

Radio Announcing



GLENN MIDDLETON

... ART GILMORE ...

RADIO ANNOUNCING

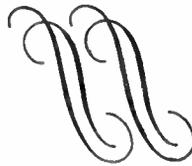
BY

ART GILMORE

and

GLENN Y. MIDDLETON

SECOND EDITION



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To:-
Joe Leighton,
with much appreciation
for making pages 94 and 215
possible.

Woe
E. W. Fiddleton
Sept. 11, 1947

TO OUR WIVES
GRACE
AND
MILDRED LEE

TABLE OF CONTENTS

The Authors	9
Foreword	15
Introduction	21
CHAPTER I	
Radio Terminology	27
CHAPTER II	
Voice Production and Speech	45
CHAPTER III	
Microphone Technique	77
CHAPTER IV	
The Staff Announcer	95
CHAPTER V	
Special Events	105
CHAPTER VI	
Narration	113
CHAPTER VII	
Music	131
CHAPTER VIII	
Commercial Copy	151
CHAPTER IX	
Timing and Pacing	177
CHAPTER X	
Things An Announcer Should Know	207
Appendix	229
Words Commonly Mispronounced	241
Index	247

TABLE OF ILLUSTRATIONS

Art Gilmore	10
Glenn Y. Middleton	12
Jimmy Wallington	19
Terminology Illustrations	29, 30, 31, 32, 33
Studio Interiors	36
Ken Carpenter	44
Ken Niles and Ann Sothern	78
Microphones	83, 84, 86
Agnes Moorehead, Lionel Barrymore, and Conrad Binyon	90
Ingrid Bergman	91
John Guedel	92
Dick Joy	96
Wen Niles	106
John M. Kennedy and William Keighley	114
Jean Hersholt, Art Gilmore, Rosemary DeCamp	117
Bing Crosby and Ken Carpenter	118
Dick Haymes and Frank Martin	130
Don Wilson	152
Maurie Webster	176
Frank Graham	208

THE AUTHORS



ART GILMORE

ART GILMORE

Art Gilmore began his radio career as a singer on an independent radio station in Tacoma, Washington. Later, while enrolled as a student at Washington State College, he won a place as a staff announcer on the school's state-owned, college-operated radio station. Although training for a business career at the time, he changed the course of his plans to accept an offer from a Seattle radio station for the job of staff announcer. His early experience in Seattle included the great scope of duties that announcers on small stations nearly always receive.

In 1936 Hollywood looked opportune, and Gilmore went to work at CBS soon after his arrival in the film city. He was with that organization for five years during which time he worked with such stars as Bob Hope, Betty Grable, Claudette Colbert, Barbara Stanwyck, Madeline Carroll, Gladys Swarthout, and many others. His staff duties included announcing and narrating the Shakespeare Cycle series; special events, which included broadcasting from Boulder (Hoover) Dam before its completion, Marine planes, a Navy cruiser, a B-17 bomber while still in the experimental stages, the first take-off of the B-19; and many other fascinating broadcasts. In 1941 Gilmore resigned from the staff at CBS to free-lance. Later he went into the Navy where he served aboard a carrier until the war ended. Back again in civvies, he took up his duties where he left off including announcing the *DR. CHRISTIAN* program, *STARS OVER HOLLYWOOD*, and teaching radio announcing at the University of Southern California.

Gilmore is married to the former Grace Weller of Tacoma; they have two daughters and reside in the San Fernando Valley a short distance from Hollywood.



GLENN Y. MIDDLETON

“DOC” MIDDLETON

Glenn “Doc” Middleton started in radio with the Hollywood station of the Columbia Broadcasting System. He began his career as one of the studio ushers, which was a part-time job while he attended the university. Upon the completion of school he joined the network for full time services and became the head of this studio’s transcription department. In this capacity he acquainted himself with most of the branches of commercial radio broadcasting. He has served as an announcer, writer, and producer during his twelve years of radio work.

While working in the production department of CBS in Hollywood, he was assigned to such shows as: *Screen Guild Theater*, *Those We Love*, *Doctor Christian*, *Baby Snooks*, *Hollywood Star Time*, *The Jack Kirkwood Show*, *House Party*, *Mayor of the Town*, *Forever Ernest*, and many others. He resigned from the network to join the Ruthrauff and Ryan Advertising Agency where he is currently serving as producer of the *Amos 'n' Andy* radio program.

In addition to his regular radio work he is an instructor in radio production and direction at the University of Southern California.

Born in Pontiac, Illinois, August 9, 1913, Middleton attended the Pontiac schools and the University of Illinois. He was married, in 1942, to Mildred Lee Fletcher of Little Rock, Arkansas; and they have a young daughter, Glenna.

"The faint in heart will give up before allowing themselves a fair chance, but the men and women who will be the successful announcers of tomorrow are those who now have the desire to learn, the perseverance and the will to train and practice for the position they hope to attain."

FOREWORD

FOREWORD

BY JIMMY WALLINGTON

Radio broadcasting is in its heyday. After a quarter of a century it is now an exact science that requires all the skill and artistry of thoroughly trained personnel to keep it progressing. From the hit and miss methods used by the pioneers of years ago has emerged a formula upon which is based the modern radio industry as it is known today.

As one of the trail blazers in this fascinating field, I experience a flush of pride in the modern programs which to me seem to reflect the effective union of creative expression and clock-like teamwork.

The equipment of the large network studios as well as many independent stations has theatrical splendor and mechanical perfection. Yes, radio broadcasting has come a long way in a few short years. It is now a complex organization made up of men and women who are specialists in their own particular fields of the industry. Of all the departments and jobs in radio, however, that of announcing is the one that many of us find the most fascinating and the one which the greatest number of young Americans seem to select as their career. Because of the attendant competition, we must not overlook the fact that you must be good to reach even the bottom rung of the ladder marked "Radio Announcing." The faint in heart will give up before allowing themselves a fair chance, but the men and women who will be the successful announcers of tomorrow are those who now have the desire to learn, the perseverance and the will to train and practice for the position they hope to attain. They are this very day starting to prepare themselves and their voices for their career in radio announcing.

To say that the ambitious beginner has had inadequate sources of material from which to draw for his vocational guidance would be an understatement, for, although this subject has been mentioned in texts on acting and speech, to my knowledge there have been no books written to illuminate the path to the announcer's "mike."

This book will supply the crying need for a radio announcer's textbook and will, I believe, do a world of good to those just starting and to many who need a review of past training. It is a sincere, authentic study and wastes no words. The individual who is looking forward to his career in radio announcing will do well to heed every suggestion and instruction in it.

The authors, Art Gilmore and Glenn "Doc" Middleton, are experienced in the ways of radio as is evidenced by their many credits, current and past, and they are highly respected members of their profession. I foresee a wave of gratitude rolling in to them from those who are conscientious in their study of this text.

As I leave you to the fascinating chapters of this book, may I advise you to be untiring in your efforts and wish you all a full measure of success.

Best wishes,
JIMMY WALLINGTON



JIMMY WALLINGTON

Having tried his hand in practically every branch of radio, from broadcasting special events to stooging for many of the greatest comedians in America, to announcing symphonies—Jimmy Wallington is still going strong. He has shared a microphone with every star in the country at one time or another.

INTRODUCTION

INTRODUCTION

Modern commercial radio broadcasting is a highly specialized field combining the ultimate in advertising and showmanship. Each year sponsors pay millions of dollars for programs that will enable prospective buyers to hear the merits of their products. A thirty minute program on one of the major networks has only three minutes of commercial message, which means that the sponsor has actually invested a vast sum of money for just three minutes of advertising concerning his product. The most important factor to the sponsor is the proper handling of his commercial message. This is left almost entirely in the hands of the announcer, who, therefore, must have the qualifications to meet this responsibility capably.

The aim of the authors in writing this book is to acquaint the reader with the various phases of announcing and to help him learn the fundamentals upon which is built his future success in radio.

Those wishing to study the various subjects pertaining to radio announcing, public speaking, or the commercial use of one's voice have heretofore been compelled to delve into a variety of text books and pamphlets in the hope of extracting from each one a little of the necessary information. This discouraged many people, who, not knowing just where to turn for information, were baffled in spite of their good intentions. It is hoped that this book will help to condense and consolidate the subjects treated so as to bring them within the grasp of those who are not in a position to do their own research work.

Back in the days of the crystal set receiver, radio stations were few and far between. Talent, such as musicians, actors, and announcers, gladly donated its services for the experience of participating in the new fad—radio. These pioneers

bridged the gap between the experimenters and the commercial radio that we know today. But the inextinguishable desire to broadcast on the radio still thrives among thousands of persons who are now finding it increasingly difficult to learn the fundamentals necessary to compete with more experienced performers.

The seasoned announcer, as well as the tyro, must be on his toes to catch any last-minute changes in a show. He must have the versatility to make quick adjustments, for radio shows are exceedingly variable. The announcer, as if by magic, must be a protean performer. His subtlety in timing and skill are not, contrary to appearances, tricks of magic; they are the results of first-rate training and conscientious practice.

If, in addition to having radio experience and a habit of self-improvement, the aspiring announcer is equipped with a college education—he stands a better chance of climbing to the peak of excellence. Statistics bear witness to the greater power of the college graduate to rise above the average level of attainment in his work. It is no mere coincidence that the top-ranking announcers are, almost without exception, also college men. Higher education sharpens the alertness of young men and women and provides them with knowledge of the bases of our society and its mores; it broadens their ability to make friends as well as to compete with intelligent, progressive associates; and, above all, it shapes the rough, impetuous adolescent boy or girl into a thinking, independent adult with the seeds of wisdom in his being.

It cannot be denied that the more cultivated individuals are the more understanding, tolerant, dignified, and stable members of society. In a fast-changing world, knowing how to make adjustments, or choosing for one's self the course of action best suited to the situation, is the keynote of success.

An announcer's salary or fee is not the sole criterion of

his excellence. There are no more enthusiastic students in public speaking than Hollywood's top announcers even though they work with the world's finest equipment and are backed by the directions, scripts, and resources of million-dollar studios. To most listeners these men seem to be the ultimate of radio-announcing perfection; but go into any Hollywood rehearsal studio, and you will see abundant evidence that the professional practices his lines as intensively as does the high school student who is going to compete in an oratorical contest. Sometimes the professional's scripts and directions are exquisite products of noted writers. At other times they are hasty improvisations of his own, held together by his knowledge of the profession. But always they serve as a complement to any successful program, and, like the amateur, the top ranking professional announcer may be justly proud of work well done.

The content of this book was developed to solve the specific problems of persons desiring to learn radio announcing. Some of the material is necessarily technical and repetitious, but, for the most part, it is easily learned. All of the material has one thing in common; it is indispensable to the equipment of an announcer.

The student cannot treat his voice training lightly. The entire process, although comparatively simple, demands careful thought, drilling, and execution if best results are to be obtained. First, you must learn the terminology of radio in order that you may talk intelligently with those in the profession. Next, you must be adroit in voice production and speech as well as microphone technique. Finally, you are ready to learn about the many requirements expected of you as an experienced radio announcer.

Therefore, the purpose of the authors in the writing and arrangement of this book is to be helpful in preparing those who are about to enter the fascinating field of radio.

CHAPTER I
RADIO TERMINOLOGY

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RADIO TERMINOLOGY

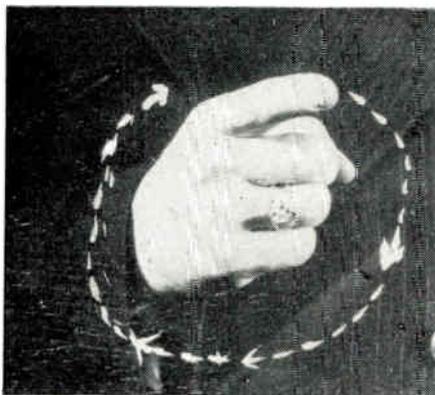
Radio terminology is nothing more than a colloquial language within the radio industry. The phrases, expressions, and terms are merely a preferred form of slang. However, do not underestimate the value of having a complete knowledge of this vocabulary, for it will not only help to identify you as being connected with the broadcasting profession, but it will aid you in working with others within the industry. For example, while a program is on the air, the director must use sign language to converse with the persons participating in the broadcast. Therefore, you should be familiar with the meaning of the signs which are used.

Study the following list carefully. When you have mastered these terms, you will have gone a long way in developing the finesse of a commercial radio broadcaster.



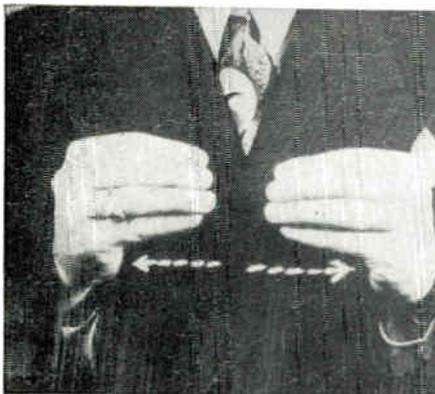
"ON THE NOSE"

"ON THE NOSE" is indicated by placing the index finger directly on the tip of the nose and means that the program is running parallel with the estimated or rehearsed time.



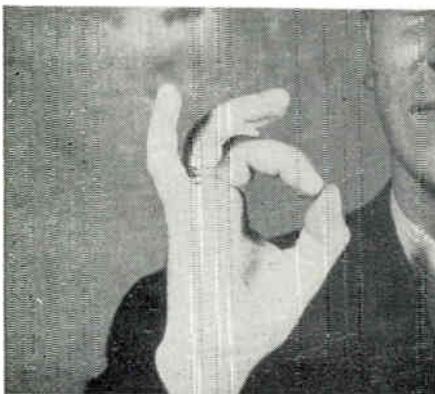
"PICK UP TIME"

"PICK UP TIME" is indicated by rotating the index finger in a clockwise direction and means that the broadcaster (cast, announcer, or speaker) concerned should increase his tempo.



"STRETCH"

"STRETCH" is indicated by pulling the hands and arms apart as though stretching a rubber band. This means that the program will end too soon unless the pace is somewhat slackened.



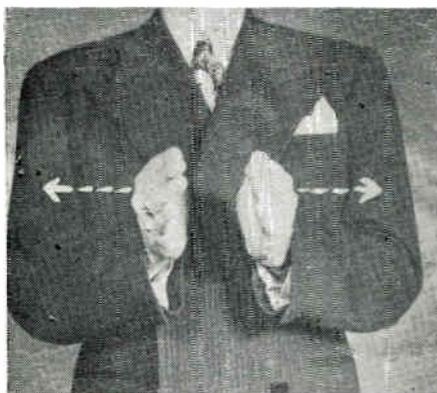
"O. K. OR ALL RIGHT"

"OK OR ALL RIGHT" is indicated by forming a circle with the index or second finger curved to touch the end of the thumb.



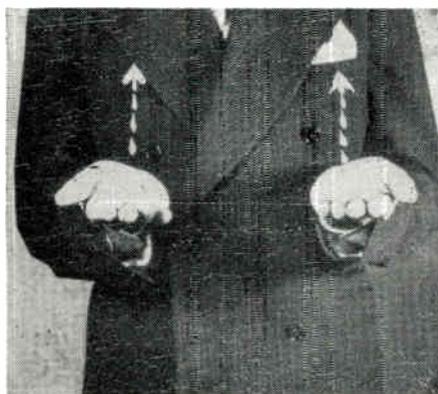
"GET CLOSER TO MIKE"

"GET CLOSER TO MIKE" is indicated by holding the forearms in a vertical position, with the palms of the hands facing each other and slowly brought together as though you were clapping in slow motion.



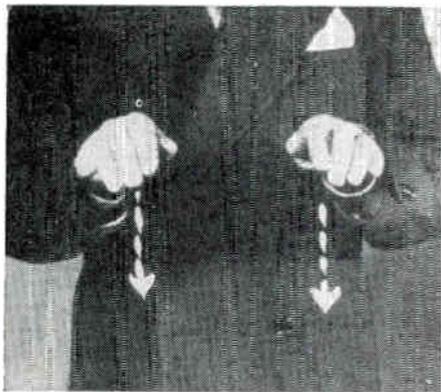
"GET BACK FROM MIKE"

"GET BACK FROM MIKE" may be shown with the arms in the same position as in "Closer to Mike" except that the motion of the hands is reversed.



"LOUDER"

"LOUDER" is indicated by holding the arms forward, palms up, and raising evenly.



"SOFTER"

"SOFTER" is indicated by holding the arms forward, palms down, and lowering evenly.



"STAND BY"

"STAND BY" is indicated by holding the palm out in the same manner as a policeman would hold up traffic.



"THROWING A CUE"

"THROWING A CUE" is indicated by projecting the index finger at arm's length to the person concerned (whether it be the announcer or member of the cast) and is, of course, the signal to begin talking.



"CUT" is the obvious expression used to stop at the nearest convenient point in the broadcast. The director indicates this to the announcer by drawing his hand across his throat.

*(Illustrative Photographs
by David A. Schlosser.)*

"CUT"

"PLATTER OR DISC"—

the terms given to an electrical transcription or broadcast recording.

"AIR CHECK"—

is the recording made of an actual broadcast or any part thereof, either by direct line to the recording studio or by regular radio reception.

"CLAMBAKE"—

a slang term used for a program that didn't live up to expectations.

"THEME"—

is the signature melody used on the start and/or finish of a broadcast.

"LIVE END"—

of a studio is the portion which lends brilliance to the voice or instrument. A good example of this is your own "singing in the bathtub" where the hard surfaces in the room give resonance to the overtones of the voice.

"DEAD END"—

on the other hand, has the opposite effect, the draperies or rock wool (used in modern studios) absorbing the highs and making the voice more uniformly bass.

"HIGHS"—

are the top tones of the voice scale.

"LOWS"—

of course, are the lower tones. Do not let these terms mislead you as the so-called "scale" is a frequency range of the sound waves. All voices have a definite range of "highs" and "lows" whether the voice be bass or soprano.

"FILTER"—

is the word applied to a mechanical device employed to cut out "highs" or "lows" in order that a more evenly modulated tone might result. Filters are also used to give a voice a weird effect or to differentiate the two parties in a telephone conversation of a radio script.

"ECHO CHAMBER" or "ECHO"—

a room or isolated portion of a studio designed to give a hollow, or echo, effect to the voice or instrument. Echo effect may also be accomplished by means of a mechanical device connected to the radio equipment.

"SOUND EFFECTS"—

any noise created to establish a definite thought in the listener's mind. Example: door opening and closing—traffic sounds—footsteps—etc.

"SPONSOR'S BOOTH" or "CLIENT'S BOOTH"—

a soundproof room cut off from the studio by a glass panel so that the sponsor may watch the program and at the same time listen to it over a speaker as he would over a radio receiver.

"MONITOR BOOTH" OR "CONTROL BOOTH"—

the sound proof room from which the program is directed, balanced, and released to the line.

"MONITOR" OR "MIXER"—

a radio engineer who controls the balance between the various microphones of one particular radio program.

"V. I."—

abbreviation for "volume indicator," the meter used by the monitor to give him a visual picture of the sound volume.

"PRODUCER" OR "DIRECTOR"—

the man who is responsible for the show from the time it is an idea until it is a completed broadcast. He is hired to cast, time, and direct the program.

"ASSISTANT DIRECTOR"—

a representative of the broadcasting company assigned to a commercial program to aid the director or producer by acting as a liason between the broadcasting company and the agency.

"TALK-BACK"—

a microphone placed in the director's booth and connected to a speaker in the studio to afford a means of communication between the director and the cast.

"BOARD FADE"—

a means of indicating a lapse of time or change of scene in a radio script. This is accomplished by the mixer (or monitor) who gradually turns off or fades all microphones in the studio. After a slight pause he gradually fades into the new scene.



View within an organ studio and looking toward the control booth. Notice the adjustable curtains over the straight, flat wall of the "live end" of the studio.

This view is from the stage of an audience studio and looks towards the control booth (under the clock) and the sponsor's booth (over the clock).



Looking forward into the control booth of a small studio. Notice the mike in the booth and the speaker on the board with the clock. This mike and speaker are the director's talk-back through which he directs the program.



(Photographs through the courtesy of KNX in Hollywood.)

"MONTAGE"—

a brief series of events occurring in rapid succession depicting a central theme, a lapse of time, or a change of scene.

"MIKE"—

obviously, is the microphone.

"BEAM"—

the angle in which the mike is sensitive.

"HOT MIKE"—

one that is turned on and consequently sensitive to sound.

"DEAD MIKE"—

one that is turned off or is not connected.

"NET"—

abbreviation for radio network, which is merely a group of stations joined by wires to release a given program simultaneously.

"FEED"—

to supply another station or network with a given program.

"SET-UP"—

the means of placing various instruments and microphones in a studio for the proper balance of music, speech, and sound effects.

"PICK-UP"—

any point of origination of a broadcast.

"REMOTE"—

a point of origination outside of a studio. (Such as night clubs, man on the street, etc.)

"COLD"—

to begin talking without introduction or musical lead-in. Sometimes an order from the director: "Take it cold." Example: *Announcer*: (Cold) "Crunchy Wunchies pre-

sent! 'The Laugh Sensation of the Year!' " *Orchestra:*
Theme.

"COLD COPY"—

an announcement read unrehearsed.

"PUNCH"—

announcement read with exaggerated emphasis.

"THROW IT AWAY"—

words read with less emphasis than normal.

"FLUFF"—

also known as "bloop," "butch," or "boot." Terms used
in referring to an error in reading.

"T. C."—

abbreviation for "Transcontinental" or coast-to-coast
hook-up.

"SPONSORED PROGRAM"—

a broadcast paid for by the company who uses the pro-
gram as an advertising medium.

"SUSTAINING PROGRAM"—

a broadcast furnished by the broadcasting company to
entertain, instruct, or educate. These augment the sponsored
programs from which the station or network de-
rives income.

"STATION IDENTIFICATION"—

the giving of the call letters of the station.

"PLUG"—

an announcement inserted in a sponsored or sustaining
program in favor of a particular item. Example: A plug
to request mail or for aid to the Red Cross fund.

"SPOT" OR "SPOT ANNOUNCEMENT"—

a commercial message usually given between network
programs or between records on a small station.

"CREDITS"—

mention of cast, director, song titles, vocalists, orchestra leaders, writers, etc.

"SYSTEM CUE"—

the words: "This is the Blank Broadcasting System (or Company)." This is the word cue for local station identification, and, in nearly all cases, completes the broadcast. The exceptions are station identification cues on programs of more than thirty minutes in length.

"LEAD IN"—

the announcer's resumé of the preceding episodes of a continued story or the preface leading into the drama to follow.

"TAG"—

the announcer's closing to the present drama, either to end the story or to encourage the listeners to tune in for the next episode. Example: "What will happen to little Mary tomorrow? Will she be rescued from the burning building? Be sure to hear tomorrow's episode."

"F. C. C."—

abbreviation for "Federal Communications Commission," the governmental body that governs radio broadcasting.

"A.F.R.A." OR "AFRA"—

abbreviation for "American Federation of Radio Artists," an A.F.L. union to which the announcers of most major stations belong.

"CAST"—

the artists selected to perform in a broadcast.

"BIT"—

a small role or part in a broadcast. A performer who has only a few lines is called a "bit player."

"AGENT"—

a person or firm who represents artists and negotiates for their positions and fees.

"FREE LANCE"—

persons who are not on a regular or full time payroll but instead work on the assignments they are able to find for themselves.

"CONFLICT"—

two or more performances (or rehearsals) for the same person at the same time.

"AUDITION"—

a try-out for prospective artists or programs under conditions similar to the actual broadcast.

"COMMERCIAL"—

the message, usually read by the announcer, that sells the sponsor's product.

"COW-CATCHER"—

a commercial announcement at the beginning of a program which advertises a different product from the one advertised on the program itself.

"PAY OFF"—

The laugh line of a gag or joke. The last line of a scene, story, or situation.

"NEMO"—

a point of origination for a broadcast that is outside of the studio itself.

"BRIDGE"—

a bridge spans two scenes of a dramatic program and may be musical, sound effect, or vocal. It may be used to show an elapse of time, change of locale, or change of mood.

"SEGUE"—

(phonetically *Seg-way*) the transition from one musical number to another without a pause or an announcement.

"BILLBOARD"—

the opening announcement or portion of the program that tells the listener what and whom he may hear during the broadcast.

"CREDIT"—

a mention of the product being advertised or of the names of persons involved in the program.

"BILLING"—

the mention of cast names and the parts they play.

"HITCHHIKE"—

a commercial announcement at the end of a program in which a different product is advertised from that mentioned during the program.

"IN THE BEAM"—

to be within the effective range of the microphone.

"DOUBLE"—

a member of the cast who is playing more than one part.

"DRESS"—

the final rehearsal before air time in which the program is treated just as if it were actually on the air.

"BACKGROUND"—

music, sound effects, or voices used behind dialogue for real or dramatic effect.

"REPEAT"—

the second presentation of a program necessitated by the difference in time across the country. From the West Coast an early show is broadcast for Eastern release, and the repeat show is for West Coast release.

"BALANCE"—

the placement of voices, music, and sound effects at the microphone so that the proper effects may be realized.

"CUSHION"—

portion of the show which may be cut to any length so that the director can get the show off the air on time.

"CUTS"—

portions of the original script which are omitted at air time. Cuts are made by the director before or during the broadcast.

"OFF MIKE"—

a performer reading script while he is slightly out of the beam of the microphone—usually an effect to show distance between two people in the same scene.

"KILL"—

to omit or leave out the portion of the broadcast, speech, or announcement which the director indicates to "kill."

"PAD"—

to add music, sound effects, or copy in order to use all of the allotted air time.

"DISC JOCKEY"—

an announcer who acts as a master of ceremonies on a program of recorded music.

"P. A."—

the abbreviation for "Public Address System," which is the microphone-loud speaker system set up so that the studio audience may hear the voices on the stage.

"MOOD MUSIC"—

music designed to prepare the listener for the dramatic scene to follow or background music which helps to set the mood for the listener.

"ACETATE"—

the term used to describe a cellulose-nitrate recording disc used for instantaneous recording.

"DUBBING"—

the process of re-recording or copying a record or portion thereof.

"SPREAD"—

to stretch a portion of the program or announcement for the purpose of consuming more time, or it may refer to the amount of time allowed in a program for audience reaction.

These terms should be studied carefully and committed to memory as they are the most common and widely used in the announcer's vocabulary. It is true that radio terms are nothing more than a colloquial language within the industry; however, it is important to the beginner to understand what he is hearing and to know how to react to any directions without questioning the director.



KEN CARPENTER

Ken is a free-lance announcer; and his credits, among others, are *The Bing Crosby Show*, *One Man's Family*, *Life of Riley*, *Charlie McCarthy Show*, and *Command Performance* for Armed Forces Radio Service.

CHAPTER II

VOICE PRODUCTION
AND
SPEECH

CHAPTER II

VOICE PRODUCTION AND SPEECH

Any person of normal intelligence can carry on a fairly interesting conversation so far as subject matter is concerned, but how often one notes improper breathing, poor enunciation and articulation, the slurring of words, the dropping of the final "g" in words ending with "ing," the hissing of the letters "s" or "z," and the careless habit of swallowing words or mumbling in the back of the throat. All of these faults and many others that are akin to them may be corrected and overcome with a little practice and constant self-observation.

Whenever you open your mouth to speak, remember to **OPEN YOUR MOUTH**, and don't mumble what you're going to say hoping that the person spoken to will hear it. In radio, an announcer's conversation is "one-way," and the listener must hear it clearly the first time. In everyday speech you should be natural but careful—precise but not pedantic.

The success of this chapter depends entirely upon you. We can help you to learn how to speak, but we cannot speak for you. Above all, remember that this is the foundation for the exercises that follow. We will assume, hereafter, that you are reading copy correctly as a result of the diligent study of the text and the exercises that are to be found on the pages to follow. **ALL EXERCISES MUST BE READ ALOUD!**

GOOD SPEECH is based upon: 1. Complete relaxation; 2. Deep breathing; 3. Focusing every word **FORWARD** in the mouth; 4. Using only the lips, the teeth, and the tip of the tongue. The entire body should be relaxed to give a smooth flow to your speech, but the **JAW SHOULD BE ESPECIALLY RELAXED!** Don't talk as though you were chew-

ing your food, but have the feeling that you have focused everything toward the front of the mouth—more exactly as though the focusing were done on one upper front tooth and one lower front tooth. The throat is only a passageway for air and is of no value in giving tone to your voice. It is in no sense an amplifier or resonator. Your sounding boards or resonators are to be found in your chest and your head. This is where the tone is formed. **NOT A SINGLE VOWEL IN THE ENGLISH LANGUAGE IS MADE OR FORMED IN THE THROAT.** All your tones should come from in front of the center part of the mouth. When you talk, you open your mouth for two reasons—first, to take in air, and, second, to emit the sound. As you form your words, remember always that the sound is carried **ON THE VOWELS**—not the consonants. All vowels ride out on the air stream that comes through the mouth.

When you speak, whether it be announcing on the radio or telling a bedtime story to your children, the body must back up the voice. And what is so important is the color you are able to get into your voice—a color which comes from the *inside* created by your intelligence and feeling for what you are saying.

As Helena Sorell, head dramatic coach at Twentieth Century-Fox Studios, says, "I tell my pupils that the voice is the 'out loud' expression of what you feel and think inside your body; so to be sincere you put the *feeling* and the *thoughts* in the words as you express them."

That elusive quality known as personality has another name—vitality. The voice is the strongest form of expression of personality and voice without vitality is like a fire without a flame.

If the proper breath control is used by an announcer, the listener will never be aware of when breaths are taken, but, if breath control is faulty, the obvious gasps for breath will be so

noticeable that the continuity of the announcement may be lost. Deep breathing is most important for the announcer and is something that may be practiced in all spare moments. The important thing is to breathe from the base of the lungs. Fill the chest from the bottom, stretching your ribs fully on each deep breath, and, when you exhale or speak, the area around the diaphragm should act as a bellows. Note particularly how a baby breathes, and you will see that its breathing is completely natural coming from below the diaphragm with none of the incorrect upper chest inhalation.

Beginners and professionals alike have found the following advice advantageous in the mastery of their articulation and general performance:

1. Practice slow reading.
2. Read aloud.
3. Repeat phrases and words that are particularly difficult.
4. Practice in a hard-surfaced room such as a bathroom or kitchen, thus getting the benefit of hearing the overtones of the voice.
5. Find some one to coach you—some one to listen and make suggestions for changes that would improve your delivery.
6. Make your practice sessions short and frequent.
7. Breathe deeply.
8. Learn to relax completely.

You should practice the following exercises until you are able to read them through three consecutive times without error. Watch your breathing. Mark the exercise where you find it necessary to take a breath or pause for effect. Then work on it until you have mastered it. **REMEMBER** to read three times through without error.

In the exercises to follow and in all future work with your voice production, concentrate on controlling the tip of your tongue; keep your body and jaw relaxed; keep your voice alive and vital by thinking about the words you are saying; back up your vocal expressions with your body; and practice at all times breathing deeply. "The voice is the 'out loud' expression of what you feel and think inside your body."

As an exercise for the proper use of the tongue in speech, read the following syllables using the tip of the tongue *only*. Be sure to RELAX the jaw, and OPEN your mouth.

Phonetically:	(<i>ah</i>)	(<i>ay</i>)	(<i>ee</i>)	(<i>oh</i>)	(<i>oo</i>)
	nah	nē	nī	nō	nu
	lah	lē	lī	lō	lu
	rah	rē	rī	rō	ru
	dah	dē	dī	dō	du
	tah	tē	tī	tō	tu

When you feel confident that you have complete control of the tongue from this exercise, you are ready to practice syllables designed for the lips only. In this exercise the tongue should be relaxed and resting in the bottom of the mouth with the tip resting against the back of the lower teeth. The jaw remains completely relaxed so that you may easily open the mouth to pronounce the vowel.

Phonetically:	(<i>ah</i>)	(<i>ay</i>)	(<i>ee</i>)	(<i>oh</i>)	(<i>oo</i>)
	mah	mē	mī	mō	mu
	bah	bē	bī	bō	bu
	pah	pē	pī	pō	pu
	fah	fē	fī	fō	fu
	vah	vē	vī	vō	vu

These exercises should be practiced in periods of not less than five minutes at a time, and remember that you *must* read them *aloud*. Now that you have the fundamental exercises for the lips and tongue, let us take up, in a like manner, the practice routines for the jaw.

The normal tendency for the beginner is to *force* the jaw downward instead of letting it *drop freely*. Therefore, the jaw must be trained to drop leisurely when such action is essential to the formation of consonant or vowel articulation.

Make sure that the jaw is completely relaxed, the tongue resting normally in the bottom of the mouth for the pronunciation of these words.

Phonetically: (ab)	(ay)	(ee)	(oh)	(oo)
sah	sē	sī	sō	su
zah	zē	zī	zō	zu

Now, keeping the *mouth open* and the tongue perfectly relaxed, drop the jaw to pronounce:

kah	kē	kī	kō	ku
gah	gē	gī	gō	gu

This time, combine these two positions of the jaw to pronounce:

lay	ko	rim	boom	bah
pay	bro	kim	room	pah

This completes the fundamental exercises for tongue, lips, and jaw.

Remember what has been said: **DO NOT FORCE YOUR JAW DOWNWARD. LET IT DROP.** Strive for complete relaxation in jaw, tongue, and lips. Be conscious that you must establish good habits early. To make sure that you have the proper relaxation, practice these exercises while watching yourself in a mirror, and see for yourself whether or not you are taking complete advantage of free movement of the jaw, lips, and tongue.

These exercises may seem to be unnecessary, but, after all, much of the success of a radio announcer depends upon his ability to articulate words.

Now take a slight rest, and prepare yourself for fifteen minutes of diligent practice on a more complicated lip exercise.

With the jaw and tongue relaxed in normal position, all variation in tone must be produced by the *lips only*. Read the following vowels making a definite change from the open "ah" to the rounded "aw" or whatever the combination of syllables may be:

ah — aw;
 a — oh;
 ee — oo; ee — oo; ee — oo; ee — oo; ee — oo;

Now, with lips and tongue relaxed, the closed and open vowels may be pronounced by closing and opening the jaw.

oo — aw;
 ee — aw; ee — aw; ee — aw; ee — aw; ee — aw;
 ee — ah; ee — ah; ee — ah; ee — ah; ee — ah;

A combination of the foregoing exercises is used to overcome the mistake of substituting one sound for another, such as enunciating "b" for "p," and "w" for "wh." Therefore, open and close the jaw and, at the same time, open or round the lips to form the following vowels:

pah	pay	pee	poo	poh
ap	ep	ip	oop	op

Putting these exercises into practical use, pronounce the following words:

papa	pay	peel	pool	pole	pawn
pat	pen	pill	pull	pun	pod
pear	pearl	pure	pie	point	powder

And, putting the words into sentences, they would read:

1. Papa placed Paul on the pony in the park.
2. Patty polished the parlor lamp.
3. Pussy put her paw into the pail of paint.
4. "Put a piece of paper, of paper," I said, "upon the polished pantry floor."
5. Put a piece of pumpkin pie in the pantry for Patrick.
6. Paula paid Polly a penny for a piece of peach pudding.
7. Put the paper, pencils, and pens into the package.

Notice to what great extent the lips are used in pronouncing such words as:

rap	step	lip	sup	top	pop
rope	peep	tape	soup	leap	ripe
puppy	supper	clapped	maple	dimple	pumpkin

Putting these words into sample sentences, they would read:

1. Percy's playmate can hop, skip, and jump.
2. Hip, hop, pip, pop, tip, top, flip, flop.
3. Are the cup, the trap, and strap in Papa's shop?
4. Mr. Potter presented the diplomas to the pupils.
5. Phillipia put the parson's parcel beside the professor's papers.
6. Peter stopped at the parsonage and gave the parson a report on the poor of the parish.
7. Did the frog's leap from the lily pad make ripples on the pickerel pond?
8. Did Peter tip the cup when he tried to rap on the pantry door?
9. Clara clapped her hands to summon to supper those who had peeped at the pumpkin pie.
10. The doll with the dimples was made of maple.

To gain facility in articulating the consonant "p" read the following exercise as you would read any normal paragraph. However, you must read the exercise **ALoud** and repeat it until you are able to read it without making a single error. Do not attempt to see how fast you can read the lines, but strive to make each word understandable in a conversational manner.

ARTICULATION EXERCISE FOR THE CONSONANT "p"

Percy and Polly played parlor pranks to pass the time at the party in the patio. Next door in the parsonage the pastor of a poor parish pondered over the papers of a sermon he was about to preach. The parson, perturbed by the patter in the patio, pounded on the pane. Percy pleaded for the parson to join the party, and Polly paused in her play to proceed to the pantry to prepare the pumpkin pie, peach pudding, and pink lemonade. Pleased by the prospects of a party, the parson proceeded to the patio to take part in the party.

The letter "b" is a voiced consonant and should be formed by pressing the lips together firmly and rapidly releasing them just before sounding the following vowel. It is imperative that the phonetic tone of the letter "b" be minimized, thus allowing the sound to be carried on the vowel.

For practice in using the letter "b" as a voiced consonant, pronounce the following:

bah	ba	bee	boo	boh	baw
ab	eb	ib	oob	ub	ob

Fitted into words such as:

barn	ban	bare	bay	bell	burn
beet	bin	bugle	boom	bull	buy
boat	but	boil	ball	bob	bow
bottom	baste	batter	bore	babbling	
bastion	bleed	blush	butter	bubbling	

Sample sentences using the above type words:

1. Buy buns, bacon, and butter for breakfast.
2. They blamed Bob for Bernard's bad behavior.
3. Bowser buried the bone beside the barrel.
4. The brown bear stole the bumblebee's honey.
5. The bluebird built her nest in the bird box.
6. Baskets and bottles were brought from the boat.
7. The baggage man's back bent under the big box.
8. Barney bought Boston beans because Betty baked brown bread.
9. Bobby blew a big blast on his brass bugle.
10. Barbara bought a brown box of blackberries.

For practice in articulating the letter "b" read the following without error.

EXERCISE FOR CONSONANT "b"

A blistering and blazing blast of barbarous heat, blended with black smoke, bathed the blue sky as the battleships battered the belfry from which the enemy fire was being directed. Bos'ns and blacksmiths alike aboard the broad battler breathed the flames as broadsides bent the very barrels of the huge rifles on board. Barney Balaban, a blacksmith from Boston, blew on his bleeding hands as he tried to bring together the bottom of the breech that had been blown to bits in the bloody battle.

“W” is a voiced consonant. To pronounce it correctly push the lips forward as for “wh” and expel the breath with vibration of the vocal cords, as in:

wah wa wee woo woh waw

And in words:

wahoo	way	woof	weed	would	walk
wag	west	wood	will	won	wan
wear	were	wild	wound	wind	willow
wilt	wily	wig-wag	winch	wobble	war
wool	work	wormwood	warp	wangle	was
wasteful	water	wigwam	wart	waxen	watt

With the words in sentences we read:

1. Will Wilbert wind Walter's watch?
2. The weaver's worn wallet was in the wardrobe.
3. The warden was waiting for the wedding party.
4. The wild winter winds shook the wide window.
5. Wolves will watch around the wigwam.
6. The World War was won by warriors.
7. The woodchuck was watching the woodcutter.
8. Was Walter wasteful with the water?
9. A whisk of the wind caused the wigwam to wobble.
10. Willie was able to wangle the winch in order to do the work of loading the wool onto the wagon.

EXERCISE FOR "w"

Walter Wilton was winding his watch while waiting for the woodcutter to return with the willows from the woods. The wild winter winds wailed wierdly as Walter walked to keep warm. The wolves were wailing in the west, which reminded Walter of the warm wigwams of the Indian warriors. Weary and wet, the woodcutters wound their way through the woods towards Walter. It was Wednesday, and Walter wanted the willows for a wedding party of a wealthy widow. Reaching for his worn wallet, Walter paid the weary woodcutters, took his waving willows for the wealthy widow's wedding, and went on his way.

“Wh” is a breathed consonant and must be pronounced by pushing the lips forward and blowing through the small opening, as in:

whah wha whee whoo whoh

Here again these tones are used in words as you will note when reading:

whale	wheel	whoa	wharf	white	whack
whang	whet	whip	what	when	whiz
where	whirl	why	whelk	whisk	whiff
which	whelp	whine	whim	wheat	whop

Putting this type of word into a sentence, we read:

1. What whim led him to whisper, whimper, and whine?
2. Where were the wharfmen loading wheat?
3. The whirling wheel whirs with a whiz.
4. Did the horse whinny when he neared the wharf?
5. White knew not whence it came nor whither it went.
6. When the whistle blew, the wheels stopped turning.
7. While beating a white rug, Bessie heard a whirring sound.
8. Why whine, Wilma, when the whippoorwill whistles woe-fully?
9. Would Will whistle while whittling wood?
10. The wharfman was whisked out to sea in the white whale-boat.

To gain facility in articulating the consonant prefix "wh" read aloud the following exercise:

While the pilot was whittling at the wharf,
a white whaleboat was caught in a whirl and
whisked out to sea. The wharfmen paid no at-
tention to the whaler; but whiled away the time
loading wheat. A whimpering lad whistled to
his whippet who was whisking through the bags
of wheat fascinated by the whirring sound from
the whizzer. One bewhiskered and whimsical
wharfman wheezed as a horse would whinny as
he watched the wagon with the wobbly wheels
and broken whipple-tree pass by.

And now, as a systematic review of contrasting syllables, pronounce the following:

bro	brah	bre	bri	bro	bru	brah
pro	prah	pre	pri	pro	pru	prah
gro	grah	gre	gri	gro	gru	grah
kro	krah	kre	kri	kro	kru	krah
fro	frah	fre	fri	fro	fru	frah
dro	drah	dre	dri	dro	dru	drah
tro	trah	tre	tri	tro	tru	trah

Tying this type of syllable in with the "w," we run across such words as:

reward unwept unwind away awake wayward
 award beware wigwam bewitch inward stalwart
 windward woodwork silkworm wherewithal herewith whirlwind
 unwarranted unworthy unwrinkled unworkmanlike
 overweight overwhelm overwrought overwind

Using these words in sentences, practice the following:

1. Wallace wanted to wade in the warm water, but Will wanted to wander about in the woods.
2. Miss Wallace wore a warm woolen sweater.
3. Warren will swim to the wharf on Wednesday.
4. The warrior carried a worn wolf-skin robe.
5. While walking through the wood, Ward saw a wæasel.
6. Did the woodsman say the wood was worth one dollar?
7. The weary watchman and his wife walked slowly homeward.
8. Herewith we want to reward Ward for his work with the woodwork.
9. The unworthy workman was waiting for the overwrought watchman.
10. The overweight woman wobbled when she walked.

So much for the letters "p," "b," "wh," and "w." Now let us consider the substitution of one sound for another, such as "b" for "p" and "p" for "b." For instance, the word "potato" is almost invariably pronounced "botato," "b" being substituted for "p."

Practice the following, making a clear distinction between "p" and "b."

pah, bah pa, ba pee, bee poo, boo poh, boh paw, baw
ap, ab ep, eb ip, ib oop, oob up, ub op, ob

Using words to note this distinction, pronounce the following, first vertically and then horizontally:

Paul	ball	rip	rib
pen	Ben	rope	robe
pump	bump	ample	amble
pop	Bob	staple	stable
park	bark	pepper	pebble
pill	bill	dapple	dabble.

Once again we put the words into sample sentences:

1. Ben gave Peter the bag of peanuts.
2. Put the beans and the peas on the back porch.
3. Bob placed the cup and pail beside the tub.
4. Please buy pretty boxes for baby's presents.
5. The rabbit nibbled the parsnips, turnips, and cabbage.
6. The big black bear and the prowling panther lived near a beautiful pool.
7. Paul and Bob put ropes around their robes when they played ball on the beach.
8. Percy dabbled in Peter's blue paint with a brown brush.
9. Ben received a bad bump from hitting the pump while playing ball in the park.
10. Pepper was the only staple that remained stable in the pantry.

For further practice in using words in which there must be a distinction between "p" and "b" read the following exercise aloud over and over until you read it three times consecutively without error.

"b" VERSUS "p"

The prowling panther bounded powerfully
upon the back of the poor bear, ripping at a rib
of the plump beast. The portly bear bettered his
position by pawing at the bark of a pine tree,
pushing the panther off balance. Both panther
and bear became prey to the prickly points of a
big porcupine who was basking on the path that
led to the blue pool. Both panther and bear bore
the pain, but the bear with the rip in his rib
pushed the rabid panther into the bottomless pool.

To prevent the substitution of "w" for "wh" practice to distinguish between the two sounds in the following syllables, words, and sentences:

wah, whah	wee, whee	woh, whoh
wa, wha	woo, whoo	waw, whaw

Pronounce the following words vertically, then horizontally:

wear	where	way	whey
wine	whine	were	whir
weal	wheel	wet	whet
wile	while	wight	white
witch	which	wither	whither
wail	whale	weather	whether

Sentences:

1. Are the whale and the walrus water animals?
2. The white-haired wizard waved his wand and whined to the witch.
3. White water washed over the whale's back.
4. Were the wheels wet when the wheat was being ground?
5. The wheezy old sailor drank white wine.
6. Whatever weight Whitney weighs, he watches closely.
7. Mr. Whipple whet the scythe with a wet whetstone.
8. Where was the wine which had been made by the wily witch?
9. Which wheel was warped by the wet weather?
10. The weight of the whale was more than the weight of the walrus.

And, for further practice in using words in which there must be a distinction between "w" and "wh," read the following exercise aloud over and over until you are able to read it three times consecutively without error.

EXERCISE FOR DISTINCTION
BETWEEN "w" AND "wh"

While Mr. Whipple wet the scythe with a whetstone, he wondered whether the weather would be right for harvesting the wheat. Where were the worthless helpers who whiled away their idle moments while the wheat was waving in the whistling wind? The wayward and weedy willows wafted their wagging wands in the same wind that sent the white water whapping against the wharf. Walter White, one of the wharfmen, watched the wheels of the wagon whirl as the horse whinnied and dashed off winding its way through the willows and weeds. While heard a whirring sound but knew not whence it came.

The following exercises are beneficial in articulating words that begin with "c," "fl," "gl" and "j." Here, again, these exercises should be read over and over until you are able to repeat them three consecutive times without error.

EXERCISE FOR CONSONANT "c"

Carlotta and Clarence carved their names on the cliff where they clambered after caulking the clinker-built boat in the cove. Carlotta had always called Clarence by clever nicknames but cautiously checked his clear references to matrimony. Climbing down the cliff, they came to the cove of clear water near the club to which Clarence claimed membership. The crew of a clipper had just come to catch the climax to a clever comedy when Clarence discovered the keel of the clipper caught on the kelp that completely covered the calm surface of the cove. Calling to the captain, Clarence and Carlotta clambered into their clinker-built boat and cleanly cut through the kelp with a cleaver that had been left aboard by the butcher at the club, the comical Caspar Conrad Constantine. The captain could, with the cooperation of Clarence and Carlotta, clear the clipper's keel of the clinging kelp, and the clambake in the cove continued, thanks to the clever committee of Clarence and Carlotta and the Captain of the clipper.

EXERCISE FOR "fl"

The flaming, flamboyant flash of the flag as it flew by failed to faze the flier as he flipped the flimsy fins of his fast plane and fairly fanned the flock of flamingos that flickered their fine feathers in the fading light. The flier was a Floridian who found flora and fauna far more fascinating than flickers, flamingos, or fireflies. Flying fish he fancied, and their fluid flight never found a fleer from the Floridian flier.

EXERCISE FOR "gl"

Gladly, Gloria Gleason gloated as she glimpsed the glittering and gleaming glider soar high above the glamorous fields of gladioli. Gloria glanced glaringly at the glass that reflected the glowing globule of light that glimmered in the gloaming. For Gloria the day had not been gloomy as she had learned to glaze the glass-like substances they had moulded in their class under the glib instruction of a gleeful glassmaker.

EXERCISE FOR "J"

A Japanese jaywalker from Java jested jokingly in a gibberish jargon. Joel Johnson, who learned jiu-jitsu in Java, just jotted down notes as the jester joked about Jimson weed, jinrickshaws, junks, and jungles of flowers. These included jonquil, gentian, jasmine, and other joy-giving blooms in judicious juxtaposition. Joel then told Jane and Junior to meet the Japanese at Jane's and get enough jonquils just to fill her gigantic jardiniere.

EXERCISE FOR "h"

In the following exercise, take special care not to "huff and puff" or gasp too obviously for a breath. All these things are magnified ten-fold on the microphone. Strive for an even flow of expelled breath as each of the words is articulated.

Harold Hathaway had heaved heavily on the huge haul of halibut. His hair and haggard expression hid the feelings that he had whenever he had thoughts of the farm and harnessing the horses to the harrow. Here he was a harried fisherman hardly happy—however, he had harshly and hastily and in a headstrong manner heckled his father and now found himself far from the heaven he had had. Here he was under the hellish heel of a heretic and Herculean hermit who had halibut, herring, and haddock hidebound in his head.

EXERCISE FOR "k"

Whenever the letter "k" appears at the end of a word, make sure that you make the syllable audible by a sharp breath explosion as the back of the tongue is released from its position against the soft-palate. (Note that the letter "c," in many instances, is the same phonetically as the letter "k.")

The Kiwanians from Kalamazoo camped near Lake Saskatoon close to Saskatchewan, Canada, to partake of a steak of a recently killed buck deer. The innkeeper from Waukegan stood on the planked dock keeping watch for a ketch, the keel of which had been cracked when caught in the kelp. The cargo on some of the crafts consisted of kimonos, kilts, and k̄haki; kidney beans and kohlrabi; while still others contained kettles, kites, and kayaks. The dockworkers kept track of their kith and kin by calling on the ketches in the harbor and asking the cantankerous crew to call on these kindred souls whenever they docked in Kilkenny.

EXERCISE FOR "ph" and "f"

Exercise for securing greater skill in articulating the phonetically identical consonant prefixes, "ph" and "f:"

The fabulous frontiersman, Phillip Farnsworth, failed to be fazed by the philosophic forums of the Philharmonic festival. Phillip flippantly favored and fancied the frothy and fluttering females of the Follies. While the fortunes of the few philanthropists in Philadelphia failed to frustrate this fabulous frontiersman, he fervently fought for the favor of the follies; but, failing in the fulfillment of this fantastic fusion, he flippantly phoned Phyllis Phillips, his fiancée in Phoenix. Phyllis was photographing the pheasants in front of the phonograph, when the frontiersman's phone call frightened the birds, and they flapped their wings and flew away.

EXERCISE FOR "qu"

Exercise for securing greater skill in the articulation of the prefix "qu:"

Quintin Quisney was one of the quintuplets born to the queen of the quaint country of Quirinal. Quite early in his quarrelsome career, he became acquainted with the Quakers of Quechua whom he met in his quest for quinine and quicksilver. Quintin was caught in a quarry while extracting his quota from the quadrangular pit. Quickly sensing his danger, he quivered but remained quite quiescent while he called to the queen to bring help to the quarry. It was a questionable quest to call for the Queen, but he was in such a quandary that he could not quit; but, fortunately, a quartet of Quakers from Quechua were playing quoits by the quarry and heard the call of Quintin Quisney. Quickly and quietly, and without any quibbling, they loosed their acquaintance, Quintin, from his quandary in the quarry and carried him home to the Queen.

Exercise for securing greater skill in the articulation of sibilant "s" and consonant prefixes beginning with "s:"

Sarah sat at the seashore selecting shells of several shades while basking in the summer sun. The skipper of a schooner offshore sailed skilfully and speedily by as he skimmed over the shimmering waters of the cove. Splashed by the surf from the sea, Sarah shed her shoes and socks so that she could find more sea shells. Suddenly a summer storm from the south sprang up and sent Sarah skipping across the sands to shelter. While ensconced in the safety and security of the shelter, Sarah sat talking to a Scotch sailor who had seen the storm coming as his sloop was sailing into the slip.

Exercise for securing greater skill in the articulation of the consonant combination "th:"

The throng was enthralled by the thought of thirty thousand thresher sharks within the three-mile zone of the marine theater. The thrashing was like thunder and threatened for a time to throw the thrilling events completely off their schedule. Breathtaking though it was, thousands thought that it was all part of a three month tour of the thespians in the theater that adjoined the water show. Some of these arrived on Thursday before Thanksgiving and had blithely discussed the Lithuanian situation so thoroughly that one would have thought that they were doing this as part of their theater work. In actuality, they would intelligently put into a thimble of a thought a thesis about the Ethiopians or theories about the therapeutic significance of thrombosis with much enthusiasm.

So far, we have covered only prefix consonants or those consonants which precede vowels. The consonants which follow vowels and which complete words or syllables are as important as prefix consonants. Therefore, as practice exercise in articulating words with final consonants, read the following words giving particular emphasis to the word ending.

bat	bass	bell	blot	blaze	blast
blimp	burn	bold	boat	bluff	blush
chart	chaste	chaff	charm	chant	chalk
drag	drab	drove	draft	drive	drape
flake	flag	flab	float	flax	flash
grate	grab	grape	gloat	grant	grave
hate	harp	halt	hinge	haze	heave
krieg	cleft	clock	cling	clip	clasp
plate	plead	plop	plunge	pair	plank
quart	queen	quaff	quad	quaint	quiet
rate	raft	rake	rash	road	roast
slake	staff	splash	spleen	split	splice
thatch	thanks	theft	thence	theme	thong
vale	valve	vast	vault	vamp	veer
what	whip	wheeze	whig	wharf	whang
yacht	yam	yank	yeast	yelp	yours
zeal	zone	zest	zinc	zoom	zip

Among the many important word endings that should be pronounced with particular care and precision is the plural word-ending, "sts." You will notice that many announcers are careless in their delivery of this consonant combination. First, the "t" in such a group should be exploded at the tip of the tongue and immediately followed by the sibilant "s." Practice the following exercise in which you will find several words ending with this consonant combination.

Far from the mists of the forests there exists a legend of ghosts. Several broadcasts were made during the tempests of the past season, and the casts were frightened by the blasts of the gusts of wind. Lists were kept on the wrists of the casts of the ghosts in the mists of the forests.

These exercises have covered in detail the letters of the alphabet that are most generally mispronounced by radio announcers and public speakers. A few minutes *each day* devoted conscientiously to the *correct reading* and *pronunciation* of these syllables, words, and sentences will facilitate all the exercises to follow, give you self-confidence, and help you develop ease before the microphone.

As Ken Carpenter, famous announcer, says, "As each day goes by, I find myself working harder to attain perfection in this profession of ours. Each new assignment requires painstaking practice and a cognizance of all knowledge previously learned. It is probably best summed up in the old adage, 'Practice makes perfect.' "

The results of this chapter may be realized by applying this advice to your work on the foregoing exercises. Read them thoroughly—RE-READ them; always practice reading ALOUD! Repeat this practice until you feel that each sound is read correctly and fluently.

CHAPTER III
MICROPHONE TECHNIQUE



KEN NILES with ANN SOTHERN, popular
MGM Star of the *Maisie* Radio Series.

Ken says:

" . . . to my mind the important things for
an announcer to strive for are naturalness,
sincerity, and friendliness."

CHAPTER III

MICROPHONE TECHNIQUE

Microphone technique is the method of rendering details in any performance before a microphone. The factors that enter into this technique are: volume, pitch, stance, types of microphones, the matter of pauses, excitement and nervousness, careful grouping of words, distinct enunciation, and the use of inflection.

The correct technique of speaking over the radio varies considerably from that used before a visual audience. For instance, let us consider the factors of volume and pitch.

When speaking to a visual audience, the speaker, in order to be heard in the back of the room, tends to raise the volume high above his ordinary conversational level and, as a natural corollary, the pitch also is raised. This is *not* true in radio announcing, for in most instances we *use only a conversational technique*. While an announcer is addressing an audience of literally millions of people, his technique should be that of conducting a one-way conversation with an individual listener or small group.

It must be pointed out here that there are sponsors who will insist that their copy be read at an unusually high level of volume and that in such instances your conversational technique will, we fear, fly out the window. There are many times when this "punch" or "driving" type of announcing will come in handy, but, for the most part, a natural delivery will do a better job of selling.

As Ken Niles, famous master-of-ceremonies and commercial announcer, says, "Many announcers worry too much about the musical quality of their voice and whether each tone is sounding right to the listener, while to my mind the important things for an announcer to strive for are naturalness, sincerity,

and friendliness. If an announcer will be sincere and friendly, his personality nearly always will win his audience. Voice quality is important—technique is a 'must,' but, above all, be natural, sincere, and friendly."

The proper stance for a speaker or announcer is of great importance for two reasons. First, it will enable him to be relaxed in body, which, in turn, will tend to relax his throat muscles allowing a freer flow of speech. This will allow him to be more natural and to have more self-assurance. Second, the modern radio studios of today are presenting more and more programs with a visual audience, and it is very necessary that the announcer's stage presence be impeccable. The auditorium or theaters for these shows are equipped with public address systems so that the visual audience can hear every word as it is broadcast over the air. In addition to listening to every word, they are also watching it and notice any uneasiness of the performers.

The essential factor of good posture is to stand erect but relaxed with one foot slightly ahead of the other, the weight on both feet. This assures even balance and flexibility of movement. The head should be back and the chest out. This enables you to breathe easily and freely. You must give the impression to everyone around you that you are the "master of the situation." This erect stance does not mean that you cannot give vent to your feeling through body and hand gestures. If you feel the urge to emphasize an idea by gesticulating, do not hesitate to do so freely. This, in turn, tends to relax the body and voice muscles giving you the ease and conviction of a seasoned announcer.

The distance an announcer must stand from the microphone varies with the type of microphone used. With the ribbon or velocity type of microphone, it is usually impossible to get the required results by working closer than six inches or farther

away than three feet. An exception to this rule is where distorted or far-away effects are desired in the script.

It will also be found that the voice qualities of different individuals vary to such an extent that to maintain an even level of volume one person may have to work farther from the microphone than another person.

Both the front and back of this type of microphone are sensitive to sound within an angle of approximately thirty degrees from its center. The sides, of course, will not pick up sound.

When the unidirectional type microphone is used, the announcer must normally work six to twelve inches directly in front of the one sensitive side, keeping in mind the aforementioned points of correct technique.

We have spoken of two types of microphones thus far—the *unidirectional*, which has only one sensitive side, and the *ribbon* type, with two “live” sides. The third and last type which we will discuss is the *nondirectional* mike, which is sensitive on all sides. This kind of mike is used a great deal in studio interviews and discussions where there are a number of people participating in the broadcast. This type simplifies the “pick-up” for the engineer and requires less mike technique for the speakers taking part in the program. In this class falls the much publicized “eight ball” mike and the “salt and pepper” type. It is always wise to note the type of microphone you are using, and, by studying the above paragraphs, you will be able to use each kind correctly. If you are not certain of the type, ask the engineer.

Microphones are the product of years of intensive research and development by outstanding engineers. Several types of microphones are available, some having wide fields of application and some for specific services.

Broadcast Type Microphones, such as the RCA Types 44-BX, 77-D, and 88-A have characteristics which suit them for high quality pickup work. They have good frequency response curves, well shielded output transformers to prevent hum pickup, and are very well shock mounted to reduce low frequency noises caused by building rumble. The 44-BX and 77-D Microphones are particularly suitable for high quality indoor pickups while the 88-A is recommended for outside pickups, where rough handling and wind may be encountered.

The 44-BX is primarily intended for studio use where a microphone of the highest quality of reproduction is desired. It can be used with practically any audio system facilities and lends itself readily to unusual or difficult studio problems. The 44-BX is also well suited for high quality remote work. The 44-BX is found in almost all of the leading studios in the country and has become a recognized symbol of broadcasting.

The bi-directional pattern of the Type 44-BX Microphone is of the familiar "figure eight" type. Unlike other types of microphones, it has no diaphragm—the moving element being, instead, a thin metallic ribbon so suspended as to be able to vibrate freely between the poles of a permanent magnet. Because of its lightness, the motion of this ribbon corresponds exactly to the velocity of the air particles, and the voltage generated in it is, therefore, an exact reproduction of the sound waves which traverse it. Moreover, since it has no diaphragm and is open in construction so that air flows freely through it, the Type 44-BX Velocity Microphone is free from the effects of cavity resonance, diaphragm resonance, and pressure doubling, which causes undesirable peaks in the response of all pressure type microphones.

The RCA 77-D is a high-fidelity microphone for use in broadcast studios. With this one microphone a variety of



VELOCITY MICROPHONE TYPE 44-BX



HIGH-FIDELITY MICROPHONE TYPE 77-D

directional patterns may be obtained by operating a screw driver adjustment which is conveniently located on the back of the microphone. The 77-D combines the best features of the velocity and pressure microphones. The polydirectional characteristics of this microphone aid materially in obtaining a better balance, clarity, naturalness, and selectivity in studio pickups. It is also of considerable value where difficulties are encountered in reverberant locations since the undesired sound reflections may be reduced by a choice of the proper directional pattern.

A "voice—music" switch on the bottom of the microphone alters the low frequency response to provide the best operating characteristic for voice or music.

The RCA Type 88-A is the ideal microphone for general remote pickup use. It has been specially designed to provide in a small sized, light weight unit, good frequency response, and relative freedom from the effects of wind and moisture. In spite of its light weight and small size, it is extremely rugged and well-suited to stand the hard usages to which a remote microphone is put. The characteristics of the 88-A also make it adaptable for many types of studio use where a non-directional microphone is desired.

The Type 88-A Microphone is of the pressure-actuated type. The moving system consists of a thin molded diaphragm to which an annular coil assembly is attached. Coupled to this assembly is an acoustic circuit so proportioned that the diaphragm velocity will remain essentially constant for a constant sound pressure over the frequency range of 60-10,000 cycles.

When working on a ribbon or velocity type of microphone, it is a common fault to allow the letter "p" (in words beginning with this letter) to "pop" or "ping." This simply means that the force of the lips and breath in articulating this letter



PRESSURE MICROPHONE TYPE 88-A

act against the ribbon inside the microphone in such a way that it sometimes causes undesirable results. For instance, in some cases the mere "popping" of this letter has caused the pick-up arm on the playback machine to be displaced and to skid completely across the record, thus ruining the entire recorded program. Whenever you are working close enough to a ribbon microphone to cause a "popping," make certain that, when you come to words beginning with the letter "p," you turn your head slightly and talk **ACROSS** the face of the mike, thus preventing the force of your breath from making the ribbon vibrate more than normally.

There are several specific points of technique as to phrasing, delivery, and interpretation which the announcer must learn. The first is the matter of pauses. Before a visual audience, facial expressions and body gestures play a great part in holding attention, but these are quite useless and ineffective for radio listeners inasmuch as they hear only your voice. It would be quite possible to hold the attention of your visual audience for more than a minute with the right gestures and expressions, but if a radio audience heard nothing for that length of time, they would have every reason to believe something had gone wrong with either their set or the broadcasting station. It is necessary, therefore, to make your pauses short. Do not omit them entirely inasmuch as pauses are effective and lend the complement of drama to an otherwise ordinary reading.

The student invariably hurries in his work. He seems inherently afraid of leaving any gaps or holes in the sentences which he reads. Until you have overcome this fear or habit of hurrying, take everything extremely slowly, allowing those pauses to become noticeably long. It has been said that pauses should be short, but, at the outset, make them long and work toward closing them up by "feeling" the right length for these

pauses that are so necessary for effect. The length of the pause will vary with the individual — some people naturally being able to take a longer pause without poor results while others must of necessity close the gaps more quickly. It is well to add here, however, a note of caution as there is a marked tendency on the part of the beginner to read too rapidly and not take long enough pauses. This should be watched very carefully, and it is advisable for the novice to read extra-slowly and to take longer-than-normal pauses until he has had a chance to grasp the full meaning of pacing, phrasing, and dramatic effects through pauses. With practice and continued concentration, the pauses that you make for effect will come naturally and will be more nearly the right length in all instances.

Many times the announcer has to take a cue from the director in the booth or the musical conductor. In such cases it is necessary to look up from the script long enough to see the cue and then get back to the script to read the cued line. To avoid losing your place in the script, while your eyes are elsewhere, always keep the index finger under the first word of the line to which you are returning.

Excitement and *nervousness* are mental hazards which cause body tension, which usually results in vocal obstruction. These reactions often make the voice raspy and metallic, giving it a twang or nasal quality. The slightest case of vocal obstruction is magnified by the microphone and, therefore, becomes very noticeable to the radio listeners. No successful radio announcer can afford to be overtaken by "mike fright." Any nervousness detracts from his performance. Like most artists, he usually experiences a certain degree of "nervous tension" which he uses to good advantage as a stimulus to improve his performance. If you feel an unusual nervousness just before a broadcast, you can relax the throat tension by yawning or by

deep breathing. Remember, YOU are the "MASTER OF THE SITUATION!"

An announcer, or public speaker, must pay special attention to *careful grouping of words* and *distinct enunciation*. Phrases and patterns of words are planted in the minds of the listeners. So note carefully sounds that are poor for radio transmission.

The *use of inflections* is all-important in radio speech. The rising inflection is much more effective than the falling inflection due to the fact that it suggests "I'm going on—I have more to say." In learning these points of technique, the student must keep in mind that his phrasing and delivery are directed to a listener who must get the entire picture through his ears.

To aid in observing the proper placement of pauses, inflections, emphasis, and any other directional aids that will improve the reading, mark the script carefully prior to reading it on the microphone. It may be beneficial to devise an original system of marking or simply to use the suggested markings found on the following pages. Once the script is marked and rehearsed be sure to rely on the markings as they are as important to the proper reading of the material as are the words.

No matter how great your experience becomes you will almost without exception find it advantageous to **MARK YOUR SCRIPT** before going on the air. Do not ever allow yourself to think that marking a script is in any way an admission that you are a novice or a beginner. **THE MOST EXPERIENCED ANNOUNCERS AND ACTORS IN THE BUSINESS TODAY ALWAYS MARK THEIR SCRIPTS.** Know ahead of time where you are going to take a breath. Know ahead of time by marking where you are going to stress the important things in your message or characterization. Add to the markings given in the text any of your own that will aid you in any way to get the most out of your script; and use markings—**ALWAYS!**

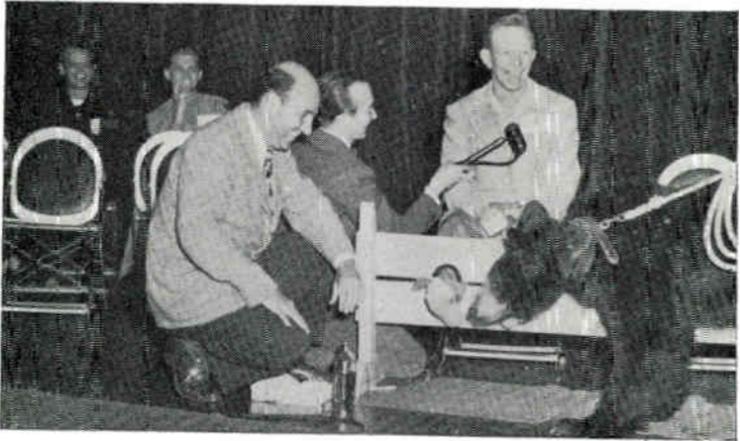


CONRAD BINYON, "Butch"; LIONEL BARRYMORE, "Mayor," and AGNES MOOREHEAD, "Marilyn," shown before a unidirectional type microphone prior to a *Mayor of the Town* broadcast.



INGRID BERGMAN

The lovely actress, Ingrid Bergman, broadcasting over a ribbon (velocity) type microphone.



Producer John Guedel watches a bear lick honey from the feet of a contestant on the *People Are Funny* program. Note the "salt and pepper" type mike being used for the pick-up.

Mark the following script for your own interpretation, denoting the spots that you think require rising and falling inflections. Then read aloud, following your markings.

KEY TO MARKINGS:

— STRESS



↑ RISING INFLECTION, PAUSE, CARRY OVER

∪ THROW AWAY



// PAUSE AS A PERIOD

∩ CARRY OVER



↓ FALLING INFLECTION

SAMPLE COPY TO BE MARKED FOR INFLECTION
AND THEN READ IN ACCORDANCE WITH YOUR
MARKINGS:

Announcer: Now let me give you a hot tip for a cool breakfast these summer mornings. It's light and delightful. It's ready to eat. It's Crunchy Wunchies! And, boy—what flavor! Why say, Crunchy Wunchies are so crisp and delicious, people everywhere declare they're the best they've ever tasted. Besides that, Crunchy Wunchies help you to get going quickly in the morning because they begin to digest within sixty seconds. So you get instant food energy! And yet Crunchy Wunchies feature a new low price, the lowest in their history. Right now, most grocers sell Crunchy Wunchies below the price of any other nationally advertised breakfast cereal. Friends—try the summer breakfast treat that's all prepared and cooling to eat . . . Crunchy Wunchies, the energy food!

SAMPLE COPY TO BE MARKED FOR INFLECTION
AND THEN READ IN ACCORDANCE WITH YOUR
MARKINGS:

Printed by permission of Tobé, North Hollywood, California

ANNOUNCER: Are *You* trying to get a tan this summer?

Getting a tan is one thing . . . *keeping* it is another . . .

Listen to this

1ST GIRL: There was a young girl named Ann
Who spent week-ends getting a tan
But when back from the beach
She used lotions that bleach
So Monday found Ann with no tan.

2ND GIRL: But . . . there is a young girl named Fay
Who stays tan day after day
When *she's* back from the beach
For her SET-TAN she'll reach
Because SET-TAN makes Fay's tan *stay*.

ANNOUNCER: R IGH! Better switch to SET-TAN

the new *non-bleaching* lotion that gives new life to your
parched, dry skin. This delightful, fragrant skin softener
is non-sticky, easy to apply, and quick to dry. SET-TAN
contains lanolin, the wonder-working skin food. Don't
let your tan fade buy a bottle of SET-TAN today.
S-E-T-T-A-N . . . the *after* sun lotion.

CHAPTER IV
THE STAFF ANNOUNCER



DICK JOY

"Experience in the small station enables the announcer to have a better understanding of all branches of the profession."

CHAPTER IV

THE STAFF ANNOUNCER

Announcers are usually classified into one of two groups: the staff announcer or the free-lance announcer. The staff announcer is a man employed by a radio station or broadcasting company to fulfill the duties of an announcer in any and all capacities to which he might be assigned. He is retained on a weekly or monthly basis. He works regular, scheduled hours each day regardless of the number of programs falling within those hours. First, let us point out that about ninety per cent of all announcers begin their radio careers as staff employees. Let us also point out that the greatest success is usually attained by starting with a small station. The reason is quite obvious. With a small station it is usually necessary not only to announce but to write copy, produce, create new ideas, substitute for actors, do sound effects, spin platters (records), and sometimes operate the control board. This general knowledge and experience affords the background which will enable an announcer to cope with any situation which might arise later in his radio career.

If you should start out in this way, you will find, as you progress to a larger station or network, that each field of announcing becomes more highly specialized, but your past experience enables you to decide which branch of announcing you are best suited for whether it be sports, narration, news, special events, or commercial announcing. Let us consider the duties of a staff announcer and how best to perform those duties efficiently.

Your main task as a staff announcer will consist of board duty, which is merely the assignment of making station iden-

tifications, spot announcements, and, in some instances, playing records or transcriptions. For example: a station break would read, "W-R-E-N, the voice of Kernville" (GONG) "Twenty seconds until 10:00 P.M., Lockheart Watch Time. See the new Lockheart Sportsman, the wrist watch designed for full vision."

These announcements vary considerably in length and should be rehearsed and timed so that your words will not overlap the following program, nor will you leave more than ten seconds of "dead air" (term used to denote a pause or lack of sound transmission).

In the Chapter on "Commercial Copy," the correct handling of such copy will be covered in greater detail. The reading of spot announcements should not prove to be a difficult problem. However, spot announcements are the life blood of a station and must, therefore, be handled carefully with a maximum of sincerity and a friendly and conversational tone. These announcements must be commercial; they must sell the product!

In a like manner, the call letters of a station must be given a place of importance as they are the identifying feature of a radio station. The letters should be given clearly and distinctly, and, above all, it is important to give the correct call letters as it is not uncommon for an announcer either to forget the letters entirely or to give the call letters of another station. So watch out and THINK of what you are going to say before opening the mike.

The staff announcer is expected to handle many programs in the course of his duty—one of the most difficult being that of announcing a classical music program. Classical music brings with it foreign names and phrases with which the musically-minded listener is most familiar. These names and phrases must be studied carefully by the announcer as they are certain to appear either in station programs or auditions. Obviously, the nature of this type of program calls for a serious and dig-

nified delivery with unflinching conviction. The correct pronunciation of these foreign names and phrases should be carefully checked prior to broadcast time and, if you find it necessary, spell them phonetically on your script.

Another duty of a staff announcer is the reading of news reports that come into the station. It is a good policy, whenever possible, to rehearse carefully the news that you are to read over the air. In this way you will be assured that the listener is getting a comprehensive picture instead of a jumbled mess of information. News reading also demands particular care in pronunciation. If any words are unfamiliar to you, do not hesitate to consult the dictionary. News covers the world. So check the foreign phrases and words as well as the English.

News should be read intelligently with a delivery that is impersonal and unbiased. This does not mean that the announcer suppresses his normal air personality, but, simply, that he should deliver the news at hand in a straightforward, reportorial manner.

It should be noted here that many times there will not be an opportunity to look over and study the news thoroughly before going on the air with it. Sometimes it must be torn from the teletype and read without so much as a glance at it beforehand. It is then that a good deal of experience and practice in reading all kinds of news will stand you in good stead, and this practice may easily be gained in advance by constantly reading the newspaper—preferably aloud—looking up names that are unfamiliar to you—keeping abreast of all the places currently mentioned in the news. In this way you will save yourself much embarrassment and spare the listener many moments of unhappy and difficult listening by being able to read the news well even though you have not had a chance to read it over before going on the air.

Tempos and styles of reporting the news vary with each personality, but let it be remembered that, regardless of individuality, the tempo should never lag enough to allow the listener to lose interest. Due to the time element involved in broadcasting news, every item should be concise and to the point stressing the important factors involved.

Radio is respected for its authentic reporting of news, and it is important that the announcer be assured that all news is confirmed before releasing it. Most stations pay for a news service and rely on this source for the major part of their news. News received from such a source is considered authentic.

Through your reports of current happenings, the news of today becomes the history of tomorrow; so paint your news pictures vividly in order that they may leave a lasting impression in the minds of your listeners.

In the course of your duty as a staff announcer, you will be required to time and rehearse programs as well as announce them. This, however, is explained in the chapter devoted to "Timing and Pacing" and needs no further discussion here. In a like manner, you will be expected to participate in special events such as taking a microphone to a remote point for an "on-the-spot" description of floods, fires, races, or anything of public interest that cannot be brought into the studio. This type of program requires a different technique of announcing and, therefore, will be dealt with later.

One of the most popular assignments of the staff announcer is that of handling a dance remote. Here the announcer is required to introduce the musical numbers played by the orchestra in night clubs, hotels, and ballrooms. On these occasions the announcer becomes a master-of-ceremonies and, prior to air-time, invites the patrons to participate in the broadcast to the extent of applauding and adding a real-life touch to what otherwise might be an ordinary musical program. Handling an

assignment such as this gives the announcer an opportunity to display his versatility and personality. It is advisable to write these introductions beforehand, whenever possible, or, at least, to make notes as to the general idea of the announcement. The announcer's introductions to the musical numbers to be played are his own ideas and, therefore, such an assignment is a showcase for his radio work.

Your conduct at remotes should at all times be above reproach. You are the representative of the broadcasting station or network that hires you and, as such, should remember to conduct yourself accordingly. You should be friendly in your greeting of the patrons. Don't be "smarty" or "cute," but attempt to make every one feel as though he were a part of the broadcast. Have the people participate (if not against the policy of the company for which you work) in some applause as you go on the air. Be pleasant with the patrons of the hotel or night spot, but always maintain your place as a representative of the broadcasting company.

It is a good idea to get acquainted with the manager, who will cooperate in keeping all patrons "in line" while you are on the air. Check in to the remote spot long enough in advance so that you can carefully go over the list of selections to be played by the orchestra, and see that they are in order and that the proper credits go to the singers or instrumental soloists. Do not make your introductions of the musical numbers too long, but, rather, keep them interesting and brief. The listener wants music—not talk.

At the conclusion of each program and as part of the closing announcement, the announcer may, in most cases, put his signature to the program—that is, include his own name before the "system cue." As an example: "John Doe speaking, this is the Tri-State Broadcasting System."

So far, we have dealt entirely with the staff announcer. The free-lance announcer is hired by individual sponsors for commercial programs only. His duties are not important to the beginner because years of staff experience are usually necessary before being able to qualify as a free-lance man. It is important that you be familiar with the duties of a staff announcer as this will most likely be your first position.

Emphasizing the importance of learning to do the big jobs by first doing the small ones, Dick Joy makes the following statement: "The experience that an announcer gets in his early days of radio in the small station serves him well in his future career and enables him to have a better understanding of all branches of the profession."

Dick was for many years a staff announcer. He is now a free-lance announcer and, also, is half owner of KCMJ, Radi-Oasis Station of Palm Springs, California.

As a staff announcer, you will often be working with different programs on which there is a dramatic portion. While it is not a requirement, it is considered both good manners and good sense for the announcer to have every correction in the final script (including cuts, additions, and changes of every kind). In an emergency the announcer would then be able to step in and help any other member of the cast who might have trouble of any kind. This trouble may be anything from dropping an entire script to being unable to continue because of sickness, but for the protection of the show and all that is behind it in the way of thought, money, rehearsal—as well as the reputation of the announcer who comes to the rescue—it is well worth the little extra time it takes to get the changes and be ready for such unforeseen circumstances. See to it that you check your pages carefully a moment or two before going on the air. Count the pages and see that everything

is in order. It is embarrassing and sometimes quite disastrous to a radio show if you turn from page four to page six.

It would be unwise to pass over the subject of "staff announcers" without giving in brief form some of their relationships to others with whom they work.

First, of course, is an announcer's relationship to his employer. This should be one of mutual respect and liking whenever possible. It should embrace a loyalty both ways and a constant striving on the part of the announcer to improve, not alone for his sake but for the sake of his employer. This improvement will in turn make it easier for the employer to talk to clients, as well as prospective clients, about the merits of his station and its personnel. Respect the employer's wishes regarding your personal appearance, actions, and attitude toward your job.

Secondly, there is the matter of your relationship towards the people with whom you work—fellow announcers and artists of all kinds. If a new announcer is hired, do all you can to help him feel at home and make his work and his beginning easier for him. The same holds true if you are working with new actors, singers, or other artists on a program on which you have been working for some time. Show them in an un-officious way the manner in which this particular program has been operating. Point out to them anything that may be helpful to them, and put them at their ease.

Your relationship to sponsors or agency executives should be a cooperative one, striving to please and acknowledging their suggestions. Most important of all, **LIKE YOUR WORK.** Continually try to improve your work in every respect. Enjoy every moment of it, and accept the challenge to be a little better workman every day. In everything you do, both on the air and off, make your own personality count—constantly sell your-

self, for, as an announcer a personality that is pleasing to the eye and to the ear is one of your greatest assets.

Never consider an announcing job beneath your dignity; get all the experience you can by doing anything and everything that will improve your abilities as a performer or a member of the radio profession. We have pointed out before that you will be expected in most small stations to write copy, sell radio time, run the switchboard, act on programs, do sound effects, and many other things, which you will no doubt think are not allied in any way with becoming a successful radio announcer; but never belittle any experience that you have. If you are given some "cold" copy to read, read it without apologies and without fear. If there are mistakes made, it is too late to worry about it; add all things to your ever-increasing store of experience.

In following the career of a radio artist, there will be many auditions. Your first one, perhaps, will come when you apply for your first job in radio, but that will be only one of many. If you can learn one thing and keep it in your mind while doing each audition, you will find yourself doing better work and remaining in a better frame of mind when you come out second best.

Just remember that there are many factors in any audition, and one of the greatest is that the likes and dislikes of perhaps one individual may decide which way the wind will blow for you. Relax to the best of your ability when you do your stint. Try to remember all the things that you should do; and, when you walk out, retain your feeling that you did your best and that there is only one winner. You'll be surprised how much it helps.

CHAPTER V
SPECIAL EVENTS



WEN NILES

"Ad lib broadcasts of any kind are a wonderful training ground for the announcer . . ."

CHAPTER V

SPECIAL EVENTS

One of the most important branches of the program department of a radio station is the division of Special Events and Public Features. It is this group that makes the necessary arrangements for programs such as parades, man-on-the-street pick-ups, educational features, and programs of civic interest. Fire Prevention Week, Community Chest, and religious programs fall in this category. "On-the-spot" broadcasts of catastrophes and emergencies—floods, earthquakes, hurricanes, war and peace conferences and conclusions, atomic bomb tests—are covered by the radio special events announcers. When the rocket planes begin to shoot to the moon and the planets, "Special Events" will, no doubt, dramatize and summarize the initial flights by radio.

An announcer called upon to participate in a special event broadcast should be able to *ad lib* fluently. His description of the action taking place should have verve and accuracy. He should understand programming well enough to be able to mould into a unified program what would, otherwise, be an incoherent broadcast.

The announcer is the hub around which the entire program revolves in the special events broadcast. This is due to the fact that, with few exceptions, there is no rehearsed or planned music, actors, or sound effects. Should there be sound at the point of broadcast, it is up to the announcer to decide whether to let the sound speak for itself or to add his own verbal description.

Sometimes the special events department finds it advantageous to plan, write, and rehearse an "on-the-spot" program. These events happen regularly and follow a definite course of procedure. The script writers, therefore, can anticipate the

sound effects and the action that will take place. They will know beforehand the best vantage points for the announcers and the type of description that will fit each individual point of pick-up.

So much for a general summary of the working parts of the special events department in the modern radio station. It may easily be seen that the announcer is by far one of the most important parts of this broadcast, and it is largely dependent on him as to whether or not the program is successful.

EMERGENCY BROADCASTS: In the event of a catastrophe, such as a flood, fire, earthquake, or hurricane, it is most important that the announcer remain unexcited, keep a cool, level head and convey reassurance to the listening audience. In many instances, such as these mentioned, the radio is the only means of communication the grief-stricken section has with the outside world. The individual announcer is speaking, therefore, not for a radio station, nor for himself, but for the public at large. He must not exaggerate the actual facts involved, and many times it is wise for him to suppress any remarks that might lead to misunderstanding and consequent shock on the part of some of the listeners.

He must be doubly assured that what he says is absolute fact, and, regardless of how desperate the situation might be, he must show no sign of hysteria.

The announcer performs a real public service in these crises. Innumerable lives may depend upon his words. This is definitely not an entertainment type of program, nor is it a commercial program. However, the announcer's words must be chosen carefully and delivered convincingly in order that his appeals for aid, his instructions to those in the stricken vicinity, and his accurate reporting of what is happening will bring about immediate reaction from those to whom it is directed.

Obviously, there are no practice exercises for this type of broadcast, but three definite points which should be borne in mind are:

1. Make certain that all information relayed to you for broadcast is authentic!
2. Be sure that any feeling of hysteria, excitement, or fear, which you may have, does not show in your voice. (Many announcers find this to be the most difficult problem of broadcasting an emergency.)
3. Give your full cooperation to the proper authorities in charge of the situation so that the radio may be used for the greatest good of the people.

AD LIB BROADCASTS: Although the emergency broadcast is definitely an *ad lib* release, it differs from what is usually known as the general *ad lib* special event. In the latter the announcer is giving more than actual fact; he is adding color and enthusiasm to create a program of entertainment.

Wendell Niles, Bob Hope's famous announcer and a specialist in *ad libbing*, has this to say about special events, "*Ad lib* broadcasts of any kind are a wonderful training ground for the announcer and enable him to become facile in handling all other types of copy."

The *ad lib* section of special events covers such functions as parades, Army and Navy maneuvers, sports, or anything of public interest that is to some extent unusual or impossible to broadcast from the studio itself.

On any special event of this type, get all the information possible regarding the subject of your broadcast. Be familiar with the history of the occasion if the event has a traditional background. Be familiar, also, with names of the people and places involved, the organizations or individuals in charge of the event, and, above all, be prepared to speak fluently and

unflinchingly concerning the minor details that may present themselves. Human interest is an important adornment of this type of reporting. When these incidents occur, describe them immediately as they lend variety and break the monotony of the more factual information.

The exercise in the chapter on "Narration," in which you are asked to describe a picture on the wall, is probably the best example of the type of rehearsal necessary for an *ad lib* special event.

More than on any other assignment, the announcer is "out on his own" in this type of program. He, alone, must make the broadcast good. Finding himself writer, narrator, and coordinator, all at the same time, he must be extremely alert for this job. He does not know what will come up, but his radio station and the public are depending upon him to create an interesting and comprehensive program.

THE WRITTEN SPECIAL EVENT: As mentioned earlier, the special events department finds it advantageous to write and rehearse some special events prior to the actual broadcast time. Almost without exception, the written special event is presented as an educational feature, in which the public is acquainted by means of the announcer's narration with the details and interesting facts concerning the subject of the broadcast.

The material for these programs is usually prepared by writers or announcers who are sent out in advance of the program to make a study of the anticipated broadcast. From their observations, they make a complete summary of the material at hand and mould it into a working script that will give the most complete picture to the listener in the allotted air time.

Your duty as an announcer is to read this material in a manner that will seem natural and spontaneous, and, at the same time, retain all of the data compiled in the prepared script.

Your delivery should make it sound as if what you are saying is spontaneous rather than derived from notes.

The average person is most receptive to an easy and natural style, one which seems to be delivered personally, in an *ad lib* manner. This holds true, incidentally, in nearly every type of announcing whether it be the reading of commercials, introductions to musical numbers, or the written special event.

However, do not rely completely on the written copy for special topic announcing because, no matter how well rehearsed the program may be, some unexpected happening may arise which must be adjusted through *ad lib* discourse by the announcer. Therefore, here again the announcer should be as familiar as possible with the subject of his broadcast, and, as mentioned before, should have in mind as many of the minor details as possible.

Never allow yourself to get caught with some unexpected time on the air with nothing to say. To preclude this possibility, be sure you go armed with statistics, interesting bits of information about the players (if it's a game of some kind), or about those who are in charge of the project. This is mainly for your protection, but, of course, serves to protect the interest of the station for which you are working, to say nothing of the listener who may be subjected to your hesitancy should you not have anything to talk about! Always be prepared—in advance!

Nothing is more embarrassing to the announcer nor disgusting to the listener than uncalled for mistakes which mar an otherwise perfect program.

Watch for the important things in your broadcast—the interesting sidelights that add color to your story. Make a mental as well as a written note of the things to stress and do not neglect them. Mark your story *build*, and put yourself into the

spirit of the subject although you may not be a rabid follower of it. With all the attendant excitement, it is well to watch the possible tendency to let your story get away from you. Speak the words clearly even though you may use colloquialisms. Keep your voice vital and alive, and do not allow simple word mistakes to throw you off stride.

Regardless of whether the special event be written, *ad lib*, or emergency, it should be given considerable thought in preparation and delivery. It should recreate the scene of action so well that the listener is made to feel as if he were present with you; and it should, furthermore, be presented in a very natural manner. This is one time when a clever job of acting is in order for the purpose of making the impression that you are not acting at all.

CHAPTER VI
NARRATION



JOHN M. KENNEDY with producer WILLIAM KEIGHLEY at a rehearsal of the *Lux Radio Theater*.

John Kennedy says: “. . . it is only through practice that a smooth, convincing delivery may be attained.”

CHAPTER VI

NARRATION

The radio has made the power of the spoken word greater than ever before in history. The radio announcer must talk to his audience logically and convincingly in order that they may both understand and feel the meaning of what he has to say. In relating real or imaginary events to his listeners the announcer is performing one of his most important duties. This act of setting pictures, facts, and thoughts in the minds of his listeners is called narration. Most narration may be classified into one of three groups; 1. Descriptive narration; 2. News narration; 3. Sports narration.

John M. Kennedy, announcer on the famous *Lux Radio Theater*, has this to say about narration: "An announcer is expected to do narration as fluently as he reads commercial copy, and it is only through practice that a smooth, convincing delivery may be attained."

Descriptive Narration: An announcer is expected to do narration as fluently and as well as he reads commercial copy although the two are entirely different in style of delivery. Narration is usually used to set the scene for a drama; but, in a few instances, it is employed to tell the entire story. In any case, you, as an announcer, automatically become a narrator, and, as such, it is your responsibility to paint a vivid word-picture keeping it, of course, fitting to the occasion.

It is the narrator who reads such lines as: "It is twilight of a late October evening . . . leaves are drifting down through the blue haze of dust to join the heaps of red and gold already spilling over the curbs . . . there is a pungent odor of burning leaves in the air and on the street, not a soul in sight." In

order to paint the picture properly, the announcer must read these lines fluently and with expression so that they will create a vivid impression of the scene, thus setting the mood for the drama.

The average announcer will be called upon to do as much descriptive narration as anything else. He may have to do narration and commercial copy on the same program. The narration calls for delivery in a more natural, conversational style whereas the advertising material usually is read with more "punch." This change of style does not mean that the announcer is to take on an unnatural voice. He is simply to make a definite contrast between commercial copy and the actual setting of a scene. As an example of this change in style, listen to almost any serial air show and notice the difference in the announcer's method of reading his commercial and the lead-in to the story.

Then, for your own advancement, practice daily reading aloud many types of narration from classic and current literature. Compare it later with your readings of commercial copy that will follow in a subsequent chapter. The best practice for the narrator is to read aloud. Reading aloud, he becomes accustomed to hearing himself and trains his ear to the proper emphasis of important words and syllables. His expression improves; he becomes facile, and, as a result, unconsciously builds confidence in his own ability to establish the word picture desired.

News Narration: News narration is separated into two groups—news commentary and news reporting. The chapter dealing with the staff announcer adequately covered reporting of the news. Therefore, we will limit the discussion in this section to news commentaries.

Commenting on the news is different from reporting the news in that the commentator expresses his own personal



JEAN HERSHOLT ("Dr. Christian"), ART GILMORE, and ROSEMARY DeCAMP ("Judy Price") shown before a broadcast.



BING CROSBY and KEN CARPENTER during a broadcast from Hollywood.

viewpoints, his opinion as to the significance of the news and its ultimate effects. These commentators are actually noted personalities and not regular announcers. They are oftentimes historians, professors, sociologists, seasoned journalists, or authors. They include such men as Bob Trout, Edwin C. Hill, Sir Cedric-Foster, H. V. Kaltenborn, and Lowell Thomas.

Sports Narration: With the widespread interest in sporting events comes a type of narration which demands the services of a specialized announcer able to work as a Sports Narrator. Here, again, the narrator paints a word picture, but this time his copy is not a written page but a visual picture of football, basketball, baseball, golf, or any other sport that is before his eyes. A prerequisite of this on-the-spot, extemporaneous reporting is an authoritative knowledge of the particular game or sport being observed. It calls for quick thinking and keen observation as well as an unhesitating manner of descriptive speech to keep pace with the action taking place. In sports events the entire responsibility of painting the picture rests upon the announcer, who must relate to his listeners accurately and spontaneously the action of the scenes before him. The sports narrator or announcer must be familiar with the event in order that his entire thought may be devoted to the actual action and progression of the game and not be interrupted by the technicalities of the situation itself. The football announcer, for instance, must know the game well enough that his description of each play deals entirely with the color of the situation while his subconscious mind automatically supplies the technicalities of the sport with which he is so familiar.

The sports announcer must be better than average at *ad lib* in order to fill up the times when there is no action taking place with interesting information and sidelights. An example of this would be the commentary during the "time out" period in the game. The announcer must

then keep up a flow of words to hold the listeners' interest, and it is during these periods that he has his chance to prove his ability to *ad lib*. Many announcers will take advantage of these breaks or pauses to bring in school bands, crowds cheering, station identification, and any data they did not have time to explain fully while the action was taking place.

In the event that you are assigned a broadcast that falls into the sports category, your best rehearsal is to make a complete study of the teams involved and of the players themselves. Have a sufficient supply of statistics at hand in order that you can discuss their past performances. Be supplied with vital information and feature material about the schools, players, and coaches. Be prepared to prove to your listeners that you know as much or more about the game than they do. Remember, you, as the announcer, are "always right," and, therefore, you must speak with firm conviction in a pleasing but authoritative manner.

You are now familiar with the important divisions of narration. Bear in mind that an announcer can only learn to do by doing. The following exercises will aid you greatly in improving your technique of narration.

For practice in reading narration test yourself with the following lead-in to a dramatic program. Strive to put the color of the scene into your voice. Read aloud. Repeat your practice until you can complete the exercise without error.

It was hard to fathom the expression on young Chip Stone's face as he stepped from the Twentieth Century Limited at Grand Central Station in New York. It was difficult to tell whether it was a look of defeat, conquest, or smug and evil satisfaction. Chip wrested his big valise through the jostling crowds and brought it to rest just outside a row of phone booths. Stepping into one, he slipped a nickel from his pocket into the slot. He dialed the number of one of the Big City's leading newspapers. As the dial was spinning, his head, too, was reeling with the thoughts of Jake Hathaway, his managing editor, and how he was going to take the news he was about to impart.

The following exercise should be read in the same narrative manner. Do not attempt to rush your reading, but give every thought to telling the story that is in print.

Believe you me, this boy started this business at the rock bottom. Maybe it was just my lousy luck, or maybe it was because they knew I was the Old Man's son, but every dirty job they could find around that office went right to me. I didn't like it, of course, but I knew, if I were to make good in this business, it was up to me to do all these things that I disliked without an outward sign of rebellion. Even after I moved up a notch—into the office of cub reporter—they somehow always managed to drop all the dirty jobs on my desk. Well, my time would come, I kept telling myself, and by the time I had earned my place as a full-fledged reporter, I could really smell out the news and write it. And I didn't take anything from anybody. My skin was as tough as alligator hide, and it's a good thing it was, for soon I was to get an assignment that was going to require every bit of toughness and courage I could muster.

Bill Shepherd was my photographer, and we had been assigned the Parsons case. Maybe you remember it—it was in all the papers in the country. It seems that Rodney Parsons' wife was killed one night in a very suspicious-looking automobile accident, and Rodney was the beneficiary on a cool ten thousand dollar policy his wife had taken out the year before. Rodney had no valid excuse. But every one who had known him said he was a nice man and a good, loyal husband and as devoted as a husband could be; and he couldn't have possibly killed his wife. That wasn't good enough for a nose-y newspaperman, and I started delving into the files of his past. It didn't take me long to find out that a few years back Rodney Parsons had been working in a bank and had made the mistake of taking home some samples. As a result he lost his job and had a hard time of it getting another. Earlier, when he was only nineteen, he got mixed up in a stolen car rap, and, from where I sat, it looked like a good story for my paper. Tough little me—yeah—you guessed it; I printed the story; public opinion swung hard the other way for the guy, and the jury waltzed in with a verdict of MURDER IN THE FIRST DEGREE!

If, and when, the time comes that you are asked to audition for a position as a narrator, it is wise to give your listener a variety of types and styles of material. This, of course, is true when the person holding the audition requests that you furnish your own material. In such a case it should be easy for you to prepare a short bit of narration of several types which will show off your particular style and voice. These same points are true when you are making a recording of your voice to display to the prospective employer.

On the following pages you will find a sample of such an audition or recording test following the narrative style. Use this sample for practice in narration and read it aloud, over and over, until you can complete the entire test without error or unnecessary pause.

SAMPLE NARRATION
FOR
RECORDING TEST OR AUDITION

1

To the east and southeast a ridged and furrowed mountainous belt, not high but steep, here bald and frowning, there, shaggy with forest growth; westward of that a tumbled plateau region subsiding step by step into well-wooded rolling or level plains and alluvial river valleys; and beyond that, depressed

like a saucer in the north central portion of the plateau, the green parklike Bluegrass region molded into long wavelike curves and swells—this, in rough thumbnail sketch, is Kentucky, the Bluegrass State.

A land of milk and honey, indeed! What wonder that it drew the white man over mountain and rough wilderness infested with Indians?

The state's chief pride, for all its wonderful and rich resources in wheat, hemp, Indian corn, flax, and wool—to say nothing of tobacco—is, of course, the famous Kentucky thoroughbred horse. Abundant amounts of water, fertile fields of pastureland rolling for miles, and a temperate, even mild, climate give this state a natural setting for the breeding and raising of stock. In the early days, shorthorn cattle were raised on the broad Kentucky plains and driven across the mountains to market; and cattle and sheep are still raised to a considerable extent.

2

The lazy hawks circled slowly on this hot summer day as though they were watching for something to pass down the winding, dusty road that stretched its narrow form between the rows of weeping willows and alders. Down toward the lake, the willow branches cascaded to the roadside like cool green fountains. And just on the edge of the water was comfortably settled an old, rambling two-story house—a house that, although badly in need of repair, was *home* to the tousle-headed boy that was shuffling toward it in the road so covered with dust. As his bare feet pushed into the clouds of dust, he was thinking about the many hours he had spent under that moss-covered shake roof with its dilapidated supports. The grain of the boards and battens stood out in serrated ridges, and the small panes of glass in the windows reflected the hot afternoon sun as though doing their best to keep the penetrating rays away from those inside.

3

From Washington comes the news that The House Republican Steering Committee approved today a 30 percent tax cut for 20,000,000 persons in the low income bracket and a 20 percent slash for virtually all of the 46,000,000 other taxpayers. This change in the Knutson 20 percent across-the-board reduction plan would give \$386,000,000 additional relief to those taxpayers with taxable income (gross income less personal exemptions and deductions) of \$1000.

Speaker Martin, Republican of Massachusetts, told reporters after the closed-door Steering Committee meeting that the tax bill will go before the full House Ways and Means Committee for a showdown vote.

4

Well, friends, tonight it looks as though—from where I sit at least—prospects aren't any too rosy for good labor legislation. It was pretty much taken for granted last November that the great American public had voted for definite

checks on the power of unions. The Republicans interpreted their victory that way, at least. But the cold weather is behind us; spring is here, and, so far, nothing has happened. Committees in the Senate and the House are still struggling for that all-important common program, and the threat of a veto from Mr. Truman in the White House casts its ominous shadow. From the union leaders there has been no help; they are standing pat with their weapons—the threat of political reprisals next year—bared and obvious. Aspirations for the post of President are plentiful in the Senate—some of the juniors having strayed from the party reservation already. Two of these, Ives of New York and Morse of Oregon, have their own ideas and have put forth their own propositions. These proposals are so mild that labor has greeted it with complete satisfaction—at least for the most part. Naturally, there are always a few die-hards, a few that are wary and on guard to the extent that

they never commit themselves too readily. Both senators would outlaw certain types of the powers of the NLRB. One of these proposals, at long last, will require financial statements from unions—these to be submitted to the board. And one of them says that the “employer may petition the board.” How wonderful that must be! If this isn’t an out and out admission that up to now the Wagner Act has been definitely one-sided, then it is this observer’s opinion that he’s a “monkey’s uncle!” Let us not forget that the right of petition was basic long before the Wagner Act; it was basic, ladies and gentlemen, in the Declaration of Independence! Until tomorrow night—this is.....
.....signing off with the old Biblical saying—“Buy the truth and sell it not; also wisdom and instruction and understanding.”

Good night.

(Current items and editorials could be substituted for the examples given).



DICK HAYMES and FRANK MARTIN just before air time on the *Dick Haymes Show*.

Frank Martin says, “. . . a natural manner of delivery is the first requirement of a good announcer.”

CHAPTER VII

MUSIC

CHAPTER SEVEN

MUSIC

The birth of radio brought appreciation of music to a far greater number of people than had ever before been thought possible. Before this revolution took place, only a select few were financially able and geographically located to benefit from the concerts which were held in the larger cities. Radio has brought the music of the masters and concerts of the popular music of the day to everyone. A preponderance of all broadcast time is devoted to music and musical programs. The availability of music to the people has brought about a universal knowledge and liking for music.

Musical terms that used to be unintelligible to the average person have become familiar parlance. Frequent programs of classical music have made the names of Bach, Beethoven, Brahms, Chopin, Rachmaninoff, Mozart, and Tschaiowsky common. Programs of every type include varied forms of musical education, which the listener absorbs sometimes quite unconsciously; until, today, he or she is quite appreciative of the finer points of music and its background.

Music is natural to radio. Words may register no more than any noise—"sound and fury"—to some inattentive listeners, but music insinuates itself into the soul and makes a subconscious impression on every man. It "hath charms to sooth the savage beast." Music is one of the most potent influences in the world today.

Much of the popularity of the radio can be attributed to its use of music, which, in turn, has become more popular because of the radio. The announcer, therefore, who is to radio as the farmer is to the soil, needs to become as familiar with music, as the truck gardener is with vegetables.

As much as hand signals between announcer and producer and studio slang or trade expressions, technical words relative to music are, also, tools of the announcing profession. The announcer must master the pronunciation of musical terms, as well as the pronunciation of the names of individual compositions and composers, so well that they are incorporated into his store of memorized information. He has to draw from this store musical references for the majority of programs in which he participates. A thorough acquaintance with musical names and phrases is a primary qualification of any announcer. Many present day auditions include a test of the ability to pronounce correctly and fluently the many difficult words connected with music.

The staff announcer is constantly confronted with the problem of reading musical copy. Often he is required to select the musical numbers and write the accompanying material for a well-balanced program. Consequently, a keen sense of music, a good background in music history, and a general knowledge of composers and artists is an important key to the success of the announcer.

Much of this knowledge may be gained from association with musicians. Many good books are available on the history of music, as well as on music appreciation, and there is no better source for checking the pronunciation of musical terms and the proper names involved in the world of music than a recognized dictionary on the subject. Hence, an invaluable addition to the library of the announcer is an authoritative dictionary of musical terms. One of the finest of these is *The International Cyclopaedia of Music and Musicians* by Oscar Thompson.

Since musical marks and repeats are handled by the musicians themselves and their conductor, the intensive study of musical theory or the playing of an instrument are not of

immediate use to the announcer. The script, however, will sometimes be dotted with foreign words so that, on the other hand, the study of foreign languages—especially French, Italian, and Spanish—is helpful to the aspiring announcer. As a professional speaker, the announcer will have more confidence if he is a linguist skilled in several tongues whether he discusses music on the air or not; but knowledge of foreign languages is a particularly fortunate acquisition for the chairman of the musical program.

In addition to choosing foreign languages when planning his study course, the would-be announcer would profit by including in his curriculum one or more courses on music appreciation; for he may expect his job to require, not only the ability to introduce musical numbers, but, also, to select them and fit them into an effective whole program.

The Boy Scouts had the idea when they chose as their motto, "Be Prepared." If the new announcer is not equipped with some introduction to music, he may grope about in a strange world of unfamiliar musical terms.

Faced with the necessity of mapping out musical parts of air shows, the announcer must, finally, have at least a general understanding of the part music plays in radio. Its importance to radio cannot be overestimated. It is a flexible tool not alone to be used in pure musical programs but also in dramatic shows. Music can actually give the breath of life to a script which might otherwise offer only a flat, unidimensional story. The greater portion of modern broadcasting program content consists of music. It is safe to estimate that three-quarters of the sound emanating from a set, in the event of the listener's turning his dial a complete revolution, will be music in some form. There are more musical shows on the air than any other type.

Obviously, the most common musical programs are those made up of the current love songs; but there are other straight programs of music, all of which are referred to as concerts. These shows consist strictly of music, such as folk-songs or ballads, and, of course, those concerts composed of classical music, symphonies, or opera recitals. Programs with straight music are frequently only time-fillers. Transcriptions of popular, semi-classic, or novelty tunes often fill up three-quarters of the regular broadcast day of lesser stations. At their finest, these programs offer live broadcasts of great symphonic orchestras and singers as well as the popular dance bands.

Among the more subtle utilizations of music for radio are: (1) incidental music for dramatic shows, (2) background music and music as a "bridge" or "cue," (3) music as an integral part of variety shows.

In radio drama, music has immense pictorial power. Furthermore, it serves as an emotional intensifier. Music contributes to drama continually and successfully as a sound effect. The words of the announcer may help to establish the mood of the drama, but music properly used can set any scene and enhance any mood without benefit of verbal explanations. The passing of time is also indicated by the use of music. Music supplies time transition completely and smoothly far beyond the abilities of the announcer's spiel.

Some of the finest and most original, the most creative and least imitative music heard over the air is incidental music worked into dramatic shows. The best of it is written specifically for the spot in which it is used, yet, paradoxically, the finer the incidental music, the less noticeable it is. Familiar songs might distract the attention of the audience from the play itself; so it is both necessary and proper that incidental music remain in the background where it will underscore and

point up the story-action and not distract from it. Incidental music is mood-setting music. The characters are acting in a normal fashion, but tragedy lurks in their fate. No words can shape the mood for the impending doom; but two or three bars of music can supply the emotional coloring, which is the determining force of the whole drama.

Background music, like incidental music, must not detract from the main action of the show. This type depends entirely on its aptness. Its function is to pictorialize and designate feeling. Thus, it completely defeats its purpose when it is part of a familiar work which steals attention. Music is sometimes used as the background for the entire dramatic show. Background melodies are used on comedy and variety shows to accent comedy routines and to introduce the characters on the show.

Music is very effective when used to divide the portions of a program. Music used in this manner is referred to as a "bridge." This use overlaps the role of background music. The bridge is transitional, accomplishing a change of time or place. It gives pace to a show. Without it the listener would rightly feel that time and movement were standing still. The bridge gives verve and pep to a show. In a comedy program, this music may contribute to the humor as a result of its timing and as a result of the comedy inherent in the tune.

Music has come to have an indispensable place in the variety show. Musical interludes are offered as a welcome part of the show to provide contrast. Variety shows are, in addition, identified by a theme song. This is a musical selection played at the beginning and at the end of the performance. It must be of the same style as the show which it represents and must be simple and melodic so that the audience will soon recognize it. It must also have the quality of being short.

The student of radio, then, cannot escape contact with music. The announcer's biggest job in connection with it is to introduce, identify, and explain it. On the following pages is printed some typical copy used on musical programs. Read each program over carefully, taking note of the words, names, and phrases with which you are not familiar. Using a regular or musical dictionary as your authority, learn the correct pronunciation of these unfamiliar words. Repeat them until you are confident that their appearance in the script will not affect the fluency of your reading. Then start at the beginning of the script and, reading aloud as though you were actually at a microphone, see if you can read each of these sample programs three consecutive times without an error.

MUSICAL PROGRAMS

ANNOUNCER: Good evening ladies and gentlemen. We are greeting you tonight from Symphony Hall on historic old Beacon Street in the heart of Boston, where the Philharmonic Society is happy to announce the presentation of a concert by the famous violinist, Jascha Heifitz. Included in Mr. Heifitz' group of selections will be the works of such well known composers as Mozart, Chopin, Tschaikowsky, Dvorak, Smetana, and Liszt. The orchestra is under the direction of the noted conductor, Alfred Wallenstein. Their selections will include works from some of the same composers and, in addition, some from the pens of contemporary writers such as Ravel. The houselights are being dimmed now, and onto the stage here at Symphony Hall steps our noted conductor, Mr. Alfred Wallenstein, who will open our program with the playing of Liszt's "Hungarian Rhapsody Number Two" . . . Mr. Wallenstein.

ORCHESTRA: "HUNGARIAN RHAPSODY NUMBER TWO"

ANNOUNCER: That was the "Hungarian Rhapsody Number Two" by Franz Liszt as played by the Philharmonic Orchestra under the direction of the noted conductor, Mr. Alfred Wallenstein. Mr. Wallenstein now directs the orchestra in the light and airy sketch for strings, "Morning on the Farm," which Mr. Wallenstein has transcribed from an old English folk tune. Here is "Morning on the Farm."

ORCHESTRA: "MORNING ON THE FARM"

ANNOUNCER: And now, ladies and gentlemen, it is my extreme pleasure to introduce to you the noted violinist, Mr. Jascha Heifitz, our distinguished soloist for the evening. Mr. Heifitz has chosen as his first selection tonight the difficult but thrilling "Bolero" by the composer, Ravel.

HEIFITZ: "BOLERO"

ANNOUNCER: That was the noted violinist, Jascha Heifitz, playing Ravel's "Bolero." As his second selection tonight, Mr. Heifitz plays the sprightly "Dance of the Clowns" from the opera, *THE BARTERED BRIDE*, by the Czechoslovakian composer, Smetana. Mr. Heifitz.

HEIFITZ: *"DANCE OF THE CLOWNS"*

ANNOUNCER: Here again is the Philadelphia Orchestra under the direction of Mr. Alfred Wallenstein. As most of you know, Antonin Dvorak's "Ecstasy" is based upon the "Slavonic Dance Number Ten." Here, in its entirety, is the famous dance that is so familiar to music lovers everywhere.

ORCHESTRA: *"SLAVONIC DANCE NUMBER TEN"*

ANNOUNCER: Frederic Chopin was known as the lyric poet of the piano. No one can deny that his music contains the intensity of expression and beauty that would accord him this title. In his short span of life — 39

years—he composed some 56 mazurkas, 13 waltzes; 15 polonaises, a set of preludes, and 19 nocturnes, besides numerous other compositions. All of his work reflected the character of the Polish atmosphere in which he was born and reared. The orchestra now plays one of his many mazurkas—this one known more familiarly as “Peasant Wedding.”

ORCHESTRA: “PEASANT WEDDING”

ANNOUNCER: That was Chopin’s “Peasant Wedding” as played by the Philharmonic Orchestra under the direction of Mr. Alfred Wallenstein. Again it is our pleasure to introduce Mr. Jascha Heifitz, our distinguished soloist for the evening, who will play a group of two well-known works by two equally well-known composers. First, we will hear Mozart’s “Turkish Rondo,” followed by “Neapolitan Echoes” by Peter Tschaikowsky . . . Mr. Heifitz.

HEIFITZ: "TURKISH RONDO"

HEIFITZ: "NEAPOLITAN ECHOES"

ANNOUNCER: With the playing of "Turkish Rondo" and "Neapolitan Echoes," we bring to a close this evening's concert in Symphony Hall in Boston—a concert that has presented the Philharmonic Orchestra, under the direction of Mr. Alfred Wallenstein, and the violin artistry of the noted Jascha Heifitz. We trust that you have enjoyed this concert and others in our series and that you will be with us next week when, from Symphony Hall in historic old Boston, we will bring you a special program of all Gershwin music as played by our orchestra under the direction of the guest conductor, Sir Thomas Beacham, who is on a flying visit from London. Our guest soloist will be Mr. Oscar Levant, noted pianist. Until next week then this is..... saying goodnight to you from Boston.

ORCHESTRA: *THEME UP*

ANNOUNCER: This is the.....Broadcasting System.

WALTZ TIME

MUSIC: THEME UP AND FADE FOR:

ANNOUNCER: Good evening, ladies and gentlemen. Each evening at this time station XYZ presents WALTZ TIME—a quarter hour of graceful music in three-quarter time as played by the Los Angeles Philharmonic Orchestra under the direction of its guest conductor, the well-known contemporary composer and artist, Meredith Willson. Tonight we are to hear several waltzes of Johann Strauss, the younger, who composed over four hundred melodies in three-quarter time. We hear first "The Emperor Waltz," written in honor of the Emperor Franz-Josef of Austria. Meredith Willson conducts the Los Angeles Philharmonic Orchestra.

MUSIC: "EMPEROR WALTZ"

ANNOUNCER: Painting a melodic picture of the beautiful countryside in and around glamorous Vienna, Strauss has put

to music what the poets and prose writers of a century ago put in words. Here, in singing strings and enchanting wood-winds are woven the "Tales From The Vienna Woods."

MUSIC: "TALES FROM THE VIENNA WOODS"

ANNOUNCER: Meredith Willson is conducting the Los Angeles Philharmonic Orchestra in melodies rich and warm, composed by Johann Strauss, the younger. Less played than most of his compositions, but equally thrilling to the lovers of the waltz, is this tender and poignant melody inspired by the sweethearts who made their rendezvous in the dimly-lighted cafes of the continent. Here is "Lovers' Waltz."

MUSIC: "LOVERS' WALTZ"

ANNOUNCER: While "The Blue Danube" is perhaps the best-known waltz written by Strauss, it takes on even more beautiful tonal hues in this special arrangement

by Meredith Willson . . . a chiffon styling that is both modern and old world in flavor. Here is the Los Angeles Philharmonic Orchestra to play Strauss' beautiful "Blue Danube."

MUSIC: "BLUE DANUBE"

ANNOUNCER: Station XYZ has presented its nightly feature, Waltz Time, a quarter hour of graceful music in three-quarter time as played by the Los Angeles Philharmonic Orchestra under the direction of its guest conductor, Meredith Willson. Tonight we have heard favorite waltzes of Johann Strauss, the younger, in distinctive arrangements by Mr. Willson. Join us again tomorrow night when we will again present WALTZ TIME, featuring the popular maestro of the day, Wayne King.

MUSIC: MUSIC UP AND FADE FOR:

ANNOUNCER: This program came to you from our metropolitan studios.

(Note: Sometimes it is the practice of stations that are not on a network to use a cue such as the one in the preceding program instead of a system cue. This is simply to put a finishing touch to the program and allow the announcer on the board to know when to come in with station identification.)

MELODY TIME

ANNOUNCER: *It's Melody Time!*

ORCHESTRA: *THEME FADE FOR:*

ANNOUNCER: Good evening, ladies and gentlemen. From the studios of station X Y Z, here is another program of MELODY TIME, featuring the regal rhythms of the music makers under the direction of Tommy Katz. Our featured soloists tonight will be our lovely blonde bombshell, Dorothy Hanley, and the popular star of the stage success, *Get Behind Me*, Lee Newton.

ORCHESTRA: *THEME UP TO FINSH*

ANNOUNCER: The downbeat comes from maestro KATZ,

and brings the rhythmic favorite of several years back,

"I Know That You Know."

ORCHESTRA: "I KNOW THAT YOU KNOW"

ORCHESTRA: SEGUE TO INTRO OF "THEY DIDN'T BELIEVE ME." FADE FOR:

ANNOUNCER: A favorite of all music lovers is this melody by Jerome Kern. Our lovely songstress, Dorothy Hanley, sings "They Didn't Believe Me."

ORCHESTRA: UP TO FINISH

ANNOUNCER: Song star, Lee Newton, selects a Warren and Dubin melody from the picture, *Dames*. Nostalgia reigns supreme as Lee sings "I Only Have Eyes for You."

ORCHESTRA: "I ONLY HAVE EYES FOR YOU"

ANNOUNCER: The music makers under the direction of Tommy Katz blend harmony and rhythm in one of the many lovely Gershwin tunes, "A Foggy Day."

ORCHESTRA: "A FOGGY DAY."

ORCHESTRA: SEGUE TO INTRO OF "LOVELY TO
LOOK AT." FADE FOR:

ANNOUNCER: Of the many beautiful songs given to the world
of popular music by Jerome Kern, none has more poignant
appeal than this melody voiced now by Lee Newton.
From the picture *Roberta*, here is "Lovely To Look At."

ORCHESTRA: "LOVELY TO LOOK AT."

ANNOUNCER: The second of her tuneful twosome comes from
the pen of George and Ira Gershwin. Here again is
lovely blonde Dorothy Hanley to sing "Someone To
Watch Over Me."

ORCHESTRA: "SOMEONE TO WATCH OVER ME."

ORCHESTRA: SEGUE TO THEME AND FADE FOR:

ANNOUNCER: From the studios of station X Y Z we have presented another program of *Melody Time*, featuring the music makers under the direction of Tommy Katz. Our featured soloists tonight were lovely Dorothy Hanley and that popular man about melody, Lee Newton. We invite you to listen again next week at this same time for another program of *Melody Time*. Until then this is saying goodnight. This program came to you from our uptown studios.

CHAPTER VIII
COMMERCIAL COPY



DON WILSON

"... it's up to him (the announcer) to be sincere and convincing in his salesmanship."

CHAPTER VIII

COMMERCIAL COPY

The manner in which he delivers the commercial message is likely to be the foremost criterion by which the announcer is selected as the right man for the job; for, after all, the announcer's performance should represent the epitome of good salesmanship.

Commercial copy (spoken of as *the commercial*) is the message advertising the sponsor's product. The appeal of the copy in a newspaper ad must be designed to catch the *eye* while the commercial copy on a radio program must be written and READ to appeal to the ear of the listeners. Not only is it necessary to persuade the audience to listen to the entire commercial message but to persuade them to buy the product advertised. That is why radio needs good announcers—men especially trained to read correctly, in the manner desired by the individual sponsor—men who can sell!

The announcer may be called upon to read any of the following: "punch" copy, conversational copy, friendly or "homey" copy, and, at the same time, be persuasive and do a "selling" job in each individual style. He will find that success in the field of commercial announcing is most profitable when his services are demanded by individual sponsors. All announcers are called upon to read commercial copy whether they be staff men or free-lance.

However, the staff man receives a weekly remuneration in a range from thirty to one hundred dollars a week and up for reading commercial copy in the regular line of duty. On the other hand, an announcer whose services are demanded by an individual sponsor will receive from fifty to three hundred dollars (more in some cases) to read the commercials on the

sponsor's individual show. In many instances, one announcer's services are demanded by several different sponsors at the same time, and, therefore, his remuneration may easily run into four figures a week. Such a person may be either a free-lance or a staff announcer. Many announcers are "written into" the script either as characters or as masters-of-ceremonies and are paid on the same scale as a featured star.

Thus, you will see that it is to your advantage to study carefully the methods of interpreting the various styles of commercial delivery discussed in this chapter. The exercises on commercial copy are designed to cover the different approaches to radio selling. But, first, let us point out the important factors necessary to the correct interpretation of commercial announcing.

We have mentioned it before, and we here reiterate that you *must* rehearse or practice by reading all copy *aloud!*

As in narration, phrasing and emphasis are of the utmost importance in reading commercial copy. Phrase and emphasize so as to plant the selling points of your commercial. As an example of this, the trade name of the sponsored product is always an important factor, and, therefore, each time that it is read, it must be read with a pointed emphasis so that the listener will recall the name of the product when he walks into the store to buy. In a like manner, pick out and underline the selling points in each individual commercial.

These things may be factors: (a) Economy—pointing out the saving to the purchaser in using this product; (b) Convenience—stressing the greater ease with which the product may be used; (c) Construction—naming the ingredients of the item for sale; (d) Reputation of the firm selling the product—giving the number of years they've been in business, personal endorsements, or testimonials by people who have used the product and found it to be more satisfactory than any other

they have tried. These, of course, are merely a few examples of selling points inasmuch as it would be impossible to list all of the factors for every product. You will find in reading the commercial copy exercises that there are many places that require phrasing, pauses, and emphasis for effective salesmanship.

PUNCH COPY: Punch copy is a term used to define commercials that are to be read with extreme force or exaggerated emphasis. These are usually read in this manner because of their sentence structure or by request of the sponsor. When reading commercials of this type, remember to project your voice in a manner that will indicate that you are definitely attempting to make an indelible impression upon the listener.

The best way to get examples of punch copy is to listen to various radio programs, and when an announcer leaves his conversational style and apparently shouts to his listeners, he is reading copy marked "PUNCH!"

CONVERSATIONAL COPY: Conversational copy is in direct contrast to "punch" copy and is read in an intimate, conversational tone. That is, the announcer seemingly talks to one individual. Your manner of presentation, therefore, must be warm and sincere, giving each listener the feeling that you are talking to him personally. Do not, however, lose the vitality in your voice nor the tempo of your delivery, for this type of announcement, though friendly, must not lack life and conviction. If you will assume that you are sold on the product yourself, your voice will portray the sincerity and conviction that are so valuable to a good conversational style.

FRIENDLY or "HOMEY" COPY: When the announcer seems to beg you to listen to the message he has about the product he is advertising or directs his remarks to some particular part of your home and family affairs—he is then exercising his ability to read "homey" copy.

From the listener's standpoint, you would feel that that fellow knew what he was talking about; he used words that were familiar to you; he mentioned your grocer's name; he came into your home as a friend to give you the best advice he could in regard to the product he wanted you to buy. This type of copy is read to give an impression much the same as that given by the "hometown philosopher."

Probably in your own community or district you have some particular acquaintance who is an ostensible authority on almost any subject. Make a study of this character; notice how he thinks out each sentence before declaring himself. He ruminates and then deliberately expresses his reflections in language you understand, thereby convincing you that he knows what he's talking about. This is exactly the thing that must be done when reading friendly or "homey" commercial copy.

In the sample copy in the exercises, you will find commercials especially written to represent each individual type of delivery. Read these over and over—ALoud—until you show definite distinction between the three styles of reading. Make sure that your "punch" copy has "drive" and exaggerated emphasis. Make your conversational copy alive, sincere, and convincing. Your friendly or "homey" copy should be personal and "down to earth."

As an additional exercise, read aloud the continuity to be found in a magazine advertisement, emphasizing the important selling points. This is an exercise you can, and should, do at every opportunity, for, regardless of where you are, there is usually a magazine or newspaper available. This is by far your most important exercise inasmuch as you are confronted with new words and new styles of writing. If, on the other hand, you continue to read only the announcements in the exercises

of this book, they will soon become memorized and will no longer require effort to read correctly.

A radio announcer is confronted with new copy and different styles of writing on each program and must be prepared to read properly anything that might present itself.

Concerning the status of the announcer as a salesman, Don Wilson, known to all radio listeners, says, "The announcer is the fellow that carries the ball for the sponsor, and it's up to him to be sincere and convincing in his salesmanship."

When radio commercials were first used on the air, they were written by men whose experience was in other media. To capitalize on word of mouth appeal, advertising next turned to showmen, already familiar with the spoken word, and trained them to write radio advertising copy exclusively.

Today, for the most part, radio commercials are written in an advertising agency where a copy platform is set up by an account executive. This is the platform or "campaign" the sponsor believes to be effective. The man who will write the radio commercials is expected to confine his writing to the broad pattern that has been set down for the product in the use of printed merits. The sponsor has a radio show to advertise his product on the air because he feels that it reaches a vast audience. Actually, he may be paying thousands of dollars for the show to air a three minute "sell" on his product. It's up to the commercial writer and announcer to sell as many of these listeners as they possibly can. In many cases, especially on smaller stations, it is up to the announcer to write as well as read the commercial announcement.

Confronted with this problem, where will you begin? Here are the fundamentals as explained by Robert Sherman, who has had many years of experience as a commercial writer for a leading advertising agency on the West Coast.

"There are two main categories of radio commercials, radio commercials that 'sell' and radio commercials that don't. Unless the radio commercials are good, no matter how much is spent to obtain radio listenership, radio, as a medium, fails. Writing radio commercials is an art in itself and a complete study. The writing of commercials is not dictated by fixed rules, but an unrestricting formula has been developed by those who have had experience in this type of ad writing. Since daytime radio is different from nighttime radio, the following scheme will illustrate one successful daytime commercial writing technique and theory. Let us think in terms of a food product.

The first thing to do is to begin a complete study of the account. Study the advertising problem, and let the account executive tell you what copy slant he is using to sell the product. He may have slogans, testimonials, a book full of product claims, perhaps even a service kitchen where the product is regularly being tested. In fact, everything he needs to sell the product to people *who read*.

It is up to you to make use of everything the account executive has at his disposal, but you must reach people through the *ear* alone.

For simplicity's sake, assume that the show that has been bought for you is a daytime drama, five days a week, Monday through Friday, with one minute and fifteen seconds preceding the story to talk about your product and another minute and fifteen seconds at the end of the show to cinch the sale.

In a nation-wide study of daytime programs in which the listener was asked, "What is it about your favorite serial that you like?" 45% of those who replied summed it up in the phrase: "It's true to life." "It's real," "It's homey," "I know the characters and like their traits," "She's natural . . . good . . . kind . . . brave." There is no reason why this should not also be

used as a yard stick for measuring the effectiveness of radio commercials used on these daytime shows.

Pick out a basic appeal. You might choose any one of these: self-preservation, love of ease, love of beauty, love of family, or greed. These are all solid basic appeals which can be used to think up a lead. The fourth, love of family, is a good basic appeal. Threaten its loss! Tell them, then, that you know a way for the women in the audience to keep their affection, but make the approach negative. Start it something like this. "Does your family think you are a mess?" "Does your husband wish you would go away?" "Has the love he felt for you turned to hate?" These, of course, are exaggerations; nevertheless, they illustrate what is meant by choosing a basic appeal for a lead.

Then look through the sales claims of the account executive. See if you can find a sales claim that you can combine with the lead. Using Rich Brothers Soup as an example, it would go something like this: "Try Rich Brothers Soup, and your husband's leer will change to a cheer. He'll love the richness of Rich Brothers Soup."

Then say it again. You can't say things once and have people remember them. Repetition is necessary to reach consciousness through the ear. Try it differently the second time; come right out with it; say: "Rich Brothers Soup is soup just right for a man's palate. Thousands of people all over the country have told me (do not say 'written in' if you do not have any letters because the network is sure to ask for them) that Rich Brothers Soup is just the right soup for their husbands. Husbands show real affection after a steaming bowlful of Rich Brothers Soup."

You are now ready to approach the problem in an irritating way. You may recall that it takes a grain of sand for an oyster to give birth to a pearl. To put this into practice you start repeating the entire thing over, combining the disease of basic

appeal with the cure of your product claim. In daytime radio, such as serials, however, it is better not to be too irritating. Give the listener a break, and he'll be sympathetic to your product story.

At this stage, you decide how many times you want to repeat. It is also a good time to run in the slogans; they make good tie-ins which go with the product claim; they are memorable if heard often enough and might as well be used. This is also the time to ask your friends in the audience to buy the product if they have the disease and want the cure. Ask them again. Then tell them where they can get it and that they had better buy it today because they'll certainly forget about it by tomorrow. That's one way to go about writing a commercial. All you have to do now is write nine more, and you have enough for a week of daytime serial.

Let us look at the next problem. How are you going to improve this basic pattern and make your commercials really outstanding?

First, develop new ideas with a listening pattern that grabs attention. One account ties in the product with champion athletes and coaches. Since it is an energy-giving product, this carries a load of interest. The disease is, "If you aren't a champion, would you like to be one?" The cure is, "Use this product champions use, and improve yourself."

Testimonials in radio commercials are important and take the greatest amount of work. You need people to do the "leg" work and research. As an example, one effective method of getting testimonials is through contests. Prizes can be offered for the best endings to a sentence beginning, "I like Rich Brothers Soup because . . .". The winning entries can be used as testimonials in radio commercials. Before these testimonials can be used, however, the contestants must sign a release allowing you to use their names and entries over the

air. The winners will sign! This release gives you a group of testimonials that will decrease the cost per entry of the contest and add authority to your commercials.

Among the rules for keeping commercials "sincere" are, first, not to think anyone in the audience will believe anything about your product that you don't believe yourself. That means you must not write with insincerity. Your language will do a better job if it is human instead of advertising talk; human language is more persuasive and tends more toward making an outstanding commercial.

A second rule is to take the account executive's selling ideas which are good and give them an entirely different slant in order to make them better for radio. He will be pleased with your slant and may even use some of it later for his publication's advertising.

The third point to remember is that the food product itself is made out of a substance that is inherently good. A product is made out of wheat. Wheat is good! Don't forget this possibility for a series of commercials. There is always folklore connected with a product and a whole hierarchy of amazing facts about it; so don't lose sight of the actual product you are selling. Research is a big factor in improving a commercial. It isn't the last word, however. Experience, skill, and advertising judgment are just as important.

For a fourth idea you might, in a natural way, use a series of leads explaining the meaning of names of various cities, towns, or restaurants where the product is being sold.

The fifth is a novel type of commercial that may be called the "automatic self-listener." In this your lead is a riddle. Using a famous person who has signed a testimonial, give a pin-point description of him and something he did. Then ask the audience to guess who he is. Before you tell who he is, use his testimonial to cover one of your product claims by describing what he has to say about your product. In the end of

the commercial tell who he is, combining that fact with an invitation to be like him by eating the product you're selling.

If you have a food to sell, you might want to run a series of scientific recommendations from doctors, nurses, or nutritionists. You move right along into good company by getting them to help you sell your product.

A sixth suggestion is to use contests and premium offers to stimulate the sales of your product. Remember, this can also get the client "on your back" because it is an acid test of the pulling power of a program. One of his friends will probably tell him he earned 100,000 returns from a radio program while you only got 50,000. Many factors are brought into bearing; so be careful of offers and contests. Know what you are doing.

The seventh point to remember is that man versus woman in point of conflict, good humored or otherwise, can be used. The conflict is resolved by recommending use of the product, thereby creating domestic tranquility. Harmony can be gained of course, as the result of using the product. Advice to brides and housekeepers can also be used. After you draw from the standard books on the subject, resolve with the product.

The eighth rule is to remember the children if you are selling a product that is good for children; but don't forget, though, it's Mother who is listening to your serial and not Johnny. Let Mother tell Johnny about it and buy the product for him.

Holidays and gala occasions are wonderful tie-ins to sell your product. St. Patrick can help you. Write out a schedule, when you have all your possible themes worked out, and work in the holidays and special occasions.

A ninth rule is to recommend to the audience that they use the product at a time of day they are not ordinarily using it. For instance, selling Rich Brothers Soup at four o'clock is bound to furnish new and increased usage of your product.

A tenth rule is to keep in mind the need for transition between the lead and the body of the commercial you are writing. Remember, your listeners are doing kitchen work, general housework, sewing, eating, or perhaps dressing. Possibly they are thinking about these things while they do them. It is sometimes good to use a lead closely allied with these pursuits because it is then easy to use transition into product claims. It is difficult to take an irrelevant subject, such as news of a jet propulsion plane, and use it as transition into selling coffee or flour without straining the credulity of your audience. Keep your leads simple. Keep them close to home and try to keep them close to the product.

Lastly, the product's popularity is something to brag about and must not be forgotten. Whether it's a beginner and not well-known, or one of America's favorite products, a good way to make it more popular is to talk about the popularity it does have. It is easy for a popular person to have new friends; the same holds true for a product.

You must always remember to fit the announcer's personality. Whatever is written for a commercial should not come from the writer's lips but from those of the announcer. You should write to fit your own personality when you are writing the commercial in addition to reading it.

This has been one single approach to day-time commercial writing. It would vary, of course, according to whether you have a daytime or a nighttime show, whether you are selling tires or whole wheat flakes, whether your program is comedy or symphony, or whether you are one type of announcer or another.

This brings up, first, one of the most controversial questions on radio copy, that is, how long should a good commercial be? It is impossible to have a rule about how long a commercial should be if the rule is intended to indicate the best length for sales results.

It's like, "How long should a ladder be?" A stepladder would be too long for a second story window people didn't want to get into. A fifty-foot ladder wouldn't be long enough for a sixth story window of a burning building which people wanted to get out of very badly.

It is well to remember, at this point, that radio makes it easier for the listener to hear the copy than to avoid it. To avoid copy on the air, the listener has to do something. That is, he must move to the radio and turn it off. He knows the show will be back in a jiffy; so he doesn't bother, particularly if the commercial copy is well integrated with the writing of the show and skillful enough in dramatizing some problem to which the listener wants a solution.

Nearly every successful advertisement sells by solving a problem for someone. How skillful the advertiser is in making the problem serious to the prospective buyer determines how much the prospect is willing to listen to about the proposed solution to the problem.

Some advertisers aren't skillful enough, or they haven't a product they have learned to say enough about to hold attention for a thorough sale. However, if you're forcefully reminded you have to wash a family's clothes every Monday and get backaches every time you do it, you'll listen to a long sales talk about a safe, no-scrub, no-boil soap. Washing a family's clothes is a serious problem, serious enough that you are willing to give time and attention when the hope of solving it is aroused.

Writing good radio commercials requires a skill different from other writing. Commercials are not written to be read but to be heard. Commercial writers have gradually been included in client meetings to fuse policy with copy. The changing of a word or phrase by a person who hasn't built that commercial can result in loss of listener-interest at the point the change is made. The function of radio advertising is not to

be literary or artistic but to sell something. These two differences should be fixed in mind before attempting radio commercial copy.

It is commercially more profitable wholly to sell half the people than to half-sell all the people. Fifty wholly sold people will make fifty purchases while a hundred half-sold people will make no purchases at all. Less than a complete sale to each person whose attention we are successful enough to get seems to us to fall short of the best return from an advertising investment.

In summary, a study of successful commercials shows they are composed of a number of what seem to be essential elements. First, the attention of the best prospects for the product is secured by a statement of the problem proposed to be solved. Second, this problem is usually elaborated in order to sharpen the listener's desire for its solution. Third, the promise is made of the solution for the problem. Fourth, how the product solves the problem is explained and proved. Fifth, a happy result to the listener is shown. Sixth, the listener is told what to do, where to buy, and why she or he should buy today. To keep variety and interest, this order is frequently varied to get sales at the lowest cost per sale.

There are many other approaches outlining formulas for radio commercial writing. Nearly all are good. The mistake many writers make is not having any system at all; they "just write." Even though it must be recognized that there can be no hard and fast rules applicable with effectiveness to all products, some sound formula will increase any good writer's ability to get better results.

On the following pages are several types of commercial announcements which represent various basic appeals to the listener. These announcements should be read aloud and repeated until the announcer is confident that proper distinction is being made between the various types of commercial writing.

DIRECT CONVERSATIONAL COPY

Yoo hoo! Grace! Come on in and listen to the radio! It's time for "Home Town!" What? You're not finished with the dishes *yet*? Then you'd better come in and hear what the announcer has to say about dishwashing. All right? Then settle down in your favorite chair and listen! You'd have been finished with your dishes a long time ago, if you'd used SUDSY in your dishpan. Yes, Ma'am—Sudsy shortens dishwashing time like nobody's business. And it saves you energy because it dissolves so quickly—almost at the touch of water. But here's something else—Sudsy is *economical*. Yes, it costs less than a cent a day to do three dishwashings for an average family with the new, richer Sudsy! You'll remember that, won't you? And next week, when "Home Town" comes on the air, you'll have your dishes sparkling clean, long before!

CONVERSATIONAL COMMERCIAL ANNOUNCEMENT

These days there's a *new incentive* for going places in your car. It's Rocket . . . Miracle's revolutionary, new, *premium* gasoline . . . a gasoline *so smooth—so powerful, yes . . . actually so different*, that you'll find it hard to believe that you're driving the same automobile. At least, that's been the experience of thousands of motorists in all forty-eight states. It almost seems too-good-to-be-true, they tell us, how engines snap into it, once Rocket is in the carburetor. Touch the starter—and your motor just seems to *flow*—not jump—into action. Shift into gear—press the accelerator a bit, and you're *really* away to a flying start. And there's a good reason for this. For Rocket provides you with new luxury in power . . . *flying power* . . . something mighty close to the smooth, effortless power you'd command if you were piloting an airliner through space. It gives wings to wheels. *New . . . different . . .* Rocket is *truly* a gasoline for those who want the best. And yet, it costs no more than premium gasolines. You'll find it in the pump next to popular-priced Mars . . . at your neighborhood Miracle Dealer.

PUNCH COMMERCIAL

It's here! The new 1950 Flyer—the only complete airplane completely new! Hydraulic flaps to slow your landing speed! Adjustable pitch propeller! Manifold-heated cabin! More luxurious appointments! Two-way radio! Everything to make flying safe and comfortable in the new, economical 1950 Flyer!

HOMEY COMMERCIAL

I jes' happened to remember—when you're at the grocer's tomorrow, why doncha get a package of Robinson's Sugar Dates—they're doggone good an' they're good for you, too. They'll save ya money, 'cause they're packed right here in town. That means they're fresh, 'cause they come right from the packer to your favorite grocer. So when you're in the store tomorrow, tell your grocer I sent ya in to get a package of Robinson's Sugar Dates. And don't forget to be back with us again tomorrow at this same time. Well, I'll be seein' ya — goodbye.

The following announcement may be read either with *punch* or in a *conversational* style, according to the sponsor's wishes. Study it closely, underlining the important points to be emphasized in both styles of delivery.

Eight out of ten commercial models use Debutante Toilet Soap. That certainly is significant. It means that the fairest women in the world, the beautiful models—to whom an attractive complexion is so necessary—place their faith in gentle, safe, Debutante Toilet Soap. I wonder if you've found out what a luxurious, delightful aid to beauty this fine soap is? And what a grand thing it is to take a daily bath with this richly lathering soap, a regular part of your beauty ritual! You'll be sure of daintiness, sure of skin that's sweet. Debutante Toilet Soap has active lather that carries away every trace of dust and dirt and perspiration—leaves the skin fresh and soft, perfumed with a delicate, clinging fragrance. And when you're tired, you'll find a beauty bath with this luxurious soap just as relaxing, just as refreshing as a beauty nap. Try it, won't you?

COMMERCIAL ANNOUNCEMENT

(Type to be determined by the reader)

These five cigarettes in my hand represent the amount of *extra* smoking you get from a pack of Palomars because Palomars burn *evenly!* Here's the proof! Recently, a group of scientists made a series of interesting laboratory tests, on the way various brands of cigarettes burn. Sixteen of the largest-selling cigarette brands were tested impartially, and Palomars burned more evenly than any other brand tested. Palomar smokers also enjoy the bonus of expensive tobaccos . . . carefully blended . . . made to burn evenly, smoke cool and mild. Remember, you get *more smoking* in a pack of Palomars.

COMMERCIAL COPY

ANNOUNCER: The rest of this thrilling story will come to you in just a moment, and I know that you will agree with me that it is different and is great entertainment. And, I know enough about people to know that it's certain that a company which has been doing business for seventy-five years—and that's true of WESTERN BOTTLERS—must be giving the people the kind of quality in soft drinks that they enjoy and have come to expect . . . a product that is truly above average. Yes, for over three quarters of a century, WESTERN BOTTLERS has turned out products that are truly masterpieces of taste appeal and goodness—the kind of beverages that make people hanker for more! Western is producing finer drinks every year—it's better this year than it was last, and it will continue to be even finer as the years go by because the experts at the WESTERN laboratories are constantly seeking new and better ways to please your appetites . . . seeking ways to bring about a finer taste and a balanced blend that will make your taste buds sit up and take notice . . . to bring out the peak of flavor in every bottle for more palatable pleasure. So be sure YOU'RE enjoying the luscious soft drinks that have been welcomed in family circles for over 75 years—WESTERN BOTTLERS' products, including ROOT BEER, fruit sodas, and WESTERN'S PARTY COLA.

COMMERCIAL COPY

ANNOUNCER: We'll return to our story in just a minute. So I'll just borrow that minute to slip in a few words about a wonderful taste treat and energy boost—JOHNSON'S SUPER-ENERGY WHEAT CRUNCHIES! (*Chuckles*) Now I know that's quite a lengthy name for a breakfast cereal, but it *should* be because it takes in a good deal of nutritional territory. Here's the why and wherefore. Every package of JOHNSON'S SUPER-ENERGY WHEAT CRUNCHIES contains several hundred units of Vitamin B₁—something every one has to have for normal health and energy. In fact, nutritionists tell us we must get about three hundred units of this pep and energy vitamin a day . . . and by including one heaping bowlful of JOHNSON'S SUPER-ENERGY WHEAT CRUNCHIES with your breakfast every day you *get* that minimum requirement! And, friends, you get something *more*, too . . . a zesty, wheaty-good flavor . . . a delicate honey-sweet goodness . . . a golden taste treat that will start your day right every morning. So, try it soon, won't you? That's JOHNSON'S SUPER-ENERGY WHEAT CRUNCHIES!

COMMERCIAL COPY

There's no denying it, folks—the prices on living are up, and that all adds up to one thing for Mrs. Housewife . . . more intelligent and wise buying. Yes, now more than ever, the lady of the house is watching out for quality and making sure that she gets value for her money. Perhaps that's the reason why more and more people are buying that wonderful quality product—CHOCLO—the easy-to-make drink that may be served hot or cold and gives you nourishment as it refreshes you. Man oh man, there's flavor in CHOCLO to satisfy a queen's taste and an energy boost to give the hardest working man or hardest playing youngster just what he needs to carry on the rest of the day. So make sure, milady, that you have CHOCLO on your shopping list in the morning so that your family, too, can enjoy all the wonderful benefits of this tasty energy boost that is simple and quick to prepare and pays off in dividends of flavor and "get-up-and-go." CHOCLO! Get some today!

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COMMERCIAL COPY

It's a sure sign of spring when the children get out of doors, burn up lots of energy, and then raid the refrigerator for their favorite refreshing soft drink—ZIPPO! ZIPPO is flavor-wealthy and rich in energy, too—two big reasons why the children love this delicious drink. And Mother! it really is a time saver and trouble saver when you're busy with running the household. When they come in tired, hungry, and thirsty, you just tell them to help themselves to a ZIPPO, and you'll be sure that they get the quick energy they need—a taste treat supreme that'll keep them happy and yet a drink that won't spoil their appetites for the supper or lunch that is to come. ZIPPO is so readily digestible that it gives you a lift in a hurry. So include yourself in, Mother—sit down there with the children and have one with them, and see how much more refreshed and rested you'll be, too. Remember, that's the big bottle with the red label bearing the blue letters, Z-I-P-P-O—Zippo—the energy lift and taste treat all in one!

COMMERCIAL COPY

Well, there's a lot of thrills and excitement left in store for all of us tonight and a bang-up ending to come! So don't miss it! And for a bang-up ending to your day . . . why not run right out to the kitchen and spread some tasty slices of ACME BREAD with creamy butter and some jam and have with it a tall glass of milk? Mmmm-mmm! Brother, there is eating pleasure that's something to write home about. Because ACME BREAD is so crammed full of wonderful flavor . . . so brimming with unflinching freshness . . . it's a real taste treat any way you serve it. But then that's not so surprising when you consider these facts—ACME BREAD is made with just the top-quality ingredients and baked in a special way that seals in the goodness—keeps it fresh and tender all the time it's baking. So give ACME BREAD a try. We're sure you'll agree with us as to its swell-elegant flavor . . . its tasty oven-freshness that multiplies your eating pleasure any way you serve it—toasted or fresh . . . any time of day. Get a loaf today. Ask for ACME BREAD . . . good to the last slice!



MAURIE WEBSTER

"A knowledge of timing and production procedure is of great importance to an announcer."

CHAPTER IX
TIMING AND PACING

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TIMING AND PACING

Thus far we have considered the announcer as an individual, dealing entirely with the voice and style of his delivery. However, this chapter shows how an announcer becomes more involved in the program since many times he must take over the duties of the producer or director and, therefore, the control of the entire show.

Maurie Webster, for many years an announcer, and now Executive Assistant in the program department at CBS in Hollywood, says, "A knowledge of timing and production procedure is of great importance to an announcer."

Timing is vital to all shows inasmuch as each program has a definitely scheduled starting and ending time. A so-called fifteen minute program practically always runs fourteen minutes and thirty seconds. The time between the "system cue" at 14:30 (minutes) and the program to follow is used to give station identification and spot announcements, such as, "KNX, Los Angeles, The Voice of Hollywood, 'Crunchy Wunchy cereal is good and good for you—buy some from your grocer today.'"

In the same manner, thirty minute programs are timed to run twenty-nine minutes and thirty seconds. One hour programs run fifty-nine minutes and thirty seconds. In other words, the over-all time of any program is from its scheduled starting time until thirty seconds before the program to follow.

From the above paragraph it may readily be seen that every program must be timed carefully before going on the air. "Ah yes," you say, "But those are not the problems of an announcer—timing is for the producer or director." Yes, that is true in

most cases, but many times the announcer is required to do both his job and that of the producer. Therefore, you must give considerable thought and study to the method of program timing.

When timing a program, one of the first elements of the show you must consider is the music. If the program has musical numbers (orchestral, vocal, etc.), each number must be timed individually so that you may total the exact number of minutes and seconds in your show. Then, if the program contains a dramatic spot, the play should be rehearsed two or three times so that the artists and sound effects men will be able to go through a timing rehearsal at the normal playing tempo. This will enable you to get a timing of the dramatic spot in minutes and seconds. This same routine is carried out with each individual portion of the program, that is, musical numbers, drama, guest speaker, comedy routine, and announcer's copy including opening and close. The total of all these timings plus an estimated amount of time for laughter, applause, etc., is the estimated running time of the program. This aggregate timing must concur with the allotted air time for the show. If it is greater than the latter, something must be deleted—if less, material must be added. The allotted time for the various parts of a model sponsored variety show of thirty minutes would be something like the following:

Music	11½	minutes
Comedy routine	10½	"
Commercial advertising	3	"
Opening and closing.....	2	"
Laughter and applause (spread).....	2½	"

Total 29½ minutes

When you have acquired the desired estimated time for your program, it is then ready for a dress rehearsal. The dress

rehearsal should go exactly as the anticipated air show so that a running time may be noted at fifteen second intervals on the edge of your script.

The program is now ready for the air, and, as it progresses, the times may be checked against your rehearsal markings so that you may know whether to stretch or speed up the program as it moves along. Therefore, in the final draft, there must be provision for flexibility in length. The announcer watches the large sweep second hand on the clock before him and varies his tempo if necessary in order to get the show off and give system cue "on the nose."

The technique of properly timing a script is one of the fundamental requisites of a first-class producer since modern radio broadcasting must rigidly adhere to time schedules. Local stations, perhaps, experience little difficulty when a program falls a trifle short or runs a few seconds beyond the allotted time, but members of a network have a different problem. On networks and their affiliated stations, several different shows are being broadcast simultaneously for various parts of the country from one key station. Failure of one of these programs to end at the time indicated would cause an embarrassing tangle for the engineers, surprise listeners who might be treated to the end of a show meant exclusively for some other area, and anger the sponsor whose precious time has been cut by another's program running into his own.

Therefore, the announcer's ability to estimate time lapse and to use good stop-watch accuracy when he is responsible for timing the program, are invaluable assets. The over-all time for all programs is a pre-set number of minutes and seconds; and making the script fit within these bounds generally requires considerable timing, cutting, re-writing, and re-timing.

Generally speaking, programs can be more easily and smoothly *stretched* than shortened during a broadcast. However, audiences become somewhat irritated when a program is obviously prolonged or hurried off the air. Therefore, when the announcer finds himself responsible for the production of a program, he is expected to have a knowledge of timing that is just as keen as that of any producer or director.

Radio timing is really not difficult to master once a good system can be found that will work in the majority of cases. Many systems of timing are now in use, but these systems do not vary to any great extent one from another. It is the problem of the announcer to acquaint himself with an accurate means of keeping time for the production in which he is involved. In general, the points to take into consideration are:

1. The entire length of the show.
2. The amount of spread required for the particular program.
3. The cumulative time of the commercials.
4. The time necessary for musical bridges and musical numbers.
5. The time required for all the billboard, or opening, and lead-in to the program.
6. The time required for the closing and sign-off of the show.
7. The aggregate time for the script itself.

Now let us assume that you are handed a dramatic script with which you are to perform the duties of announcer and producer. The first step is to read the script and time your reading so that you will have a fair conception of its length. After this reading is complete, you know approximately how much over or under this show is going to run before it is given to the cast. This is a good time to study and mark tentative cuts or additions to be made in the script. Second, the next timing would come during the first complete rehearsal of the program, and, during this reading, the timing should be marked at fifteen-second intervals beginning with the first line of the script and ending with the system cue at the end of the show. These fifteen-second intervals will be of great value as a

guide to making the necessary cuts or additions to the script prior to the dress rehearsal. The third timing will come during the dress rehearsal.

By this time all cuts and additions have been made to the script, and the entire show should be very near to the exact time required. The dress rehearsal timing should be most accurate, and, therefore, it is only logical that a stopwatch be used for timing. Here again the watch should be started at the first sound of the program and stopped at the time of the system cue on the end of the show. Between the start and stop of the watch, fifteen-second intervals should be marked in the script so that there is a record of the running time throughout the program. This timing is the key timing so far as the producer is concerned. It is from these figures that he will determine how his air show is running and whether it is running long, short, or right on the estimated time.

If the dress rehearsal were to come out exactly right, so far as timing is concerned, there would be no point in working further with the timing of the show. However, such cases are rare, and, therefore, it is always necessary to work out an additional timing to follow during the air show. The most common system is that of *BACKTIMING*. For the sake of explanation of backtiming let us assume that:

- a. We are producing a fifteen minute program. (This show should then run 14:30.)
- b. Our dress rehearsal timing for the show was 14:45.
- c. We estimate that we will need 30 seconds spread while on the air.

Therefore, by adding 30 seconds spread expected to be needed on the air to the dress timing of 14:45 the total timing for the program would be 15:15. In other words, the script is still 45 seconds too long and must be cut. It is after these

cuts (or additions if the dress rehearsal runs short instead of long) are made that the backtiming is added to the script. The backtiming routine is as follows:

In the right hand margin of the script beside the last word of the program (usually the system cue) write the time at which you should be ending the program. In the fifteen minute program mentioned here the first figure of the backtiming—which is at the end of the script—would be 14:30. That is the time that you should end the show.

The difference between this figure and the figure at the same spot in the dress rehearsal, 15 seconds in this particular case, must be subtracted from each of the dress rehearsal timings. Start at the BACK or LAST PAGE of the script and work toward the front or first page. Examples of the two timings would be:

Dress rehearsal timing	Backtiming
13:30	13:15
13:45	13:30
14:00	13:45
14:15	14:00
14:30	14:15
14:45	14:30

This routine of subtracting the difference between the *dress* timing and the necessary *air* time is continued until reaching the first cut or addition in the script AS YOU WORK TOWARD THE FRONT OF THE SCRIPT. When this first cut is reached, subtract the amount of time cut from the subtrahend that you have been using and continue your subtraction with this new subtrahend as you work toward the first page of the script. In the example the subtrahend is 15 seconds, and, upon reaching the first cut of 15 seconds, subtract the 15 seconds of the cut from the 15 seconds that is

being used as the subtrahend—leaving zero as the new subtrahend—and continue the backtiming. Or, to continue the example:

Dress rehearsal timings	Backtiming
12:15	12:15
12:30	12:30
12:45	12:45
13:00	13:00
13:15 (Cut 15 seconds here)	
13:30	13:15

In the event that an addition had been made in the script at this point, the amount of time in the addition would have been added to the subtrahend. Example in case of addition in script:

Dress rehearsal timings	Backtiming
12:15	11:45
12:30	12:00
12:45	12:15
13:00	12:30
Add 15 Seconds here	
13:15	13:00
13:30	13:15

This same routine is continued on through the script until the first page is reached or until the backtiming reaches zero.

When there is time allowed for *spread* in a program, the backtiming zero will be reached at the point in the script which corresponds with the amount of spread. In the example mentioned here, where there is 30 seconds spread allowed, the backtiming will reach zero at the 30 second dress rehearsal marking. If there had been 3 minutes spread allowed, then the backtiming zero would be reached three minutes into the program or at the 3 minute dress rehearsal marking.

The following script was used as a dramatic portion of an hour program. This skit was to run ten minutes (10:00) from the announcer's *lead-in* to the end of the music *play-off*. The small numerals in the margin indicate the dress rehearsal timings. The words in the script that have the asterisk after them are those words on which fell the corresponding timings in the margin. The larger figures are the BACKTIMING figures which were inserted AFTER the cuts had been made in the script. (In actual practice it is advisable to use different colored pencils.)

From the dress rehearsal timing it is noted that the skit is 2 minutes too long. The cuts are indicated by the black lines which box portions of the script, and the amount of time for each cut is in parentheses on the right hand margin of the script.

Starting at the end of the skit, and working toward the opening announcement, see if you can follow the steps taken in BACKTIMING. Here are the points to remember:

1. The skit is to run 10:00.
2. Dress rehearsal is 12:00 or 2 minutes too long.
3. The difference between the dress timings and the air time allowed is to become the subtrahend until the first cut or addition in the script is reached.
4. Subtract the amount of a cut from the subtrahend. Add the amount of an addition to the subtrahend.
5. Work from the end of the script back to the opening announcement. BACKTIME!

The following script was written by Sam Carter to be used as the dramatic portion of a full-length variety program.

ANNCR: Home. It's a magic word . . . a magic feeling, to stand on the deck of an ocean liner headed through the Narrows. Home after four years overseas—with the beachheads and the shrapnel fire forgotten—nearly. And beside you the wife you married in a little English chapel*—standing on the railing with you—with her brown hair blown by a keen Long Island breeze, and her clear eyes searching for the outlines of her new land. A magic feeling! I *know*. Because I was standing on that deck, with Sue, on a night in November in 1945 . . .

:15

:15

SOUND: *FADE IN . . . WATER AGAINST PROW, WIND* OCCASIONAL SHIP BELL . . . AND HARBOR SOUND IN B.G.*

:30

:30

SUE: Are we almost in, Dan?

DAN: Almost in! See that glow over there? That's Brooklyn—and Manhattan. When I left, it was dark as pitch . . . and now it's glowing with a million lights, the way it should be. A million* little beacons of welcome . . . burning just for you.

:45

:45

SUE: (SOFTLY) Hello, lights! Hello, New York. I hope you'll like me.

DAN: Like you! They couldn't help but like you. Nine million people are there to worship you . . . if they should get the chance. But I'm not going to give them the chance. I'm going to keep you strictly* to myself. I'm going to smuggle you in a taxi to Grand Central with the shades down.

(:05)

1:00

SUE: Grand Central? . . .

DAN: That's a doorway to America. Standing there, if you've got the eyes, you can look clear across the country to the High Sierras and the Golden Gate . . . and a little village called Pine Valley* 1:15
. . . a wonderful place to bring up kids. I ought 1:10
to know . . .

SUE: Dan . . . hold me closer. I'm cold.

DAN: That's the kind of assignment I like. Although maybe I ought to go below and fetch a coat.

SUE: No, it's not that kind of cold. Put your arms way around me . . . hold me tight. I—I've got something to tell you,* but I don't know how to say it. 1:30
1:25

DAN: (CONCERNED) Hey, this is me—remember? Dan . . . your *husband*.

SUE: Dan . . . I'm frightened.

DAN: (RELIEVED) Of course you're frightened! Everybody since the Pilgrims has been frightened—just about this far from shore, too. That's because of the great unknown. They don't know—aren't quite sure what's just beyond* that shore. And, once they've found out, they've stopped being frightened. 1:45
1:40

SUE: But *you* understand it. It's *familiar* to you! You're American . . . I'm English.

DAN: Maybe that's another reason I feel good about us. When a confirmed Yankee like myself can fall head over heels in love with a damsel* from the British Isles—that's international amity in its extreme. 2:00

(:20)

SUE: Oh, Dan . . . I'm *serious*.

DAN: And so am I. It isn't national differences that matter. It's the suspicion and mistrust we let those differences create. Now, I don't like Yorkshire pudding . . . but I* love you. Yorkshire pudding never made me even doubt it! 2:15

SUE: Darling . . . I love you, too! And I'm not frightened for myself. I'm frightened, well . . . at bringing a child into this world. I never was frightened back in London . . . even in the blitz.

DAN: Well, I learned one thing. It's always harder facing life* . . . really facing it . . . than facing death. But I'll bet every woman since Troy has said: "I'm frightened at bringing children into this destructive world." And, remember, Troy was razed not once, not twice—but *seven* times. And still . . . more children. It's an indestructible idea . . . let's face it!* 2:30
2:05
2:45

SUE: (A SMILE IN HER VOICE) What'll we name him? 2:20

DAN: How do you know it's going to be a him? (:05)

SUE: It's *got* to be. There's so much to be done on earth, to build a stable world. And men can do

so much that women can't.

DAN: You know, I'm willing to bet that every big mistake in history was made by men. And that every worth while accomplishment was done for the sake of a woman with* brown hair and dark blue eyes, like you. 3:00
2:30

SUE: Let's name him "Dan."

DAN: Dan! And have his laundry get mixed up with mine! My father was named Dan, and when I was sixteen, he used to open mush notes from the girl around the corner, who'd forget to put a "Junior" on my name.* (EMPHATICALLY) 3:15
No "Dan." (SUDDENLY SERIOUS) I'd like 2:45
to call him "Victor." Victor Hardin.

SUE: Victor. It's a nice name.

MUSIC: SNEAKS IN

DAN: It's more than nice. It's what he's going to be. It's a strong name . . . for a strong world and a great new era.

SUE: If I only were* sure what the world held for him. 3:30
I can't help feeling frightened, Dan. I've seen 3:00
so much. I've seen my own home shattered and my family gone. I've seen so much suffering, so much despair . . .

DAN: But that was the old world, darling. This is the new one. Look . . . see along where* my finger's pointing. See that light against the sky. That's home . . . 3:45
3:15

MUSIC: UP AND SEGUE TO BAND . . . OUT UNDER FOLLOWING

DAN: (NARRATING) We landed at dawn . . . on a brightly painted wharf, with welcoming crowds, and the din and bustle of New York like* the clumsy handshake of a healthy, lovable giant. 4:00
3:30
 And then we were at the station . . .

TRAINMAN: (ON P.A.) Track Number 42, all-pullman train for Trenton, Philadelphia, Washington, and Pittsburgh. Cleveland, Toledo, South Bend, and Chicago . . . and points west . . .

SOUND: TRAIN UNDER FOLLOWING:

DAN: (NARRATING) *American* names* . . . and pointing west! The snows of November were light upon the land; the chimneys plumed with smoke, the windows lighted. Washington—and the white domed capitol where the flags of the Union and the Confederacy hang together, mute testimony of a land divided by the word, and living in united peace . . . Valley Forge . . . Mount* Vernon . . . 4:15
3:45
4:30

SOUND: TRAIN OUT **4:00**

SUE: (AWED) The Lincoln memorial! It's like a cathedral.

DAN: A continent dedicated to one World Religion. The equality and the nobility of man.

SOUND: TRAIN UNDER FOLLOWING:

DAN: (NARRATING) The train bent west across the Alleghenies . . . conquering distance over roadbeds built* through wilderness and wasteland . . . tunneling through mountains, battling snows . . . A railroad built by men who didn't know *it couldn't be built*—by men who had faith in themselves, and in the empire they opened to the west . . .

4:45
4:15

SOUND: TRAIN UP AND DOWN

MAN: (FADING IN) This seat beside you taken, lady?

SUE: Why, why* . . . yes. You see, my husband . . . 5:00

MAN: That's okay. I'd never separate a wife and husband . . . not on their honeymoon. 4:30

SUE: (AMUSED) Well, I'm not exactly on my honeymoon.

MAN: Can't fool me. I'd recognize that look on any woman. (FADES) Good luck to you.

DAN: (NARRATING) Harrisburgh and the coal mines, teeming with strong men, rough men, speaking with a different accent, strange and flip, and sometimes brusque . . . but speaking from the* heart . . .

5:15

SUE: (TO HERSELF) A friendly people . . .

4:45

SOUND: TRAIN UP AND DOWN

DAN (NARRATING) Pittsburgh and the steel mills

. . . built by an immigrant from Scotland. Or through the cornfields of Ohio . . . Indiana . . . to Chicago! (CONVERSATIONAL) They said you could never build a city on the marshlands. But they built it . . . pioneers* from the old world and the east. They built it . . . and then when it burned down, they rebuilt it—bigger, better! They built the stockyards . . . feeding half a hemisphere . . . the Merchant Mart . . . Michigan Boulevard and Lake Shore Drive.

5:30
5:00

SUE: It . . . it takes your breath away doesn't it?

DAN: More than* that . . . it blows you off your feet some days. That's Canadian wind . . . you're breathing . . . a good-will wind that blows across a border where there's never been a gun or block-house.

5:45
5:15

SOUND: TRAIN UP AND DOWN

DAN: Now hold your breath! You're coming to the prairie states. See over there . . .

SUE: Those mudflats?

DAN: That's where the* Oregon trail began. A million people launched their dreams there . . . streamed across the country with their flintlocks on their shoulders and their babies on their knees. They didn't know what they were going to for certain, but they never doubted it was good . . .

6:00

PORTER: (FADES IN) Last call for dinner. Diner
three cars forward. Last call for dinner.* 6:15
(FADES) Diner three cars forward.

DAN: I'd better see that you have one last meal
aboard. Tomorrow, when we get home, you'll
be eating turkey.

SUE: Turkey?

DAN: Sure. Mom will have a turkey. It's Thanksgiving.

SUE: I always thought of Thanksgiving, as . . . well,
an American holiday that foreigners couldn't
really share.* 6:30

DAN: Couldn't share! Why that's just what's American
about it! Any one can share Thanksgiving. Any
one who—well, has the capacity for feeling
thankful. :55

SUE: But they don't have it in other countries.

DAN: Well, maybe that's because Americans . . . (HE
GROPES FOR WORDS) Maybe it's because
this country wasn't just handed to us on a plat-
ter,* deeded to us by divine right of the Kings of
Europe. We had to fight for it, every inch of
the way—fight with hands and sweat and blood. 6:45
And then when we had it, we had to fight to
protect it. But we never lost faith in it, and it
never let us down. I guess that's why we feel
like—well, like stopping* to give thanks, some
times. 7:00

PORTER: Last call for dinner. Diner three cars forward.

DAN: Come on. We're going in to eat.

(NARRATING) That night we crossed the Great Divide... like a symbol of barriers overcome. And then a thousand miles of mountains to the Donner Pass,* where men who never lost faith starved and froze, and kept on coming . . . over the snow and waste and desert to the pleasant sun-bathed groves of California . . . groves hanging heavy on the vine . . . and cities with the names of Saints upon them!

7:15

5:50

SUE: (ARDENTLY) Oh, Dan . . . it's a *good* land! I know it* now! I know it!

7:30

DAN: Yes, good! (TO HIMSELF) But land, be *better* for her sake!

6:05

SUE: And your home town—Pine Valley—is it like—like *that* one?

DAN: (CONSIDERING) Hmmm . . . A little better—naturally. Not so big . . . but with a big heart. Listen, and you can almost hear it beating . . . dear, we're almost there. Not frightened any more?*

7:45

SUE: Not over the future. Not over coming to America, but still . . . still . . .

6:20

CONDUCTOR: (FADES IN ON "BUT") Pine Valley, Miss! You getting off here?

SUE: Yes. Yes, I am.

CONDUCTOR: Can I help you with that suitcase?

SUE: No, thank you. I don't need help. I

CONDUCTOR: No, no . . . with a smile like that I wouldn't say you needed *help, Miss. Just the same, let me get that bag down for you. (FADES) Pine Valley. You're going to like it. It's a mighty friendly place. 8:00
6:35

SUE: (WITH CONVICTION) I'm sure it is (FADES) I'm sure it is.

DAN: (NARRATING) And then she was standing on the platform looking small and lonely . . . a strange girl in a foreign land . . .

MAN: Taxi, miss?* 8:15
6:50

SUE: Yes, yes, please . . . taxi

SOUND: FADE IN CRUISING TAXI . . . KEEP IN B.G.

DAN: (NARRATING) And we were going down the Main Street of the village, with the store fronts glistening behind the oaks, the windows gay with Christmas trimmings. And Sues's eyes were flushed with happiness . . .

SUE: Oh, Dan . . . it's just exactly as you made me see it* back in England! I feel as if I knew each corner. 7:05
7:05

DAN: See that barber shop. *Nick's* barber shop? That's where I got my first shave.

SUE: And that . . . ?

DAN: Oh, that's the City Hall . . . where Dad worked as a councilman before he died. And there's the public school, P 32. Sounds like a fighter plane. There's Bryan Earp's* store . . . where you still hear cracker barrel politics around a real pot bellied stove . . .

8:45
7:20

SUE: Cracker barrel politics. What's that?

DAN: Just the way America helps run the world. Hyde Park to you . . . where anyone can shoot his mouth off and feel better for it.

SUE: And the children . . . dressed in costumes . . .

DAN: That's another custom. It's Thanksgiving Day—remember?

9:00

SUE: (AMUSED) So the children dress in rags.

7:35

DAN: Well, you know kids. They're happiest when they're dressed in rags . . . or standing on their heads. And now we come into the residential district—the houses are a little crowded—but a house likes company! It's neighborly! (SUDDENLY GRAVE) You're not disappointed in Pine Valley,* darling?

7:50
9:15

SUE: (WARMLY) No, Dan. I'm not disappointed.

DAN: But you're shivering!

SUE: It's cold here.

DAN: Sure it's cold. (AS IF HE MADE THE WEATHER) At the right time in Pine Valley, it gets cold. That's another thing I like about this country. Not just cool . . . but doggone *cold!* And in a minute, if you keep your blue eyes glued to that next turn, you'll see the Hardin House* . . .

9:30

SUE: (BLURTINGLY) Dan, what if she doesn't like me?

8:05

DAN: *Like* you! (SUDDENLY GRAVE) You've been thinking about that, haven't you?

SUE: (QUIETLY) Yes. All the way across the country. It's the last hurdle that I have to face, Dan. It's the only thing left that I'm afraid of.

DAN: But of course she'll like you. She'll like that silly angle of your eyebrows, and the funny nose*, and . . .

9:45

8:20

SUE: (INSISTENT) No, seriously, Dan! How many women would like a strange wife coming to their home . . . and having babies . . . ?

DAN: Wait a minute—just *one* baby! And a very special one, remember? . . . yours and mine!

SUE: But babies can be a nuisance . . .

DAN: Listen, darling—and believe me! Mother's been alone a long time. And you're everything she wants and needs. Someone* to cherish—some- 10:00
one to pin her faith on for the future—now 8:35
especially.

*SOUND: CAR STOPS UNDER ABOVE, AND
MOTOR OUT*

DAN: We're here, dear. This is it. (SLIGHT PAUSE)

SUE: Yes. I've got some change.

DRIVER: Thanks, Miss.

*SOUND: TAXI UP AND OUT UNDER FOL-
LOWING*

DAN: (EMBARRASSED) It's not—much of a house
—at least not on the outside. Strictly an archi-
tectural monstrosity. All gingerbread . . . but
how I love it. 10:15

SUE: (CHOKED) Oh, Dan . . . it's beautiful.* 8:50

DAN: And that light in the window—that's for you.

SUE: And that gold star in the window . . . that
means . . .

DAN: Yes . . .

SUE: (SOBS)

DAN: (QUICKLY) Oh, hey! Not here, not now! No
tears *now!*

SUE: (FIERCELY) Hold me tight, Dan. Hold me tight just once again!

(PAUSE)

DAN: There! All right now?

SUE: Yes, all right now.

DAN: Here, take my hand.

SOUND: FOOTSTEPS ON GRAVEL, MAN AND WOMAN

SUE: You know, walking up this path I feel* as if I were walking down the aisle in Church. As if we're being married all over again . . . as if we were promising things to each other as we did then.

10:30

(:15)

DAN: That's what we're doing, dearest. Promising everything each one of us has to offer . . .

SUE: But I've given you . . . (STOPS, THEN) You've had so little.

MUSIC: SNEAKS IN UNDER FOLLOWING

DAN: I'd had everything in life I ever wanted* . . . and you've given it to me. (LIGHTER) Well, smell that woodsmoke? There'll be a fire burning on the hearth to welcome you . . . and in a minute you'll smell roasting turkey and baked pie crust. Listen! Those'll be Mom's footsteps. I can tell from here. She's seen you, and she's coming downstairs!

10:45

SUE: (TENSE) Dan, quick!* Is everything going to be all right? (:20) 11:00

DAN: (QUIETLY REASSURING) Everything's going to be all right, dear. Everything . . . if you'll just remember one thing. I'll be always by your side . . . I'll never leave you.

SUE: Say it! Say it again!

DAN: I'll be always by your side. I'll never leave you.

MUSIC:

SOUND: DOOR OPENS

MOTHER: (AFTER A SLIGHT PAUSE . . . TENDERLY)
Sue dear . . .

SUE: (CATCHING HER BREATH) Mother!

MOTHER: You're home, Sue, dear! You'll never be alone again.* 11:15

SUE: But . . . but—you see—I've never really been alone. Dan isn't really dead—not the real Dan. He was so much stronger than even death . . . he believed so thoroughly in life that even if part of him's in Normandy—he's still alive to me. He's been with me all the way across from England . . . it was as if he were sitting* beside me on the train, making me feel at home . . . and, walking up the path just now, it was as if he were with me, with my hand in his. Do you think you could understand? 9:15 11:30 9:30

MUSIC: SNEAKS IN UNDER ABOVE

MOTHER: Yes, dear . . . I understand.

SUE: It's as if I could hear his voice now . . .

DAN: (FILTERED) I'll be always by your side. I'll
never leave you . . . 11:45

SUE: Yes, we'll always be together. 9:45

12:00

*MUSIC: UP FOR FINISH** 10:00

Now, for the sake of practice in timing, let us assume that this dramatic skit was to run fourteen minutes. If this had been the case, then the dress rehearsal, ending at 12:00, would have been two minutes short. Therefore, instead of being cut, the script would have had to have additions before the backtiming was made.

As a timing exercise, assume that at each place marked as a cut the foregoing script actually has been *lengthened* the amount of time shown in the margin as *cut* time. As an example, the five seconds cut between :45 and 1:00 in the script now becomes a five second addition even though the five seconds of lines are not actually there. The other cuts will likewise become additions of the same value as indicated for the cuts.

Now to begin BACKTIMING, the difference between the dress rehearsal time (12:00) and the air time (14:00) is two minutes, or, the show is two minutes short and must be lengthened in order to fill the air time. Therefore, *add* the difference between the dress rehearsal time and the necessary air time (2:00) to the dress timings working again from the last page

of the script back to the first page. When an addition in the script is reached, the time value of the addition is subtracted from the amount being added to the dress timings.

Listing the timings of the script with the BACKTIMINGS for this assumed case where the show is two minutes short, the following results are obtained: (*Listed from the last page back to the first*)

<i>Dress Timings</i>	<i>Backtimings</i>
12:00	14:00
11:45	13:45
11:30	13:30
11:15	13:15
11:00	13:00
10:45 (Add 20 seconds)	12:25
10:30 (Add 15 seconds)	11:55
10:15	11:40
10:00	11:25
9:45	11:10
9:30	10:55
9:15	10:40
9:00	10:25
8:45	10:10
8:30	9:55
8:15	9:40
8:00	9:25
7:45	9:10
7:30	8:55
7:15	8:40
(Add 55 seconds)	
5:45	6:15
5:30	6:00
5:15	5:45
5:00	5:30
4:45	5:15
4:30	5:00
4:15	4:45
4:00	4:30
3:45	4:15
3:30	4:00
3:15	3:45
3:00	3:30
2:45 (All 5 seconds)	3:10

2:30		2:55
1:45	(Add 20 seconds)	1:50
1:30		1:35
1:15		1:20
1:00		1:05
:45	(Add 5 seconds)	:45
:30		:30
:15		:15

All of this timing and backtiming may seem confusing at first, but, actually, it is nothing more than simple mathematics. However, do not underestimate its value to a radio program. When the backtiming is correct, it becomes an authoritative guide to the person responsible for getting the show off the air at the proper time. From the first page of the script, on through its entirety, it is only a matter of glancing at the clock and comparing the actual time with the backtime on the script. The difference between these two timings will tell how much *over* or *under* the program is at that particular point. With this knowledge the program pace may be increased or slackened so that the show will end "on-the-nose."

In the event that some *spread* has been allowed (there was no spread allowed in our sample script), the difference between the actual time and the backtime indicates the amount of minutes or seconds the program must *stretch* before reaching the end of the script. As an example of this, assume that two minutes were allowed for spread in a particular program. This merely means that, when the show begins, it is timed to be two minutes short of actual air time. These two minutes are going to be absorbed by laughter, applause, or audience reaction. Therefore, if in the middle of a thirty-minute show the backtiming shows, let us say, 15:30; and the actual time by the clock is 14:30; it is evident that there is one minute left to *spread* and half of the program left in which to spread that minute. This would be an ideal set-up for a half-hour show,

which normally uses its spread evenly through the program. It is not uncommon, however, to have a show in which the bulk of the spread will come in the last few minutes of the show. Then the backtiming will indicate just how much spread is left in the show right up to the time that all of the allotted spread is absorbed. When the clock on the wall and the backtime on the script are together, the program may no longer spread or speed up. If the clock time is greater than the backtime, the tempo must be increased to pick up lost time. If the clock time is less than the back time on the script, the tempo must be slowed or some filler used to lengthen the show to the proper time.

For practice in backtiming, work out the backtiming for the last minute and a half of this sample show making the necessary cuts or additions under the following conditions:

1. An air time of 14:30 using no spread.
2. An air time of 19:30 with 3:30 spread in program.
3. An air time of 15:00 with no spread.
4. An air time of 15:00 with 30 seconds spread.

You should now have a fair conception of the format used on most radio programs and how it is interwoven with the duties of the announcer. Now, to go just one step further, we find that, as a musician must master rhythm, so must an announcer learn the finer points of pacing.

An announcer may affect the tempo of an entire program by the pace at which he reads his opening announcement. If he starts crisply and vitally, the listening is made more interesting; and the other performers on the program pick up the pace, which tends to keep the entire performance more interesting. If the announcer lags and is dull in his opening announcement it may affect the entire show conversely.

It should also be pointed out that an announcer's style is affected by his pacing. Two persons with identical copy may

take the same amount of time to read the announcement but vary greatly in their delivery. One may seem to be reading quite fast and breathlessly while the other, by the proper pacing, breathing, and phrasing will make the announcement sound interesting, vital, and unhurried. This latter style, then, is what the announcer should strive to achieve. It is through constant practice of marking well the phrases, breath marks, second nature. This, in turn, produces an easier, smoother, and emphasis on individual words that pacing will become more enjoyable style.

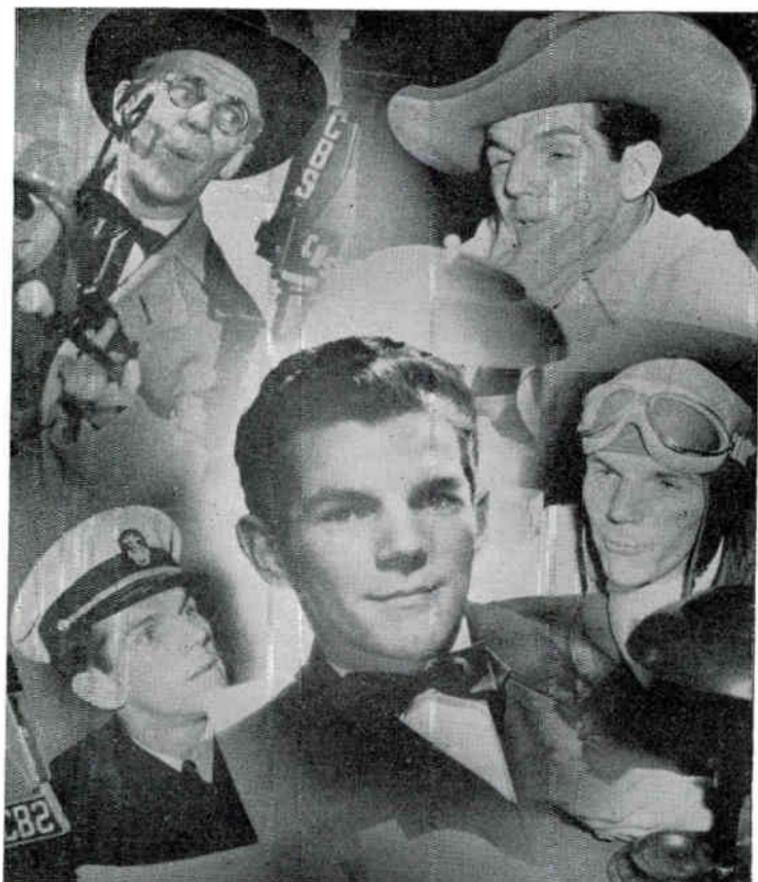
A warning should be set forth here not to confuse pacing and speed. An announcement may be delivered quite slowly and deliberately, yet, by proper pacing and phrasing, retain all its color, interest, and vitality.

A clever announcer may many times be able to save valuable seconds lost during a portion of the program by rephrasing or reading faster without apparent haste. The more experience one has in the profession the more aware he is of pacing and its importance to the entire program. Furthermore, this experience gives him the ability to judge more perfectly where pacing is in order and how to use it effectively.

The fundamental tools of announcing have been mastered by the veteran; in consequence, he is able to concentrate on the finer technicalities of announcing such as pacing and interpretation.

CHAPTER X

THINGS AN ANNOUNCER
SHOULD KNOW



FRANK GRAHAM

"... it is necessary to persevere in your efforts to get started and then to re-double your efforts to improve your ability."

CHAPTER X

THINGS AN ANNOUNCER SHOULD KNOW

In the first chapter, "Terminology," you were given radio terms, which at that time may have seemed unimportant to you as a prospective announcer.

As a matter of fact, these trade expressions are an integral part of radio "behind the footlights." For your benefit we suggest that you make a repeated study of these terms until they become part of your vocabulary.

Another point that bears repetition is that the very foundation of good radio speech is naturalness. The primary step in achieving naturalness is the improvement of voice and diction by constant practice, making sure you read all exercises **ALoud!** By this time you have, no doubt, put aside the elementary exercises of enunciation in favor of their everyday use in actual written copy. Go back to these syllables and simple words and repeat them again and again, making sure that you are using the proper enunciation in the copy that you read later in the book. It is not uncommon for a person to make the same error over and over again. In such cases, he does not realize the error unless someone calls his attention to it. Among the most common mistakes to overcome are (a) the omission of the final "g" in words ending in "ing," (b) the failure to give full value to the vowel tones of the diphthongs, and (c) the hissing of the letter "s." As indicated earlier in the book the announcer must work to eliminate the monotonous effect caused by unchanging inflection and tempo. Finally, excellence speech depends, in addition to these other elements, upon proper breath control.

Frank Martin, announcer on many transcontinental broadcasts from Hollywood, says, "It cannot be stressed too greatly

that a natural manner of delivery steeped in the poise which accompanies self-assurance is the first requirement of a good announcer."

Concerning voice, enunciation, and beautiful clarity of speech, there is no better advice than that of Hamlet to the Players: "Speak the speech, I pray you, as I pronounc'd it to you, trippingly on the tongue; but if you mouth it as many of your players do, I had as lief the town-crier spoke my lines. . . . use all gently; for in the very torrent, tempest, and, as I may say, the whirlwind of passion, you must acquire and beget a temperance that may give it smoothness. . . . be not too tame, neither, but let your own discretion be your tutor; . . . with this special observance, that you o'erstep not the modesty of nature."

Another consideration in proper speaking, apart from voice production, is pronunciation. Correct pronunciation depends on good common usage; and the only way to certify the pronunciation of a word is to look it up in a reliable, authoritative dictionary. Uniformly good pronunciation comes as a result of your making it a *habit* to pronounce the words you have looked up according to the dictionary markings.

Aside from forming the habit of looking up any doubtful pronunciations in a dictionary, you should have other people listen to your reading and let them judge your style. These critics should be the most cultivated persons you know—perhaps radio announcers, speech or English teachers, or phonologists. Probably the most desirable way to determine the presence of any and all faults in speech is to record your voice and then analyze the play-back. It would be well for the student to make a point of carefully listening to the voices of distinguished radio announcers. These men, you will note, have no noticeable trace of any local accent but, rather, a pleasant, indeterminable manner of speaking. After listening to these

professionals you feel certain that their off-mike conversations would be as pleasant to listen to as their style of delivery over the air.

While the matter of microphone technique is largely a matter of practice, it is suggested that you review thoroughly the individual factors of correct procedure before a mike in order to refresh them in your mind.

After doing this, take a piece of copy that you have marked well and rehearsed several times and read it aloud, standing directly in front of a lamp stand or a make-believe microphone. This "play-acting" will help you to become accustomed to reading copy with an object similar to a mike directly in front of you. At no time should the announcer take hold of or rest upon the mike-stand. Standing before your "make-believe" mike, practice each factor of microphone technique individually and collectively.

Inasmuch as an announcer's first position is nearly always that of a staff employee, one of the most important phases of study is that covering the duties of a staff announcer. The station-calls, the spot announcements, the musical programs with their difficult foreign phrases and pronunciations, the news with its stress on accuracy and color, remotes, special events—all these should be studied thoroughly since your success depends upon your ability to execute each assignment with the full complement of your personality.

Narration opens up a large sideline to the average announcer. While he is employed as a staff man on a station, he very often is hired by various organizations to narrate commercial films, movie short subjects, transcribed announcements and programs, political speeches, and such other types of public performances as require a trained speaking voice. This field often brings the announcer as much or more remuneration in his spare time than his actual staff salary, and it is, therefore,

well to study and rehearse carefully the exercises on narration in order that you will be prepared to fulfill any outside assignment that may present itself.

If you feel confident that you have given the proper study to the chapter on "Timing and Pacing," there is nothing more that we can add here to assure you that you understand the procedure of programming used by the larger stations and networks.

Commercial programs are the bankroll of radio, and their most essential part is the commercial message read by the announcer. In the lesson on commercial copy, we pointed out that this was the most profitable field of all for the announcer, and, in view of that consideration, the exercises in that chapter should be given unlimited and untiring practice.

Do not feel that because you have read each commercial exercise thoroughly that your rehearsal of commercial copy is finished, for even the employed announcer continues to study and rehearse commercial copy of all kinds. You must continue indefatigably to seize every opportunity to read aloud any commercial copy even though it may be newspaper and magazine advertising.

To be of any advantage to you, all rehearsal copy must be read aloud. Your delivery should be a combination of your knowledge of voice production and diction, microphone technique, and your native ability to sell the sponsor's product.

The problem that faces the announcer first is that of being hired for a job.

In the words of Frank Graham, famous announcer-actor, "As in every other field of endeavor, it is necessary to persevere in your efforts to get started and then to redouble your efforts to improve your ability."

Nearly all announcers are hired by either the chief announcer, the program director, or the station manager.

It goes without saying that it is preferable when possible to get a personal introduction from a mutual friend to the man hiring the announcers on a particular station. However, if this is impossible, as it is in the majority of cases, find out by some means the name and title of the person responsible for the employment of announcers and make an appointment by mail or telephone for a personal interview.

Once you have been accepted to be interviewed, there are several things to keep in mind. First, your personal appearance counts in the impression you will make; and first impressions are often lasting ones. Dress plainly, preferably in a business suit with conservative, harmonious accessories. Do not dress in flashy costume, for you are attempting to convince the employer that you are the man to represent his radio station in the capacity of an announcer. Make sure that your hair is neat, your fingernails clean, and your shoes polished. The employer's first opinions of you will be formed by your personal appearance. He will form still further opinions by the manner in which you present your qualifications. Most important of all to him will be your voice and how you use it. Speak naturally,

distinctly, at a moderate conversational level. Sit or stand erect looking directly at the employer. Do not fidget or show any degree of nervousness as it will detract from the rest of your personality. Be agreeable and attentive. SMILE.

State your purpose briefly but intelligently—concisely and convincingly. Point out to him that you are willing to take any audition that he may give you in order to prove your value to him and to the station which he represents. If you prove to be a successful announcer, it is a great credit to this employer who was the first to hire you.

Never be afraid to "blow your own horn," for, after all, you are selling yourself, and you will not be looked upon as a braggart or one who has over-confidence in himself. In the event that the employer is sidetracking you by making the excuse that he doesn't need new announcers, ask him to include you in his next auditions and to keep you in mind for anything that may turn up in the future. Don't stop there, however, but keep coming back to see him. Although you should not make a nuisance of yourself, you should make return visits often enough that, when an opportunity does arise, you will not be "the forgotten man." When the time for your audition is at hand, consider the aforementioned points on personal appearance and carry them out in every detail.

Usually you will have an opportunity to read over beforehand the copy given you for the audition. Read it aloud many times and mark words and phrases carefully. This will enable you to present an intelligent interpretation of the copy, bringing out in full detail your personality and style.

When you step before the audition mike, drown your nervousness in a sea of self-assurance—disregarding anyone else that might be present at the time and confining every thought to the proper delivery of the material at hand. You are still selling yourself, and your efforts must be concentrated on turning in a first-rate performance.

The following is a typical announcer's audition. The reader will be expected to make the necessary changes in tempo, style, and approach as he reads from one commercial to the other. Practice and study your audition material just as long as time allows, and be sure to make any markings or notations that you feel will help your reading.

NEWS LEAD-IN

ANNOUNCER: It's 4:30 and time for Joe Leighton, news analyst and correspondent who has covered the world's news centers in twenty-eight foreign countries, to bring you the stories BEHIND the news. Mr. Leighton is brought to you by Crandall's Van and Storage Company, whose dependable moving and storage service has been under the personal management of the Crandall family for sixty years. It's RESPONSIBLE service at reasonable cost that explains why MORE families move and store with Crandall's than with any other Company! And now . . .

Joe Leighton!

TIME SIGNAL

ANNOUNCER: 6:00 P.M., Zenith Watch Time. The NATION RUNS ON ZENITH TIME! See the distinguished, supremely accurate, 21-jewel Zenith Senator. It's only \$57.50—including Federal Tax!

CHAINBREAK

ANNOUNCER: EVERHOT, AMERICA'S FINEST WATER HEATER, GIVES YOU MORE HOT WATER AT LOWER COST, MORE FEATURES, GREATER CONVENIENCE, AND DEPENDABLE LONG SERVICE. YET EVERHOT COSTS NO MORE THAN ORDINARY HEATERS. SEE EVERHOT AUTOMATIC WATER HEATERS AT YOUR PLUMBER DEALER.

LONG COMMERCIAL

ANNOUNCER: You most likely have personally witnessed the importance of communications to modern TRANSPORTATION by watching teletypewriters in railroad terminals passing instructions to trainmen—or hearing airport radios transmitting take-off and landing instructions. All organizations concerned with long distance transportation require extensive use of communications networks—and CRANDALL'S VAN and STORAGE Company employs the most advanced methods in co-ordinating its long distance moving operations. When individuals wish to arrange for long distance moving of household furnishings, they simply dial CRANDALL'S number, and arrangements are soon under way. When Vanfreighters are dispatched on long distance moving assignments, route information is flashed to CRANDALL'S central traffic office in Tyler, Texas, and plans are completed to assure that Vanfreighter space will be occupied on the return trip. And, with the inauguration of CRANDALL'S swift AIRfreight service, high frequency radio will have a part in CRANDALL'S operations. If moving day is ahead on YOUR calendar, call CRANDALL'S VAN and STORAGE Company for full particulars about nationwide moving service. A friendly traffic representative will be glad to give you full particulars.

NARRATION

ANNOUNCER: Our story begins on the day before Christmas—the day Polly Parrish lost her job in the department store owned by J. B. Marlin and his son, David. Naturally, Polly went job-hunting during her lunch hour. But she didn't find a job . . . she found a baby. The baby was wrapped in a blanket and lying in front of an orphanage door when Polly walked past—well, almost walked past. She ran up to the step—picked up the baby and rang the orphanage bell. She was standing there holding the baby when the matron opened the door.

ANNOUNCER: This is the story of a man who was afraid . . . the story of a timid man . . . named Ivan. Midway between the little Russian village and the house where Ivan lived with his wife lay a cemetery . . . and of all things in the whole world, THIS was the one thing that Ivan feared most. It wasn't so bad in the daytime. For with the light shining on the walled enclosure, Ivan could see that the tombs and gravestones were only things of stone . . . of granite. But at night—when the black cloak of night snuffed out the clarifying light—the gravestones became weird, horrible THINGS that clutched at Ivan and made the blood run cold in his veins.

PUNCH COMMERCIAL

ANNOUNCER: FLASH is economical. After all—it isn't what you PAY—it's what you get for your money that counts. And while you may pay a few cents MORE for FLASH . . . you get MORE SOAP in each package . . . ALMOST HALF AGAIN AS MUCH SOAP as you get from other leading granulated soaps. Just lift that package. Feel that weight. There's lots more real soap and cleaning power in the heavy black and red package of FLASH. So . . . as soon as you can—get FLASH and make every washday a FLASHDAY.

BILLBOARD OPENING

ANNOUNCER: Yes, friends, CRANDALL'S VAN and STORAGE, the most popular mover in the West, invites you to join the fun and "MEET the GANG," with Larry Michael.

SEMI-PUNCH

ANNOUNCER: Yes friends, it's time for the AVALON OIL Program—"The Singer"—rated by independent research—the most POPULAR mid-west program. In gasoline—you know—it takes EXTRA quality to go farther. And AVALON is the famous go-farther gasoline. So look for the AVALON DIAMOND—a sign in blue and gold—that identifies AVALON Service Stations—from Coast to Coast.

BRIGHT, MILD PUNCH

ANNOUNCER: There's something about that marvelous, different SUNRICH chocolate flavor that is simply irresistible; the children really go for it! And the fine thing about SUNRICH is—it's so GOOD for active growing young bodies! Because SUNRICH contains fresh milk solids—the finest kind of protective food values! And it's rich in energy—to help keep youngsters active and alert! So mothers—don't forget! You couldn't do anything the children appreciate more than keep on hand a supply of SUNRICH Chocolate Drink! And when they want a between-meals lunch, just say to them—help yourself! You'll find SUNRICH in the refrigerator.

BRIGHT, SINCERE, LITTLE PUNCH

ANNOUNCER: Your car has put many tough winter miles behind it—but there are plenty more ahead. So now's the time to make sure your car is in shape. And the PLACE to do that is your AVALON Dealer's. His winter conditioning service is thorough, complete. He'll give your engine the extra protection of new and improved AVA-LINE, the motor oil that cleans as it lubricates—cleaning out carbon and sludge so you get quicker starts and more power. He'll give you smoother, safer riding with AVA-LOX, AVALON'S famous chassis lubricant. He'll assure you easier gear shifting with an AVALON transmission treatment—take care of differential, too. Then, with his expert check of battery and radiator, you'll be ready for the tough driving ahead. You'll be ready, and set, to GO! See your AVALON Dealer soon.

QUIET, NO PUNCH

ANNOUNCER: When you have a cold, there's one sure way to get reliable relief from the stuffy, congested feeling. Get medicated RODEN'S COUGH DROPS. When you put a RODEN'S in your mouth, it dissolves—releasing cool, menthol vapors which rise and help clear your congested nasal passages. You feel better because you're breathing easier. Famous RODEN'S medication soothes your irritated throat. So, when you have a cold, ask for medicated RODEN'S COUGH DROPS. Ten cents everywhere! Always remember . . . there are no better cough drops than RODEN'S.

ANNOUNCER: By calling FOREST HILLS, the need for a long, wearisome funeral procession through crowded, traffic-filled city streets is eliminated. And, at FOREST HILLS, families may select both casket and resting place in ONE visit . . . and ALL arrangements, including credit, if desired, are made at the same time with one organization. Yes, when you remember to call FOREST HILLS, that's all you need to remember.

QUIET LEAD-IN

ANNOUNCER: Just one hundred years ago . . . there was born
in a lovely green valley of upstate New York . . . a city,
a bank, and a boy. Here is your narrator, Harriston Wil-
son, to weave into our "MEMORIES OF LIFE" . . . a
story in which these are the principals . . . a city . . . a
bank . . . and a boy.

BRIGHT LEAD-IN

ANNOUNCER: Yes, it's another collection of stories about
people, places, and actual happenings so remarkable that
each deserves to be recorded for all time as truly ONE
FOR THE RECORD . . . Now, here is Mark Davenport.

MOOD LEAD-IN

ANNOUNCER: Marshall was nervous . . . his hand shook as he dialed Helen's number on the phone in the drug store a block away from the apartment. He realized he shouldn't be calling her, now, of all times. She knew he was coming back tonight . . . knew every step of the plan. They'd gone over it carefully a week ago before he'd left for Phoenix. But, even though it was dangerous, he had to call her . . . had to still that terrible unsure feeling in the pit of his stomach . . . just as he expected, Helen was angry.

DRAMATIC NARRATION

ANNOUNCER: As she took one look at her dishevelled son, the mother threw up her arms in dismay. "David," she said, "You're limping! What happened?"

The boy rubbed his chin thoughtfully. "Nothing, Mom. Just took a spill on the way home from school and skinned my knee. Didn't even tear my pants. See?"

The woman's worried face relaxed. She tightened her apron and turned back to the stove where a pot was nearly boiling over. "All right, Son, run along. Get washed for supper. Be sure to clean that knee thoroughly."

DRAMATIC NARRATION

ANNOUNCER: It was apparent now, even to his mother, that the boy would one day become a great sculptor . . . and from that time on his whittling was encouraged, rather than scorned, in the family household. And, today, who has not heard of the works of Samuel French—his famous “Minute Man” and other works of art in the field of sculpture? Yes—the same Samuel French who first attracted attention to his talents by carving a fat and lusty bullfrog out of a turnip!

FOLKS' NARRATION

ANNOUNCER: And now a few words for fun—from Mrs. Gertrude Homberg of Van Nuys. Mrs. Homberg sends us a definition of the word TACT. “TACT,” she says, “is what prevents a gray haired man with a much wrinkled face from reminding a very youthful-looking woman with the complexion of a rose that they used to be in the same grade at school.”

And here's another from Mrs. D. W. Hess of Los Angeles: Mrs. Hess says, “Tact is that quality that enables a person to make all guests feel RIGHT AT HOME when you WISH they were.”

After your audition is over, don't be discouraged if you are not immediately hired; for it is the custom of some stations to hire announcers by the process of elimination. So you may be called back for further auditions. Other stations may merely make a file and call you back at a later date to tell you that you are hired. In a few instances the employer will tell you immediately that you are the man he has selected and will give you full details on starting work.

If it is impossible for you to go in person to a radio station, write a letter to the program director stating your qualifications, your desires, and giving the designated time that you can call for a personal interview or audition. If you do not hear from him within three weeks, write a second letter calling his attention to your initial communication—that is, remind him that you received no reply regarding your personal interview or audition. Do not stop at writing one radio station. Send your letters of application to every station within your vicinity. Keep as many irons in the fire as possible. It is to your advantage to get your first job in a small station; consequently, do not hesitate to write to small stations frequently and to keep in as close communication with them as possible.

In order that you might have first-hand information as to what producers look for when hiring announcers, we consulted John Guedel, well known creator of programs and producer of the *Red Skelton Show*, *People Are Funny*, and *House Party*.

Here is what Mr. Guedel had to say, "When I am auditioning announcers for any of my shows, I instinctively look for a person with natural sincerity. This is much more important than voice quality. When a man steps up to the mike to audition for an announcer position, I listen for a natural

style of delivery that has sincerity, warmth, and genuine (not forced) enthusiasm for the product. Change of pace in an announcement is most important. It makes the announcer sound conversational—as though he isn't reading but recommending the product from his own personal experience. I tell an announcer to imagine that he is talking to only one person seated across the dinner table from him."

Now, let us add a last bit of advice. Continue to **READ ALOUD**. Be natural in your delivery and persistent in your efforts.

APPENDIX

APPENDIX

STUDENT EXERCISES

CHAPTER TWO

Exercise: Listen to ten network announcers and give a brief critical analysis of each. Give time, station, type of program, and include in your report announcer's tone quality, degree of relaxation, whether his breathing is noticeable or not (and to what degree if it is), and peculiarities of speech that make him outstanding, or that you think might impair his progress. Are his words projected forward, or are they lost in the back of his mouth or throat?

Exercise: Bring to class some copy that will enable you to demonstrate the points studied in the above chapter. This material may be original or taken from newspaper, magazine, or radio copy.

CHAPTER THREE

Exercise: Take ten commercials (original, magazine, newspaper, or radio copy) and mark them for the best interpretation of the material. Also bring in marked copy of news, editorial, sports, and musical programs. If you use a key to markings other than the one in the book, make sure that you include your own key.

Exercise: Bring to class a list of 200 words that are most commonly mispronounced and know the correct pronunciation of each and be able to speak it fluently.

CHAPTER FOUR

Exercise: Write at least two half-hour dance remotes including the introductions for ten numbers on each one. Be ready to *ad lib* a remote, selecting suitable names for place, performers, and musical numbers.

CHAPTER FIVE

Exercise: Write and be able to give your portion of a special events broadcast dedicating some huge public project such as a dam, housing unit, bridge, ship launching, etc. This should be at least three minutes long and include all the interesting details you can find which would be beneficial to the color of your broadcast. Remember that the delivery, although written, should be of *ad lib* flavor.

CHAPTER SIX

Exercise: *Ad lib* a description of the members of the class, the classroom, and all that is visible within the room. Include fashions of clothes worn and any other pertinent and interesting facts that may come to your mind.

Exercise: Stand by the window and describe the things you see going on outside. Include the weather, cars, activities of all kinds, and anything that will make interesting, descriptive narration.

EXERCISE FOR GENERAL NARRATION

Spend at least a half hour a day (preferably in two fifteen minute periods) reading ALOUD a story or column from any magazine or newspaper.

When an author writes of a situation, he is merely describing or giving his readers a verbal picture of his thoughts. This,

therefore, is narration and gives you an opportunity as a narrator to give expression to an idea in written copy. The object of reading aloud is to achieve the most descriptive expression possible, and, therefore, we suggest that as you read aloud, you mark for emphasis the words or phrases that suggest the picture that you are trying to portray. Mark, too, the points that necessitate pauses, rising and falling inflections, blending of words, and differences in tempo. Then re-read your copy and note how much more fluent and more effective your narration becomes.

EXERCISE FOR DESCRIPTIVE NARRATION

Study closely a picture of landscape or scenery. Then, when you have a general knowledge of its contents, begin to paint the picture orally as if you were describing it to someone unable to see it. It will be important that you speak, first, of its dominating features, followed by the description of the surrounding factors that complete the scene. Express your thoughts carefully making sure that you use every word possible to give color to your description, and, at the same time, avoid any unnecessary repetition. After several attempts, you should be able to talk one to three minutes in describing the average picture. You will find it more interesting to make it somewhat of a game trying each time to make your description more vivid and more complete than the time before. Do not limit it to pictures alone, but observe carefully anything that might give you an opportunity to express your thoughts in a vivid manner.

EXERCISES FOR NEWS NARRATION

A very simple exercise for news reporting is to read news items from the daily paper — but don't forget — *read them ALOUD!* Underline the important parts of the story and re-

read them noting your markings carefully. You will soon find that news takes on a keener interest. Your improvement will easily be noted. For practice in *news commentary*, it is advisable that you read aloud the editorials of your paper. This will give you practice in establishing a personal style. Listen to as many well-known commentators as possible and note the difference in their delivery. Although the actual news may be the same, their presentations and interpretations may vary greatly.

EXERCISES FOR SPORTS NARRATION

If you have access to a home movie projector and pictures of sporting events, this will afford you the opportunity to describe the action as it is flashed on the screen. Under these circumstances, you are operating much the same as a sports announcer at the actual scene of the game. However, it is more effective to attend various sporting events, sitting off to one side, to give an *ad lib* description of the game as it progresses.

Another good exercise is to take the play by play descriptions on the sports page of the newspaper and read them aloud, filling in with *ad lib* remarks that will give color and interest to what otherwise would be an ordinary statistical reporting of the event.

CHAPTER SEVEN

Exercise: Write one half-hour show of popular music including opening, introductions to numbers, and closing. The numbers should be an average of three minutes each for timing purposes. Make this as professional as possible and, of course, it should be original.

Exercise: Write one half-hour show of semi-classical or classical music the same as in above exercise. Although the

numbers usually would be longer, assume for the purpose of timing your script that they, too, average three minutes each.

Exercise: Write introductions *and* patter for your debut as a disc jockey. This show should be at least one hour in length (with the musical numbers again three minutes each in length) and should be as original and novel as possible. Include in your copy any commercials you may wish to write, any prizes, contests, "gimmicks," or interviews.

Exercise: Write an outline of the way your disc jockey show would be conducted the other four days of the week (assuming that you have just been given an hour each day, five days a week, to fill). Include the general pattern of the show such as the placement of the interviews, contests, music, etc., but do not write the patter or introductions or select the music. If you have any merchandising tie-ups, include these, also.

CHAPTER EIGHT

Exercise: Bring to class two samples of each kind of commercial copy you can find. Have them well marked and be able to read them in a convincing and professional manner.

Exercise: Read at least ten ads from magazines out loud each night before retiring. Mark them carefully, and analyze the copy so that you might gain the maximum meaning that was written into each ad by the copy writer.

Exercise: Rewrite the following commercials changing the style or type of the announcement but retaining the basic appeal.

COMMERCIAL ANNOUNCEMENT

If you like to send your husband out in the morning pleased with his breakfast and proud that he has such a capable wife, try this simple idea. Start serving "Wake-up" Coffee tomorrow. It doesn't take any time at all to prepare the grandest coffee any man has ever tasted, and when he wonders how you can serve such delicious coffee on your budget, don't tell him that three cups of "Wake-Up" Coffee cost only one penny. Let him think you're a magician, and continue to let that black and white "Wake-Up" Coffee package supply the magic. Your grocer has it. So get a package today.

COMMERCIAL ANNOUNCEMENT

Try the new Super Airways Radio! Nineteen different models! Streamlined! A price to fit every purse! Quality, distinction, and style! Maximum tone quality! Foreign reception! All the things you've always wanted in a radio! See the new Super Airways today!

COMMERCIAL ANNOUNCEMENT

This is the Old Timer talkin', and I've got a suggestion for all you fellas who want a man's smoke. A smoke that never bites and never burns, is always cool and refreshin'. Jes' the thing for relaxin'. Ya get all o' that in a can of Old Granddad Pipe Tobacco, for only a dime—jes' ten cents, at any grocery or tobacco store. Why don't you start usin' Old Granddad tomorrow and see for yourself, what a pleasure it is to smoke a real blended tobacco?

CHAPTER NINE

Exercise: Take a watch or clock equipped with a second hand and actually time a radio show as it comes over your radio. In order to get the best results from this exercise it is advisable to listen to a daily serial. Listen closely and, with pencil and paper, note the time of the following: 1. the opening —theme; 2. announcer's introduction; 3. commercial message; 4. lead-in to the story (the résumé of the preceding episodes and the setting of the scene for the present drama); 5. the drama itself; 6. the following theme and the tag (the announcer's summary of the episode and the plug to listen to the next episode); 7. closing commercial; 8. theme; 9. system cue. The program is over with the system cue, and music that follows that cue is merely to "fill" until the local station announcer cuts in to give the station identification.

These serials are usually fifteen minute programs. From start of the program to system cue, they should time fourteen minutes and thirty seconds.

Keep these timings you have noted, and check them against the timings of the next day's episode. You will find that the corresponding spots in the program will vary only slightly.

Exercise: Follow the same procedure outlined in the preceding exercise with a variety show, such as Jack Benny, Burns and Allen, Amos 'n' Andy, carefully timing each unit (musical numbers, comedy spots, drama, etc.), omitting applause and laughter. Total the timings of the units, subtract from the length of the show (14:30, 29:30 etc.), and the amount you are short is the number of minutes and seconds the producer has allowed for "spread."

Exercise: This excerpt was taken from an actual script, and the time markings on the side are those of the dress rehearsal timing.

Note: The words in the script which have the asterisk after them are those words on which fell the corresponding timings in the margin.

Assuming that this script is a portion of a fifteen minute show, the dress rehearsal of which ran sixteen minutes and thirty seconds, list the backtimings under the dress rehearsal timings on the supposition that one minute was cut in the first five minutes of the script and one minute was cut from the last five minutes of the script.

HALLIE: Greg, I don't know how we used to get along in this family without you.* Do you remember that 6:00 day you came to the door with a lawn mower under one arm, a trowel and rake under the other; and Dad hired you to do the work around here?

GREG: Yes'm . . . Will you have the grapefruit this morning, Miss Hallie?

HALLIE: My! Aren't you the talkative one this morning? I'd like to ask you* a few questions, Mister Gregory. 6:15

GREG: I've had a very uninteresting life. I used to work in a machine shop . . . and I've never been able to save my money.

HALLIE: I'll get you square in the eye with this grapefruit if you tell me that again. You've been working here for six months now, and we know as little about* 6:30 you as the day you first came to us.

GREG: By *we*, could you possibly mean Hallie Thompson, the nosey amateur investigator, who can't rest until she knows all, sees all, and has dug up all of the most unpleasant details of* the past? 6:45

HALLIE: I'll bet you're an escaped convict!

GREG: Yes'm . . . Will that be all, Miss Hallie?

HALLIE: (SIGHS) Yes . . . I guess so.

GREG: (FADING) I hope you will enjoy your breakfast.

Sound: (DOOR OPENS . . . OFF)

HALLIE: Oh Greg! Just a minute!

GREG: (OFF) Yes'm?

HALLIE: I see here in the paper that Tilson's Jewelry store was robbed* last night. Who do you think 7:00 could have pulled a smooth piece of work like that?

GREG: (OFF) It was most likely a thief, Ma'am.

Sound: (DOOR CLOSES . . . OFF)

HALLIE: (PAUSE) Hmph . . . All right, smart aleck. I'm going to find out who the thief was. And, Mister Gregory, you don't know it, but you're going to help me find him. Let's see, I have an appointment at the hair-dresser's at eleven . . . and by two o'clock this* 7:15 afternoon I will have become interested in purchasing a diamond clip . . . at Tilson's Jewelry Store!

Well, up we get Hallie . . . (STUDIO FADE) . . .
we've a big day ahead, today.

Sound: (PAUSE . . . TWO CHIMES OF EXPENSIVE
CLOCK)

TILSON: If you should ask me, Inspector, I'd say you
were* rather silly, having that gentleman dust every- 7:30
thing up with that white powdery stuff. The thief,
whoever he was, would surely not leave his finger-
prints around on everything.

INSPECT: Routine stuff, Mister Tilson . . . routine stuff,
you know.

WORDS COMMONLY MISPRONOUNCED

KEY TO MARKINGS:

âte: ch^âotic; fâre; âpt; ârmature; âft; êven; êlite; serp^ênt; bak^êr; îre; ïn; ôver; ôblique; ôrder; ôdd; lôft; m^ôod; s^ôot; **out**; **toil**; c^ûte; ûtility; b^ûrn; c^ûp; men^û; **child**; **gate**; **ring**; **there**; **thank**; sut^ûre; verd^ûre; **bon**; **yes**; **zh** equals **z** as in azure.

abdomen	ăb-dô' men	affluence	ăf' lu-ěns
abhor	ăb-hôr'	aggrandizement	ă-grăn' dîz-měnt
abject	ăb' jĕkt	aggregate (adj.)	ăg' rĕ-găt
ăblative	ăb' la-tiv	aggregate (v.t.)	ăg' rĕ-găt
ablution	ăb-l ^û ' sh ^{ûn}	amateur	ăm' ä-t ^û r'
absent (adj.)	ab' sĕnt	animadversion	ăn-ĭ -măd-v ^û r' shun
absent (v.t.)	ăb-sĕnt'	asceticism	ă-sĕt' ĭ-sĭz'm
absinthe	ăb' sĭnth	assuage	ă-swăj'
abstruse	ăb-str ^ô ôs'	archipelago	ăr'-kĭ-pĕl' â-g ^ô
accelerator	ăk-sĕl' ĕr-ăt-ĕr'	artificer	ăr-tĭf' ĭ-sĕr
access	ăk' sĕs	aspirant	ăs-pĭr' ânt
accessory	ăk-sĕs' ô-rĭ	aspirate	ăs' pĭ-rĭt
acclimate	ă-klĭ' mĭt	bade	băd
accompaniment	ă-k ^û m' pâ-nĭ-mĕnt	badinage	băd' ĭ-năzh'
accouter	ă-k ^ô ô' tĕr	ballet	băl' â
accrue	ă-kr ^ô ô'	basalt	bă-sôlt'
acts	ăkts	bas-relief	bă-rĕ-lĕf'
acuity	ă-k ^û ' ĭ-tĭ	bestial	bĕst' yăl
acumen	ă-k ^û ' mĕn	betrothal	bĕ-trôth'ăl
addict (n.)	ăd' ĭkt	blatant	blă' tânt
addict (v.t.)	ă-dĭkt'	blithe	blĭth
address	ă-drĕs'	bona fide	bô' nă-fĭ' dĕ
adenoid	ăd' ĕ-noid	bouquet	b ^ô ô-kă'
adieu	ă-d ^û '	bourgeois	b ^ô ôr-zhwă'
ad infinitum	ad ĭn-fĭ-nĭ' t ^û m	brooch	brôch
adjacent	ă-jă' sĕnt	Byzantine	bĭ-zăn' tĭn
admirable	ăd' mĭ-ră-b'ĭ	cabal	că-băl'
adrenal	ăd-rĕ' năl	cache	kăsh
adrenalin	ăd-rĕn'ăl-ĭn	Camembert	kăm'-ĕm-băr
adroit	ă-droit'	campanile	kăm'-pă-nĕ'-lĕ
adulatory	ăd' u-lă-tô-ri	canard	kă-nărd'
adult	ă-d ^û lt'	cantilever	kăn' tĭ-lĕ -vĕr
advertisement	ăd-v ^û r'-tĭz-mĕnt	casuistry	kăzh' ũ-is-trĭ
aesthetic	ĕs-thĕt' ĭk	catabolism	kă-tăb' ô-lĭz'm
afferent	ăf' ĕr-ĕnt	celibate	sĕl'-ĭ-băt

WORDS COMMONLY MISPRONOUNCED

cerebral sēr' -ĕ-brāl	domicile dōm' -i-sīl
cerebrum sēr' -ĕ-brūm	donjon dūn' -jūn
chantey (chanty) shān' -tī	duodenum dū -o-dē' nūm
chassis shās' -i	ebullient ĕ-būl' -i-yēnt
chic shĕk	eclat ā-klē'
chicanery shī-kān' -ĕr-i	eczema ĕk' -zĕ-mā
clandestine klān-dēs' -tīn	efficacy ĕf' -i-kā-sī
cognac kō' -nyāk	egotist ĕ' -gō' -tīst
cognizance kōg' -nī-zāns	electrometer ĕ-lĕk' -trōm' -ĕ-tĕr
combatant kōm' -bā-tānt	elegy ĕl' -ĕ-jī
comely kum' -lī	elusory ĕ-lū' -sō-rī
communal kōm' -ū-nāl	emollient ĕ-mōl' -i-ĕnt
contemplative kōn-tĕm' -plā-tīv	encyclical ĕn-sī' -klī-kāl
contretemps kōn' trĕ-tān'	entourage ān' -tōō-rāzh'
coppice kōp' -is	envoy ĕn' -voi
cortege kōr-tĕzh'	equine ĕ' -kwīn
cuisine kwĕ-zĕn'	esplanade ĕs' -plā-nād'
culinary kū' -lī-nĕr-i	exemplary ĕg-zĕm' -plā-rī
curator kū-rā' -tĕr	exigency ĕk' -sī-jĕn-sī
cursorial kū'r' -sō-rī	explicable ĕks' -plī-kā-b'l
cygnet sīg' -nĕt	facade fā-sād'
daguerreotype dā-gĕr' -ō-tīp	facetious fā-sĕ' -shūs
data dā' tā	fakir fā-kĕr'
debauch dĕ-bōch'	fecund fĕ' -kūnd
debut dā-bū'	feline fĕ' -line
decade dĕk' ād	fetish fĕ' -tīsh
decadence dĕ-kā' -dĕns	fiat fī' -āt
deciliter dēs' -i-lĕ-tĕr	flaccid flāk' -sīd
decollete dā-kōl' tā	formidable fōr' -mī-dā-b'l
decoy dĕ-koi'	frontal frūn' -tāl
demonstrative dĕ-mōn' -strā-tīv	fungi fūn' -jī
denouement dā-nōō' -mān	fusillade fū-zīlād'
depot dĕ' -pō	Gaelic gāl' -ik
despicable dēs' -pī-kā-b'l	gala gā' -lā
dirigible dīr' -i-jī-b'l	galaxy gāl' -āk-sī
dishabille dīs-ā-bĕl'	gallant gāl' -ānt
dishevel dī-shĕv' ĕl	gaol jāl
diverge dī-vūrj'	genre zhān' -r
diva dĕ' -vā	gibbet jīb' -ĕt
doldrums dōl' -drūmz	gibe jīb

WORDS COMMONLY MISPRONOUNCED

gnome nōm	insouciance in-sōō'-sī-āns
gondola gōn'-dō-lā	insurance in-shōōr'-āns
gratis grā'-tīs	integral in'-tē-grāl
gratuitous grā-tū'-i-tūs	intransigency in-trān'-sī-jen-sī
greasy grēs'-ī	inure in-ūr'
grimace grī-mās'	irrelevant ir-rēl'-ē-vānt
guillotine gīl'-ō-tēn	jabot zhā-bō'
habile hāb-īl	jeune jē'-jōōn'
harass hār'-ās	judicable jōō'-dī-kā-b'l
heinous hā'-nus	junta jūn' tā
helicopter hēl'-ī-kōp-tēr	jurisprudence jōōr-is-prōō'-dēns
heliograph hē--lī-ō-grāf'	juvenile jōō'-vē-nīl
Herculean hūr-kū'-lē-ān	juxtaposition jūks'-tā-pō-zish'-ūn
heretic hēr'-ē-tik	kayak kī'-āk
hiatus hī-ā'-tūs	khaki kā'-kī
hibiscus hī-bīs'-kūs	kilometer kīl'-ō-mē-tēr
hilarious hī-lār'-ī-ūs	kinesthesia kīn-ēs-thē'-sīs
Himalayan hī-mā'-lā-yān	laboratory lāb'-ō-rā-tō-rī
hospitable hōs'-pī-tā-b'l	lackadaisical lāk-ā-dā'-zī-kāl
hostelry hōs'-tēl-rī	lambaste lām-bāst'
hover hūv'-ēr	lamentable lām'-ēn-tā-b'l
humble hūm'-b'l	languorous lāng'-gēr-ūs
hygienic hī-jī-ēn'-īk	lascivious lā-sīv'-ī-ūs
iambic ī-ām'-bīk	lasso lās'-ō
ignominious īg-nō-mīn'-ī-ūs	legume lēg'-ūm
ignominy īg'-nō-mīn-i	Leicester lēs'-tēr
illustrative ī-lūs' trā-tīv	leisure lē'-zhēr
impeccable īm-pēk'-ā-b'l	lever lē'-vēr
imbroglio īm-brōl'-yō	liaison lē-ā-zōn'
impious īm'-pī-ūs	lingerie lān-zh'rē'
incognito īn-kōg'-nī-tō	longevity lōn-jēv'-ī-tī
inclement īn-klēm'-ēt	longitude lōn'-jī-tūd
indefatigable īn-dē-fāt'-ī-gā-b'l	long-lived lōng'-līv'd'
industry īn'-dūs-trī	louver lōō'-vēr
inexplicable īn-ēks'-plī-kā-b'l	macabre mā-kā'-b'r
infantile īn'-fān-tīl	macaw mā-kō'
ingenious īn-jēn'yūs	machete mā-chā'-tā
ingenuous īn-jēn'-ū-ūs	machination māk-ī-nā'-shūn
inquiry īn-kwīr'-ī	magnate māg'-nāt
insidious īn-sīd'-ī-ūs	maniacal mā-nī'-ā-kāl

WORDS COMMONLY MISPRONOUNCED

mannequin	măn'-ĕ-kĭn	pedantry	pĕd'-ănt-rĭ
maraschino	măr -ă-skĕ'-nō	pediatrics	pĕ-dĭ-ăt'-rĭks
Marseillaise	măr -sĕ-lăz'	pendulum	pĕn'-dŭ-lŭm
mauve	mōv	pentameter	pĕn-tăm'-ĕ-tĕr
mediocrity	mĕ -dĭ-ŏk'-rĭ-tĭ	penurious	pĕ-nŭ'-rĭ-ŭs
mélange	mă -lănzh'	philatelist	fi-lăt'-ĕ-lĭst
melee	mă-lă'	photogenic	fō-tō-jĕn'-ĭk
misanthrope	mĭs'-ăn-thrōp	pianist	pĭ-ăn'-ĭst
misled	mĭs-lĕd	piquant	pĕ'-kănt
monsieur	mĕ-syŭ'	placable	plă'-kă-b'l
mousse	mōōs	pogrom	pō-grōm'
Moscow	mōs'-kō	poignant	poin'-yănt
mulct	mŭlkt	poliomyelitis	pōl-i-ō-mĭ-ĕ-lĭ'-tĭs
naive	nă-ĕv'	polyphony	pō-lĭf'-ō-nĭ
naivete	nă-ĕv-tă'	porcine	pōr'-sĭn
naphtha	năf'-thă	potpourri	pō-pōō-rĕ'
narcosis	năr-kō'sĭs	precedence	prĕ-sĕd'-ĕns
narrator	nă-ră'-tĕr	precedent	prĕs'-ĕ-dĕnt
nascent	năs'-ĕnt	preferable	prĕf'-ĕr-ă-b'l
natatorium	nă -tă-tō'-rĭ-ŭm	prelate	prĕl'-ĭt
nauseous	nō' shŭs	prelude	prĕl'-ŭd
necromancer	nĕk' rō-măn -sĕr	proboscis	prō-bōs'-ĭs
nitrogenous	nĭ-trōj'-ĕ-nŭs	produce (n.)	prōd'-ŭs
nomadic	nō-măd'-ĭk	procurator	prōk'-ŭ-ră-tĕr
nonpareil	nōn -pă-rĕl'	promulgate	prō-mŭl'-găt
novitiate	nō-vĭsh'-ĭ-ăt	psoriasis	sō-rĭ'-ă-sĭs
numismatist	nŭ-mĭz'-mă-tĭst	quadrille	kwō-drĭl'
obligato	ŏb-lĭ-gă'-tō	quadruple	kwōd'-rōō-p'l
obdurate	ŏb'-dŭ-răt	quay	kĕ
obseisance	ŏ-bă'-săns	querulous	kwĕr'-ŭ-lŭs
occult	ŏ-kult'	quietus	kwĭ-ĕ'-tŭs
omniscience	ŏm-nĭsh'-ĕns	quintuplet	kwĭn'-tŭ-plĕt
onerous	ŏn'-ĕr-ŭs	rarebit	ră-rĭ-bit
ophthalmologist	ŏf-thăl-mōl'-ŏ-jĭst	rationalize	răsh'-ŭn-ăl-ĭz
padrone	pă-drō'-nă	ratline	răt'-lin
paean	pĕ'-ăn	recalcitrant	rĕ-kăl'-sĭ-trănt
panacea	păn-ă-sĕ'-ă	reconnoiter	rĕk-ŏ-noi'-tĕr
panegyrist	păn-ĕ-jĭr'-ĭst	remediable	rĕ-mĕ'-dĭ-ă-b'l
pantomime	păn'-tō-mĭm	renaissance	rĕn-ĕ-săns'
parabola	pă-răb'-ŏ-lă	resource	rĕ-sōrs'

WORDS COMMONLY MISPRONOUNCED

ribald	ri b' ald	traverse	trāv' ' ěrs
risque	rēs-kā'	tribunal	trī-bū' ' nāl
rodeo	rō'-dē-ō	Tuesday	tūz' ' dī
rotund	rō'-tūnd'	Tucson	tōō-sōn'
sacrilegious	sāk-ri-lē' ' -jūs	turgid	tūr' ' -jīd
sadist	sād' ' -īst	turquoise	tūr' ' -koiz
salient	sā-lī-ěnt	ubiquitous	ū-bīk' ' -wī-tūs
saline	sā'-līn	ukase	ū-kās'
satyr	sāt' ' -ěr	unprecedented	ūn-prēs' ' -ě-děn-těd
saute	sō-tā'	vacillate	vās' ' -ī-lāt
sauterne	sō-tūrn'	vagary	vā-gār' ' -ī
schism	sīz'm	valet	vāl' ' -ět
scion	sī'-un	vase	vās
seismograph	sīz'-mō-grāf	Vega	vē'gā
Semitic	sē-mīt' ' -īk	venial	vē-nī-āl
senile	sē'-nīl	ventriloquist	věn-trīl' ' -ō-kwīst
sepulchral	sē-pūl' ' -krāl	veracity	vē-rās' ' -ī-tī
sinecure	sī'-ně-kūr	versatile	vūr' ' -sā-tīl
sisal	sī'-sāl	vertebra	vūr' ' -tē-brā
solace	sōl'-īs	via	vī'-ā
solenoid	sō'-lē-noid	vicarious	vī-kār' ' -ī-ūs
sonorous	sō-nō'-rūs	victuals	vīt' ' -lz
Spokane	spō-kān'	viola	vē-ō'-lā
spontaneity	spōn-tā-nē' ' -ī-tī	visa	vē'-zā
status	stā'-tūs	vis-à-vis	vē-zā-vē'
strata	strā'-tā	viscount	vī'-kount
superfluous	sū-pūr' ' -floo-ūs	viscous	vīs'-kūs
sycophant	sīk' ' -ō-fānt	vitiate	vīsh' ' -ī-āt
syringe	sīr'-īnj	vivacious	vī-vā'-shūs
tachometer	tā-kōm' ' -ě-těr	waft	wāft
tacit	tās'-it	withy	wīth' ' -ī
tarpaulin	tār-pō'-līn	wizen	wīz' ' -n
tenacity	tē-nās' ' -ī-tī	xenia	zē'-nī-ā
tepid	tēp' ' -īd	xi	zī
Thames	tēmz	xylophone	zī'-lō-fōn
thyme	tīm	yclept	ī-klēpt'
titian	tīsh' ' -ān	yucca	yūk' ' -ā
tortilla	tōr-tē'-yā	zealot	zēl' ' -ūt
trachea	trā'-kē-ā	zealous	zēl' ' -ūs
transcendental	trān-sěn-děn' ' -tāl	zoology	zō-ōl' ' -ō-jī

INDEX

- Air Check..... 33
 Announcer, free-lance...97, 102
 Announcer, staff...97, 98, 100
 102, 103, 134, 153, 211
 Audition 40, 104, 124, 215-226
 Background 41
 Background music.....136, 137
 Backtiming183-206
 Balance 42
 Board Fade 35
 Breath control..... 48
 Breathing, deep..... 47, 49
 Bridge 40
 Commentators119
 Commercial40, 93, 94,
 153-175, 212
 Control Booth35, 36
 Credits39, 101
 Cue, system39, 101
 Cue 32
 Cut33, 42
 Delivery78, 79, 99, 108
 111, 130, 210, 212
 Descriptive narration ..115, 116
 Director35, 179, 180, 181
 Disc 33
 Disc jockey 42
 Distance from microphone 80, 81
 Dress (rehearsal) 41
 Emergencies102, 108
 Enunciation79, 88, 209, 210
 Exercises50, 76, 231-240
 Focusing47, 48
 Free lance 40
 Good speech 47
 Hitchhike 41
 Inflection79, 89
 Jaw47, 50, 51
 Job hunting213-215
 Lead-in 39
 Lips51, 52, 55, 57, 59
 Marking scripts 49, 89, 92, 211
 Microphone (Mike) 37
 Microphone, types of.....80-86
 90-92
 Music98, 133-138
 Musical programs139-150
 Mumbling 47
 Narration115, 211
 News broadcasts99, 100
 News narration115, 116
 Pacing 179-206
 Pauses79, 87, 88, 89
 Pitch 79
 Platter 33
 Plug 38
 Presence, stage 80
 Producer35, 179, 180, 181
 Pronunciation98, 99, 210
 Punch38, 79
 Relaxation49, 50, 51, 80,
 88, 104
 Remote37, 100
 Repeat (broadcasts) 42
 Segue 41
 Sound Effects 34
 Special events.....100, 107-112
 Speech, good 47
 Sponsor34, 38
 Sports narration115, 119
 Spot38, 98
 Spread 43
 Stance79, 80
 Stand By 32
 Style155, 210
 Stretch 30
 Talk-back35, 36
 Technique, microphone ..79, 211
 Tempo of delivery100
 Terminology, radio 29
 Theme 33
 Timing179-206
 Tongue, tip of 50
 Vitality48, 50, 112
 Volume 79
 Vowels 48
 Writing commercials157-165