonlight on beautiful Lake
15 Geneva. It caught the fancy of publishers and printers and
16 has since had that name. Paderewski is now heard playing
17 the melodic composition "Sonata in C Sharp Minor" by Beethoven.

18 MINUET IN G MAJOR

19 To complete the program Paderewski is going to play the
20 popular "Minuet in G Major." This favorite airy melody is
21 well-known to all. With but little imagination one can almost
22 see the dancers and hear their soft laughter against the
23 brilliant spectacular court background. Listen now to the
24 familiar strains as its composer plays for you the "Minuet
25 in G Major."

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CONCERTO IN A MINOR

It is with considerable pleasure that the Columbia Broadcasting System presents Gregor Piatigorsky, the eminent Russian cellist, playing the "Concerto in A Minor" by Camille Saint-Saens. He will be assisted by the New York Symphony, John Barbirolli directing. The number had its première in 1875, but instead of a cello, a viola was used.

LARGO FROM XERXES

The studio orchestra opens this afternoon's program with Handel's famous "Largo from Xerxes." Its noble, stately melody expresses the gratitude of the monarch Xerxes for the shade of a plane-tree. In the arrangement used on this occasion the melody is played first by a solo violin, accompanied by the harp; then by all the violins and violas, accompanied by the rest of the orchestra.

WALTZ FROM SERENADE FOR STRINGS, OPUS 48

The orchestra offers now Tchaikovsky's "Serenade, Opus 48"--a suite of four movements composed for an orchestra of stringed instruments only. The waltz (second movement of the suite) is gaily and simply melodious. Occasionally, syncopated rhythms (displaced accents) give an added interest to its swaying motion. We hear "Waltz from Serenade for Strings" by Tchaikovsky.

DANCE OF THE TOY FLUTES--From the NUTCRACKER SUITE

Continuing with selections by Tchaikovsky the orchestra plays "Dance of the Toy Flutes," from the "Nutcracker Suite."

1 The "Nutcracker Suite" is based on Hoffmann's fairy tale of a
2 little girl who dreams that her Christmas toys and dolls have
3 come to life and are engaged in a grand frolic, led by
4 Nutcracker, the Prince of Fairyland. The "Dance of the Toy
5 Flutes," in which three flutes play an important part,
6 accompanies in the ballet a dance of mechanical toys, whose
7 movements are charmingly suggested by the music. We now
8 hear the "Dance of the Toy Flutes," by Tchaikovsky.

9 SCHERZO, From A MIDSUMMER NIGHT'S DREAM

10 The orchestra's tribute to Mendelssohn is heard in his
11 "Scherzo," from "A Midsummer Night's Dream." This incidental
12 music to Shakespeare's comedy was written seventeen years
13 later than the Overture. Nevertheless, the Scherzo, composed
14 as an interlude between the second and third acts, is in the
15 same vein of delicate fantasy and is equally suggestive of
16 the airy revels of fairyland. The treatment of the woodwind
17 instruments is particularly noteworthy. We now hear
18 Mendelssohn's Scherzo from "A Midsummer Night's Dream."

19 HUNGARIAN RHAPSODY NO. 1, in F

20 The concluding number played by the orchestra this
21 afternoon is the "Hungarian Rhapsody No. 1, in F" by Franz
22 Liszt. In his "Hungarian Rhapsodies" Liszt incorporated some
23 of the highly characteristic tunes of that mysterious and
24 musical race, the Hungarian Gypsies. He had many opportunities
25 of hearing the Czardas (Tchar-dahss), their favorite national
26 dance, which almost invariably follows the same general plan.

It begins with a slow melody, usually melancholy or even
2 tragic in character, called "Lassan." Then follows the wild
3 abandon of a Gypsy dance. We now hear Liszt's "Hungarian
4 Rhapsody No. 1, in F."

5 FARANDOLE

6 The first number on this afternoon's program is
7 "Farandole," played by the studio orchestra, from Bizet's
8 "L'Arlésienne Suite No. 2." The "Farandole" is a folk-dance
9 of Provence in which the dancers join hands in a chain and
10 follow the leader in a jolly procession through various
11 evolutions. The "Farandole" by Bizet begins with a lively
12 march, the theme of which is taken from the end, when both
13 themes are heard together. The rhythm is marked throughout
14 by the throb of the tambourin (a small, deep drum frequently
15 used to accompany the dances of Provence) and the tempo of
16 the dance grows gradually quicker to the end. The orchestra
17 interprets the "Farandole" from Bizet's "L'Arlésienne Suite
18 No. 2."

19 TANGO IN D

20 The orchestra offers a distinct change in the tempo and
21 mood of the music with a tango. The tango, which originated
22 in Mexico, has become a favorite dance in South America and
23 Spain, and is also quite popular in this country. Its tempo
24 is usually rather deliberate, though in some cases it grows
25 faster and faster toward the end. The "Tango in D Major" by
26 the Spanish composer, Albeniz, originally written for the

1 orchestration at the service of an inspiration, sometimes gay,
2 sometimes nostalgic. The orchestra plays for you Ravel's
3 "Rapsodie Espagnole."

4 DAPHNIS ET CHLOE

5 On March 8, 1921, the Russian Ballet of Diaghilef gave
6 a first performance of "Daphnis et Chloe," a work which may
7 be considered as Ravel's masterpiece. The vigor of its
8 rhythm, its beautiful melodies, and the force of expression
9 in its harmonies, overcame even the most prejudiced minds.
10 Henry Wagner's orchestra--"Daphnis et Chloe."

11 POLISH FANTASIE

12 The next two numbers are Paderewski's own compositions.
13 The first, his "Polish Fantasie," not often performed
14 publicly now, was immensely popular when that pianist-composer
15 played it in his younger years. The composition has exotic
16 national coloring, emphasizing the plaintive melodic vein,
17 the sensuous languor and the passionate exuberance of Poland.
18 The ending is a whirlwind of excitement, combining a wild
19 dance and the majestic theme with which the work opens.
20 Paderewski playing the "Polish Fantasie."

21 POLONAISE IN A FLAT

22 Next Mr. Paderewski is heard in Chopin's "Polonaise in
23 A Flat." It is quite different in mood from Beethoven's
24 calm, tender Sonata. Originally a Polish dance form, the
25 polonaise was transformed by Chopin into martial music,
26 expressing Poland's heroic struggle for freedom. In this

1 particular example, we seem to hear a more triumphant note,
2 and the middle part, with its monotonous accompaniment in
3 the left hand, suggests an army approaching nearer and nearer
4 and then gradually disappearing in the distance. Paderewski,
5 who made Poland's independence one of the main struggles of
6 his life, gives the Polonaise its entire meaning and makes
7 it a thrilling experience.

8 CHANT DE JOIE

9 Today on our program of the Music of the Masters--old
10 and new--we find five sparkling selections of great variety.
11 The first composition we hear is "Chant de Joie" by Arthur
12 Honegger. It is typical of his compositions which are
13 wholly atonal and based entirely upon counterpoint. How
14 simple melodies with natural inflections develop from one
15 another may be noted as the Chicago WPA orchestra plays
16 "Chant de Joie," or "Song of Joy."

17 CAUCASIAN SKETCHES

18 Our next selection is one by the Russian composer,
19 Michail Ippolitov-Ivanov. He spent more than a decade in
20 the Caucasus, delving into its mysteries. We hear the result
21 of these years of effort as the Philadelphia Symphony
22 orchestra plays "Caucasian Sketches."

23 MAZURKA

24 Our last composer for today is Frédéric Chopin. Chopin
25 was influenced by the folk-songs of his native Poland, not
26 written upon our modern scales, but upon one or another of

1 the medieval church modes such as the Dorian and Lydian. Of
2 this modal system, positive traces may be found in his
3 mazurkas, such as the one we are to hear today, which is
4 entitled simply "Mazurka."

5 TWENTIETH PRELUDE

6 Good afternoon, friends of the radio audience. It is
7 4:45 and time again for another quarter-hour with Lee Sims
8 and his piano. Today, Lee has chosen a program from the
9 works of Chopin, and among the selections are several preludes.
10 It was during the winter of 1848, just a year before his
11 death, that Chopin wrote the greater part of these short
12 compositions. He published them under the title of "Preludes,
13 Opus 28." Each one of these, some only a dozen bars in
14 length, is an immortal masterpiece, showing some distinctive
15 trait of the composer's genius. Here we find the power of
16 the scherzos, the fire of the ballads, the brilliancy of the
17 polonaises, the elegance of the waltzes, the grace of the
18 mazurkas and the dreaminess of the nocturnes. Short as
19 these sketches are, each is a well-rounded artistic unit,
20 marvelously expressive and suggestive. At this time the
21 nimble fingers of Lee Sims bring you the "Twentieth Prelude,"
22 written in E Flat Minor.

23 FOURTH PRELUDE

24 Like the "Twentieth Prelude," the Fourth Prelude is a
25 large movement. However, in this prelude the right hand carries
26 the melody throughout the entire selection, while the left hand

1 has a subtle and subdued accompaniment. The prelude starts
2 pianissimo and is very gentle with the exception of several
3 crescendos which taper off al diminuendo. The orchestra
4 plays now Chopin's "Fourth Prelude."

5 THE MINUTE WALTZ

6 Probably one of the most widely known of Chopin's works
7 is his "Opus 64," known most commonly as "The Minute Waltz."
8 It is said that Chopin himself played this composition in
9 exactly one minute. We would not be "doubting Thomases," but
10 certainly very few pianists of today are able to duplicate
11 the feat, particularly if they give proper recognition to
12 retardandos and diminuendos. The entire composition is
13 played leggiere with a smooth, legato-like touch. Lee Sims
14 brings you "The Minute Waltz."

15 NOCTURNE

16 In contrast, for his next number Mr. Sims has chosen
17 Chopin's dreamy "Nocturne," Opus 9, No. 2. The entire
18 selection is written in andante expressive pianissimo.
19 Considerable skill is required to execute the brilliant runs
20 which conclude the selection.

21 SCHEHERAZADE

22 We listen now to the Philadelphia Philharmonic Orchestra
23 playing "Schéhérazade," which was written by the Russian
24 composer Rimsky-Korsakoff. This number is characteristic of
25 Rimsky-Korsakoff and displays his remarkable talent of
26 orchestral technique. Note the climax reached through the

1 power of the brass section. The finale combines all the themes
2 introduced earlier in the composition.

3 AIR VARIE

4 One of Danclas' little known compositions is the fifth
5 "Air Varié," taken from his Opus 89, No. 5, based on a theme
6 by Weigl. The piece opens moderato, changing to cantabile
7 as the theme is introduced. Several variations follow, and
8 the selection concludes with an animated movement. The
9 violin soloist is Jascha Heifetz.

10 BEETHOVEN'S FIFTH SYMPHONY

11 Our next selection is the third movement of Beethoven's
12 "Fifth Symphony." The first part of this movement is allegro.
13 The theme is introduced by the trumpets, and taken up by the
14 French horns. Throughout the selection, the theme is
15 accompanied by muted violas and violins. The movement
16 concludes with a lively finale as the woodwinds carry the
17 theme to a climax.

18 LA TRAVIATA

19 One of Verdi's best-liked works was his "La Traviata."
20 The overture begins allegro con brio, with the basses and
21 trombones bringing out the theme, while the woodwinds play
22 a light counter-melody. As the tempo increases to tempo di
23 marcia, the brass section dominates the entire last movement,
24 with accompaniment by the percussion and running passages
25 by the woodwinds.

1 that the composer arrange them for orchestra. The result has
2 made them familiar music to lovers of melody everywhere.

3 SLAVONIC DANCE NO. 1

4 The first dance in the set is the one in C Major,
5 No. 1 of Opus 46. It begins with a crashing chord, by
6 way of introduction, that is sustained for the duration of
7 an entire measure, and establishes an atmosphere of
8 expectancy. Immediately the music begins, presto, moving
9 forward with tremendous rhythmic urge and animation. A
10 sudden pianissimo gives variety to a new melody which carries
11 out the rhythmic pattern of the opening bars, and continues
12 until its termination with fortissimo chords. At this point
13 a change of tonality ushers in a more subdued mood, in which
14 the melody is shared by flute and strings. Gradually it
15 builds to a climax just before the return of the opening
16 melody with its urgent rhythm. The dance ends in boisterous
17 gaiety. The orchestra plays now "Slavonic Dance No. 1."

18 SLAVONIC DANCE NO. 2

19 A beginning similar to that of its predecessor introduces
20 the next dance, No. 2 of Opus 46. It is in the key of E
21 Minor, and its 2/4 rhythm, allegretto grazioso, progresses
22 in a plaintive melodic line that is presently elbowed aside
23 by a vigorous allegro vivace. As the new melody advances,
24 the orchestration becomes richer and fuller, and the rhythmic
25 pulse quickens. Exquisite instrumental coloring and
26 variation treatment of the melodies hold the interest from

1 beginning to end and signalize this dance as one of the most
2 tuneful of the group.

3 SLAVONIC DANCE NO. 3

4 A kind of elfin daintiness peers mischievously from the
5 opening measures of Dance No. 3. In keeping with its
6 characteristic 3/4 rhythm, this delightful music in D Major
7 begins with a melody marked *allegretto scherzando*. After an
8 effective *rubato*, a melody of sturdier chordal structure is
9 introduced and is even interwoven with another of greater
10 elaboration. There is a return to the first melody that
11 after a climax brings the music to a close. We now hear
12 Dvořák's "Slavonic Dance No. 3."

13 SLAVONIC DANCE NO. 6

14 Next comes Dance No. 6 in A Flat. Its 2/4 rhythm gives
15 the music a kind of gliding quality that for all its
16 smoothness has a strong rhythmic urge. *Fortissimo* chords
17 introduce a new melody heard before the repetition of the
18 opening tune that dies away softly. Then the mood changes
19 and an entirely new theme is heard in various orchestral
20 choirs. The second theme reappears, this time in a new key,
21 and leads, through a charming bridge passage, to a restatement
22 of the music heard at the beginning of the dance. A gradual
23 quickening of tempo and an increase of volume give warning
24 that the end is near, and almost before we are aware,
25 *fortissimo* chords have ended this enticing selection. The
26 orchestra plays now "Slavonic Dance No. 6."

1 ANNCR: to detach themselves from their conflicts, or, at best,
2 to resolve them. They are drawn together by this
3 common urge and begin kind of a symposium on the state
4 of man. Musically the Prologue is a very short section
5 consisting of a lonely improvisation by two clarinets,
6 echotone, and followed by a long descending scale which
7 acts as a bridge into the realm of the unconscious,
8 where most of the poem takes place. The Prologue.

9 MUSIC: THE PROLOGUE

10 ANNCR: In the second section, The Seven Ages, the life of man
11 is reviewed from the four personal points of view.
12 This is a series of variations which differ from
13 conventional variations in that they do not vary any
14 one common theme. Each variation seizes upon some
15 feature of the preceeding one and develops it,
16 introducing, in the course of the development, some
17 counter-feature upon which the next variation seizes
18 It is a kind of musical fission, which corresponds to
19 the reasonableness and almost didactic quality of the
20 four-fold discussion.

21 MUSIC: THE SEVEN AGES

22 ANNCR: The third section of the Symphony is titled The Seven
23 Stages. The variation form continues for another set
24 of seven, in which the characters go on an inner and
25 highly symbolic journey according to a geographical
26 plan leading back to a point of comfort and security.

1 ANNCR: The four try every means, going singly and in pairs,
2 exchanging partners, and always missing the objective.
3 When they awaken from this dream odyssey, they are
4 closely united through a common experience, and begin
5 to function as one organism. This set of variations
6 begins to show activity and drive and leads to a
7 hectic, though indecisive, close.

8 MUSIC: THE SEVEN STAGES

9 ANNCR: The Fourth Section, The Dirge, is sung by the four as
10 they sit in a cab enroute to the girl's apartment for a
11 nightcap. They mourn the loss of the "Colossal Dad,"
12 the great leader who can always give the right orders,
13 find the right solution; and satisfy the universal need
14 for a father-symbol. This section employs, in a
15 harmonic way, a twelve-tone row out of which the main
16 theme evolves. There is a contrasting middle section
17 of almost Brahmsian Romanticism in which can be felt
18 the self-indulgent, or negative, aspect of this
19 strangely pompous lamentation.

20 MUSIC: THE DIRGE

21 The fifth section, the Masque, finds the group in the
22 girl's apartment, weary, guilty, determined to have a
23 party, each one afraid of spoiling the others' fun by
24 admitting that he should be home in bed. This is a
25 kind of Scherzo for piano and percussion in which a
26 kind of fantastic piano-jazz is employed, by turns

1 ANNCR: nervous, sentimental, self-satisfied, vociferous. The
2 party ends in anticlimax, and the dispersal of the
3 actors; in the music the piano protagonist is
4 traumatized by the intervention of the orchestra for
5 four bars of hectic jazz. When the orchestra stops, as
6 abruptly as it began, a piano in the orchestra is
7 continuing the Masque, repetitiously and with waning
8 energy. Thus a kind of separation of the self from the
9 guilt of escapist living has been effected, and the
10 protagonist is free again to examine what is left
11 beneath the emptiness.

12 MUSIC: THE MASQUE

13 ANNCR: The sixth and final section, The Epilogue, shows that
14 all that is left is faith. The trumpet intrudes its
15 statement of something pure upon the dying piano:
16 The strings answer in a melancholy reminiscent of the
17 Prologue: Again and again the winds reiterate
18 "Something Pure" against the mounting tension of the
19 strings' loneliness. All at once the strings accept
20 the situation, in a sudden radiant pianissimo, and
21 begin to build, with the rest of the orchestra, to a
22 positive statement of the newly recognized faith.

23 MUSIC: THE EPILOGUE

24 ANNCR: This is _____ wishing you a
25 pleasant good afternoon from the Sunday Hour of
26 Symphony. Today we have featured Leonard Bernstein's

1 ANNCR: Symphony No. 2 for piano and orchestra, "The Age of
2 Anxiety," with Leonard Bernstein conducting the
3 Philharmonic Symphony Orchestra of New York with Lukas
4 Foss at the piano. The Illinois Bell Telephone Company
5 cordially invites you to tune in again next week for
6 another hour of symphony on records.

7

* * *

8 POPULAR MUSIC CONTINUITY MUSIC CONTINUITY

9 TONIC TUNES--(To be used with Transcription Service)

10 SIGNATURE: WORLD SPECIAL RECORD NO. 1 OR NO. 2

11 ALTERNATE THEME: "GET RHYTHM IN YOUR FEET" 200-1052

12 ANNCR: Tonic Tunes are on the air.

13 THEME: "HOLIDAY" (UP 30 SECONDS AND OUT)

14 ANNCR: Get Slap-happy with Tonic Tunes and let the blues light
15 out for good and all. Right this way to the musical
16 clinic for tuneful, tonic treatment! The music's here
17 and it's mellow..."You're an Old Smoothie."

18 MUSIC: "YOU'RE AN OLD SMOOTHIE" 2:32 200-108

19 ANNCR: Jerry Sherman reviews the romantic parade as "Love
20 Marches On."

21 MUSIC: "LOVE MARCHES ON"

22 ANNCR: We give you the tango...the Latin American stimulant
23 ...our next tonic tune..."Donde estas corazon."

24 MUSIC: "DONDE ESTAS CORAZON" (DON-DAY ES-TAHS COH-RAH-THONE)
25 3:02 400-40

26 ANNCR: Let us sigh sympathetically with Jean Bolton of the

1 ANNCR: musical clinic...Jean sings "It's Been So Long."
2 MUSIC: "IT'S BEEN SO LONG"
3 ANNCR: This'll make you feel like a world-beater...it's
4 rhythmically touch and go with "Savage Serenade."
5 MUSIC: "SAVAGE SERENADE" 2:56 200-174
6 ANNCR: Tonic Tunes return to pick you up and send you sailing
7 tomorrow at this same time...so don't forget...
8 THEME: "HOLIDAY" (UP 45 SECONDS AND OUT)
9 SIGNATURE: WORLD SPECIAL RECORD NO. 4
10 * * *
11 GOLD COAST RHYTHM
12 MUSIC: THEME
13 ANNCR: Gold Coast Rhythm!
14 MUSIC: THEME...FADE FOR
15 ANNCR: Got plenty of trials and tribulations have you? Here's
16 just the remedy you need--a transcribed musical tonic
17 composed of the bright, sparkling melodies of those
18 singin,' swingin' gents--The King's Jesters!
19 MUSIC: THEME...UP AND OUT
20 ANNCR: Tonight's the night! Yes siree--our singin' swingin'
21 gents are steppin' out and that's the reason they've
22 got to have a "Shave and a Hair Cut!"
23 MUSIC: SHAVE AND A HAIR CUT
24 ANNCR: Tryin' to kid the public about your romance?....Then
25 listen closely as the King's Jesters give you a mighty
26 effective formula to follow as they sing "People Will

1 ANNCR: Say We're in Love."
2 MUSIC: PEOPLE WILL SAY WE'RE IN LOVE
3 ANNCR: The following comes to you by transcription.
4 TRANS: CONTINENTAL BAKING CO.
5 ANNCR: Just in case you're entertaining some doubts as to the
6 daily routine of infantry life, the King's Jesters will
7 enlighten you as they give out with "What Do You Do In
8 The Infantry?"
9 MUSIC: WHAT DO YOU DO IN THE INFANTRY?
10 ANNCR: There have been countless war ballads written during
11 the last two years, but one song that has succeeded in
12 winning popularity among all Americans, is the ballad
13 the King's Jesters now sing for you--"There's a Blue
14 Star Shining Bright."
15 MUSIC: THERE'S A BLUE STAR SHINING BRIGHT
16 ANNCR: (OWI ANNOUNCEMENT, U. S. NAVY)
17 You've heard it said that this is a "total" war.
18 Evidently the originators of this statement mean it
19 literally, too, for it seems even the old mules have
20 got to get out and do their part. Anyway, that's what
21 our singin', swingin' gents tell us in their next
22 number - "Giddap Mule."
23 MUSIC: GIDDAP MULE
24 ANNCR: It's all your fault according to the King's Jesters,
25 for you see, "you made them love you."
26 MUSIC: YOU MADE ME LOVE YOU...SEGUE TO THEME.

1 ANNCR: Time now to say "So Long" to the songs of those
2 singin', swingin' gents, the King's Jesters, but we'll
3 be back at this same time tomorrow with another Gold
4 Coast Rhythm show, so be sure to be listenin' And
5 don't forget to stay tuned to this station for "Try and
6 Stump Us" which immediately follows this program.

7 * * *

8 NELSON BROTHERS SERENADE

9 MUSIC: THEME: GRIEG'S PIANO CONCERTO IN A MINOR...FADING FOR
10 ...

11 ANNCR: Ladies and gentlemen..."Nelson Brothers Serenade"...on
12 recordings and transcriptions.

13 MUSIC: THEME UP AND OUT.

14 ANNCR: OPENING COMMERCIAL

15 MUSIC: "INDIAN SUMMER"

16 ANNCR: Coming our way with a number that is particularly
17 appropriate for this time of year, is Buddy Sheppard
18 and his orchestra...it's the beautiful "Indian Summer"
19 ...Genevieve Rowe will do the vocal.

20 MUSIC: "INDIAN SUMMER"

21 ANNCR: MIDDLE COMMERCIAL

22 MUSIC: "THE STREET OF DREAMS"...FADING FOR...

23 ANNCR: Yessir!...here he is again, that sentimental gentleman
24 with the trombone...Tommy Dorsey...with Frank Sinatra
25 and the Pied Pipers doing the vocal on "The Street of
26 Dreams."

1 MUSIC: "THE STREET OF DREAMS"
2 ANNCR: CLOSING COMMERCIAL
3 ANNCR: Closing our late-afternoon musical session is Xavier
4 Cugat and his orchestra with the Cugat Chorus in a
5 current favorite..."I Found You In The Rain."
6 MUSIC: "I FOUND YOU IN THE RAIN"
7 SEGUE TO THEME...FADING FOR...
8 AANNCR: You've been listening to "Nelson Brothers Serenade,"
9 brought to you on recordings and transcriptions.

DRILL 3: RADIO COMMERCIALS

RADIO SPOT COMMERCIAL

1
2 ANNCR: Install LifeGuard Safety Tubes by Goodyear in your tires
3 ...and drive with new safety from blowout accidents and
4 punctures. LifeGuards prevent the sudden drop that may
5 wreck your car if a blowout should occur...and the NEW
6 LifeGuards also SEAL and HEAL ordinary punctures. Get
7 LifeGuard Safety Tubes TODAY...at your Goodyear dealer,

8
9 _____
(Name and Address)

10 * * *

11 ANNCR: Coming up! Delicious hamburgers...with nothing to do
12 but heat and serve. Yes, SWIFT'S PREMIUM CANNED
13 HAMBURGERS are delicious. All beef, seasoned just
14 right, cooked to perfection, and packed fresh to stay
15 fresh! You'll agree with millions that Swift makes
16 such good canned meats, when you try SWIFT'S PREMIUM
17 CANNED HAMBURGERS. Get some today!

18 * * *

19 ANNCR: What canned meats are packed fresh to stay fresh? The
20 answer is...SWIFT'S PREMIUM CANNED MEATS. Try SWIFT'S
21 PREMIUM PORK SAUSAGE today! You'll say it's the best
22 all pork sausage you ever ate...so fresh tasting...so
23 perfectly seasoned. Let SWIFT'S PREMIUM CANNED PORK
24 SAUSAGE be your proof that Swift makes such good
25 canned meats!

26 * * *

ANNCR: For real tractor tire economy, get famous Goodyear-built

1 ANNCR: SURE-GRIP TRACTOR TIRES. For only \$ _____, plus tax,
2 you can own the popular 9 by 24 size SURE-GRIP. And
3 you get all the extra-traction advantages of the open
4 center, straight lug design. Buy economical SURE-GRIP
5 TRACTOR TIRES at your Goodyear dealer, _____
6 _____ (Name
7 _____ and Address)

* * *

8 ANNCR: Who likes hamburgers? Everybody does...especially
9 SWIFT'S PREMIUM CANNED HAMBURGERS. They're all beef...
10 and all good, Swift quality beef! Seasoned just right
11 ...cooked to perfection...and packed fresh to stay
12 fresh. Keep SWIFT'S PREMIUM CANNED HAMBURGERS always
13 on hand, for quick meals and party snacks. They're
14 appetizing proof that Swift makes such good canned
15 meats!

* * *

17 ANNCR: Goodyear's new PUNCTURE SEAL TUBES save you from annoy-
18 ing road delays due to punctures. They seal up around
19 the puncturing object--keep air from escaping. When
20 the puncturing object is withdrawn, a special sealant
21 fills the hole--HEALS the puncture. Keep your car
22 rolling...on Goodyear's new Puncture Seal Tubes, avail-
23 able from your Goodyear dealer, _____
24 _____ (Name and Address)

* * *

25 ANNCR: You'll want to call in the neighbors to taste...when
26 you discover SWIFT'S PREMIUM CANNED PORK SAUSAGE! It's

1 ANNCR: so delicious, so fresh tasting, so perfectly seasoned.
2 And there's no waste...for the plump sausage links are
3 browned before canning. Get SWIFT'S PREMIUM PORK
4 SAUSAGE today...another welcome proof that Swift makes
5 such good canned meats!

6 * * *

7 PRODUCT COMMERCIAL--"HARVEST OF STARS"

8 ANNCR: The new light-duty International Motor Truck can well
9 be described as a messenger of good cheer! You see,
10 all over America, in every kind of weather, these
11 modern, light-duty Internationals are on the job...
12 delivering that new lamp you ordered...that bicycle
13 for the youngster...flowers, dresses, furniture or a
14 thousand and one other items that help make life
15 pleasant. These International Trucks go about their
16 business swiftly and efficiently...from store to door
17 ...from city to city...powered by the new Silver
18 Diamond valve-in-head engine that starts in a jiffy and
19 purrs like a kitten under the heaviest load. And what
20 a choice of body styles, too! There are pick-up and
21 stake bodies for general utility use! A trim, panel
22 job that's at home in the finest residential sections!
23 Or a streamlined International truck with Metro body
24 for those "stop-and-go" deliveries. The truck that
25 glides in and out of tight parking places...handles
26 easily...and there's plenty of room, whether your cargo

1 ANNCR: is pies or bundles of laundry. If your business calls
2 for trucks and you want dependable low-cost performance,
3 put a new light-duty International Truck to work
4 "delivering the goods." See them at your International
5 Dealer's tomorrow. Remember, every truck bearing the
6 triple-diamond emblem of International has been
7 heavy-duty engineered to save you money!

8 * * *

9 ANNCR: Few implements, if any, are more important to man than
10 the plow. It is symbolic of the world's greatest
11 industry, agriculture. From the crude ox-drawn plows
12 of Egypt to the multiple disc and harrow plows used on
13 the Great Plains of America, the plow is necessary to
14 life. For land must be prepared and planted before
15 crops can be harvested and eaten. Today, in addition
16 to its traditional uses, there is a new and vital use
17 for the plow. Modern plows are used in soil
18 conservation...they provide easy, adaptable tools for
19 contouring, terracing and other good farming practices
20 that protect America's rich topsoil from washing and
21 blowing away. Thus mankind's debt to the simple plow
22 increases. International Harvester's plows have long
23 been favorites with America's progressive farmers.
24 International Harvester builds a plow for every region,
25 every soil, every farming practice. All are built of
26 the finest materials...built for strength and for

1 ANNCR: durability. It is because the plow is basically
2 important to all of us that International Harvester has
3 devoted so much time and effort toward building the
4 most complete line of plows possible for the American
5 farmer.

6 * * *

7 ANNCR: We're sure everyone will agree that it takes quality
8 material to build a quality product. That's why the
9 International Harvester Company sets such rigid quality
10 standards in selecting materials which are used in
11 building International Motor Trucks. The story begins
12 with the iron ore found in the Mesabe Range in
13 Minnesota and transported down the Great Lakes in
14 International Harvester's own ships. From
15 International Harvester's mines in Kentucky comes coal,
16 a special quality of coal for making coke. Coal and
17 iron meet in International Harvester's steel mill in
18 Chicago. Under a series of rigid specifications,
19 quality steel is made...including a special type
20 developed by International Harvester technicians. From
21 this quality steel, and from other carefully tested
22 materials, International Trucks are made. Quality
23 builds quality. On America's highways, International
24 Truck quality has been proved countless times in
25 trucking jobs that call for enduring strength and
26 stamina. The makers of International Trucks believe

1 ANNCR: that quality is the reason we are able to make this
2 statement: "For 16 years more new heavy-duty
3 International Trucks have been bought by American
4 Commerce and Industry than any other make!"

5 * * *

6 OPENING COMMERCIAL--STANDARD OIL COMPANY

7 ANNCR: These days, when we ask for a product by name...chances
8 are, it's because we have confidence not only in the
9 product itself...but also in the REPUTATION of the
10 company that makes it! Take WHITE CROWN...Standard's
11 Finest Gasoline...for example! These days, millions of
12 midwest motorists ask for WHITE CROWN by name...not
13 only because they have confidence in its EXCELLENCE OF
14 PERFORMANCE...but also because they know that WHITE
15 CROWN truly reflects the REPUTATION which the Standard
16 Oil Company has EARNED for TOP-QUALITY PRODUCTS...
17 FRIENDLY SERVICE! Yes...WHITE CROWN is a perfect
18 example of the leadership of the Standard Oil Company
19 ...over a period of Sixty-Two years...in research, and
20 in the refining and production of the very best in
21 petroleum products! So it's no wonder that this great
22 PREMIUM gasoline bears the WHITE CROWN of DISTINCTION!
23 Fill up with WHITE CROWN...at your neighborly Standard
24 Oil Dealer's!

25 * * *

1 ANNCR: here's why! Red Crown is the great gasoline that gives
2 you all of the big winter starting and warmup
3 advantages of PREMIUM...at the price of REGULAR! Yes,
4 even in the coldest weather, Red Crown provides
5 ONE-SECOND STARTS...FAST ENGINE WARMUPS! With Red
6 Crown in your gasoline tank, you START WITH A SMILE...
7 SAVE ALL THE WHILE! Try a tankful of this outstanding
8 gasoline that gives ONE-SECOND STARTS...FAST ENGINE
9 WARMUPS...PREMIUM winter advantages at the price of
10 REGULAR! Ask for Red Crown...the KING-SIZE Gas Buy...
11 at the Sign of Standard!

12 * * *

13 CLOSING COMMERCIAL--STANDARD OIL COMPANY

14 ANNCR: Quality products...dependable delivery...friendly
15 service...that's what you get when you buy petroleum
16 needs for your farm...all from one man...your Standard
17 Oil Man! Yes, and your Standard Oil Man reminds you
18 to get your first fill of Red Crown...the KING-SIZE
19 gas buy...right away! Then you'll be all set to get
20 "right-on-the-job" when the weather turns right for
21 spring work! When your Standard Oil Man says that Red
22 Crown is the KING-SIZE gas buy...he means for tractors,
23 cars, and trucks! Red Crown is a SCIENTIFICALLY
24 BALANCED gasoline that gives you all of the big
25 starting and warmup advantages of PREMIUM...at the
26 price of REGULAR! Fill your storage tank now with Red

1 ANNCR: Crown...the KING-SIZE gas buy! To order a supply of
2 the KING-SIZE gas buy...just call your neighborly
3 Standard Oil Man!

4q

* * *

5 ANNCR: Here's a little phrase that's well worth remembering
6 about TIRES! AIR plus CARE means LONGER WEAR! That's
7 right...and your neighborly Standard Oil Dealer is only
8 too glad to provide your TIRES with both AIR and CARE!
9 What's more...if your TIRES are already showing signs
10 of too much WEAR for safe winter motoring...look over
11 your Dealer's supply of rugged, new ATLAS TIRES! ATLAS
12 GRIP-SAFE and CUSHIONAIRE TIRES are built with SAFETY
13 as their most important feature! They have a wide flat
14 tread and thousands of anti-skid edges for
15 "road-gripping" control on slippery pavements! Deep
16 buttress grooves in the sidewalls of ATLAS TIRES
17 provide additional gripping-action in mud, slush, and
18 snow! Every new ATLAS TIRE is warranted in writing by
19 the Standard Oil Company. Equip your car with a set or
20 pair of new ATLAS TIRES...at the Sign of Standard!

21

* * *

22 ANNCR: For every additional car that goes on the road, these
23 days, the oil industry puts five-hundred dollars as an
24 investment in new facilities! That's what it takes to
25 provide the producing, refining, and distributing
26 equipment to keep one additional car rolling. It's a

1 ANNCR: staggering total when you consider that, last year, the
2 number of cars in operation went up over two-million!
3 The cost of new facilities is met by the oil companies
4 themselves...sound profitable concerns...both large and
5 small. The Standard Oil Company, for example, has...
6 for the past few years...reinvested two-thirds of its
7 profits in new tools and equipment. This investment
8 has provided additional research facilities...more and
9 better jobs...new profits that help Standard Oil and
10 its subsidiaries add to the progress of the industry.
11 All this assures you of quality products at reasonable
12 prices today...and still more and better oil products
13 in the future.

14 * * *

15 OPENING COMMERCIAL--FEHR'S BEER

16 ANNCR: Just one sip of FEHR'S BEER and you'll know that you've
17 found the ultimate in beer drinking enjoyment. Yes...
18 FEHR'S has that extra mellow-mild flavor that packs top
19 enjoyment. The downright satisfying goodness and
20 flavor of this fine all grain beer has made it a taste
21 favorite with everyone. And...FEHR'S is especially
22 good with food. Just imagine a heaping platter full of
23 crisp, fried shrimps...French fried potatoes, and a
24 cool, green salad...topped off with a glass of FEHR'S.
25 There's a mealtime combination that can't be beat. Yes
26 ...food and FEHR'S just naturally go together. Enjoy

1 ANNCR: FEHR'S at mealtime...snacktime...in fact, anytime is
2 the right time to enjoy this fine beverage. It's
3 always FEHR weather. So stock up on FEHR'S at your
4 neighborhood dealer...either in regular bottles or the
5 handy silver bumpers. Enjoy a tall...frosty...
6 creamy-golden glass of FEHR'S BEER...it's good!

7 * * *

8 CLOSING COMMERCIAL--FEHR'S BEER

9 ANNCR: The superb goodness of FEHR'S owes a great deal to the
10 handiwork of Mother Nature. Long before you pour
11 yourself a creamy-golden glass of FEHR'S, Nature's
12 sunshine is pouring down on fields of barley to mature
13 and ripen it...ready for the brewing of FEHR'S. Nature's
14 sea-breezes are rippling through the fields of hops in
15 the Pacific Northwest to develop their flavor and
16 fragrance, so they're fine enough for FEHR'S. And deep
17 in the Southland, flooded acres of rich soil are feeding
18 the rice fields so that fully developed rice can play
19 its important role in the brewing of FEHR'S. After
20 Mother Nature has provided these finest ingredients, the
21 skill of the brewer's art provides the rest. The
22 ingredients are blended, brewed, and aged to the peak of
23 perfection...to bring you the wonderful satisfaction of
24 this fine beer. Remember, it's always FEHR weather
25 whenever good fellows get together...enjoy a tall,
26 frosty...creamy-golden glass of FEHR'S Beer...IT'S GOOD!

1 game...if you'd like to be rated one of the best players on the
2 team...then, the best way to help yourself is to begin training
3 for championship now! You know that's good advice. For just
4 as Coach Hardy of Hudson High says, "The young fellows of today
5 are the All-American champions of tomorrow!"

6 And perhaps the easiest, swellest way to train I know
7 about...the way that Jack Armstrong, the All-American boy,
8 himself, keeps in shape to win games...is to follow his own
9 three famous Training Rules:

10 First: Get plenty of fresh air, sleep, and exercise.

11 Second: Make a friend of soap and water. For dirt breeds
12 germs--and germs can make people sickly and weak.

13 Third: Every morning eat Wheaties! Eat them the way
14 champions do--with plenty of milk or cream, sugar, and fruit.
15 There's a "Breakfast of Champions"--and there's the breakfast
16 for you!

17 Try it tomorrow morning. Ask your mother for Wheaties--
18 spelled W-H-E-A-T-I-E-S--today! You'll say--just like many
19 great champions of sport say, "Wheaties are my dish!"

20 (CLOSE) One short word before I go: Decide right now to
21 ask your mother for a big package of Wheaties so you can start
22 following the three famous Training Rules of Jack Armstrong,
23 the All-American Boy. Tell her that Wheaties are crispy,
24 crackly, golden-brown flakes of toasted whole wheat. Whole
25 wheat with all its abundant food-energy retained. Food-energy
26 that every athletic fellow needs for the energy demands of play

1 and school. Tell her that fellows and girls all over the
2 country are agreeing that Wheaties are "tops" on their
3 breakfast tables. Furthermore, Wheaties have been accepted by
4 the Council on Foods of the American Medical Association. This
5 Seal of Acceptance denotes that Wheaties and advertising claims
6 made for them are acceptable to this Council.

7 This is _____ saying good-bye until
8 tomorrow for Jack Armstrong and the makers of Wheaties.

9 * * *

10 (CHUCKLE) Red Heart! That's it! Red Heart is quality
11 dog food, made in federally-inspected plants and guaranteed as
12 advertised in Good Housekeeping Magazine! It is America's No.
13 1 dog food...the constant bill-of-fare of thousands of dogs!
14 Your dog, too, will benefit from a continuous diet of this
15 splendid food...for it is rich in food elements that all dogs
16 need. And you may be sure he will like it...for Red Heart
17 comes in three appetizingly different flavors: beef fish, and
18 cheese, for rotated feeding. If your dog is not already eating
19 Red Heart regularly...start him on it today. And be sure to
20 send in three Red Heart labels, A, B, and C, to obtain that
21 handy, wall can opener for your kitchen. It's so handy you'll
22 wonder how you ever got along without it! With just a simple
23 twist of the wrist you can open cans of practically all shapes
24 and sizes. It's so nearly accident-proof that the children can
25 use it....Yet it's speedy enough for the busiest homemaker or
26 the most impatient masculine beverage opener! Don't miss this

1 opportunity to get a can opener that's never misplaced and
2 never leaves sharp edges or jagged edges. Send for it today.
3 Just three Red Heart labels, one each of Diets A, B, and C, and
4 ten cents, sent to Red Heart, in care of Station WMAQ, Chicago.

5 * * *

6 ANNCR: Wouldn't you like to know of some inexpensive food that
7 would add a new interest to breakfast, luncheon and
8 dinner...that would cause every member of your family
9 to comment on how good it tastes...how different it is
10 ...and with one accord say, "Boy, that hits the spot!"?
11 All right then...here it is...MRS. WEBER'S HOME MADE
12 BREAD. An old fashioned bread...old fashioned quality
13 ...yes, and the old fashioned economy in every one of
14 its big, luscious slices. MRS. WEBER'S BREAD IS BAKED
15 UP TO QUALITY...and not DOWN TO A PRICE. Your grocer
16 has Mrs. Weber's Bread, a big, homey, economy loaf for
17 only ten cents.

18 I know of one bread that's just the kind of bread
19 your mother baked...if you'd admit past forty...and the
20 kind your grandmother baked before her. MRS. WEBER'S
21 BREAD...a truly old fashioned bread with full wheaty
22 flavor...firm, rough texture...substantial enough that
23 you can really depend on it as THE STAFF OF LIFE. My
24 friend, Ada Weber, believes in using nothing but the
25 best of nature's products. MRS. WEBER'S BREAD, I'm
26 happy to say, ISN'T like cake...it's like real bread...

1 ANNCR: bread like it was originally intended to be baked.
2 EXTRA big slices with a texture so rough that when you
3 spread on butter and jam...it takes hold. What a taste
4 thrill...that old fashioned wheaty flavor...and a smell
5 like comes from the old stone grinders in the mill.
6 Listen to me...we're all neighbors here together...and
7 I want every last one of my neighbors to know just how
8 good my Mrs. Weber's Bread really is....See to it that
9 it's on the table, won't you? Well...that's fine.

10 * * *

11 ANNCR: Are you in the mood for a tall, cool, refreshing drink?
12 Well, pour yourself a glass of delicious Frosty Welch's
13 Grape Juice. It's really good--and good for you, too.
14 Yes, that's Welch's Grape Juice I'm talking about. And
15 y'know, friends, everyone really goes for that swell
16 real-grape flavor. And while you're pouring a glass
17 for yourself why not pour some Welch's Grape Juice for
18 everybody in the family. They love it too. Keep the
19 ice box full of Welch's, because it's really a
20 delicious drink these hot summer days. Welch's makes
21 a nice change from other juices at breakfast, too.
22 Remember now, I said "Welch's is good for you!" Grapes,
23 like other fresh fruits and vegetables are full of
24 health, and when you drink Welch's Grape Juice you're
25 getting plenty of those good healthy things that Mother
26 Nature meant for you. Incidentally, kids really go for

1 ANNCR: Welch's too. Be glad...it's good for them. Ask for
2 Welch's Grape Juice tomorrow.

3 * * *

4 ANNCR: This is Durward Kirby. Signs of Spring...the days are
5 getting longer...the kids are out playing marbles...and
6 mother, well, she's housecleaning! This reminds me,
7 ladies, all that Spring cleaning can get you rather
8 bogged under. During these busy days, if a headache
9 comes along--remember "Speedy" ALKA-SELTZER! You can
10 get FAST relief with ALKA-SELTZER--with its time-tested
11 pain-reliever! In fact, tests prove the system absorbs
12 more of this pain-reliever faster from ALKA-SELTZER!
13 This means in almost no time at all, ALKA-SELTZER can
14 help you feel better. So when a headache slows you
15 down, try this: Just dissolve one or two ALKA-SELTZER
16 tablets in a glass of water...let it fizz--and there it
17 is! Ready to go to work as soon as you drink the
18 sparkling solution...ready to give you "hurry-up"
19 headache help! Remember--ALKA-SELTZER..."Speedy"
20 ALKA-SELTZER for headache relief! There's nothing
21 quite like--ALKA-SELTZER!

22 * * *

23 ANNCR: The name MARATHON means long tire service and low
24 initial tire cost to truck and fleet owners. MARATHON
25 TRUCK TIRES are sold by _____, your
26 Goodyear dealer. And their low cost will surprise you.
(Name)

1 ANNCR: For example, the Marathon six-hundred-sixteen light
2 truck size is only \$ _____ plus tax. Other sizes
3 are proportionately low. Whether you own one truck or
4 or more, now is the time to get the dependable
5 traction and low cost-per-mile of Marathon Truck
6 Tires, by Goodyear. Buy now on easy terms at your
7 Goodyear dealer, _____.
8 (Name and Address)

9 * * *

10 ANNCR: Enjoy greater peace of mind on your Sunday drives
11 this Spring...get LifeGuard Safety Tubes from your
12 Goodyear dealer, _____.
13 (Name and Address)
14 LifeGuards, by Goodyear, turn blowouts into harmless
15 slow leaks that permit the car to be brought to a
16 SAFER, straight-line stop. They prevent the sudden
17 drop that may wreck the car. And now--Goodyear
18 LifeGuard Tubes are PUNCTURE-SAFE as well as blowout
19 safe: When you pick up a nail, the LifeGuard SEALS
20 the puncture...and when the puncturing object is
21 withdrawn...the LifeGuard HEALS the puncture: Get
22 both blowout and puncture protection with LifeGuard
23 Safety Tubes from your Goodyear dealer, _____
24 (Name
and Address)

24 * * *

25 ANNCR: Got a cold then don't be silly
26 Take a tip right now from Willie

1 ANNCR: Drop that "hot" or whatever you've got
2 And switch from hots to Kools!
3 Yes, as Willie the penguin says:
4 Got a cold? Smoke KOOLS!
5 Got a cold? Smoke KOOLS!
6 Got a cold? Smoke KOOLS!
7 If your smoke's so hot it sizzles
8 And every puff cuts in like chisels
9 Doncha wait...give "hots" the gate!...
10 For that clean Kool taste smoke Kools!
11 Yes, as Willie the penguin says:
12 Throat hot? Smoke KOOLS!
13 Throat hot? Smoke KOOLS!
14 Throat hot? Smoke KOOLS!
15 If your lungs had tongues they'd cry out
16 "Brother, give those Kools a try out!"
17 And if your throat could vote 'twould quote:
18 Just switch from "hots" to Kools!
19 Yes, as Willie the penguin says:
20 Throat sensitive? Smoke KOOLS!
21 Throat sensitive? Smoke KOOLS!
22 Throat sensitive? Smoke KOOLS!
23 * * *
24 ANNCR: Here's a news flash straight from those famous
25 Campbell's kitchens!! It's all about those famous
26 Campbell's Pork and Beans. They are new, you know...

1 ANNCR: cooked to a richer, more tempting flavor...and with a
2 generous thick slice of lean bacon pork in every can.
3 Savor the tantalizing aroma that comes from slow cook-
4 ing in zippy tomato sauce...notice the deep nut-brown
5 color that tells you right away they're grand eating!
6 Best of all, taste these new Campbell's Pork and Beans
7 ...it's the taste that says they're the finest beans
8 that money can buy. Remember, for greater mealtime
9 enjoyment, it's Campbell's new Pork and Beans! Why not
10 have them today?

11 * * *

12 ANNCR: Before you buy new tires for your car...see your
13 Goodyear dealer, _____ Goodyear SUPER-
14 (Name)
CUSHION TIRES give you more safety, long wear and
15 smooth riding comfort! That's why car manufacturers
16 put more Goodyear Super-Cushions on their cars than any
17 other tires! Low-pressure Goodyear Super-Cushions give
18 you a soft ride and greater steering ease over ruts and
19 bumps! You really FEEL the difference! Trade NOW...
20 for the driving ease and riding comfort of Goodyear's
21 SUPER-CUSHION Tires. Get easy terms...top trade-in
22 allowance at your Goodyear dealer, _____
23 (Name
_____ and Address)

24 * * *

25 ANNCR: The cost is low...the quality is high! That's the
26 story behind the success of famous MARATHON tires,

1 ANNCR: built by Goodyear! You can get the popular six-hundred-
2 sixteen size at your Goodyear dealer, _____,
3 (Name)
4 for just \$_____ plus tax and your old tire. And you
5 can be sure of the long-wearing quality of MARATHON
6 tires...they're built to high Goodyear standards. For
7 extra mileage and smooth-riding comfort, trade in your
8 old tires today. It costs so little to equip your car
9 with brand-new Marathons...why wait until your tires
10 are worn to the danger point? Get new Marathons TODAY
11 ...from your Goodyear dealer, _____.
12 (Name and Address)

11 * * *

12 Well, I'll tell you, I'm almost as pleased and
13 surprised to be talking to you Vic and Sade listeners
14 as I was to win. You know it's almost a shock--but a
15 mighty happy shock--to know you're going to get a
16 hundred dollars every single month, for a whole year.
17 I hope every one of you is entering this week's
18 contest. You know, I've entered every Crisco contest
19 I've heard of--and think how it's paid me! You should
20 have heard my four-year old daughter when my name was
21 broadcast Friday. She said, "Mommy--that's your
22 name!" And my husband, he just said, "Well, mama,
23 that's great."

24 ANNCR: You've just heard the winner of the grand prize in our
25 first Crisco contest. And when you think how happy
26 you'd be to win a magnificent twelve hundred dollar

1 ANNCR: prize like hers, well--I'm sure you'll enter this
2 week's Crisco contest!

3 Just listen to the thrilling prizes we're giving
4 away again this week: There's that wonderful first
5 prize--ONE HUNDRED DOLLARS EVERY MONTH FOR TWELVE
6 MONTHS! And we're also giving away 200 WESTINGHOUSE
7 AUTOMEAL ELECTRIC ROASTERS. That's 200 prizes--JUST
8 THIS WEEK. To enter, you simply finish this sentence:
9 "I like today's finer, creamier Crisco because...." in
10 just twenty-five additional words or less. Mail your
11 sentence, with an outside Crisco wrapper, any size, or
12 facsimile to Crisco, Cincinnati, Ohio.

13 That's how easily you may win a big cash prize or
14 a Westinghouse Automeal Electric Roaster valued at
15 \$29.90. These roasters are the new thing in cooking!
16 They cook a complete dinner for 8 people--in one
17 operation! Yes, simply put in meat, potatoes,
18 vegetables, and dessert--set the temperature control
19 dial--and your dinner cooks to perfection without a
20 moment's watching!

21 And here's some help on how to write a winning
22 sentence. Tell us how the new creamier Crisco helps
23 you stir up light cakes in a jiffy--or how Crisco's
24 new creaminess helps you mix pastry that's tender all
25 through. Or write about the golden-brown, delicious
26 fried-foods you can serve with Crisco. You'll

1 ANNCR: probably want to send in several sentences, so you'll
2 have extra opportunities to win. Well--go ahead!
3 But remember, with each sentence, include one outside
4 Crisco wrapper, any size or facsimile. Now here's
5 the sentence again: "I like today's finer, creamier
6 Crisco because..." And you finish it in twenty-five
7 additional words or less. Then with each sentence,
8 include one outside Crisco wrapper, any size, or
9 facsimile and send your complete sentences to Crisco,
10 Cincinnati, Ohio. Include your name and address.

11 This contest is open to residents of the United
12 States, Hawaii, and Canada. All entries are judged
13 on sincerity, originality, and aptness of thought.
14 Complete printed rules at Crisco or Westinghouse
15 dealers. So get busy now. And hurry! Your entry
16 should be postmarked before midnight, this next
17 Sunday, October 30th, the date this contest closes.
18 And who knows--you may win \$100 a month for twelve
19 months--or a Westinghouse AUTOMEAL ELECTRIC ROASTER.
20 Think of it! 200 prizes JUST THIS WEEK! SO ENTER
21 NOW!

22 * * *

23 ANNCR: You've all heard Uncle Bill and Aunt Helen--and Alice,
24 too--talk about the beautiful flowers that they're
25 going to plant this spring. Well, don't forget that
26 you can have the same flowers for your garden--and at

1 ANNCR: a price so small that it's hard to believe. For ten
2 cents is very little to pay for such an unusual and
3 desirable collection of flower seeds. For one thing,
4 you get seeds for the new Karen Adams cosmos--a
5 flower, you know, that's completely new--a stunning
6 giant white cosmos with the biggest blossoms yet
7 developed--up to five inches across. What's more,
8 the Karen Adams cosmos will be available only to
9 Woman in White listeners this season. This offer
10 also brings you a collection of seeds for a novel
11 all-white flower bed, and an enormous assortment of
12 seeds for colored flowers. This is easily a 75¢
13 value--or would be, if you could obtain these seeds
14 in stores. But you can't--you can get them only by
15 sending to The Woman in White, Los Angeles,
16 California...and the time for this is growing short
17 because your orders must be postmarked not later
18 than midnight next Monday, March 27. So get your
19 order in the mail right away, won't you? Send your
20 name and address, your ten cents in coin, and a
21 Pillsbury star, either clipped from the top of a
22 Sno-Sheen Cake Flour package, or cut from the recipe
23 folder that's packed in every bag of Pillsbury's
24 Best Flour. Address your order to The Woman in
25 White, Los Angeles, California. Remember--for each
26 order you send, include ten cents in coin and a

1 ANNCR: Pillsbury star. And remember, too, the time is
2 short--so send for your flower seeds today! This
3 offer is good in the United States only.

4 ('CLOSE)

5 You have an opportunity to get seeds for flowers
6 and flower-groups that are really different...now you
7 don't want to miss out on it, do you? Just think of
8 the stunning beauty of the tall, graceful Karen Adams
9 cosmos, with its huge, snowy-white blossoms. Think
10 how beautiful it will be in your garden, how striking
11 indoors, in vases...and remember that this season it
12 will be grown only by Woman in White listeners. And
13 consider the all-white flower bed idea--recommended
14 highly by garden authorities. Germain's--a famous
15 California seed firm--has prepared an assortment of
16 seeds for pure-white flowers exclusively for the
17 Pillsbury friends who listen to this program. And
18 then there's the Friendship Garden assortment--more
19 than 5,000 seeds for the best colored flowers, both
20 new types and old. Now you can get all three packets
21 of flower seeds for only ten cents--if you act right
22 away. You can't get these seeds in any other way
23 this season--and you can get them only if your orders
24 are postmarked before midnight, next Monday,
25 March 27. Right away--today, if possible--send ten
26 cents in coin, together with a Pillsbury star, either

1 ANNCR: from a Sno-Sheen Cake Flour package, or the
2 Pillsbury's Best Flour recipe folder--and your name
3 and address--to the Woman in White, Los Angeles,
4 California. Remember--send 10¢ in coin and a
5 Pillsbury star to The Woman in White, Los Angeles,
6 California.

7 * * *

8 ANNCR: When a midnight snack leaves you with acid indigestion,
9 Be Wise! Alkalize with ALKA-SELTZER! Yes, because
10 "Speedy" ALKA-SELTZER reduces excess stomach acidity!
11 It alkalizes ENOUGH, but not TOO much, and has you
12 feeling comfortable again in almost no time! Try
13 ALKA-SELTZER by the glass at your drugstore soda
14 fountain...then BUY it by the package at the drug
15 counter! Yes...try gentle, "Speedy" ALKA-SELTZER...
16 really effective relief from acid indigestion!

17 * * *

18 ANNCR: The most treasured possession the Carnation Company has
19 is your confidence in its product. Millions of you
20 homemakers associate the word "Carnation" with the word
21 "quality." It isn't easy to earn that wide respect...
22 and it doesn't happen overnight. Generations of women
23 have known Carnation well because they've used it well
24 ...for cooking...for coffee...for baby feeding. Doubt-
25 less there are many mothers listening now who were
26 themselves raised on Carnation. Absolute uniformity,

1 ANNCR: unvarying high quality have given Carnation Evaporated
2 Milk its enviable reputation. The superiority of the
3 product inside the can is made known to all by the
4 label on the outside...the familiar red and white Car-
5 nations. That's what that trademark means. Superior
6 milk. That's what Carnation is...and that's why it
7 is...the world's favorite brand of evaporated milk.

8 * * *

9 ANNCR: And so the curtain falls on the first act of today's
10 radio drama, " _____ " starring _____
11 _____ and brought to you by Carnation Evaporated Milk.
12 Before we return to the second act, let's hear what
13 Carnation's Home Service Director, Mary Blake, has to
14 say about better baking with Carnation Evaporated Milk.

15 BLAKE: All right, Art...here's the first thing to keep in
16 mind. For cakes, biscuits, muffins...whatever you're
17 baking...whether you use a packaged mix or your own
18 recipe...instead of ordinary milk, use a mixture of two
19 parts Carnation Evaporated Milk and one part water.

20 ANNCR: I think that will bear repeating, Mary. In all your
21 baking, whether it's with a packaged mix or your own
22 recipe, instead of bottled milk always use a mixture of
23 two parts Carnation and one part water. Now, tell us
24 this, if you will, Mary--what sort of results can our
25 listening homemakers expect by using Carnation in this
26 way instead of bottled milk?

1 BLAKE: Well, for one thing, Art, when you mix Carnation two-
2 to-one with water, you get a milk that's far richer in
3 milk solids and butterfat...far richer, in fact, than
4 your state standard for bottled milk. So, of course,
5 that means richer, better-tasting baked goods. And
6 remember, too, that Carnation is specially heat-refined
7 for smoother blending of ingredients...for better
8 baking results in general.

9 ANNCR: Yes, its double-richness and its heat-refining are
10 qualities you can't find in other forms of milk, but
11 because Carnation does have them, you get higher,
12 lighter cakes...browner, tastier crusts. With cake
13 mixes, biscuit mixes, all your baking recipes...use
14 Carnation Evaporated Milk for moist texture and that
15 delicate, tender crumb that makes for such delicious
16 eating!

17 BLAKE: And don't forget that Carnation saves you money,
18 too...costs far less than milk or cream.

19 ANNCR: Ladies, follow Mary Blake's suggestions for better
20 baking. Enjoy the benefits of Carnation...the milk that
21 performs cooking miracles that are just not possible
22 with any other form of milk. Stock up today on wonderful
23 Carnation Evaporated Milk--the milk that whips.

24 * * *

25 ANNCR: Friends, when you catch cold--DO SOMETHING ABOUT IT!
26 Don't just let it run its course! A cold can be

1 ANNCR: dangerous, not only to yourself, but to those around
2 you as well. At the first warning sign of a cold,
3 start taking these precautions. Get plenty of rest--
4 stay out of drafts--eat easily digested foods--and take
5 ALKA-SELTZER!. Start taking Alka-Seltzer when you first
6 begin to sniffle and sneeze--and CONTINUE to take it
7 according to the directions on each package. For a
8 sore throat, due to a cold, use Alka-Seltzer as a
9 gargle. Dissolve two Alka-Seltzer Tablets in a quarter
10 glass of warm water, and gargle freely. If you have
11 fever, or if your symptoms are not relieved, go to bed
12 and call your doctor. It's wise to try to keep from
13 catching cold--and it's just as wise to be prepared in
14 case you DO catch cold. Get a package of Alka-Seltzer
15 Tablets from your druggist today.

16
17 When you wake up with a headache, a touch of acid
18 indigestion, or some other similar common ailment,
19 there's usually a mighty good reason for it. Perhaps
20 you were out too late the night before, or you may have
21 been eating, drinking, or smoking too much. But
22 knowing the CAUSE doesn't make you feel any more
23 comfortable, does it? But here's something that CAN
24 give relief and give it quickly. The thing to do is to
25 drink a sparkling, refreshing glass of Alka-Seltzer.
26 Just dissolve an Alka-Seltzer Tablet or two in a glass

1 ANNCR: of water. This makes a pleasant-tasting, alkalizing
2 solution which contains an analgesic--sodium acetyl
3 salicylate--and it brings you TWOFOLD relief. First,
4 the analgesic relieves the pain and the misery--then
5 the alkalizing properties in Alka-Seltzer help overcome
6 hyperacidity, so often caused by overindulgence and
7 late, irregular hours. Try the modern analgesic-
8 alkalizing way to relief! Ask your druggist for
9 ALKA-SELTZER!

10

11 Friends, for quick, pleasant, amazing relief from
12 headaches, muscular fatigue, upset stomach, acid
13 indigestion, and other similar common ailments, be
14 wise! Alkalize with Alka-Seltzer! See how quickly it
15 helps overcome the excess-acid condition, so often
16 associated with these everyday ailments. All druggists
17 have Alka-Seltzer Tablets in 30 and 60 cent size
18 packages. Or ask for a sparkling glass of Alka-Seltzer
19 at any drug store soda fountain.

20

* * *

21 ANNCR: "A TALE OF TODAY"--A romantic half-hour brought to you
22 every Sunday by Princess Pat--creator of the amazing
23 new Liquid Lip Tone that can't smear and won't rub off.

24 MUSIC:

25 ANNCR: Do you apologize when your lip rouge makes a stain on
26 fine linens or drinking glasses, or leaves a smear on

1 ANNCR: other trusting lips? Why not use Princess Pat Liquid
2 Lip Tone and avoid smears and stains? Patricia Gordon,
3 will you tell us why Liquid Lip Tone doesn't smear?

4 PATRICIA GORDON: There is absolutely no grease or cream in
5 Princess Pat Liquid Lip Tone. It's a smear-proof
6 liquid color that gives lustrous and tempting beauty.
7 It lends a woman confidence and poise; she knows her
8 lips will stay beautiful throughout the longest
9 evening.

10 ANNCR: That's certainly worth while. You also recommend
11 Princess Pat Liquid Lip Tone for streamlining lips,
12 don't you?

13 PATRICIA GORDON: Yes--lips that are thin or pinched-looking
14 can be reshaped. With every bottle of Princess Pat
15 Liquid Lip Tone there is a handy little applicator.
16 You know, just a slight difference in the outline will
17 change an average mouth into the lovely, new
18 streamline style. Stage and screen stars use Princess
19 Pat Liquid Lip Tone to get this modern lip make-up.

20 ANNCR: What's the easiest, quickest way for a woman to prove
21 the advantage of Princess Pat Liquid Lip Tone?

22 PATRICIA GORDON: Well, the quickest way is to go to any good
23 store and get a bottle, but those who prefer can start
24 with the generous trial bottle. Later in this program
25 I'll tell you how to get it.

26 * * *

1 ANNCR: The fact that this program enters your home--that
2 through it you have joined the Squadron of Peace and
3 approved its ideals--this is a tribute to your
4 acceptance of radio as a great educational medium. We
5 hope that you and your family get as much thrill and
6 enjoyment out of the Squadron of Peace this summer as
7 you have gotten out of the Don Winslow story itself.
8 As the warm days come, let's go forward in the fight
9 for Peace!

10 OPENING COMMERCIAL: SOUND: Ship's bell, sharp quick--full
11 speed ahead signal.

12 ANNCR: There's a warning signal shipmates; our ship's bell is
13 calling for full speed ahead. And that means that if
14 you want one of those grand full color pictures of our
15 navy ships, that you're going to have to act fast!
16 Yes, you can't waste any time now, for today marks the
17 last time that this special offer will be announced.
18 But if you do show some speed you have time to take
19 advantage of this opportunity. Just imagine, if you
20 send in a Kellogg's Wheat Krispies box top and a 3-cent
21 stamp before midnight tomorrow, you can get a marvelous
22 14-inch by 16-inch, full color picture of an important
23 ship in our navy--the superdreadnought Pennsylvania--
24 the heavy cruiser Indianapolis--the light cruiser
25 Memphis--the airplane carrier Ranger--the destroyer
26 Mahan or the submarine Narwhal. Yes, you can have your

1 ANNCR: choice of any of these swell full color pictures,
2 printed on special paper and delivered to you all ready
3 for framing. Think of how beautiful one of these
4 action pictures would look in your bedroom, recreation
5 room, "Squadron of Peace" meeting place, or in a school
6 room! Well, don't miss this opportunity to own one of
7 these pictures while this special offer is on. You
8 see, Kellogg's want you to try Kellogg's delicious
9 Wheat Krispies right away. For they know once you have
10 tasted the marvelous flavor of this new whole wheat
11 cereal that you'll want it every day! Kellogg's know
12 that the richer, sweeter flavor of Wheat Krispies will
13 make a hit with you right from the start, that's why
14 they want you to get a package now--right at the
15 beginning of the Springtime season--and that's why
16 they're making this special picture offer. So ask your
17 grocer for Kellogg's Wheat Krispies today or tomorrow
18 and be sure to send in for your beautiful full color
19 navy ship picture before tomorrow midnight. Just send
20 one Wheat Krispies box top and a 3-cent stamp to Don
21 Winslow, Picture Department, Battle Creek, Michigan.
22 Simply write the name of the ship whose picture you
23 want. And in a few days you'll have it. You're bound
24 to be pleased, too, because although I've seen a lot of
25 ship pictures, I've never seen any to match these. But
26 don't delay sending in shipmates, for this is

1 ANNCR: just rub a damp cloth on P & G, rub the dirt, and off
2 she comes...leaving the paint looking fresh and clean.

3 Honest, there's no end of ways P & G--with its
4 dirt-loosening ingredient--can help you. And it's so
5 inexpensive, too. Why a big creamy-white bar costs you
6 only a few pennies. Good Housekeeping approves it.
7 When you get your supplies for housecleaning, won't you
8 put P & G at the top of the list?

9 (CLOSE)

10 Now any home economist will tell you that if you
11 don't want spring housecleaning to get you down you've
12 got to plan it. That's right--you've got to plan what
13 rooms you've got to do first, what jobs to do first,
14 and what supplies you're going to need. Yes, and as
15 for supplies, lots of home economists would tell you
16 that there's no soap that beats P & G for getting off
17 the winter soot and grime. P & G, you see, has an
18 active dirt-loosening ingredient that helps loosen up
19 dirt--even stubborn dirt. You ought to see, for
20 instance, how quickly P & G can clean up your painted
21 walls, woodwork and windowsills. You just rub a damp
22 cloth on P & G, rub the spot, rinse quickly, and
23 there's your paint--looking clean and fresh. Yes,
24 P & G with its active dirt-loosening ingredient makes
25 it easy to clean up your house. Get some today and
26 see.

1 ANNCR: Mother! This is a true story. The townspeople in an
2 Illinois City found it not only startling--but tragic.
3 Thirty-three hundred grammar school children were
4 recently questioned about their breakfast habits. More
5 than 1 out of every 10 youngsters had come to school
6 with NO BREAKFAST AT ALL! Of those who ate breakfast
7 many had just grabbed a bite on the run! ...Doctors,
8 nurses, and dieticians will tell you that breakfast
9 should provide from 1/4th to 1/3rd of a child's daily
10 food requirements...
11 There is no need for ANY child to go to school half-fed!
12 Not when it takes just 2 and 1/2 minutes to cook QUAKER
13 OATS! Oatmeal has more protein...more iron...more
14 vitamin B-1 and food energy than any other natural whole
15 grain cereal! QUAKER OATS is FIRST in growth protein of
16 14 well-known brands of cereal tested by a leading state
17 university. QUAKER OATS cooks in JUST 2 AND 1/2 MINUTES!
18 That's all it takes to send your children to school--
19 your grownups to work--with the ALL-MORNING NOURISHMENT
20 of creamy-delicious, hot QUAKER OATS--the BEST cereal
21 for their growth and health! STILL LESS than a PENNY a
22 serving--so get QUAKER OATS today! Or get MOTHER'S
23 OATS, which is the same fine oatmeal.

24 * * *

25 ANNCR: Now maybe you're wondering why experts urge you to use
26 Sno-white. It's because they study scientific laboratory

1 ANNCR: the Goodyear Battery best suited to your car and
2 driving habits...at your Goodyear dealer, _____
3 (Name
4 _____
5 and Address)

6 * * *

7 STRAIGHT ANNOUNCEMENTS--STATION BREAK

8 ANNCR: At this late date, most men's holiday bills are marked
9 "PAID"...but if you still have a few hanging over from
10 the holidays, you can pay them TODAY...with an honor
11 loan from the Midwest Finance Company. The only way
12 you can start the year right is to be free from
13 financial worries, and a loan from the Midwest Finance
14 Company without the red tape of a lengthy investigation,
15 will start you off right every time! Banish all traces
16 of holiday hang-overs...pay the last of your bills
17 TODAY with an honor loan from the Midwest Finance
18 Company.

19 * * *

20 ANNCR: Music makes for a full life...if you've never had
21 musical training, you've been missing an important part
22 of the business of living. The Robbin's Studios now
23 make it possible for you--and your children--to own a
24 musical instrument and get musical instruction at
25 unbelievably low cost! Don't deprive yourself of
26 life's foremost pleasure...get started musically by

1 ANNCR: going to The Robbin's Studios TODAY!

2 * * *

3 ANNCR: Calling all cameramen! The low prices on cameras and
4 photographic supplies are still in effect at The Eye
5 View Camera Store, but they won't last long! Here's
6 your chance to get that new camera you've been wanting,
7 but better hurry...there's only a few days left to buy
8 at these low prices! Cut yourself in on these cut
9 prices, camera fans...go to The Eye View Camera Store
10 TODAY!

11 * * *

12 ANNCR: India's Taj Mahal is the cleanest, whitest building in
13 the world, and after you've sent your clothes to Modern
14 Cleaners you'll say they're looking cleaner and whiter
15 than ever before! The famous Modern Cleaners service
16 makes your clothes all pure and white as marble...and
17 at surprisingly low cost! Get the thrill that comes
18 with thrillingly white clothes...TODAY! Send your
19 laundry to the Modern Cleaners.

20 * * *

21 ANNCR. Holidays have a habit of creeping up before you know
22 it, every man will admit. St. Valentine's day is still
23 a fairly long way off, men, but better begin NOW to
24 think about that gift for the little woman. And while
25 you're thinking, throw some thought Vera Down's way.
26 Here's the ideal place to choose her Valentine...she'll

1 ANNCR: appreciate it more if it's something she can use.
2 You'll always find the finest in women's wear at Vera
3 Down's at just the prices you want to pay. Select her
4 Valentine today, men...and make sure it's from Vera
5 Down's.

6 * * *

7 ANNCR: There's nothing like a radio in the car to liven up a
8 long trip...and there's nothing like an Allstate auto
9 radio! Here's motoring radio reception at its best...
10 here's all the tone and volume of a home set, at a
11 price you never dreamed possible! Amuse yourself on
12 motor trips...brighten your car with an Allstate auto
13 radio from Sears Roebuck.

14 * * *

15 ANNCR: Occasionally Science and Mother Nature combine to man's
16 best advantages...and the result of one of these unions
17 is North Central natural gas....Here's cooking
18 convenience you never dreamed possible...at prices
19 nobody ever thought probable! Enjoy the advantages of
20 this union of nature and science....Drop a card or call
21 North Central for further particulars TODAY!

22 * * *

23 ANNCR: A woman's first concern is her home...and Harding's
24 first concern is helping you keep your home looking its
25 best. You'll find a wide variety of fine furniture at
26 Harding's...and a wide choice of prices to fit your

1 ANNCR: purse....Think of your home TODAY...and think in terms
2 of new furniture from Harding's.

3 * * *

4 ANNCR: The answer to a housewife's dream...that's what
5 value-conscious marketers are calling Central Market!
6 Here at last is a food mart where every price is pared
7 to a minimum...every penny you spend has greater buying
8 power. Realize your dreams of marketing economy,
9 housewives...TODAY and EVERY DAY, shop at the Central
10 Market.

11 * * *

12 ANNCR: You may be one to cling to the past, but that's no
13 reason for you to cling to an old pair of shoes. Not
14 that sentimental value's attached to them, but your
15 shoes will give you better service if you take them to
16 Joe's Booterie for regular repairing. Here's a shop
17 that saves you money...and saves your shoes. Don't
18 live in the past...prepare for the future...by sending
19 your shoes to Joe's Booterie TODAY!

20 * * *

21 ANNCR: Slushy weather is hard on shoes...but not if they're
22 snugly encased in a pair of overshoes from Snell's
23 Department Store. Here's ideal protection against
24 wishy-washy weather...at an ideal price you'll be
25 pleased to pay. Ready yourself for the rainy weather
26 that's bound to come...visit Snell's Department Store

1 ANNCR: TODAY!

2

* * *

3 ANNCR: Better late than never! If you haven't taken advantage
4 of the wonderful values still being offered at Magee's
5 January sale, ladies, there's still time. But better
6 hurry...bargains are disappearing like snow in the sun.
7 There's still a few days left in this great sales
8 event...so hurry to Magee's TODAY! You'll never see
9 prices this low again!

10

* * *

11 ANNCR: A smart man is a man who shops to save...and that's why
12 so many men looking for a good used-car always go to
13 Mowbray-Lyon's FIRST! Here's a selection of
14 super-values...every car at Mowbray-Lyon's is
15 guaranteed to give you satisfaction...much more than
16 you'd expect for the money! Next time you're looking
17 for a used-car, be smart...go to Mowbray-Lyon's FIRST!

18

* * *

19 ANNCR: Food always tastes better when it's well-cooked...and
20 your meals are always well-cooked if you use
21 a Gas-Saver range from the Northwestern Gas Company.
22 Any cook will crow over the wide cooking surface and
23 the spacious oven...and every pocketbook will applaud
24 the price. For the best stove you've ever seen, see
25 the new Gas-Saver at the Northwestern Gas Company.

26

* * *

1 ANNCR: Hauling out the ashes is any man's pet hate...
2 especially if there's a lot of ashes! Well, there's an
3 easy way out, men...and that's to burn Manchester's
4 Greenmark coal in your furnace. Here's a coal that
5 actually burns slower and longer, and burns so
6 completely that there's little ash left. In other
7 words, the heating efficiency of Manchester's Greenmark
8 coal is higher, just as the price is lower. You can
9 get the grade of coal your furnace needs, simply by
10 calling Davis 6123 and having a Manchester's Greenmark
11 coal representative look over your heating plant.
12 Don't be annoyed by excess ashes...begin using
13 Manchester's Greenmark, the coal that burns with less
14 ashes, TODAY!

15 * * *

16 ANNCR: Sunday, February 2 (is, was) Groundhog day. Now what
17 has that to do with Mrs. McCracken's bread? Just this:
18 Before a groundhog hibernates for the winter, he eats
19 plenty of heat-producing, energy-sustaining foods.
20 Humans may not hibernate, but they need those foods,
21 too...and the best food they can eat is bread,
22 especially Mrs. McCracken's bread! Here's a food
23 foundation that's guaranteed to give you extra stamina
24 and extra resistance to rigorous winter weather! Take
25 a tip from the groundhog...pack your body with
26 vitamins by eating Mrs. McCracken's bread TODAY!

1 ANNCR: Every day's a holiday for the woman who sends her
2 laundry to Chief Laundry. Once this weekly period of
3 back-breaking drudgery is off a woman's mind, her other
4 work doesn't bother her at all...and accordingly she
5 gets a lot more out of life in general. Wise women
6 know that Chief Laundry service not only saves them
7 time and money, but that their clothes ALWAYS look
8 fresh as a January Snowdrop. There's no need to suffer
9 with the laundry...you can make every day a holiday by
10 sending your soiled clothes to Chief Laundry! For
11 service just call Bar X 8218!

12 * * *

13 ANNCR: Enormous fortunes were made when oil was discovered in
14 Oklahoma. Now, the money you save by using Winterglow
15 fuel oil won't amount to a fortune...but you'll be
16 truly amazed at the drop in your heating bills when you
17 begin using this highly efficient fuel! Here at last
18 is a solution to every heating problem you've ever
19 encountered...Winterglow contract provides for that,
20 and protects you against price fluctuations. You can
21 find a fortune in oil...a fortune that means a
22 bountiful supply of heat all the time if you begin
23 using Winterglow fuel oil TODAY!

24 * * *

25 ANNCR: If a crowd of women sweeps you off your feet next time
26 you're downtown, don't be alarmed...it's only a few

1 ANNCR: bargain-wise Evanston shoppers, hurrying to Lady Fair's
2 January Clothing Sale! Value conscious women know that
3 prices have never been so low, and that's why they're
4 taking advantage of this marvelous event! Think of
5 getting a new winter coat for only \$200...that's just
6 one of the reasons everyone's rushing to Lady Fair's.
7 These same low prices will be in effect as long as this
8 sale lasts...so join the rush and save at Lady Fair's
9 TODAY!

10 * * *

11 ANNCR: People are usually judged by what's inside their heads
12 ...but many people's first impressions begin with the
13 feet. That's why it's so important for your feet to be
14 trim and neat on all occasions...and that's why you
15 should visit Biltmore's next time you're shopping for
16 shoes! Here's a shoe shop where style and comfort go
17 hand in hand with low prices...you'll always get the
18 shoe you want at the price you want to pay at
19 Biltmore's! A neat appearance should begin with the
20 feet and work upward...and for your appearance to get
21 off on the right foot, buy your shoes at Biltmore's.
22 It's the shop where you save!

23 * * *

24 ANNCR: Harried by a half-hour hustle? If you've a limited
25 lunch-hour, you need good food in a jiffy...and that's
26 why you'll like The Easy Cat Cafeteria....Here's a

1 ANNCR: cafeteria made to your order...wholesome food at low
2 prices, and there's never any waiting. Serve yourself
3 ...and save yourself money....Eat at The Easy Cat
4 Cafeteria TODAY and EVERY DAY!

5 * * *

6 ANNCR: A wonderful bird is the pelican...and a wonderful car
7 is the new Stanford Deluxe now on display at
8 Cleelands! You'll feel free as a bird on your first
9 ride in the new Stanford Deluxe...it fairly FLIES over
10 the road! The upkeep's comparable to what it costs to
11 keep a canary...and the price is down-to-earth too...
12 you can get a new Stanford Deluxe for as low as \$900 at
13 Cleelands! Here's the speed of a swallow, the
14 dependability of a falcon and the majesty of an eagle,
15 all combined in one super-car! Stop in at Cleelands
16 for a free ride in the new Stanford Deluxe TODAY!

17 * * *

18 ANNCR: Tom Sawyer had the right idea...he relaxed while his
19 friends did his whitewashing for him. Ladies, tear a
20 leaf from Tom Sawyer's notebook...instead of doing your
21 own washing this week, send it to The Model Cleaners
22 and Laundry. Not only will your clothes look cleaner
23 and fresher, but you'll actually save money by
24 utilizing this modern, up-to-the-minute laundry
25 service. No woman enjoys the weekly washing...but
26 every woman who has tried the Model Cleaners and

1 ANNCR: Laundry service is loud in her praise. It's the quick,
2 economical way to rid yourself of a weekly worry...so
3 take a tip from Tom, and send your laundry to The Model
4 Cleaners and Laundry THIS WEEK!

5 * * *

6 ANNCR: The happy man is the man with a hobby! And one hobby
7 more and more men are turning to every day is woodwork.
8 A few tools from Samson's will help you build a
9 work-bench in your basement...and from there on,
10 there's nothing but fun and relaxation ahead! Woodwork
11 is one of the most satisfying hobbies...it's a real
12 thrill to work with tools from Samson's! It's a
13 feeling of accomplishment, of craftsmanship...a feeling
14 you get from no other hobby. Join the thousands of men
15 who have found fun and profit in this absorbing
16 occupation...start working in wood with tools from
17 Samson's TODAY!

18 * * *

19 ANNCR: Your body gives you the best possible service if you
20 keep it in the best possible condition...and the same
21 is true of your shoes. If you keep them in A-1 shape
22 by sending them regularly to the Modeste Shoe Shop for
23 repairing and rebuilding, you'll be amazed at the
24 increased service you get from them. You'll be amazed,
25 too, at the Modeste Shoe Shop prices. Here's
26 shoe-repairing guaranteed to please you...your shoes

1 ANNCR: will feel more comfortable, and you'll get many more
2 months of service from them! Get the best possible
3 service from your shoes at all times...at the first
4 sign of trouble, take them to The Modeste Shoe Shop!

5 * * *

6 ANNCR: To shoe a horse, see your blacksmith. To shoe
7 yourself, see Macgruder's. A smith molds a piece of
8 iron to the shape of a horse's foot...and shoes from
9 Macgruder's are guaranteed to fit you equally as well.
10 You'll get more satisfaction from a pair of Macgruder
11 shoes because they're guaranteed to fit...and because
12 the prices will always fit your budget. Next time
13 you're buying shoes, use a little horse-sense. Don't
14 buy them just anywhere...but buy them at Macgruder's
15 where style and satisfaction are always stipulated.
16 Remember the name: Macgruder's, the store for the
17 smartly-shod!

18 * * *

19 ANNCR: The word "America" sometimes brings a field of waving
20 grain to men's minds...and a field of waving grain
21 ALWAYS brings Tip Top bread to a housewife's mind.
22 Housewives know that whether it's cracked wheat, rye,
23 whole wheat, or raisin, it's good bread if it bears the
24 Tip Top label, because Tip Top bread is made only from
25 the best ingredients...a sunshine-soaked field of grain
26 spells health...and health is just what you get in

1 ANNCR: every slice of Tip Top bread. Begin living the
2 healthy, American way TODAY...insist on Tip Top bread!

3 * * *

4 PUNCH COPY--NETWORK

5 ANNCR: Every cold sufferer should remember this name...HILL'S
6 COLD TABLETS! For Hill's Cold Tablets are especially
7 compounded to get after those aches and pains...that
8 dry, feverish flush...some of the many things that make
9 you miserable when you have a cold. Take only as
10 directed. Get amazingly fast relief from these
11 tormenting cold symptoms. Hill's--H-I-L-L-S--Cold
12 Tablets!

13 * * *

14 ANNCR: Today thousands upon thousands of people all over the
15 country are taking BENEFAX B-COMPLEX VITAMINS all year
16 round...and here's the reason why! It's a wonderful
17 way to supplement your rationed diet...and make sure,
18 in these days of shortages, you're getting the
19 B-Complex Vitamins you may need for rugged good health.
20 That's because BENEFAX are so heavily fortified with
21 large extra amounts of B-1 that just one tiny capsule
22 supplies 1½ times the total daily minimum requirement
23 of B-1, together with all other known B-Vitamins.
24 What's more, BENEFAX are guaranteed by the makers of
25 ANACIN...are vitamins you can trust! Actually, no
26 matter where you shop...or how much you pay...you

1 ANNCR: cannot buy higher quality vitamins...because no higher
2 quality are made. Yet a full two weeks' supply costs only
3 39¢...just a small fraction of your budget. And the large
4 family-size is even more economical. So, for increased
5 vitality and pep...for calmer, steadier nerves, supple-
6 ment your diet with BENEFAX...B-E-N-E-F-A-X...B-COMPLEX
7 VITAMINS. Look for the red capsules in the red box.

8 * * *

9 ANNCR: Before you buy any tractor tire, first...learn the facts
10 about Goodyear's famous SUPER-SURE-GRIP from _____
11 _____, your Goodyear dealer. The exclusive Wedge
12 (Name)
13 Grip Action assures steady pulling power with less slip-
14 page. The Open Center allows the lugs to get a firm grip
15 on the soil for greater traction. The STRAIGHT lugs take
16 a deep, clean bite and work their full length and depth
17 into the soil. All these extra-traction features make
18 the SUPER-SURE-GRIP out-pull...out-perform...out-last
19 other tractor tires. Get Goodyear's SUPER-SURE-GRIPS.
20 See your Goodyear dealer, _____.
(Name and Address)

20 * * *

21 ANNCR: I guess you couldn't think of many things as downright
22 enjoyable in the morning as the delicious fragrance of
23 bacon sizzling in the pan. About the only thing more
24 enjoyable is actually sitting down and eating that
25 bacon. And that's really true if the bacon you're
26 serving is Hormel bacon--the bacon that gives you all of

1 ANNCR: that savory true-bacon flavor. Yes, Hormel bacon is lean
2 and choice--it's bacon that's been carefully cured--bacon
3 that's been smoked slowly over fragrant hardwood fires.
4 In short, bacon just the way you like it. But don't take
5 my word for it. The only way to find out just how good
6 bacon can be is to serve Hormel bacon. Do that next time,
7 won't you? Try it for that big breakfast tomorrow. Once
8 you've tasted Hormel bacon, I'm betting you'll agree--
9 there's just no finer bacon anywhere. Hormel bacon--
10 made by the makers of the famous Hormel ham.

11 * * *

12 ANNCR: Goodyear's famous SUPER-SURE-GRIP Tractor Tire is your
13 best buy for day-in, day-out farm work. The STRAIGHT-BAR
14 LUGS and OPEN CENTER provide Wedge Grip Action that out-
15 pulls and out-performs other tractor tires. Get long-
16 wearing SUPER-SURE-GRIP Tractor Tires from _____
17 _____, your Goodyear dealer. (Name
18 _____ and Address)

* * *

19 ANNCR: The Story of Dr. Joyce Jordan, the private and profes-
20 sional life of a beautiful girl physician, presented by
21 Post's Raisin Bran--a "basic seven" food! (SLIGHT PAUSE)
22 And of course Post's Raisin Bran makes us think of
23 breakfast...What's that? Your family won't eat that
24 important meal? Tut-Tut. Folks who don't eat breakfast
25 are usually the ones who get tired, inefficient, irri-
26 table, in the middle of the morning. And say...breakfast

1 ANNCR: tastes so good when it includes Post's Raisin Bran with
2 milk that I don't see how anybody in the world could
3 resist the meal. Mmmmmmmmmmm...One spoonful of these crisp,
4 delicious flakes of toasted bran and wheat--mixed with
5 chewy raisins--tells a flavor story you want to hear
6 again. And breakfast based on cereal with whole-grain
7 values, fruit and milk is the adequate breakfast nutri-
8 tionists recommend. And listen, Post's Raisin Bran
9 supplies whole-grain nourishment--including B-vitamins
10 for energy and steady nerves, with seedless raisins to
11 give extra minerals. Then, there's another mighty good
12 reason for eating Post's Raisin Bran for breakfast. You
13 see, it gives you bran for bulk...bulk so many of us
14 need to help prevent irregularity. So, take this sound
15 advice--eat an adequate breakfast--for a keen mind and
16 high efficiency. And...if you want flavor in your cereal
17 try Post's Raisin Bran. Sure, eat the cereal that gives
18 you the right combination...whole-grain nourishment,
19 bran for bulk, and real good-morning flavor. Eat...
20 Post's Raisin Bran.

21
22 ANNCR: But now....Every time I see a war worker, or a
23 youngster, carrying a lunchbox, I think back to the
24 days when I carried lunch to school. Mmmm. Mom
25 certainly knew what children like! And every day she
26 tucked a "surprise" in the southeast corner of my

1 ANNCR: little red and black tin box...a special cookie--or a
2 new kind of sandwich filling--or a different sort of
3 bread. And say, if you're the kind of mother who likes
4 to give the men and children something special, pack
5 some muffins in tomorrow's lunchbox. Muffins made with
6 Post's Raisin Bran. Everybody likes 'em hot, everybody
7 likes 'em cold. Yes, ma'am, last night's muffins--
8 split, and spread with lots of homemade jam--that's a
9 lunchbox surprise to set the family's mouth to
10 watering. And Post's Raisin Bran muffins are easy to
11 make. Just follow directions on the box--but better
12 double the batch if you want some left over for
13 tomorrow's lunch. And then, remember--flavor isn't the
14 only reason why Post's Bran Muffins belong in every
15 lunchbox. You see, Post's Raisin Bran is good for you
16 --whether it's baked in muffins or served as breakfast
17 cereal--because Post's Raisin Bran supplies whole-grain
18 values, plus mineral-high raisins--and bran to help
19 prevent irregularity. So be sure you ask for, be sure
20 you get Post's Raisin Bran! Post's Raisin Bran.

21 * * *

22 NETWORK STATION BREAK COPY

23 ANNCR: The unimportant long distance call you make may delay a
24 really urgent message because your operator doesn't
25 know which calls are important. It's up to you! Make
26 very sure your long distance call is really important!

1 ANNCR: One way...two ways...three ways...four ways...Yes, four
2 ways to fight the usual miseries of a cold--with
3 Four-Way Cold Tablets--costs only nineteen cents a box.
4 Follow directions carefully. Get Four-Way Cold Tablets
5 at your druggist's today.

6 * * *

7 ANNCR: Medicated LUDEN'S COUGH DROPS are a real blessing for
8 cold sufferers! Choose either cool, penetrating
9 LUDEN'S MENTHOL COUGH DROPS or new, soothing LUDEN'S
10 HONEY-LICORICE COUGH DROPS. Both give effective help.
11 Both cost five cents!

12 * * *

13 ANNCR: Taking care of the lawn is quick and easy...with an
14 electric or gasoline power mower! See the latest in
15 rotary mowers and reel-type gasoline-powered mowers at
16 your Goodyear dealer. They're available on easy budget
17 terms. Put your selection in lay-away now...at your
18 Goodyear dealer, _____.

(Name and Address)

19 * * *

20 ANNCR: Do your gardening with proper tools. Your Goodyear
21 dealer, _____, will show you his complete
22 selection of cultivators, and spading forks. See how
23 easy it is to have a fine flower bed...and healthy soil
24 around your plants and shrubs. Stop in at your Goodyear
25 dealer, _____.

(Name and Address)

26 * * *

1 ANNCR: ENRICHED TIP TOP IS A BETTER BREAD.
2 ENRICHED TIP TOP IS A BETTER BREAD.
3 ENRICHED TIP TOP IS A BETTER BREAD.

4 * * *

5 OPENING COMMERCIAL

6 ANNCR: America's most beautiful modern furniture is now on
7 parade at NELSON BROTHERS--furniture that will give
8 your home new color...new life...new charm and
9 personality!

10 Right now NELSON BROTHERS are presenting their big
11 October sale of fine bedroom furniture, and here's just
12 one typical bargain: A handsomely styled modern
13 bedroom set including fullsize bed...chest of drawers
14 ...and vanity dresser--together with a steel coil
15 spring and mattress--this entire FIVE-PIECE bedroom set
16 for only SEVENTY-NINE DOLLARS during NELSON BROTHERS
17 October sale!

18 Here's another great October value at NELSON
19 BROTHERS: a beautifully patterned, long-wearing 9 x 12
20 rug--only TWENTY-NINE DOLLARS! And another: a
21 handsome modern studio couch that will give your home a
22 convenient EXTRA BEDROOM--only TWENTY-NINE DOLLARS at
23 NELSON BROTHERS! Easy terms...as long as twelve full
24 months to pay! NELSON BROTHERS have TWO great
25 furniture centers in Chicago: 6344--6-3-4-4 Cottage
26 Grove Avenue on the SOUTH side...and on the NORTH side,

1 ANNCR: 4840--4-8-4-0 Broadway. Open Tuesday, Thursday, and
2 Saturday nights till 10...all day Sunday till 5.
3 NELSON BROTHERS...Chicago! Also downtown in Milwaukee.

4 MIDDLE COMMERCIAL

5 ANNCR: Did you know that for only FIFTY-NINE DOLLARS at NELSON
6 BROTHERS you now can have your choice of a beautiful
7 modern two-piece living room ensemble...OR...a
8 handsome, distinctively styled sectional living room
9 group--either for only FIFTY-NINE DOLLARS at NELSON
10 BROTHERS. Here's another big October furniture value
11 at NELSON BROTHERS: a smart, sophisticated, Hollywood
12 bed--complete with box spring and fine mattress--only
13 TWENTY-NINE DOLLARS. Easy terms...as long as twelve
14 full months to pay. NELSON BROTHERS: 6344 Cottage
15 Grove Avenue on the SOUTH side...and on the NORTH side,
16 4840 Broadway. NELSON BROTHERS...Chicago.

17 CLOSING COMMERCIAL

18 ANNCR: Keep up the homes we're fighting for! Bring new color
19 and charm...new personality...to every room with fine
20 modern furniture from NELSON BROTHERS! Walk down
21 NELSON BROTHERS brilliant "Aisle of Homes" and see what
22 the nation's leading furniture factories are doing to
23 make American homes more beautiful...more comfortable
24 ...more livable!

25 One of the colorful October highlights along the
26 "Aisle of Homes" is NELSON BROTHERS famous Deluxe

1 ANNCR: three-room outfit--complete furnishings for your living
2 room, bedroom, and dinette--furniture, rugs, even
3 pictures on the wall. NELSON BROTHERS price for this
4 entire three-room furniture outfit--just TWO HUNDRED
5 and NINETY-EIGHT DOLLARS for everything it takes to
6 furnish three full rooms--even to the pictures on the
7 wall! Easy terms...twelve full months to pay.
8 Remember: NELSON BROTHERS have two great furniture
9 centers in Chicago: 6344--6-3-4-4--Cottage Grove
10 Avenue on the SOUTH side...and on the NORTH side, 4840
11 --4-8-4-0--Broadway. Open Tuesday, Thursday, and
12 Saturday nights till 10...all day Sunday till 5.
13 NELSON BROTHERS in Chicago--furniture center of the
14 world!

15 FUR TRAILER PLUG FOR FURNITURE SHOWS

16 ANNCR: Listen! Here's just ONE of the remarkable clearance
17 groups of Lady Nelson fur coats at NELSON BROTHERS:
18 Aristocratic, mink-blended coney...deep, silky,
19 skunk-dyed opossum...and luxurious, mink-blended marmot
20 --all at the low clearance price of just FIFTY-NINE
21 DOLLARS! Today and tomorrow buy your fur coat at one
22 of NELSON BROTHERS two great value centers: 6344
23 Cottage Grove Avenue--SOUTH...and 4840 Broadway--NORTH.
24 NELSON BROTHERS...Chicago!



DRILL 4: STRAIGHT-READING NETWORK COPY

1 CHURCH OF THE AIR

2 CUE: COLUMBIA BROADCASTING SYSTEM

330 Seconds.....

4 PLEASE OPEN WITH APPROXIMATELY FIFTEEN SECONDS OF MUSIC

5 ...FADE SLIGHTLY FOR:

6 ANNCR: Columbia's Church of the Air.

7 MUSIC: UP ABOUT FIFTEEN SECONDS THEN DOWN BEHIND ANNOUNCEMENT.

8 ANNCR: Twelve years ago the Church of the Air was established
9 by the Columbia network so that clergymen of the major
10 faiths might bring their messages to a nation-wide
11 congregation of worshippers. Since that time these
12 devotional programs have been heard twice each Sunday.
13 Today, the network Catholic broadcast comes to you from
14 Station WBBM in Chicago, Illinois. It will be
15 conducted by the Right Reverend Monsignor Ambrose J.
16 Burke, President of St. Ambrose College in Davenport,
17 Iowa. The subject of Monsignor Burke's discourse is:
18 HIS HOLINESS, PIUS THE XII. From Mundelein College for
19 Women in Chicago comes the 50-voice choir which
20 participates in this broadcast. They are directed by
21 Walter Aschenbrenner. _____ is at the
22 organ. (MUSIC OUT) The choir sings two numbers,
23 _____ and _____
24 after which we hear the address of Monsignor Burke.

25 _____
26 ANNCR: (MUSIC BEHIND ANNOUNCEMENT) You have been

1 ANNCR: attending Columbia's Church of the Air, coming to you
2 from Station WBBM in Chicago, Illinois. Heard on
3 today's network Catholic program was the Right Reverend
4 Monsignor Ambrose J. Burke, President of St. Ambrose
5 College in Davenport, Iowa. The choir of Chicago's
6 Mundelein College for Women participated in the
7 broadcast. Copies of Monsignor Burke's address may be
8 obtained by writing to the station to which you are
9 listening. Next week the two services of Columbia's
10 Church of the Air come to you again at 10 AM and 1 PM
11 Eastern War Time.

12 This is CBS, THE COLUMBIA RADIO NETWORK.

13 * * *

14 AMERICAN WOMEN

15 MUSIC: THEME...UP AND FADE

16 ANNCR: Wrigley's Spearmint Gum brings you...American Women!

17 MUSIC: UP AND OUT.

18 ANNCR: Tomorrow, millions of American women will go out to
19 factories, shops, offices, and fields to do their part
20 in making victory come surer and sooner. These
21 American women of today are proving themselves worthy
22 of their great tradition. The makers of Wrigley's
23 Spearmint Gum bring you these programs so that you may
24 share with us our admiration for the spirit with which
25 these women of ours are helping to keep our homefront
26 running smoothly and efficiently. With Wrigley's

1 ANNCR: Spearmint Gum enjoying the friendship of so many of you
2 due to the comfort and satisfaction it gives you while
3 you work--we know of no better way we can express our
4 appreciation for your good will than by bringing you
5 these programs in tribute to our--American Women!

6 * * *

7 STRAIGHT ANNOUNCEMENTS: OWI

8 Spot Announcement - Machinists - Time: 35 seconds.

9 ANNCR: Aho - - - y, you fighting men of America--This is the
10 United States Coast Guard Cutter "Opportunity" hailing
11 all mechanics with Diesel and gasoline engine
12 experience. How would you like to be a petty officer
13 in the "Fourth Arm of Uncle Sam's Fighting Forces?"
14 Well, you may be eligible for a rating, if you're an
15 experienced gasoline and diesel engine mechanic, and if
16 you're between the ages of 17 and 55 and physically
17 fit. Apply right now, Coast Guard recruiting office,
18 Room 852, U. S. Courthouse, Chicago--Remember that
19 address: Room 852, U. S. Courthouse, Chicago

20 NOTE: (IF RECORD AVAILABLE CAN LEAD IN WITH ENGINE ROOM
21 BELLS)

22 * * *

23 Spot Announcement--SPARS--Time: 38 seconds.

24 ANNCR: Women! There's a man's job to do ashore and the Coast
25 Guard needs you to do it! Fighting men who want to get
26 out to sea are held down by shore jobs--jobs that you

1 ANNCR: can do as well as men. Radio communications,
2 personnel, transportation, commissary and Captain of
3 the Port work. These are just a few of the important
4 jobs open now in the Coast Guard SPARS. If you
5 qualify, you'll receive special training at one of
6 America's great colleges, a trim Navy blue uniform,
7 styled by a world-famous designer, and a vital job in
8 helping to speed the day of Victory! Write today for
9 information: Coast Guard SPARS, Board of Trade
10 Building, Chicago. Be sure to state your age,
11 education, and experience.

12 * * *

13 Spot Announcement "G-3"--General Recruiting--Time: 18 seconds.

14 ANNCR: Here's a \$72 question: Are you a cook, motor
15 machinist, mechanic, or radioman? If you can qualify
16 in one of these specialties you may be eligible for a
17 petty officer rating at \$72 a month. Go to the Coast
18 Guard Recruiting Office--Room 852, U. S. Courthouse,
19 Chicago

STAGE SETTING

1
 2 NARR: This is such stuff as dreams are made of....Oh yes,
 3 it's an ordinary story enough--about two young people
 4 in their little world of Budapest, a story about Liliom
 5 and Julie, Mrs. Muskat and her carousel....But this
 6 play has a soul. Yes--a soul, something that you can't
 7 see or touch or hear. It's a wonderful thing, this
 8 soul, like--like, well, Liliom's blue star from heaven,
 9 for instance....But you see...you can't just talk about
 10 it like this. You have to listen--with your heart--to
 11 Ferenc Molnar's comic fantasy "Liliom." This is such
 12 stuff as dreams are made of....This evening The
 13 National Broadcasting Company continues this new
 14 dramatic series--Great Moments in Drama....In this
 15 series, the National Broadcasting Company presents some
 16 of the unforgettable memories treasured by playgoers
 17 everywhere. "Liliom" really isn't a memory, but a
 18 modern classic, that may be playing somewhere on the
 19 stage this very evening....Now, the second in our
 20 series of Great Moments in Drama--"Liliom", by Ferenc
 21 Molnar.

22 This is such stuff as dreams are made of....

23 (SET THE STAGE FOR A ROMANTIC FANTASY)

24 NARR: A hope is but the shadow of a truth, a dream is its
 25 reflection. Of such gossamer is love bewebbed so
 26 nebulous, so vacant to the touch, and yet more real

1 ANNCR: for Dreft!

2 Because of the War, we are limited in the amount of
3 Dreft we can make. So make the most of every package
4 of Dreft you get. Don't use too much water--only
5 enough to make a good suds. See how much longer every
6 box of Dreft will last!

7 BUSINESS: THEME...UP AND UNDER

8 EPILOGUE

9 ANNCR: Tomorrow in "Lone Journey"....

10 NITA: Are you sleepy, Wolfe? Otherwise, I'd like to talk to
11 you for a while.

12 ANNCR: A talk that is as touched with unreality for Wolfe as
13 the moonlight hour itself...tomorrow in "Lone Journey."
14 This is _____ speaking for the
15 makers of Dreft--D-R-E-F-T--Dreft.

16 BUSINESS: THEME UP AND FINISH.

17 ANNCR: This is _____, speaking for the
18 makers of Dreft--D-R-E-F-T--Dreft.

19 * * *

20 OPEN

21 BUSINESS: THEME FOR ONE SECOND BEFORE ANNOUNCER'S OPENING LINE.

22 ANNCR: The makers of Dreft--D-R-E-F-T--Dreft, present Lone
23 Journey, a story from the heart of Western America,
24 written by Sandra and Peter Michael.

25 BUSINESS:: THEME...FADE OUT COMPLETELY BEHIND FIRST LINE OF
26 COMMERCIAL.

1 ANNCR: Here's a message of importance to all Dreft users.
2 (SLIGHT PAUSE) If you have found that your dealer is
3 out of Dreft...please be assured this is only
4 temporary. He will get more. Due to the war
5 conditions, we are having difficulty keeping dealers
6 supplied with Dreft all the time. But, we are
7 continuing to make Dreft--and your dealer will get
8 more. And--it will be the same Dreft--unchanged in
9 quality--unchallenged by even the finest soap flakes.
10 (SLIGHT PAUSE) And if ever there was proof of Dreft's
11 superiority over any soap or soap flakes--it's the
12 miracle Dreft performs in your dishpan. (SLIGHT PAUSE)
13 Listen. (SLIGHT PAUSE) When you use Dreft--you get
14 your dishes cleaner, without wiping: Yes. Incredible
15 as it seems...this amazing suds, different from any
16 soap ever made...now makes it really practical to get
17 actually cleaner dishes without wiping. (SLIGHT PAUSE)
18 Now, of course, every woman knows that when you wash
19 dishes with soap and let them drain dry--they're
20 streaked with a cloudy, grayish film which must be
21 wiped off, to get the dishes clean. (SLIGHT PAUSE)
22 But Dreft, you see, unlike any soap, never leaves any
23 of this hardwater film, even on glasses. With Dreft,
24 you just hot-rinse them--and they'll drain-dry with
25 such a radiant sparkle--there's no point in wiping
26 them!

1 ANNCR: number would mean eventually to your sister--your
2 attitude--your actions might have been entirely
3 different to a young girl who's hardly reached maturity
4 --to a young girl of seventeen--who feels herself to be
5 alone in the world.

6 MUSIC: THEME

7

* * *

8 ANNCR: LONELY WOMEN

9 MUSIC: THEME UNDER.

10 (OPENING INTRODUCTION) General Mills, the makers of
11 Gold Medal Kitchen-Tested Flour, take pleasure today in
12 bringing to its thousands of friends and followers a
13 new drama about people. People we all know--people
14 whose problems will affect us as deeply as our own--
15 whose hopes, whose dreams, whose little triumphs must
16 touch us as deeply as our own--for they are the folks
17 we live with, we love--they are our friends and
18 families. They are just--us.

19 MUSIC: UP AND OUT.

20 ANNCR: (LEAD IN) And now, LONELY WOMEN. It is early evening.
21 Downtown office lights go out, blinds are drawn as if
22 business establishments are preparing for bed.
23 Elsewhere, in the residential sections, lights go on as
24 the curtain called dusk drops slowly and darkens the
25 city. Busses are crowded with people returning home--
26 to eat--to talk--to meet their families--to concentrate

1 ANNCR: on the most important thing in life...living. On a
2 quiet corner of a residential section stands The Towers
3 --a hotel for women. In the lobby this evening is
4 Kenneth Pratt, announcer for a local radio station--
5 speaking into a portable microphone. He is
6 interviewing--but let us listen to his broadcast.

7 * * *

8 LEAD-IN

9 ANNCR: HELPMATE...the story of the married life of Linda and
10 Steve Harper.

11 (MUSIC)

12 Steve Harper is held virtual prisoner in the factory...
13 unaware Linda is facing a dangerous complication
14 created by their bitter enemy Eddie Blake...and that at
15 the moment Linda is about to risk a desperate ruse to
16 meet the situation.

17 COMMERCIAL

18 ANNCR: Yesterday, Steve, held a virtual prisoner in the
19 factory by Eddie Blake, sent Brooklyn Dottie with a
20 message to Linda to carry on the clean-up campaign with
21 the high school kids without him. He does not realize
22 that the terrifying threat of danger menacing Linda and
23 the high school kids waiting restlessly in their yard
24 ...for up the street is gathered a gang of tough
25 hoodlums hired by Eddie Blake to attack the kids should
26 they attempt the clean-up. Before Dottie arrived,

1 ANNCR: Linda decided to risk one desperate move. Leaving her
2 father, George Emerson, to keep an eye on the impatient
3 school kids, she goes to the office of the mayor of
4 Axminster. Right now she is waiting tensely outside
5 the mayor's office. Inside Mayor Fred James presses
6 the key of the talk-back box.

7 LEAD-OUT

8 ANNCR: As the mayor, perspiration running from his forehead
9 reaches for his hat, Linda feels more pity than contem
10 contempt for the politician she has tricked into
11 helping her. But over-riding this comes the fear that
12 the ruse may yet fail....Her father, not knowing of the
13 tall tale she has invented to snare the mayor down to
14 Magnolia Lane, may let the cat out of the bag--when the
15 two men meet face to face in tomorrow's episode.

16 * * *

17 ANNCR: Keep that schoolgirl complexion with PALMOLIVE--largest
18 selling beauty soap in the world. And now PALMOLIVE
19 brings you radio's most beloved serial--BACHELOR'S
20 CHILDREN.

21 THEME

22 OPENING COMMERCIAL

23 ANNCR: Janet, having some spare time on her hands today,
24 stopped out at Michael's home to measure some drapes
25 she has been making for Dotty--but no sooner had she
26 seen Michael's face when she knew she had arrived at an

1 ANNCR: inopportune moment. Just what was wrong, she had no
2 way of knowing--and she couldn't account for Michael's
3 peculiar behavior. He hardly seemed to hear what she
4 was saying--and when Dotty came in the house a short
5 time after--Michael brusquely asked Janet if she would
6 leave them alone--saying that he had something which he
7 must talk over with Dotty alone. Embarrassed, Janet
8 went upstairs to get her wraps, but as she came down to
9 leave the house she heard Michael--in a tone she had
10 never heard in his voice before say....

DRILL 6: TELEVISION COMMERCIALS

Following are samples of scripts for television commercials, some of them for spots, some of them for commercials to be integrated into programs. To use this material effectively it will be necessary, of course, to set up the working props (tables, chairs, and so forth), provide the hand props, and block out the action indicated in the script. It will not be necessary to provide the scenic backgrounds indicated, or to work with costume and make-up. The lines must be memorized, and the scenes thoroughly rehearsed. If possible these TV commercial scenes should be photographed, and the scenes projected for criticism and discussion. Without the actual use of a TV camera, it will be necessary to resort to considerable improvisation. The student will discover that he will benefit greatly by following the suggestions above. In studying TV scripts one will find a good many abbreviations which have come into use. Following is a list of the more common ones:

AS.....Angle Shot	FI.....Fade In
BG.....Background	FO.....Fade Out
BG PROJ.....Background Project	LIP SYNC.....Lip Synchronization
BUS.....Business	LS.....Long Shot
CU.....Close Up	MCU.....Medium Close Up
CUE.....Direct Signal	MS.....Medium Shot
DISS.....Dissolve	NARR.....Narrator
DOLLY.....To move camera	PAN.....To follow action
DOLLY IN, DOLLY OUT, DOLLY SHOT	RS.....Running shot
ECU.....Extreme Close Up	SOF.....Sound on film

TV SPOT ANNOUNCEMENT

Video

Audio

CU MAN AND WOMAN ACROSS
TABLE IN INTIMATE SUPPER
CLUB SCENE (HE IS WHISPERING
SWEET NOTHINGS IN HER EAR.
SHE SMILES BLUSHINGLY...
TAKES HIS HAND ACROSS TABLE
AFFECTIONATELY.)

CUT TO ECU WATCH ON WOMAN'S
WRIST

FRAME WATCH WITH HEART

CUT TO ECU OF WATCH. POP
ON LADY ELGIN ASCOT \$71.50

OPEN SHOT OF LILY OF THE
VALLEY FLOWERS

FLOWER PATTERN ZOOMS FULL
SCREEN

MATCH DISSOLVE TO LILY OF
THE VALLEY WATCH

MOVE INTO ECU OF WATCH
WHICH ROTATES SLOWLY

(NEW VIDEO COMES IN HERE)
HOLD TILL FADE-OUT. POP
PRICE ON SCREEN AND POP ON
LADY ELGIN LILY OF THE
VALLEY

MUSIC: SOFT AND UNDER

1 Here's the beautiful way to tell
2 her what's in your heart.

3 Give her the beautiful way to
4 tell time, the Lady Elgin Ascot
5 with the heart that never breaks
6 ...the guaranteed DuraPower
7 Mainspring.

8 For her birthday: for your
9 anniversary...give the Lady
10 Elgin Ascot, seventy-one, fifty.

* * *

11 Lily of the Valley, flower of
12 romance...exquisite design
13 traced in diamonds in the new
14 Lily of the Valley series of
15 Lady Elgin Watches!

16 For her wedding, birthday or
17 anniversary...
18 give a beautiful Lady Elgin Lily
19 of the Valley diamond watch.
20 From one hundred twenty-five
21 dollars...at your jeweler's.

Video

Audio

MUSIC: DOCUMENTARY TYPE MUSIC
UNDER

ECU OF WATCH

1 This is an Elgin watch!

WORD "ELGIN" ZOOMS INTO
FOREGROUND FROM DIAL FACE

2 Elgins are the only watches in
3 the world with...

DISS. TO PULSATING HEART
(WITH WATCH WORKS INSIDE)

4 the heart that never breaks.

5 Elgins are the only watches in
6 the world with the

"DURAPOWER" POPS ON
(SYNCHRONIZE WITH AUDIO)

7 DuraPower Mainspring--guaranteed

8 to end mainspring failure

9 forever!

10 (CHANGE AUDIO PACE)

DISS. TO ECU OF WATCH.
POP ON "LORD ELGIN WALL
STREETER" \$71.50

11 The Lord Elgin Wall Streeter...

12 21-jewels, \$71.50, at your

13 jeweler's.

* * *

TV CLOSING COMMERCIAL

MS ANNCR

14 ANNCR: (BEHIND BAR IN PLAYROOM)

15 Well, next week we're going to

16 change pace and turn to comedy,

17 a hilarious movie called

18 "_____." I know

19 you'll enjoy it. You see, we

20 try to give you variety as well

21 as good entertainment on the

Video

MS ANNCR.

CUT TO ECU BEER

TILT UP FOR ACTION

DISS. TO CU ANNCR.

Audio

1 ANNCR: Schlitz Saturday Night
2 Theater. That's because we're
3 strong believers in variety
4 being the spice of a lot of
5 things. Take Schlitz beer,
6 itself. (SETS BOTTLE ON BAR)
7 Not just one or two ingredients
8 go into Schlitz...but a variety
9 of quality ingredients. Not
10 just one brewing process is
11 involved, but a variety of
12 intricate and technical
13 processes. (POURS AS HE TALKS)
14 In fact, the only place you
15 don't find variety is in the
16 taste of Schlitz. No, the taste
17 of Schlitz is always the same...
18 light, sparkling...good. That's
19 why I know you'll like Schlitz
20 beer. That is why so many
21 people like it. And, sales
22 prove that point. So make a
23 point to serve SCHLITZ often.
24 Now let's check on the variety
25 of entertainment that Schlitz

Video

DISS. TO CU ANNCR.

Audio

1 ANNCR: has in store for you
2 this week. Wednesday night,
3 there's the " _____ " on
4 radio with _____
5 _____. Friday evening on TV,
6 "The Schlitz Playhouse of Stars"
7 presents (NAME) starring (STARS).
8 And as I mentioned a week from
9 tonite, I'll be back with the
10 delightful comedy " _____
11 _____ " with _____
12 _____. Till
13 then, this is Jack Brand saying,
14 (TOASTS) "Here's looking at you
15 from the Schlitz Saturday Night
16 Theater." SCHLITZ, The Beer
17 That Made Milwaukee Famous...is
18 brewed by the Joseph Schlitz
19 Brewing Company, Milwaukee,
20 Wisconsin

DISS. TO RHOMBOID

Video

CU ANNCR.

DOLLY BACK FOR MS
TO REVEAL SETTING

Audio

1 ANNCR: (IN PSEUDO TROPICAL
SETTING, SITTING IN DECK CHAIR
WITH SUN LAMP, PALM TREE, ETC.
WEARING LOUD SPORT SHIRT)

2 Good evening. Welcome to the
3 Schlitz Saturday Night Theater
4 brought to you by Schlitz, The
5 Beer That Made Milwaukee Famous.
6 Since there seems to be no real
7 escape from the rugged (murky,
8 sloppy etc.) Wisconsin winters
9 ...I've done the next best
10 thing. I've wished myself into
11 a tropical paradise...complete
12 with (REGARDS SELF) sport shirt,
13 palm trees, and sun (REGARDS SUN
14 LAMP). Now all I need is some
15 South Sea Island music and a few
16 beautiful dancing girls to
17 complete the picture. VOICE
18 (OFF-CAMERA)

19 We're fresh out of dancing girls,
20 Jack...but how's this?

MUSIC: HAWAIIAN MUSIC UP FOR 5
SECONDS THEN FADE UNDER AND OUT
SLOWLY. (DURING MUSIC BRAND

Video

DOLLY BACK FOR MS.
TO REVEAL SETTING

FOLLOW ANNCR. TO TABLE

CUT TO ECU BEER

TILT UP FOR ACTION

Audio

ATTEMPTS TO LOOK LANGUID...THEN
SHAKES HEAD IN DISAPPOINTMENT)

...GETS UP, WALKS TO TABLE WHERE
BEER IS SITTING

1 O.K. fellows...nice try...but
2 I'm afraid there's no substitute
3 for the real thing. Just as
4 there is no substitute for this
5 (INDICATES BOTTLE OF BEER)
6 SCHLITZ beer. And, while I may
7 not be able to satisfy all my
8 wishes...there's one that I can.
9 Say, for example, that I wish
10 for a glass of the best tasting
11 beer my imagination can conjure
12 up...(POURS AS HE TALKS) a beer
13 that is light, sparkling, and
14 consistent in its distinctive
15 flavor. Well, Schlitz satisfies
16 that wish and that's where the
17 magic of Schlitz comes in.
18 There's real wizardry behind
19 every bottle of Schlitz...true
20 genius in its brewing. And just
21 one sip will cast a spell over

Video

TILT UP FOR ACTION
DISS. TO CU ANNCR. AND
TILT UP FOR DRINKING ACTION

Audio

1 your taste buds.
(DRINKS)
2 Mmmhmmm. So take my advice.
3 Don't just wish for real beer
4 pleasure...just walk right up
5 and ask for Schlitz. Now let's
6 see about that movie, shall we?

* * *

ONE-MINUTE LIVE TV SPOT TO BE INSERTED IN WRESTLING SHOW

CU OF BARTENDER'S HANDS
POURING FEHR'S INTO GLASS.
SEE LABEL ON BOTTLE IF
POSSIBLE. PULL BACK TO SEE
BARTENDER AFTER GLASS IS
FILLED. INCLUDE SIX-PACK
DISPLAY.

7 BARTENDER: (LOOKS UP AND SMILES)
8 Yes, another call for FEHR'S. I
9 get more and more calls for this
10 fine beer every day.

PASSES GLASS OUT OF FRAME TO
UNSEEN CUSTOMER

11 Here you are...I know you'll
12 enjoy it.
13 (STRAIGHT INTO CAMERA) You know
14 there's a lot of satisfaction in
15 serving FEHR'S. I like to see
16 that smile come over people's
17 faces after they take that first
18 sip of FEHR'S. Just one taste
19 of that mellow-mild flavor...and
20 folks know FEHR'S gives them
21 everything they want in a beer.

Video

CU OF SIX-PACK DISPLAY.
TAKES SIX-PACK FROM DISPLAY
...PLACES ON BAR IN FRONT
OF HIM.

CUT TO BOTTLE AND GLASS OF
FEHR'S...FILLED.

CU OF HANDS RUNNING ADDING
MACHINE

CUT
CUT OR PAN TO BOTTLES AND
GLASSES OF FEHR'S ON TRAY

Audio

1 Now let me show you something
2 that the Frank Fehr Brewing
3 Company puts out that's really
4 convenient. It's the FEHR'S
5 six-pack. In it you'll find six
6 one-way bottles...you don't have
7 to make a deposit on them...and
8 you don't have to return them.
9 It's a good idea to always have
10 a carton on hand.
11 And when you're in your favorite
12 tavern...call for FEHR'S...it's
13 always FEHR weather...always
14 time for a tall...frosty...
15 creamy-golden glass of FEHR'S
16 beer...IT'S GOOD!

* * *

17 The most difficult mathematical
18 problems can be solved in a snap
19 with modern office machines.

20 But it doesn't take an adding
21 machine to figure out that
22 creamy-golden FEHR'S adds up to
23 real pleasure.

Video

Audio

1 FEHR'S beer...IT'S GOOD!

* * *

LIVE TV SPOT COMMERCIAL

DEMONSTRATOR TALKING...CUT
TO OBLONG PLATTER WITH
SLICES OF HAM AND CHEESE ON
LETTUCE BED WITH HARD-
COOKED EGGS

2 Here is an example of the many
3 delicious meals you'll plan
4 around a SWIFT'S PREMIUM CANNED
5 HAM. For a summertime lunch or
6 supper, what could be nicer than
7 tender, pink-and-perfect slices
8 of this fine ham...served with
9 cheese and hard-cooked eggs?

10 Naturally, you'll have many
11 wonderful ideas of your own on
12 the subject of good and easy
13 meals featuring SWIFT'S PREMIUM
14 CANNED HAM.

MOVE CAN OF HAM INTO
PICTURE, THEN CUT TO
CLOSEUP OF CAN

15 For this vacuum sealed container
16 holds a carefully selected,
17 leisurely cured ham, fully
18 cooked in its own juices.
19 SWIFT'S PREMIUM CANNED HAM is
20 boneless...skinless...and
21 carefully trimmed so there's no
22 waste. This convenient family

Video

Audio

CLOSEUP OF HAM PLATTER

DISPLAY OF SEVERAL CANS OF
SWIFT'S PREMIUM CANNED
MEATS

DEMONSTRATOR TALKING---CUT
TO CLOSEUP OF CAN OF
SWIFT'S PREMIUM CANNED HAM

HANDS MOVE HAM ON PLATTER
INTO PICTURE AND PLACE
BESIDE CAN OF HAM. PLATTER
SHOWS HAM SCORED, GLAZED
AND PARTLY SLICED.

1 size of six and three-quarter
2 pounds is an economy buy, as well
3 as an invitation to really good
4 eating.

5 Meals like this are modest in
6 cost...wonderful to eat...and
7 so easy to prepare and serve.

8 You always have inspiration for
9 such meals when you keep a
10 supply of SWIFT'S PREMIUM CANNED
11 MEATS on hand. They're all good
12 ...because they're all made with
13 good meat!

* * *

14 I want to show you as sure a
15 guarantee as I know for a
16 perfect dinner. It's a SWIFT'S
17 PREMIUM CANNED HAM...the
18 convenient family size of six
19 and three quarter pounds.

20 Out of this vacuum-sealed
21 container comes your favorite
22 SWIFT'S PREMIUM HAM, carefully

Video

HANDS MOVE HAM ON PLATTER
INTO PICTURE AND PLACE
BESIDE CAN OF HAM. PLATTER
SHOWS HAM SCORED, GLAZED,
AND PARTLY SLICED.
GARNISHED AS DESIRED

CLOSEUP OF HAM ON PLATTER

DISPLAY OF SWIFT'S PREMIUM
CANNED MEATS...AFTER THIS
SHOT IS WELL ESTABLISHED,
DOLLY BACK TO INCLUDE A CAN
OF SWIFT'S PREMIUM CANNED
HAM AS WELL AS THE SMALLER
CANS

Audio

1 selected, leisurely cured, and
2 fully cooked in its own juices.
3 As you see, this ham is boneless
4 ...the skin has been removed...
5 it's been carefully trimmed so
6 there's no waste. You see too
7 that it carves beautifully...in
8 tender, pink, uniform slices,
9 ready to serve. This is true
10 whether you slice your SWIFT'S
11 PREMIUM HAM cold, just as it
12 comes from the can...or glazed
13 and heated as ours is today.
14 Easy directions are on the can.
15 And however you serve this
16 delicious, tender ham, your
17 family and guests will love it.
18 Like all the wonderful varieties
19 of SWIFT'S PREMIUM CANNED MEATS,
20 the difference is in the meat
21 itself. "Swift makes such good
22 canned meats"...and you'll
23 certainly say so with a lilt in
24 your voice...when you eat a

Video

Audio

- 1 SWIFT'S PREMIUM CANNED HAM.
- 2 It's truly delicious.

TELEVISION COMMERCIALS; OPENING, MIDDLE, AND
CLOSING FOR SCHLITZ SATURDAY NIGHT THEATER

SET: Living room set; playroom set
PROPS: Pair of skis; bottles of Schlitz;
bottle opener; pilsener glasses

OPENING COMMERCIAL

<u>Video</u>	<u>Audio</u>
DISS TO MEDIUM SHOT OF CURTAINS	MUSIC: OPENING THEME--SWAN LAKE, ALBUM #216, SIDE 8
CURTAINS OPEN ON TITLE DRUM	
ROLL DRUM	
DISS TO SCHLITZ CARD #1	
DISS TO SCHLITZ CARD #2	
DISS TO SCHLITZ CARD #3	
DISS TO SET	
MS BRAND WAXING SKIS	1 ANNCR: (SITTING IN CHAIR IN 2 LIVING ROOM, WAXING SKIS.) Good 3 evening. Welcome to the Schlitz 4 Saturday Night Theater, brought 5 to you by Schlitz, The Beer That 6 Made Milwaukee Famous. 7 (LOOKS DOWN AT SKIS HE'S BEEN 8 WAXING) I brought some homework 9 along with me tonight. Trying to 10 get my skis in shape to use 11 tomorrow. First time I've been 12 out this year. (LAUGHS)

Video

DOLLY IN FOR CU BRAND

Audio

1 ANNCR: I may be getting myself
2 back in shape tomorrow night.
3 But even a few stiff muscles are
4 worth the fun. You can't beat
5 it. The brisk winter air, the
6 gleaming snow. And...the
7 roaring fire that waits for you
8 afterward. Sometimes I think
9 that's the best part of all.
10 Especially when there's plenty
11 of...this...

CUT TO ECU BOTTLE

12 (PRODUCES BOTTLE OF SCHLITZ)
13 waiting too! Schlitz Beer!
14 (POURS AS HE TALKS) Mmmmm...
15 what a sight for snow-sore
16 eyes! (DRINKS) And what a
17 taste for a thirsty sportsman.

CUT TO CU BRAND AND HOLD
FOR DRINKING ACTION

18 But, take away the setting;
19 the snow, the skis and the
20 roaring fire...and what have you
21 got? Why, you've still got
22 Schlitz Beer, of course...and,
23 no matter when or where you
24 drink Schlitz, it always tastes
25 the same; exactly the way you

Video

Audio

1 want a beer to taste...just
2 plain good. Lots of people
3 agree with me, by the way...and
4 many of them never had a ski on
5 in their lives. In fact, Schlitz
6 tastes so good to so many
7 people, it's first in sales in
8 the U. S. A. How good is "so
9 good"? Why don't you get some
10 Schlitz and find out for
11 yourself?
12 Now let's see about that movie.

DISS TO SCHLITZ CARD # 5

MUSIC: PLAYOFF THEME

DISS TO MOVIE:

MOVIE: PART I (SOUND ON FILM)

MIDDLE COMMERCIAL

13 ANNCR: (IN PLAYROOM BEHIND BAR)
14 How would you like to join the
15 biggest fraternity in the whole
16 school of good taste? The
17 fraternity I'm talking about is
18 the largest fraternity of beer
19 drinkers in the world...the
20 millions of people who prefer
21 the taste of Schlitz. Here's

Video

Audio

CUT TO ECU BOTTLE

DISS TO CU BRAND AND HOLD
FOR DRINKING ACTION

DISS TO MS BRAND

DISS TO SCHLITZ CARD # 5

1 all you have to do to join.
2 First, get yourself a bottle of
3 Schlitz Beer. (PRODUCES
4 SCHLITZ) Now for the initiation!
5 Open. (DOES SO) ... Pour. (DOES
6 SO) and taste. (TAKES LONG DRINK
7 AND SETS BOTTLE DOWN ON BAR.)
8 That's all you have to do...and
9 you're in for good. You're a
10 member of the world's happiest
11 fraternity. What's more...
12 you'll meet a host of fraternity
13 brothers wherever you go...
14 because so many people like the
15 taste of Schlitz, it's first in
16 sales in the U. S. A. Why not
17 join the Milwaukee chapter today?
18 Just give the password "Schlitz
19 please"...then fill up your
20 glass with Schlitz and drink up
21 for pleasure.
22 Are you with me? Good! Now
23 what do you say we get back to
24 our movie?

MUSIC: PLAYOFF THEME

Video

DISS TO MOVIE

MS BRAND IN EASY CHAIR

DISS TO CU BRAND

Audio

MOVIE: PART II (SOUND ON FILM)

CLOSING COMMERCIAL

1 ANNCR: (IN EASY CHAIR...FEET
2 UP ON HASSOCK) Well, that closes
3 another movie on our Schlitz
4 Saturday Night Theater and a real
5 thriller it was, too. That's my
6 cue to open another bottle of
7 Schlitz Beer. (OPENS AS HE
8 TALKS) Why don't you do the
9 same? The evening's still young.
10 There's still time for a
11 satisfying glass of Schlitz
12 before you snap out the lights
13 and go to bed. (PAUSE) I don't
14 know about you...but that's when
15 Schlitz tastes the best to me.
16 When the day is over and there's
17 time to sit down and relax. No
18 phones, no doorbells. Nothing
19 to do except concentrate on the
20 excellent flavor of Schlitz Beer.
21 Leisure...(LOOKS RELAXED) plus
22 ... (INDICATES BEER IN HAND)
23 pleasure. That's the picture.

Video

Audio

1 And Schlitz seems to belong in it
2 naturally. Why don't you draw
3 yourself in...and make the
4 picture complete? But before you
5 head for the kitchen, here's a
6 reminder about more Schlitz
7 entertainment coming your way
8 this week on both radio and
9 television. Wednesday evening,
10 _____ star
11 in the "_____" on radio.
12 On TV Friday night, you'll see
13 _____ on the
14 "Schlitz Playhouse of Stars."
15 The play this week is called
16 _____." One week
17 from tonight, I'll be back with
18 another movie on the "Schlitz
19 Saturday Night Theater." The
20 name of it is "_____
21 _____" with _____.
22 'Til next week, then, this is
23 Jack Brand saying, "Here's
24 looking at you" (TOASTS AUDIENCE)
25 from the "Schlitz Saturday Night

Video

DISS TO RHOMBOID

DISS TO CURTAINS

FADE AS MUSIC FINISHES

Audio

- 1 Theater."
- 2 Schlitz, The Beer That Made
- 3 Milwaukee Famous, is brewed
- 4 by the Joseph Schlitz Brewing
- 5 Company, Milwaukee, Wisconsin.

MUSIC: CLOSING THEME--SWAN LAKE,
ALBUM #216, SIDE 8

SCHLITZ SATURDAY NIGHT THEATER

SET: Living room set
PROPS: Sid Stone's drawing board; bottles of Schlitz;
bottle opener; pilsener glasses

OPENING COMMERCIAL

Video

Audio

DISS TO MEDIUM SHOT OF
CURTAINS

MUSIC: OPENING THEME--SWAN LAKE,
ALBUM #216, SIDE 8

CURTAINS OPEN ON TITLE DRUM

ROLL DRUM

DISS TO SCHLITZ CARD # 1

DISS TO SCHLITZ CARD # 2

DISS TO SCHLITZ CARD # 3

DISS TO SET

MS REAR VIEW OF BRAND
SITTING BEHIND CAMERA

1 ANNCR: (SITTING IN BACK OF TV
2 CAMERA...LOOKING IN ALA
3 CAMERA-MAN...TURNS AROUND, SEES
4 AUDIENCE, GREETs THEM.)
5 Hello there. Welcome to the
6 Schlitz Saturday Night Theater
7 brought to you by Schlitz, The
8 Beer That Made Milwaukee Famous.
9 (REGARDS HIMSELF BEHIND CAMERA)
10 ...No...I haven't joined the
11 crew. I thought I'd amble over
12 to the other side of the fence
13 tonight and see how the Schlitz

Video

DOLLY IN FOR CU BRAND

TILT UP FOR ACTION

CUT TO MS TABLE WHERE BEER
IS SET AND HOLD FOR BRAND'S
ENTRANCE

CUT TO CU BRAND AND HOLD

Audio

1 Saturday Night Theater looks to
2 you people. (PAUSE) Besides,
3 I've been thinking...there's no
4 real need for me on this show at
5 all...because here's your real
6 host...Schlitz beer. And what a
7 genial host it is! It's very
8 appearance...the friendly brown
9 and cream label...calls out a
10 warm welcome. And...when you get
11 inside (HANDS OPEN AND POUR BEER)
12 ...well, that's when you really
13 feel at home. Just look at the
14 lively sparkle of that Schlitz
15 beer! Sniff that tantalizing
16 aroma! And the taste! (WALKS
17 IN FRONT OF CAMERA DIRECTLY
18 INTO PICTURE) well...here's
19 where I get back into the act.
20 Because the human element is
21 definitely an essential part of
22 the Schlitz picture. (SITS
23 DOWN, PICKS UP GLASS AND TAKES
24 LONG DRINK.) Yessir...the taste
25 of Schlitz is something I just

Video

Audio

1 ANNCR: cannot resist! So
2 I guess I'll just stay over here
3 on this side of the camera with
4 my bottle of Schlitz Beer. You
5 stay over there with your Schlitz
6 and we'll both be satisfied. I
7 can almost guarantee that fact,
8 you know...because Schlitz tastes
9 so good to so many people, it's
10 first in sales in the U. S. A.
11 Now that we're back where we both
12 belong...let's see about tonight's
13 movie, shall we?

DISS TO SCHLITZ CARD # 5

MUSIC: PLAYOFF THEME

DISS TO MOVIE

MOVIE: PART I (SOUND ON FILM)

MIDDLE COMMERCIAL

CU BRAND

14 ANNCR: (IN LIVING ROOM)
15 I've invited a guest over
16 tonight. He's an old friend
17 who's been away too long.

CUT TO ECU DRAWING BOARD
AND HOLD FOR SIGNATURE

18 (STONE SIGNS SIGNATURE ON PRE-DRAWN
19 CARICATURE OF HIMSELF.)

CUT TO MS STONE AND HOLD
FOR BRAND'S ENTRANCE.

20 That's right...Sid Stone. (BRAND
21 WALKS OVER TO STONE) Hi, Sid.
22 Glad to have you back on the

Video

Audio

DISS TO ECU DRAWING EASEL
AND HOLD

1 ANNCR: Schlitz Saturday Night
2 Theater. (TO AUDIENCE) Sid,
3 you'll recall, is the fellow who
4 is quicker on the "draw" than
5 Hopalong Cassidy. Only Sid does
6 his drawing with a pencil. (TO
7 SID) The reason I asked you over
8 tonight, Sid...is to illustrate a
9 poem. Yep...I've turned Poet
10 Laureate of the Schlitz Saturday
11 Night Theater. So let's see what
12 we can do together. All set?
13 (SID DRAWS FIRST PICTURE: BRAND
14 DEPICTED AS INTERVIEWER)
15 ANNCR: In line with the popular
16 custom
17 Of surveys, in this generation,
18 I've started my own to discover
19 The subject of folk's
20 conversation.
21 I've eavesdropped all over
22 Milwaukee
23 I listened to whispers and shouts
24 My ear to the keyhole, believe me,
25 To learn what they're talking
26 about.

(STONE DRAWS SECOND PICTURE: COP
TALKING TO CITIZEN)

Video

Audio

1 ANNCR: The cops on the beat to
2 the folks that they meet...
3 Is it Russian? This heated
4 discussion?

(STONE DRAWS THIRD PICTURE:
BOARD OF DIRECTORS MEETING)

5 ANNCR: And when the boards meet
6 ...What affairs do they treat?
7 Income tax? Cardiacs? Women's
8 slacks?

(STONE DRAWS FOURTH PICTURE:
SOAP-BOX ORATOR)

9 ANNCR: The soap-box orator...
10 to what does he cater?
11 Politicians? World conditions?
12 Jazz musicians?

(STONE DRAWS FIFTH PICTURE:
MONTAGE OF ALL CHARACTERS ALREADY
DEPICTED...ALL LOOKING UP AT
SCHLITZ WHICH HE DRAWS IN LAST
WHEN BRAND MENTIONS NAME)

13 ANNCR: Oh don't be mislead or
14 misguided,
15 They speak not such trifles...
16 don't fear!
17 It's true the discourse is
18 one-sided.
19 For the talk is concerning
20 Schlitz beer!

(STONE DRAWS IN PILSENER FULL
OF BEER)

21 ANNCR: They speak of the taste
22 that they favor,
23 And when they say "taste" they
24 mean...It's...

Video

Audio

1 The taste of the beer that has
2 made the world cheer.

(STONE DRAWS IN BOTTLE OF
SCHLITZ)

3 The good taste of a bottle of
4 Schlitz!

DISS TO CU BRAND

ANNCR: (LAUGHS)

5 As a poet...I guess I'm a good
6 Schlitz-drinker, Sid. But
7 you'll have to admit the moral
8 of the story is there...All I
9 was trying to say was that people
10 everywhere are drinking and
11 enjoying Schlitz beer...simply
12 because it tastes so good. In
13 fact, Schlitz tastes so good to
14 so many people, it's first in
15 sales in the U. S. A.

DISS TO ECU EASEL

(STONE MEANWHILE HAS DRAWN A
CARICATURE SHOWING A BOTTLE OF
SCHLITZ AS CHAMPION.)

ANNCR: (SEES DRAWING)

DISS TO MS BRAND AND STONE

16 Good work, Sid Stone...now how
17 about drawing up a chair with
18 me and enjoying a glass (HANDS
19 HIM GLASS) of Schlitz...while

Video

Audio

1 we watch the second half of
2 tonight's movie? (THEY CLINK
3 GLASSES); (TO AUDIENCE) That
4 goes for you, too.

DISS TO SCHLITZ CARD # 5

MUSIC: PLAYOFF THEME

DISS TO MOVIE:

MOVIE: Part II (SOUND ON FILM)

CLOSING COMMERCIAL

MS BRAND

5 ANNCR: (IN EASY CHAIR)
6 Well...there's been quite a bit
7 of activity here on the "Theater"
8 tonight. That swashbuckling
9 movie...Sid Stone...(SIGHS AND
10 SITS DOWN) guess I'll just sit
11 down...relax...and pour myself
12 a nice, tall glass of Schlitz.
13 Won't you join me? (OPENS AND
14 POURS AS HE TALKS.) Say...when
15 I'm not around during the week
16 to remind you...I hope you don't
17 forget Schlitz beer. Don't
18 forget how good a bottle of
19 Schlitz can taste. Before meals
20 ...with meals...just about any
21 time. Yes, you're always in good
22 taste when you drink or serve

CUT TO ECU BOTTLE AND TILT
UP FOR ACTION

SCHLITZ SATURDAY NIGHT THEATER

SET: Playroom set; living room set
PROPS: Valentine; bottles of Schlitz;
bottle opener; pilsener glasses;
pictures of Schlitz brewery; grain
elevators, brew kettles, etc.

OPENING COMMERCIAL

Video

Audio

DISS TO MEDIUM SHOT OF
CURTAINS

MUSIC: OPENING THEME--SWAN LAKE,
ALBUM #216, SIDE 8

CURTAINS OPEN ON TITLE DRUM

ROLL DRUM

DISS TO SCHLITZ CARD # 1

DISS TO SCHLITZ CARD # 2

DISS TO SCHLITZ CARD # 3

DISS TO SET

MS BRAND

1 ANNCR: (IN PLAYROOM STANDING
2 BEHIND BAR LOOKING DOWN AT
3 VALENTINE HE'S WRITING.)
4 Good evening. Welcome to the
5 Schlitz Saturday Night Theater,
6 brought to you by Schlitz, The
7 Beer That Made Milwaukee Famous.
8 (PONDERS VALENTINE HE'S BEEN
9 COMPOSING) Just a minute. I've
10 got something for you. (ADDS
11 WORD OR TWO) There. How's
12 this? (READS)

DOLLY IN FOR CU BRAND

Video

Audio

ANNCR: I'd like to be your
valentine
I like you quite a bit...
But this cannot be
Since, already, you see
My heart belongs to Schlitz.

1 Not so bad for a beginner, is
2 it? And not so illogical as it
3 sounds. You know what they say
4 about gentlemen preferring
5 blondes. Well...just look at
6 this.

CUT TO ECU BOTTLE AND GLASS
AND TILT UP FOR ACTION

7 (OPENS AND POURS BEER AS HE TALKS)

8 Look at that tawny complexion...
9 and that beautiful platinum head
10 ...(LAUGHS) Think that's going
11 a bit far? Well, maybe so...but
12 one thing is certain...Schlitz
13 has the edge over many another
14 object of affection. For one
15 thing, Schlitz is never fickle.

CUT TO ECU BRAND

16 No sir. You can always count on
17 Schlitz to taste good (DRINKS)

DISS TO MS BRAND

18 What's more...Schlitz will get
19 along beautifully with your
20 family and friends...because so
21 many, many folks like the way

Video

Audio

1 Schlitz tastes. In fact,
2 Schlitz tastes so good to so
3 many people, it's first in sales
4 in the U. S. A. (POURS ANOTHER
5 GLASS) So I think you'll find
6 it's a case of love at first
7 "taste," too...when you drink
8 Schlitz yourself. Now let's see
9 about that movie, shall we?

DISS TO SCHLITZ CARD # 5

MUSIC: PLAYOFF THEME

DISS TO MOVIE

MOVIE: PART I (SOUND ON FILM)

MIDDLE COMMERCIAL

MS BRAND

10 ANNCR: (IN EASY CHAIR)...(SITS
11 AS IF TENSED BY MOVIE) Well...
12 that movie really has me on the
13 edge of my chair. Have to remind
14 myself that it's only fiction.
15 What I have to show you on the
16 other hand is strictly real life
17 drama. It's the story of Schlitz
18 Beer and believe me--a very
19 fascinating story it is from
20 beginning to end. Will you join
21 me on a quick tour to the home of

DISS TO ECU FIRST PIC. ON
EASEL AND HOLD ON ECU FOR
TURNING PAGE

Video

Audio

1 Schlitz? (TURNS TO PICTURE
2 OF GRAIN ELEVATORS...HOLDS
3 FOR CU) Here is where Schlitz
4 Beer actually begins, for here
5 in these giant Schlitz grain
6 elevators, more than 4,000,000
7 bushels of grain are stored for
8 Schlitz. The finest barley
9 that's grown is cleaned, graded,
10 and prepared for the malting
11 process. That, of course, is one
12 of the reasons for the uniformity
13 and quality of Schlitz.(TURNS TO
14 PICTURE OF BREW KETTLES...HOLDS
15 FOR CU) These mammoth tanks are
16 brew kettles in the huge brew
17 house of Schlitz. Here in these
18 gleaming copper vessels, the
19 extract of malt and other choice
20 grains is flavored with the
21 world's finest hops...choice
22 hops, selected by experts...
23 pampered and guarded in
24 weather-conditioned vaults to
25 preserve their field freshness

Video

Audio

1 ANNCR: and delicate aroma. It
2 is the magic touch of these hops
3 that endows Schlitz with its
4 flavor and subtle bouquet.
5 (TURNS PAGE TO COOLING ROOM)
6 This is an interesting room.
7 And by the way, you can only look
8 into this one through the window
9 ...for the air here is filtered,
10 sterile, and kept under positive
11 pressure to prevent infiltration
12 of unclean air. In this room...
13 on these racks of stainless steel
14 ...the brew is cooled to ready it
15 for the aging process. That is
16 accomplished (TURNS PAGE TO
17 GLASS-LINED TANKS) in these
18 glass-lined storage tanks. Each
19 tank has a capacity of about one
20 thousand barrels. That's the
21 reason that thorough aging,
22 regardless of season, is
23 possible, because Schlitz has on
24 hand at all times, enough beer to
25 provide three glasses for every

DISS TO CU BRAND

Video

Audio

CUT TO ECU BOTTLE AND GLASS
AND TILT UP FOR ACTION

1 ANNCR: grown-up in America.
2 (LOOKS AT BOOK AND CLOSES IT...
3 PICKS UP BEER AND POURS AS HE
4 TALKS) I'm afraid it would
5 take more time and a more expert
6 knowledge of brewing than I have
7 to tell you all about the
8 intricate processes involved in
9 making Schlitz Beer. However,
10 there is one aspect I am an
11 expert on. That's the drinking
12 of Schlitz. (TAKES LONG DRINK)
13 I can explain that in just three
14 words: Schlitz tastes good.
15 And that's the reason why so many
16 people drink Schlitz...the reason
17 why Schlitz today is America's
18 best-liked beer. And sales prove
19 it. So, why don't you join me
20 right now for a glass while we
21 watch the second half of
22 tonight's movie?

DISS TO SCHLITZ CARD # 5

DISS TO MOVIE

MUSIC: PLAYOFF THEME

MOVIE: PART II (SOUND ON FILM)

CLOSING COMMERCIAL

Video

CU BRAND

CUT TO ECU BOTTLE AND GLASS
AND TILT UP FOR ACTION

Audio

1 ANNCR: (IN EASY CHAIR) (MOPS
2 BROW) Wow! That was some
3 movie, wasn't it? But that's
4 what I like in a movie...lots
5 of suspense. In a beer, however,
6 it's a different story. I don't
7 want to guess...I want to know
8 that it will "turn out" right.
9 That's the reason, of course,
10 why I drink Schlitz Beer (OPENS
11 AND POURS AS HE TALKS)...the
12 reason why most folks drink
13 Schlitz. You know you can count
14 on Schlitz for consistent good
15 taste every time you drink it.
16 You can depend on Schlitz to be a
17 consistent favorite everytime you
18 serve it as well...because taste
19 has made Schlitz the best-liked
20 beer in America. And sales prove
21 it. Enjoy Schlitz Beer--
22 whenever you want the best.
23 You'll be in good company. And
24 don't forget the other fine

Video

Audio

1 ANNCR: Schlitz entertainment
2 on radio and television
3 throughout the week. On radio,
4 Wednesday night, there's the
5 " _____ " with _____
6 _____. Friday night, on
7 television, it's the "Schlitz
8 Playhouse of Stars"...this week
9 starring _____
10 in " _____ ". Next Saturday
11 I'll be back with another fine
12 movie. The name of it is " _____
13 _____ "...and the
14 cast is really star-studded.
15 There's _____
16 _____ and a
17 host of fine supporting actors.
18 Join me, won't you? Till then
19 this is Jack Brand saying,
20 "Here's looking at you" from the
21 "Schlitz Saturday Night Theater."
22 Schlitz, the Beer That Made
23 Milwaukee Famous, is brewed by
24 the Joseph Schlitz Brewing
25 Company, Milwaukee, Wisconsin.

DISS TO RHOMBOID

Video

DISS TO CURTAINS

FADE AS MUSIC FINISHES

Audio

MUSIC: CLOSING THEME--SWAN LAKE,
ALBUM #216, SIDE 8

OPENING COMMERCIAL

ECU ON NEWSPAPER WHICH
ANNCR. IS BEHIND

DOLLY BACK QUICKLY FOR
MS ANNCR.

CUT TO ECU SCHLITZ

1. ANNCR: (IN LIVING ROOM READING
PAPER. SETS IT DOWN AFTER
OPENING SHOT TO GREET AUDIENCE)

2 Good evening. Welcome to the

3 Schlitz Saturday Night Theater,

4 brought to you by Schlitz, The

5 Beer That Made Milwaukee Famous.

6 (GESTURES AT PAPER)

7 Have you been keeping up on all

8 the candidates for president you

9 hear about these days? I've been

10 trying to but I must admit it's a

11 little confusing. With so many

12 hats being thrown into the ring,

13 the ring is beginning to look

14 like a busy check room on

15 Saturday night. I'm certainly

16 glad selecting everything isn't

17 that complicated. Take...well...

18 selecting a beer, for example.

19 (PRODUCES SCHLITZ) There's no

20 guesswork here, no need for

Video

Audio

1 ANNCR: primary elections...
2 because the majority vote goes
3 to SCHLITZ, the people's choice.
4 The SCHLITZ platform, of course,
5 is built on taste...good taste.
6 And that's not just a campaign
7 promise. Take a look at the
8 record and you'll see that
9 SCHLITZ is actually America's
10 best liked beer. Sales prove it.
11 In fact, pleasure is the only
12 promise SCHLITZ makes...(POURS)
13 pure pleasure for you who vote
14 for SCHLITZ. So why not hop
15 onto the bandwagon. Cast your
16 ballot for SCHLITZ the very
17 next time you buy beer. You'll
18 find it's a favorite in any
19 party. Now, if you're all set
20 ...let's see about our movie,
21 shall we?

TILT UP FOR ACTION

DISS TO CU ANNCR.

MIDDLE COMMERCIAL

MS ANNCR. BEHIND BAR

22 ANNCR: (IN PLAYROOM BEHIND BAR)
23 Say, what would you do if you had
24 a million dollars? I can tell

Video

Audio

DOLLY IN FOR CU ANNCR.

CUT TO ECU BEER AND TILT
UP FOR ACTION

CUT TO ECU AND TILT UP
FOR ACTION

1 ANNCR: you what I'd do. Among
2 other things...I'd order a case
3 of SCHLITZ beer sent to any of
4 you out there who haven't yet
5 had the pleasure of testing
6 America's best-liked beer. Yes,
7 that's exactly what I'd do...
8 because that way I could actually
9 prove that what I say is true.
10 You see, week after week, I come
11 into your home and tell you that
12 SCHLITZ is America's best-liked
13 beer. I point out that sales
14 prove it. And they do. But not
15 until you prove it to yourself by
16 drinking SCHLITZ, will you really
17 be convinced. So...if I had a
18 million dollars I'd send you all
19 a case of SCHLITZ...(PRODUCES
20 CASE AND TAKES OUT BOTTLE)
21 twenty-four bottles that look
22 just like this. Then I'd invite
23 you to open a bottle (DOES SO)
24 ...pour it (DOES SO) and taste
25 (DOES SO)...Mmmmm. That's all

Video

Audio

DISS TO MS ANNCR

1 ANNCR: I'd have to do, believe
2 me. That very first taste...
3 and the middle taste, and the
4 last one too...is as good a
5 taste as you could want in any
6 beer. But say...you don't have
7 to be a millionaire to enjoy
8 SCHLITZ beer. Millions of people
9 just like you and me all over
10 America drink and enjoy SCHLITZ
11 regularly. In fact, SCHLITZ is
12 America's best-liked beer! Did
13 I say that before? Well, it's
14 worth repeating, just as SCHLITZ
15 is worth repeating anytime.
16 (POURS HIMSELF SECOND GLASS)
17 That's what I'm going to do
18 right now...while I watch the
19 second half of tonight's movie.
20 Why don't you do the same?

CLOSING COMMERCIAL

ECU HAND SETTING IN
"RESERVED" SIGN

DISS TO MS ANNCR STANDING
NEXT TO CHAIR

21 ANNCR: (IS PUTTING RESERVED
SEAT SIGN ON CHAIR)
22 There! That's my way of
23 letting you know there's a

Video

Audio

CUT TO ECU SCHLITZ

TILT UP FOR ACTION

DISS TO CU ANNCR

1 ANNCR: reserved seat waiting
2 for you anytime on the SCHLITZ
3 Saturday Night Theater. Best of
4 all...there's no admission...no
5 minimum, and no cover charge.
6 The only thing I ask you to do
7 is to buy Schlitz beer next time
8 you're refreshment-shopping.
9 (SITS DOWN IN NEXT CHAIR AND
10 INDICATES BEER) You'll be doing
11 yourself a favor...because you'll
12 be treating yourself to the
13 best-tasting beer you can find.
14 That's not just my opinion.
15 That's the opinion of millions
16 of people all over the country.
17 (POURS) Ask any beer-drinker you
18 know...which beer he prefers and
19 why. Chances are you'll get
20 this answer: "Schlitz...because
21 I like the way it tastes." Yes,
22 Schlitz tastes very, very good...
23 so good it's 'America's best-liked
24 beer. Sales prove it. So prove
25 it to yourself. Ask for Schlitz

Video

Audio

1 ANNCR: the very next time you
2 order beer.
3 Now...are you interested in
4 what's on the entertainment bill
5 for the coming week? Well...
6 first of all...on Wednesday
7 evening, SCHLITZ presents that
8 delightful dramatic radio show...
9 " _____ " starring ____
10 _____. On
11 Friday night...it's SCHLITZ
12 television time on the SCHLITZ
13 Playhouse of Stars. This week
14 the play is _____
15 _____ with _____
16 On the SCHLITZ Saturday Night
17 Theater...one week from tonight
18 we're going to feature a movie
19 the whole family will enjoy.
20 It's that great American classic,
21 " _____,"
22 starring _____
23 _____ Better
24 plan to let the youngsters stay
25 up for this one. I know they'll

Video

Audio

DISS TO RHOMBOID

1 ANNCR: love it. 'Til next
2 week then, this is Jack Brand
3 saying, "Here's looking at you
4 (TOASTS AUDIENCE) from the
5 Schlitz Saturday Night Theater."
6 Schlitz, the Beer That Made
7 Milwaukee Famous, is brewed by
8 the Joseph Schlitz Brewing
9 Company, Milwaukee, Wisconsin.

* * *

CAST: Standard Oil dealer

PROPS: Shelf set, desk, and chair;
Permalube can; paddle
demonstrator; parts board

DEALER AT DESK WITH
PERMALUBE CAN

10 DEALER: This afternoon I had
11 quite a discussion with one of
12 my new customers. It all
13 started when I suggested that he
14 use Permalube...the Heavy-Duty
15 Motor Oil in his new car. Then,
16 I realized he believed
17 "Heavy-Duty" referred to the
18 heavy or thick oils used in big
19 truck engines.
20 Let me clear up that point.

PICKS UP PADDLE
DEMONSTRATOR

Video

Audio

PUTS DOWN PADDLE
DEMONSTRATOR, PICKS UP
PERMALUBE CAN

CUT TO CU OF TOP OF CAN

CUT BACK TO MCU OF DEALER

CUT TO CU OF ENGINE CHART.
DEALER'S HAND INDICATES

1 DEALER: Notice the different
2 speeds at which the weights fall
3 in these four samples of
4 Permalube Motor Oil; the lighter
5 the oil the faster the weight
6 falls. Nevertheless, all these
7 different bodied samples of
8 Permalube Motor Oil are
9 "Heavy-Duty" quality. "H-D"
10 quality means that Permalube
11 Motor Oil is better than good...
12 better than premium...so good
13 that all engines are kept clean
14 no matter what body or thickness
15 the manufacturer recommends.
16 Permalube is the Heavy-Duty
17 Motor Oil. And you need it in
18 your engine now because the
19 around town driving most of us
20 do in winter is actually
21 heavy-duty operation from a
22 lubrication standpoint. Your
23 engine seldom warms up properly.
24 And so water condensation and
25 fuel soot get into the crankcase

Video

Audio

CUT TO CU OF BEARING, PAN
TO RINGS, VALVES AND
HYDRAULIC VALVE LIFTER

CUT BACK TO MCU OF DEALER
AND PERMALUBE CAN

DOLLY IN FOR CU OF CAN"

1 ...contaminating the oil. Even
2 under these adverse conditions
3 Permalube controls sludge
4 formation...prevents bearing
5 corrosion...and helps other
6 precision parts such as rings,
7 valves, and hydraulic valve
8 lifters operate better.
9 So, for a better-than-premium
10 job of making your engine last
11 longer...for maximum engine
12 cleanliness and protection
13 against wear...change to
14 Permalube...the Heavy-Duty Motor
15 Oil sold by your Standard Oil
16 Dealer.. Ask for it by name!
17 Permalube--there's no better
18 motor oil made!

* * *

CAST: Standard Oil dealer

PROPS: Shelf set; desk and chair; electric hot plate;
steam generator; glass tumbler; engine diagram;
fuel soot; Permalube can; Standard slide

OPEN ON DEALER AT DESK,
MCU

19 DEALER: Did you know that more
20 than a gallon of water is
21 produced with every gallon of

Video

DEALER MOVES TO STEAM
GENERATOR SPOUTING STEAM.
GLASS BESIDE IT. DIAGRAM
IN BACK AND ABOVE.

PICKS UP GLASS, HOLDS OVER
STEAM. VAPOR CONDENSES. CU

DEALER INDICATES DIAGRAM, CU

DEALER HOLDS UP SMALL PIECE
OF PAPER WITH SOOT ON IT

PICKS UP SMALL BEAKER OF
SLUDGE. CUT TO MCU OF
DEALER

Audio

1 gasoline your car burns? Most
2 of it is exhausted as steam or
3 vapor...but the rest of it...the
4 part that remains...can cause
5 trouble. So, tonight, let's see
6 what happens to this trouble
7 making steam that's condensed to
8 water in a cold engine. Now,
9 let's pretend this steam is
10 coming from the combustion
11 chamber...and that this glass is
12 a cylinder in your engine. As
13 the hot vapor touches the cold
14 cylinder it turns into water.
15 (PAUSE) It's this water,
16 condensing on cold cylinder
17 walls, that gets into the
18 crankcase...just where you don't
19 want it. At the same time...
20 fuel soot is blown past the
21 piston rings to mix with the
22 water and other contaminants to
23 form sludge in the crankcase.
24 The more "short trip" driving
25 you do...the more sludge

Video

Audio

DEALER INDICATES PERMALUBE

PICKS UP CAN

PUTS CAN ON EDGE OF DESK...
SUPER

SUPER: MAXIMUM ENGINE
CLEANLINESS, THEN MAXIMUM
PROTECTION AGAINST WEAR
OVER CAN

DISSOLVE TO SLIDE

1 collects...and sludge can
2 seriously interfere with proper
3 lubrication. That's why your
4 Standard Oil Dealer recommends
5 that you change oil regularly in
6 cold weather...and that when you
7 do...you change to Permalube...
8 the Heavy-Duty Motor Oil.
9 Here's why. Permalube's
10 Heavy-Duty qualities help
11 prevent sludge formation. And
12 they also prevent gum and varnish
13 deposits...and bearing corrosion.
14 In other words...Permalube keeps
15 your engine clean...and protects
16 it...and a clean protected
17 engine runs better...longer. So,
18 for maximum engine cleanliness
19 and maximum protection against
20 wear...change to Permalube...the
21 Heavy-Duty Motor Oil. There's
22 no better motor oil made. Ask
23 for it by name at the famous
24 sign of Standard.

CAST: Standard Oil dealer

PROPS: Shelf set; working engine model;
atomizer; volatility demonstrator

Video

Audio

DEALER AT SHELF SET, MCU

1 DEALER: Have you ever wondered
2 why you may have trouble starting
3 the car these cold mornings...
4 even though it's in good

DEALER STEPS TO ENGINE
MODEL.

5 mechanical condition? Well,
6 let's look inside an engine...

CUT TO CU OF MODEL AS
DEALER TURNS CRANK

7 and see why. You press the
8 starter...and the engine turns
9 over...pulling the air-fuel

10 charge into the combustion

11 chamber...here. The spark plug

12 flashes but nothing happens. So,

13 you're just wasting battery

CUT TO MCU OF DEALER

14 power and gasoline. The trouble

CUT TO CU OF ATOMIZER

15 is that the gasoline...which is

16 mixed with air by the carburetor

17 ...like the spray from this

18 atomizer...doesn't vaporize as

19 it should! And in liquid form,

CUT BACK TO MCU OF DEALER

20 it won't burn. But, a

21 quick-vaporizing gasoline...

22 ignites and gives fast starting

Video

Audio

CUT TO CU OF VOLATILITY
DEMONSTRATOR

CUT BACK TO MCU OF DEALER

DISSOLVE TO STANDARD
SLIDE

1 every time. That's the kind of
2 gasoline Red Crown is. It's
3 this winter's King-Size Gas Buy
4 ...at your Standard Oil Dealer's
5 and here's why.
6 Quick-vaporizing components like
7 these...that boil just from the
8 heat of my hand...are blended
9 into winter Red Crown to provide
10 one-second starts and fast
11 warm-ups...even on the coldest
12 winter days.
13 And these are PREMIUM winter
14 advantages...but you get them
15 in Standard Red Crown at the
16 price of REGULAR...and you save
17 the difference. So, don't guess
18 when you need gasoline! So,
19 come in and save today with Red
20 Crown. Enjoy one-second starts
21 and fast warm-ups with this
22 winter's King-Size Gas Buy at
23 the famous Sign of Standard.

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