

Aside from the physical problems of breath control, pronunciation, enunciation, etc., the main thing you will learn in announcing is to speak the written word. Note that phrase "speak the written work". You must learn to read the written word so that it sounds as though you are expressing your own thoughts. You must TALK. What you say must be conversational. The word "conversational" does not imply that everything you do will sound as though you are carrying on a casual conversation. That is conversational style. Here we are talking about conversational technique. As an announcer, your voice is coming from the loudspeaker of a radio. Think of yourself being there. You are sitting in a living-room, standing in a kitchen, or riding down the street in a car. You are talking to one or two people who are listening to you. You may be explaining to them that Wagner's music is more dynamic than that of Debussy, or you may be telling them that a new labor bill has passed congress, or perhaps, you will be selling some product. But whatever style you use; news, musical commentary, or commercial, you still must sound convincing, and to sound convincing, you must TALK.

This lesson, then is concerned with the problem of talking. When you talk in everyday life, you have no trouble with pauses for breath, with emphasis, or with phrasing. These things you do unconsciously because you are expressing your own thoughts. When you are required to express the thoughts of another person, as you are in radio, you must learn to make them sound like your own. You must learn to "speak the ~~written~~ written word."

Although this lesson is rather technical, the principles stated are necessary to good announcing. Perhaps, many of the principles will involve things you do naturally when you read. If so, you are that much ahead. But the principles and techniques are still true, and will help you when you find a sentence which is difficult.

There are two basic requirements for natural sounding reading. The first of these requirements is that you understand what you read. For this, there is no substitute for your own intelligence and effort. No one can teach you to understand. No one can do the work for you. However, there are some guide posts which we can give you. First of all, be sure that you understand fully all the words used. Second, put the sentence in words that you normally would use. And, third, work at it. Don't expect it to come to you in a flash.

The second basic requirement for good reading is to know how to express the thought correctly once you know what it means. It is with this part of reading that we will deal in detail.

EMPHASIS.

In general, this is what tells what you mean. Do not emphasize too many words.

A. Here is a rule:

EMPHASIZE THE NEW IDEA OR THE CONTRAST; SUBDUE THE OLD IDEA

1. New Idea:

Take the sentence, "The Senate passed the labor bill." The new ideas expressed are "senate" and "labor bill". You also would probably have a minor stress on the word "passed". Now, let's look at a sentence which might follow. "The bill was passed by a large majority". The word "bill" is not new, so subdue it too. The new idea in this sentence is the ideal of a "large majority". There, then, lies the emphasis; on both words.

Here is another example: "Florence is rich. I envy Florence". Here you probably emphasized "Florence" and "rich" in the first sentence, and "envy" in the second. This seems so simple as to be almost silly, but learn the principle. Not all sentences are so easy.

2. Contrast:

Sometimes a new idea is a definite contrast.

a. Simple Contrast:

"Honesty is the best policy. Stealing should be avoided". "stealing is the new idea, and also a contrast, and should be emphasized. There will also be a minor stress on "best policy" and "avoided". Note that in the comparison of numbers, the stress is put on the part of the number that shows the contrast: "Forty-three and forty four". The contrast is on "three" and "four". It would be read, "forty-three and forty-four", not "forty-three and forty-four".

b. Double contrast and multiple contrast:

Try the following sentence: "The course you recommend leads to progress but the policy he sanctions leads to disaster. There are only four words which show contrast: "you" and "he"; and "progress" and "disaster".

Don't make the mistake of stressing "sanctions", because it carries about the same meaning as "recommends". And, "course" and "policy" mean the same thing. If the sentence were written like this: "Your course leads to progress; his, to disaster", the meaning is exactly the same. Nothing has been omitted. Here, then is a principle: ANY WORD YOU CAN LEAVE OUT WITHOUT CHANGING THE MEANING, YOU NEED NOT AND SHOULD NOT EMPHASIZE. Here is another important point. Stress the second of a pair of contrasting ideas more than the first.

c. Different parts of speech contrasted

Contrasted words or ideas are often not the same part of speech. Try the following sentence: "Fewer prisoners of war have been taken in Japan than in the European War". The contrast is between "Japan" "European". One is a noun and the other is an adjective. Any other interpretation of the sentence is clearly wrong. Remember that the contrast lies in thoughts rather than in words or parts of speech.

d. Implied old or new idea; implied contrast.

Often the ideas will be implied rather than stated in so many words. This fact may give you trouble unless you are alert. Notice this one: "Some trappers and fishermen were alarmed by the meteor but few citizens knew that it had fallen". Where is the new idea or contrast? If you emphasized the word "citizen" you are wrong. If that is a new idea or contrast, then you are saying that trappers and fishermen are not citizens. The new idea is "few". Try the sentence now in an expanded form, and notice that you almost automatically stress "few" and subdue "citizens": "some citizens who were trappers and some citizens who were fishermen were alarmed by the meteor but few citizens knew that it had fallen". See the difference?

e. Synonyms expressing new or old ideas.

"on wings of fiction we fly to happier lands; or we lose ourselves just as pleasantly when borne on melody's pinions". "Wings" in the first line is a new idea, and so is "fiction". In the second part of the sentence, "melody" is a contrast to "fiction", but "pinions" is a synonym for wings and should be subdued. Pronouns are often merely a synonym: "I saw Jack. He is getting a car" But this is not always the case. Note the example: " I chose him, not you". Here, the pronouns are the contrasting ideas. In news, you will find many examples of phrases which are used as synonyms: "Republican senator Joseph McCarthy of Wisconsin charges that there is a top Soviet espionage agent in the State Department. The Wisconsin senator did not name the man". The phrase, "Republican Senator Joseph McCarthy of Wisconsin" is a new idea, it identifies the man. However, at the beginning of the second sentence, the phrase, "The Wisconsin Senator", is merely a synonym, and must be subdued.

Remember that emphasis is not always volume or pitch. It will be a combination of many factors including volume, pitch, intensity and pacing. But emphasis itself comes from contrast in your speech. The best pictures have a wide range of contrasts; so does the best speech.

B. Other Aspects of Emphasis,

1. Relative emphasis of nouns and adjectives.

a. Stress may be on either:

Note: "He bought a big car". This may be a "big car" or "big car", depending on the meaning intended. It is frequently more logical to stress the adjective. "drug store", "Texaco dealers", "cosmetic counter", etc.

2. The word. "thing", etc.

- a. Notice the words, "anything", "something", "everything", "nothing", etc. "Thing" is not stressed. In the sentence, "I bought a watch, but the thing won't work", do not stress "thing". The word "thing" is a word of little meaning in itself, and can often be left out without changing the meaning of the sentence. So, remember the rule given before, "never stress a word you can leave out without changing the meaning."

b. Other nouns.

Many nouns habitually have less meaning than the adjectives which go with them. "points", "places", "times", "conditions", "phases", "men", etc. Keep in mind that the meaning is the important thing.

- c. Watch emphasis on such phrases as: "Italian professor". If you emphasize "Italian", it means that he is a professor who teaches Italian. However, if you put the stress on "professor", it means that the man is an Italian, and it doesn't tell what subject he teaches.
- d. Notice what happens when you switch the usual emphasis on these phrases: "living quarters", "sick bed", "sleeping car", "giant killer", "brief case", "stumbling block" "speeding ticket", etc.

3. Paranthetical Expressions.

A paranthetical expression is a thought which is thrown in, in the middle of a sentence or paragraph. It is therefore an afterthought, an aside, or an explanation. Usually, the paranthetical thought is less important than the main sentence, but there are exceptions. They may be punctuated in a variety of ways: "He was, I should say, about sixteen years old", or "You have come to be- if I may say so - old and feeble", or "We have found her to be (and I'm now quoting your favorite author) 'unlearned in the world's false subtleties' ".

Here is an important note in the reading of paranthetical expressions. DO NOT make periods after the phrases in such a sentence. Take this example and try it both ways. "The president, Harry S. Truman, signed the bill." Don't read it like three separate sentences: "The president. Harry S. Truman. Signed the bill." In reading that sentence, you do not make a period after "President". Your speech pattern is the same for the basic sentence, with or without the inserted phrase. When you insert the name, you merely split the sentence, keeping you inflections the same, make the insert without ending it with a period, and then resume the basic sentence.

4. Preposition with a personal pronoun object.

Usually, this type of construction will have the same phrasing. But when reading, it is often distorted. The rule is:

"Stress the word before the preposition, perhaps stress the preposition slightly less, and subdue the pronoun".

5. Overemphasis of verbs, etc. Some people attempt to stress every verb in the belief that verbs show action. Do not fall into this trap. Remember that you are not emphasizing words or parts of speech; you are emphasizing ideas.

II. Phrasing

A phrase is a group of related words that conveys a thought. A pause is a short period of silence that follows a spoken word or phrase.

Almost every sentence contains one phrase or more, and after some of these the reader should pause. Keep in mind that it is wrong to break up a phrase. Also keep in mind that you may not need or want to pause after every phrase. Perhaps the strongest and most prevalent misconception about phrasing is that a good reader must pause for every comma. Here is why this idea is wrong:

- a. In reading a script, you are merely trying to reproduce the way you would say the same words in a spontaneous conversation. If you listen to the way people talk, you will discover that we do not pause in the same places that grammarians put commas.
- b. Even some of our most effective writers do not always punctuate according to the rules of grammar. Even Shakespeare or Dickens made many errors in punctuation. If these great writers made mistakes, what are the chances for error in something written by a copy writer in a small radio station.
- c. Sometimes long sentences will have no internal punctuation and yet you need to pause for breath.

Here are the places at which you may pause, depending on exactly what you are trying to express. By all means, do not get the idea that you should always pause everywhere you possibly could pause. The result would be choppy, meaningless speech.

A. You may pause after the subject.

1. You may pause after the noun or pronoun which is the subject itself.

"That lovely, symmetrical pine tree / is only five years old".

2. You may pause after the complete subject with all its modifiers:

"That lovely, symmetrical pine tree growing in our next door neighbor's yard / is only five years old".

"That food that you want / is out of print".

3. You may pause after a one word subject, if you wish to give it more emphasis, or make your statement more impressive:

"I/am a free American."

"This/ is the Dixie Broadcasting System".

B. You may pause before the verb.

Frequently pausing after the subject means pausing before the verb, although this is not always the case:

"the debater argued that such a policy/ always, invariably, and inevitably ends in ruin".

C. You may pause after the verb.

1. "I really believe/ every word he has said".
2. "please indicate/ first, second, and third choice".
3. "Today's newspapers have announced/ that tomorrow will be a holiday".

D. You may pause before the direct object.

1. " I really believe literally/ every word he has said".
2. "please indicate clearly/ first, second, and third choice".
3. "Would you mind telling me/ why you spoke that way?"
4. "He has made for himself/ a very original and useful career".

E. You may pause before predicate nouns: (also called predicate nominative, subject complement, etc.), Predicate adjective and similar constructions.

1. "Next month he will become/ the president of our country.
2. "She looks every inch/ a duchess".

Note that in one of the examples, this entails pausing immediately after the verb, and in the other, the pause does not fall in that position.

F. You may pause before and after a prepositional phrase.

1. "In his heart / he knew that it would never come to pass."
2. "He knew/ in his heart/ that it would never come to pass"/.
3. "It will never come to pass, and he knows it/ in his heart".

III. Phrasing of special constructions

A. Restrictive and non-restrictive modifiers.

A restrictive modifier is one which restricts, confines, or specifies. It is necessary to the meaning of the sentence. Note this example:

"My mother, who now lives in Spokane, is coming to visit me."

The modifier, "who now lives in Spokane", is not necessary to the meaning of the sentence. The fact that she is coming to visit is the important part. Here is another example:

"The fraternity brother that we just elected president/ is my roommate."

Here ~~the~~ modifier is restrictive. "that we just elected president" tells which fraternity brother; limits it to one particular one. Notice also that the restrictive modifier cannot be left out without destroying the meaning of the sentence.

Here are some examples:

1. "My mother,/who lives in Spokane,/ is coming to visit me.

The sense of the sentence demands a pause after "mother". Try reading it without this pause. When it is read in this way you are saying that you have several mothers, and that the particular mother who lives in Spokane is coming to visit you.

2. "The fraternity brother that we just elected president/ is my roommate."

Do not pause after "brother", because the meaning of the sentence demands that the modifier be there to designate which brother is meant.

3. "Every citizen that fails to vote/ is sadly neglecting his duty".

Here, as in example 2, you must not pause after "citizen", because the modifier is needed to explain which citizen is meant.

Note that in these examples, there are pauses after "Spokane", "president", and "vote". One of these pauses coincides with a comma, and the other two do not. The presence or absence of a comma does not dictate the pauses, but the meaning of the sentence dictates both the pauses in reading, and the comma in writing.

The modifier may be a clause as in the above examples, or it may be just a phrase as in the following examples.

4. "The man in the moon came down too soon."

The phrase, "in the moon", is a restrictive modifier telling which man, and is necessary to the meaning. But notice, that as in examples 1, 2, and 3, you may pause after "moon" to heighten the phrasing.

5. "His wife, next to the piano, is a well-known columnist."

The phrase, "next to the piano", is a nonrestrictive modifier merely telling something extra about his wife. The sentence has exactly the same meaning if that phrase is left out.

One way to test a modifier to see if it is restrictive, is to leave out the modifier and see if the sentence leaves you with a satisfied feeling or with a question in your mind. If it is restrictive, it must not be set off by a pause.

Notice this example. It is from an American History text:

"After being shot, Lincoln was taken to a room across the street from the theater where he later died."

As it stands, the phrase, "where he later died", looks like a restrictive modifier of "theater". But that meaning is contrary to the facts. It does not tell "which" theater. Lincoln died in the room across the street. The sentence should be phrased like this:

"After being shot,/ Lincoln was taken to a room across the street from the theater/ where he later died".

Try this one for phrasing. Here the restrictive modifier is separated from its antecedent. You are speaking of "the character that I like best", not "the book that I like best". So your phrasing must be,

"The character in the book/ that I like best/ is the White Knight".

- B. Two things grammatically connected with a third.

Here is a rule: "WHEN YOU READ A SENTENCE CONTAINING TWO THINGS GRAMMATICALLY CONNECTED WITH A THIRD, PAUSE AFTER EACH OF THE TWO THINGS GRAMMATICALLY CONNECTED WITH THE THIRD, OR AT LEAST, PAUSE BEFORE THE THIRD."

Try this example:

1. "They have frequently tested and thoroughly proved the secretary's integrity."

The two things are "tested" and "proved", and they are connected to the third thing, "secretary's integrity". The sentence should be read with a pause after "tested", and after "proved", or, at least, after "proved".

2. "Charles went into and out of the room".

"Into", and "out of", connect with "room". This can be read in three ways:

- a. "Charles went into and out of the room".
- b. "Charles went into/ and out of/ the room".
- c. "Charles went into and out of/ the room".

You must not stop after "into", unless you also stop after "out of".

3. "The bather surveyed and then dived into the water".

Here, the third thing is "the water", and the two things which are connected are the verb, "surveyed", and the preposition, "into". It should read.

"The bather surveyed/ and then dived into/ the water."

A common error in reading this type of sentence is that the reader will try to use the verbs as the things which are connected to the third.

"The bather surveyed/ and then dived/into the water".

This phrasing is wrong. By doing this, you are saying, "The bather surveyed into the water and then dived into the water".

4. "We often correspond with and see them".

In this case, pauses are correct after "correspond with" and after "see", but in this case it is more logical and natural to go right through it without any pause. Let the meaning and sound of the sentence dictate your pauses.

- C. Connecting word followed by a parenthetical expression set off by commas.

This sounds complicated, but actually, it is not. Here is the rule:

"WHEN READING A SENTENCE CONTAINING A CONNECTING WORD FOLLOWED BY A PARENTHETICAL EXPRESSION SET OFF BY COMMAS, SUBDUE THE CONNECTING WORD AND DO NOT PAUSE AFTER IT.

Here is an example:

"We feel that, in the event of new developments, she should be notified".

The connecting word is "that", and the parenthetical expression is "in the event of new developments". Try the basic sentence without the parenthetical expression:

"We feel that she should be notified".

Here, you do not emphasize the word, "that", and there should not be a pause after it. If there is a pause in this sentence, it should fall after, "we feel". Adding the parenthetical expression does not change the basic meaning of the sentence, and it should be phrased in the same way. The pause comes after "we feel", and thus precedes the connecting word as stated in the rule. It would be read:

"We feel/ that in the event of new developments/ she should be notified".

Here are some connecting words for which you should watch:

"that", "if", "when", "while", "where", "who", "which", "because", "as", "since", "for", "although", "lest", "inasmuch as".

D. Vocatives.

A vocative is the name or title of the person or thing being addressed. (The word is pronounced with the first syllable rhyming with "lock" and the accent is on the first syllable).

"Tell me, Mr. president, what your ideal is."

"Come in, Louise, and sit down".

Do NOT pause before the vocative.

E. Quotations.

Do not misunderstand the meaning of this section on quotations. We are not referring to quotes of the type that you usually find in news, such as "The president said, 'I have made my decision'". This type of quotation should be set off and distinguished from the rest of the sentence. Here we are discussing the reading of a quotation which is incidental in the sentence. These quotations are usually very short, and are a means to give an impression. Here is an example:

"The senator is still thinking in terms of 'entangling alliances'"

The sentence does not quote the Senator, it uses the phrase, "entangling alliances" to tell how he thinks, and to refer the reader to the original statement by George Washington using these words. The words themselves are familiar enough to give the meaning and to remind the listener of the original source of the phrase. It is not necessary to set off the phrase by pauses. Read it as if there were no quotation marks present

IV. Inflections.

A. Kinds of Inflections.

There are four kinds of inflections: Straight, rising, falling, and circumflex. And there are many degrees of each of these. Strictly speaking, a straight inflection is not an inflection at all, since inflection means a bending of the voice. Straight inflections are not common in speech, and therefore, are, or, at least, should be rare in reading.

1. Rising Inflection.

Denotes uncertainty, a questioning attitude, and a lack of finality.

2. Falling Inflection.

Denotes finality or a statement, usually not a question.

3. Circumflex Inflection

Denotes insinuation and, frequently, insincerity.

Try each of the above inflections with the word "oh".

B. How to use inflections.

Some readers have a mannerism of using too many rising inflections; some use too many falling. Remember that the meaning is the important thing.

Here are some points to remember:

1. You don't have to wait until the end of a sentence to use a falling inflection.
2. A rising inflection almost always indicates a doubt of uncertainty.
3. A question that leads to another type of answer usually takes a downward inflection.
4. A question that leads to a "yes" or "no" answer, usually takes an upward inflection.
5. The end of a thought, (usually a period) takes a strong downward inflection. Note that if it is the end of a paragraph, or of an entire subject, the downward finality is even greater.

6. Pauses within a sentence may be either rising or falling in inflection, depending on the meaning of what you are reading, but they are never as extreme as the question in one direction or the period in the other.
7. Catalogue passages or lists.

In the sentence, "There are four kinds of inflections: straight, rising, falling, and circumflex." you would inflect each of the items with a slightly rising or falling inflection until you reached the last. There, you would make a period.

V. OTHER PROBLEMS

A. Relative and Interrogative "who".

"He who hesitates is lost".

The "who" in this sentence does not ask a question. And, if the sentence were written, "who hesitates is lost", the meaning is still the same, and there should be no emphasis on the word "who".

Breathing

One of the most important phases in the training of a radio announcer is the ability to breathe properly. Only through proper breathing can the energy for the production of speech sounds be supplied. This includes both aspects of breathing, inhalation and exhalation.

On the average, 15 to 20 inhalation-exhalation cycles are completed every minute. However each of two exercises of breathing differ from each other in several respects. Inhalation is more rapid than exhalation. Exhalation is usually prolonged. Therefore the entire inhalation-exhalation cycle is not a rhythmical one.

For the good radio announcer, the process of breathing affords no problem because of the frequent pauses, as each pause gives him an opportunity to breathe. Generally, if the announcer pauses as he should, and uses these pauses to breathe, he will never "run out of breath," not will it be necessary to take an awkward pause for breathing alone. In addition, it is easier to take shallow and frequent breaths than a deep one and also because the breathing noises are kept to a minimum. The latter is very important because of the sensitivity of a microphone to pick up any kind of a noise. Proper breathing and phrasing go hand in hand. Phrasing will be covered in detail in lesson six.

Inhalation is achieved through expansion of the chest cavity in both the horizontal and vertical dimensions, by action of the chest muscles and diaphragm respectively. This does not necessarily mean raising the chest as a whole. Actually, the shoulders and upper chest should remain relatively static, while the lower chest and abdomen expand. On the other hand, exhalation is accomplished by the abdominal muscles. These muscles work in the opposite manner as the inhalatory group.

Mastery of this process is essential to good reading as well as good speaking. Remember, there probably is no one "right way" to breathe, but there is one "wrong way" which should be avoided. This "wrong way" is the high-chest breathing, in which the structures of the extreme upper chest, and sometimes even the shoulders are elevated. There are three chief reasons why this is an inefficient way to breathe for speech: (a) It is fatiguing, (b) it increases throat and laryngeal tension and (c) you have poor control over exhalation. Apart from this type, use the method that is easiest and most comfortable for you. Even the most intelligent speaker can be completely ineffective if he fails to breathe properly, because air is the raw material from which words are formed.

Suggested Exercises

1. **Sitting** erect in a chair, place your hands so that the thumbs touch the lower ribs at the sides and the fingers extend over the abdomen. Exhale as much as possible, squeezing in the lower ribs and abdomen with your hands. Then take a full breathe letting your ribs and abdomen move outward against the pressure of your hands. Exhale again and force the air out with steady contraction in the region of the ribs and abdomen. Repeat this cycle 20 times without stopping. Make the first inhalation almost as long as the first exhalation but as you continue, gradually speed up inhalation and slow down exhalation until the former is very rapid and the latter very slow.
2. Repeat, with the right hand in the same position, but with the left hand flat on the chest at the point where the clavicles join the sternum. Preserve the movement in the lower chest and abdomen, but inhibit movement of the upper chest.
3. Repeat without the aid of your hands. Attend to the sensation of movement or lack of movement in the regions concerned.

Controlled inhalation.

Preserve the expansion-contraction technique throughout these drills, if possible without the aid of your hands.

1. Whisper "ah" as long as possible, using slow, steady exhalation.
2. Repeat with phonated "ah"
3. Produce staccato whispered "ah" as many times as possible on one breath, with a small, rapid, firm contraction on each "ah", and a gradual contraction throughout the breath.
4. Repeat with staccato phonated "ah".
5. Articulate "p" as many times as possible on one breath.
6. laugh as long as possible on "ha", contracting for each "ha". Repeat for "ho" and "ho".
7. Count in a whisper as far as possible on one breath.
8. Count, using normal phonation, as far as possible on one breath.

Inhalation controlled by phrasing.

The technique to learn here is to inhale only during pauses between phrases and to create no special pauses for this purpose. Use the same methods of breathing you have been drilled in.

1. The most common method for phrasing is by the use of vertical or diagonal lines. These lines mark the pauses between phrases. Each of these pauses gives you a chance to inhale, although you probably will not need as many inhalations as that. Typical breathing pauses are indicated by asterisks. Read, observing these markings.

*/the fine art of punctuation / cannot be depended upon / as an efficient guide for vocal phrasing. */Although it frequently happens / that pauses coincide with punctuation marks, / no definite rules can be made. */Punctuation helps to indicate the structure of the sentence / to the eye and to the mind. / Vocal phrasing, / however, */ allows the meaning of the sentence / to become clear to the mind / through the ear. */Sometimes when the punctuation mark is slighted / as a guide to phrasing. */ and at other times / phrasing is necessary / although the writer has found no need for any punctuation whatsoever.*/

2. The next paragraph is marked with interphrasal lines only. Try reading it a couple of times and then mark the pauses you intend to use for breathing. Then read, observing your marks.

Misunderstandings have arisen regarding the role of breathing in speech. / an early theory, / now accepted by most modern students, / was that the training of breathing / is the most important phase of any kind of voice improvement. ? The emphasis was placed on deep breathing / and the student was given exercises to increase lung capacity. / In those days, also, / bitter arguments arose / over whether the so-called "diaphragmatic" breathing / is superior to the so-called "intercostal" breathing, / the terms referring to the regions of greatest expansion. / Recent evidence, however, / indicates that the huge lung capacity / is indeed an essential attribute of the superior speaker, / and that the two types of breathing that were mentioned / are equally satisfactory for speech. /

Voice

In voice production, the human voice depends, like that of a musical instrument, upon three fundamental factors. First of all, an energy source; secondly, a vibrating body; thirdly, a resonator. The source of energy is the pressure of the outgoing air. The vibrating body is the vocal folds in the larynx. The resonator consists of several elements such as the walls of the larynx, the mouth chamber itself, the teeth and the nasal cavity, etc.

In lesson V we discussed in detail the energy source -- proper breathe control. So here we will treat the vibrator and resonator.

The Vibrator.

Voice itself is produced by the outgoing air being intercepted by the vocal folds, two tendinous, muscular shelves which grow out of the side walls of the larynx, extending from front to back. The larynx consists of a framework of stiff cartilages, so arranged as to form a valve, at the top of the windpipe. The approximation of the vocal folds is the prime key to good voice production. To get the "feel" of this proper approximation, it is possible to get a picture of it outside the larynx. Bring the lips of the mouth together and whistle. The lips then act as the vocal folds. If the lips are held too tightly, the "voice" is retarded, and likewise, if the aperture is too great, there is no voice.

Resonance.

The action known as resonance is related to the action of a radio receiving set on the electrical waves which it picks up. Remember when you were a child, you used to blow across the narrow mouth of a bottle. Well, that sound you heard was the pitch of that bottle. The cavity of the bottle simply reinforced the tone, or, resonated it. In musical instruments like the trumpet or the trombone, the entire instrument is a resonator, the vibrator being the lips of the performer. The resonator is controlled by the length of the instrument.

In the same vein, the cavity tone of the human mouth can be controlled. Slightly round your lips and tap your cheek with your finger or a pencil while you slowly move your jaw up and down. You will ~~hear~~ hear slightly different musical pitches for each angle at which you set your jaw.

A portion of this lesson is devoted to voice exercises. At times, this may seem to be a waste of time to you, but later on, you will recognize the value of these exercises and the tremendous effect they will have had on your voice.

1. The Lips: The function of the lips is to remain in repose resting against the teeth, or at any rate never compressed or extended from them. Drawing down the corners of the mouth often causes a corresponding droop of the outer part of the nostrils which frequently causes a nasal tone. Therefore, when doing your exercises or reading or speaking, keep the corners of the lips turned up. Do your exercises with a smile and you will be surprised at the results.

2. The Jaw: The jaw should never at any time become rigid. Rather it should be capable of relaxing easily, and never allowed to become stiff. For flexibility and relaxation, do the following exercises:

a. Drop the jaw until all muscles are relaxed.

b. Practice syllables, such as "fa", "va", "pa", "ma", "da" ("a" as in father). The exercise should be slow at first to make sure of the complete surrender of the jaw and the vowel chambers, then increase rapidly to develop facility in relaxing the parts.

3. The Tongue: The education of the tongue is the most important going in developing the openness of the tone passage. Its function is so important in speech that its Latin name has given us the basis of the word "language". For proper use of the tongue, practice the following exercises:

a. First, be sure the tongue is lying flat in the bottom of the mouth, the tip resting against the lower teeth. This assures its relaxation.

b. Now with the mouth closed, slowly and steadily inhale breath through the nostrils, relaxing the back of the tongue. Now separate the teeth and drop the weight of the entire tongue and the lower jaw, as the breath is being exhaled.

c. This is the same as above, but open the lips when you exhale and voice the vowel "ah". Repeat this for twenty times, relaxing and resting after each tone.

4. The soft palate: The soft palate is connected with the back of the tongue, and control of the latter brings coordinated control of the former. For proper use of the soft palate, practice the following exercises:

a. Hum the soft "m" keeping the vibrations carefully in the mouth, relaxing the whole tongue and soft palate so as to remove constriction. Now practice "n" and "ng" the same way

5. The Pharynx: We have already studied the proper use of the lip, jaw and the tongue, which have a connection with the pharynx. Any constriction of these organs causes a corresponding constriction of the pharynx, the real gateway of the voice.

From the pharynx, ~~two~~ passages open downward; one through the larynx into the lungs, which is always open except during the act of swallowing, and the other, the passage through the oesophagus into the stomach.

At the summit of the pharynx is the soft palate, which, when normal, is against the tongue -- its position in sleep and repose -- and the pharynx extends up into the posterior nares. When the soft palate rises, the pharynx and the mouth form a continuous tube, the chief tone passage, through the nose, with soft palate down, is the tone passage in nasal letters.

For freedom of the tongue and pharynx, practice the following:

- a. Place the thumb across the throat, halfway from the chin to the pharynx, upon the muscles of that region; when the pharynx and the back of the tongue are free from constriction, these muscles are soft and relaxed. If there is a tightening, however, the back of the tongue and pharynx are constricted.
- b. Now place the thumb just above the "Adams Apple" and swallow. You will note the tightening of the muscles above the larynx. This also causes a constriction of the pharynx.
- c. Now in contrast to "b", sound "ah" in a free and open tone and notice that the entire throat is unconstricted, which is absolutely necessary for freedom and resonance of tone.

Exercises for Head Resonance: In striving for resonance, try to place the tone in the head. However, you can only direct the vibrations, since there is no stream of tone to direct. To do this we sometimes speak of aiming our words at the bridge of the nose or the back of the upper teeth. The following are some exercises for head resonance:

1. Humm the sounds n-o-o-a. Repeat slowly several times.
2. Repeat the word "one" very rapidly a number of times.
3. Hum the sound "ng" and vocalize into the words: ring, sing, thing, cling, swing, fling, bring, spring, king.
4. Hum, and then vocalize the hum into the words: Win the merry month of May."

You will note that the nasal resonators, the center of vibration, reinforce the sounds condensed just outside the lips. One should never attempt to force resonance. Therefore, being exercises for the development of resonance of tones with the most delicate of vibrations. Increase the length and volume of these vibrations gradually, and you will be surprised at your rapid progress in the establishment of rich and resonant speech tones.

To Verify Correct Placing of Resonance: Inhale a deep breath and as you exhale, hum the sound "ng" in the anterior nares. Open and close the mouth as you prolong the hum, and if the sound is exactly the same whether the mouth is open or closed, you have found the way to develop the resonance of your speaking voice. To verify the correctness of your placing of the resonance, let some one listen with his eyes turned from you to note any difference in the hum when your mouth is open and when it is closed.

For Fullness of Resonance: Read the following verse very slowly, imitating the sound of the bell thus: Inhale a full breath before each stroke of the bell and let the exhalation be in the form of condensed sound waves in the head resonators. If this is done correctly, the whole head will feel like a bebrant bell and the voice will immediately express fuller resonance than before:

"Bing, Bim, Bang, Bome!
 Sang the Bell to himself in his house at home.
 Up in the tower, away and unseen,
 In a twilight of ivy, cool and green;
 with his Bing, Bim, Bang, Bome!"

Exercises for Power, Flexibility, Compass, Purity and Strength:

1. For evenness of vibration of the vocal cords. Sound the words making each vowel round and pure, taking care that it is not formed in the back of the mouth:

eve ale air - - - - -
 - - - - -
 do arm old -----

 Ill end at -----

Exercises for enlarging the larynx and pharynx: Force the air strongly into the resonant cavities, making an audible vibration of the vocal cords while the cavities are filling:

bob d&d go -----

Development of the Nasal Cavities. Sound the following, at the same time pressing the nose, closing the nostrils while giving the phonetic sounds:

"m" as in mum ---- "n" as in no ----- "ng" as in hung ----

News Broadcasts

What is news? News is that which is current, in the world, the nation or the community. It is fact, reported as such, or the quotation of statements.

Commentary, is different. Commentary is a discussion of the news in the light of the commentators beliefs and ideas. It is slanted and directed toward a desired impression and end. The commentator is similar to a newspaper editorial writer. Commentators are not the same as newscasters.

Analysis is still another thing. It is an interpretation of news in the light of the past, present and future, in which the listener is shown what effects and ramifications the days news may have. The news analyst does not take sides.

Where Does News Come From?

Basically, news is gathered at its source by reporters. For local news, this means that a station may have a newsman who gathers local news, or stories will be gathered from the local newspaper. This does not mean that items are clipped from the newspaper and read over the air. It means that the newspaper and the radio station cooperate in local news. Never Try to Read a Newspaper Item Over the Air. In supplementing local news, it is an excellent practice to contact local officials or others who are making news and get from them a statement. For news that comes from outside the immediate area of the station, other sources must be used. Such news is gathered by a reporter and sent to the news organization for which he works. This may be a newspaper, a news service, or a syndicate. These news agencies send news to subscribers all over the world. In general, all radio stations and newspapers derive all but local news from these news agencies. In your town, the local newspaper acts as reporter for the various news services for important stories from that area, so that in the case of big stories, the news services are still a reliable source of news.

Among the most important news services in this country are: the Associated Press, the United Press, and the International News Service. In many foreign countries, the news services may be government owned, and thus, are merely a mouthpiece for their particular slant of the news.

Radio stations, then get their news from one or more of the news agencies. This news comes to them in the same manner as it does to the newspaperers - by teletype. A teletype machine is an electric typewriter which sends or receives whatever is typed at the source. The news teletype machines are ONLY receiving machines. The sending machines are located at various news centers.

In the past few years there has been a growing realization that the style of writing that is used by the wire services for their newspaper subscribers is not good for radio broadcasting, so several of the services have instituted what is called a "radio wire". This is the same news, but sent only to radio stations, and is written in a radio style.

The following is an example straight from a new wire:

NEW YORK, Mar 9. (AP) Valentin A. Gubichev, Russian engineer, was sentenced to 15 years in prison today for attempting to obtain United States defense secrets from government girl Judith Coplan, but the sentence will be suspended on the day he is deported from the United States.

Miss Coplan was ordered to spend 15 years in federal prison as a traitor to her country.

Now, here is how the same item comes over a radio wire:

AP 75

Coplan-Gubitchev

New York - Judith coplon was sentenced to 15 years in jail today for plotting to spy for Soviet Russia. Valentin Gubitchev received a 15 years suspended sentence and was ordered deported to Russian within two weeks.

It is important to have some idea of the code symbols used on the teletype. The examples given are from the Associated Press, since that is probably used on more stations than any other at the present time.

Summaries and separate stories are identified by a number which precedes it. For example:

AP 81

Second 15 min summary

These numbers start from "one" at midnight, and continue till the next midnight. These numbers may be followed by a code symbol. These show the origin of the item, if it is sent from anywhere other than New York. If the number reads AP 82FX, for example, it was sent by an operator in San Francisco. Other origin points are CX, (Chicago) SE, (Seattle) and PD, (Portland). The stories within the summary or feature are not separately

numbered, but are identified with a one or two word description of the subject for identification. For example:

(Republicans)

Strategy Leaders in the Republican Camp are said to be -- etc.

Corrections and additions refer to the number, paragraph and line. For example:

AP 125

Correction

In AP 92, behind the world news, fifth graf, make it read "XXX Headed By Robert G Menzies, a tall, dignified attorney who served as prime minister, " (Deleting reference to "Former Railroad Engineer")

Or:

AP 126

D Sports

Add to Buddy Young Section of Sport Whirl (AP 115)
Later today bell refused to give permission to the Bulldogs
--- etc.

At the end of each individual story, or summary or feature, you will find a series of letters and numbers. These are of great value in determining how late a story you have. For example:

JP114PPS10 means that the story was sent by JP (the operator's initials) and cleared the wire (ended) at 1:44 PM Pacific standard time on the tenth of the month.

Here is another example:

K914AES 14

Translated, this means that the Operator was K, and the story cleared at 9:14 AM Eastern Standard Time, on the fourteenth.

The wire services offer many varied types of material. News is one with which you will be most concerned, but you should be familiar with the others if for no other reason than that it will prevent you from reading a women's feature as an item on a newscast. Following is a copy of the Associated Press Radio wire operations timetable.

How is a Newscast Prepared?

First of all, there are some programming considerations which will determine station policy on their various newscasts. The policy will be set for you, and you will be expected to follow it. Here are some of the things that are taken into consideration: the area in which the station operates-- whether it is rural or urban, and the types of industry or business in the area; the time of the newscast; the audience for which it is given - men, women, or family; and competition - the programs on competing stations.

Now to the actual building of newscasts. In pulling news off the wire, the first thing to remember is to check it. Material on the teletype machines is not infallible. The men who sit at the teletype sending machines are human, and are just as prone to error as you and I. Errors may be in meaning, spelling, grammar, or in facts. This human tendency for error is made worse by the fact that these men are rewriting as they type. They read the material from a newspaper wire, and rewrite it as they type it into radio phrases. If there is any doubt as to the accuracy of the story, CHECK. If there is an unfamiliar word, CHECK. If the sentence structure seems strange, CHECK. If there is any question about the item in any way, CHECK !

Now, here is where to check and what to check:

Accuracy of the story: Check earlier or later items on the same subject; check other news wires if your station has any.

Call the local newspaper for verification.

Spelling: Check earlier or later stories; newspaper stories; Call the news service. They have an office in your town.

Pronunciation: Check the dictionary for words, the biographical section for names, and the gazeteer for place names. The latter two sources are in the back of the Webster Dictionary. In this connection, it should be remembered that the news services send through a pronunciation guide on all unusual names and places, but it comes through only once; the first time the word is used in the news. This material should be organized into a news room pronouncing guide and kept up to date for easy reference.

The next step is to put the news into the language that you want to use. If at all possible, any teletype news should be at least rephrased. Don't be guilty of letting your audience hear you say exactly the same thing that another newscaster an hour before you has said on your station or another. It makes you sound a little silly not to have any later news, when all that is needed is to rephrase the item. Not only that, but it undermines the confidence of your audience in you and your station as a source of the latest news.

The rephrasing need not be extensive. It may consist of merely changing some of the sentences and the leads into a phrase that is easier for you to read and that sounds more immediate.

Here is an example of a rewrite on a news item. The first is exactly as it came over the wire at 9:40 PM.

FERRY STRIKE

FEDERAL CONCILIATOR OMAR HOSKINS SAYS IN SAN FRANCISCO TONIGHT THAT A PROPOSED SETTLEMENT OF THE SIX-MONTH OLD RICHMOND-SAN RAFAEL FERRY STRIKE HAS BEEN REACH IN NEGOTIANS. THE UNIONS ARE ATTEMPTING TO ARRANGE MEETINGS FOR THURSDAY TO PRESENT THE PROPOSAL TO THEIR MEMBERSHIPS. DETAILS OF THE SETTLEMENT HAVE NOT BEEN DISCLOSED.

HF94OPPS 13

Now, here is what might be put on the air at the midnight news if there is no later story about this strike.

THERE ARE NO DETAILS AT THIS LATE HOUR ON THE TERMS OF SETTLEMENT OF THE SIX MONTHS OLD FERRY STRIKE OF THE RICHMOND-SAN RAFAEL FERRY COMPANY. EARLIER, FEDERAL CONCILIATOR, OMAR HOSKINS ANNOUNCED THAT A PROPOSED SETTLEMENT HAD BEEN REACHED IN NEGOTIATIONS. THE UNIONS WILL PRESENT THE PROPOSAL TO THEIR MEMBERSHIPS AS SOON AS MEETINGS CAN BE ARRANGED.

In the rewrite, nothing is new or added. The same material is rephrased to make it sound like a later story.

In general, edit your news to fit your stations policy, the length of your newscast, and your particular style and interpretation. Watch for thes things.

Leads and Sentences: Deep them short; Dont start with a dependent clause; use present tense when possible; don't label stories with a tag of "good", "interesting", Etc. Don't start a story with a question; Keep sentences short and concise.

The Time Element: Tell when it happened (in the lead of possible) Dont overdo "today", vary it with "this morning", etc; when possible add immediacy with "has just announced", or "at this moment"; Try to avoid the use of "yesterday" in the lead.

Words and Phrases: Use common words and phrases. Dont be over descriptive. C Use contractions.

Quotations: avoid the words "quote" and "unquote". Long quotes should be broken up and identified; Never change the speakers meaning in a quote. Use neutral words like "says", or "claims" rather than "explains" or "points out".

Inept Language: Do not use details of morbid crimes, and sensational stories, and avoid the use of disparaging physical defects.

Names and Titles: Title should precede the mans name: First names are not always necessary when titles are used; Avoid obscure names (except in local stories). Avoid long lists of names. In case of a disaster, state clearly whether anyone from your area

was involved; Avoid obscure foreign names. Obscure places should be located in reference to a well known place.

Numbers: Use them sparingly. Round them off. Rewrite 1,000,000 to one million. Spell out the numbers in place of figures.

Abbreviations: If not to be read as abbreviations, spell them out. Abbreviate widely known organizations, (CIO, YMCA etc); Do not abbreviate place names, titles, or address designations.

Punctuation: Keep it to a minimum, and use lots of dashes. Here, by the way is what dashes do: 1. Set off a dependent clause. 2. Set off an identification. 3. To add interpretation. 4. To interpret a quotation. 5. To explain a word or phrase. 6. To set off a name.

How to Build The Program

Here are general rules which should be followed.

1. Lead with the story that is of most interest to your particular audience at the time of the broadcast.
2. When there is frequent news on the station change the lead story unless there is one particularly important story.
3. Make your program varied. Use as many different stories as possible.
4. Include a weather report in every newscast unless specifically instructed not to.
5. Usually, the weather is last, and sports scores come just before the weather.
6. Use one human interest or oddity story near the end of the newscast - but it may be used as the lead story, if there is no really important lead story.

One other point that should be mentioned here is this. Never jump a release date or time. Occasionally stories will be designed to break at a certain time. ~~Occasionally stories will~~ Speeches, for example, are sent to the press services before they are delivered in many cases. The text, or a summary will be on the wire before the speech is made. These are clearly indicated, and must be adhered to.

Departmentalize the news. Either by subject, or location. Subjects may include; government affairs, foreign affairs, politics, accidents, disasters, courts, crime, weather, sports, labor, etc. Location categories include foreign, Washington, local, state, regional, etc.

Use transitions to make stories flow smoothly from one to another. In writing transitions, remember these points:

1. Keep them short and direct.
2. Avoid the use of the word "front" except in case of an actual war front.
3. Don't over use "meanwhile", and "by the way".
4. In giving the weather on a newscast, remember that it is merely a service and not a news story. Keep it short. Give the prediction for the next 24 hours, the predicted high and low temperatures, and the present temperature. When the weather is important enough to warrant its inclusion as a news story, place it in its logical place in your news cast, and still give a short forecast at the usual place at the end

Sports scores of local interest should be given on newscasts during and after the game. Don't go hog wild listing sports scores. Include only those of national interest, and those of particular interest to your area.

In giving scores, watch these points:

1. Use only standard nicknames for the teams, and be sure that there will be no misunderstanding.
2. List the winner first - except when a local team is the loser. In that case, the local team should be named first.
3. Identify tie games as such - in addition to giving the score.
4. Vary the wording. Use "beat", "trounced", etc. for some, and for others, just give the scores. Mix up the two styles to avoid too much repetition.

Each story should not be too long. Stories on a five minute newscast will be shorter than on a fifteen minute newscast. In cutting stories for a five minute newscast, be sure that the parts you cut, do not spoil the meaning of the story.

The next question is, how much news should you use on a newscast. That, of course, will depend on whether it is commercial or sustaining, and on how fast you can read. The commercials, by the way, should be simple, clear, and concise, to fit the general mood of the news cast. Avoid transcribed jingles, pitch commercials and the like.

On a five minute newscast, don't use more than two commercials.

They should precede and follow the news. Do not interrupt a five minute newscast with a commercial. On a fifteen minute newscast, three commercials are often used, but the better stations are eliminating the middle commercial. It's better showmanship. Always make a definite separation between the news and the commercial. After the opening commercial, say something like this: "Now here's the news." When a middle commercial is used, make the break in a manner similar to one of the following:

"I'll be back with more news in just a moment."

"Now, here's Bob Ungar with a message from our sponsor. Etc. "

After the middle commercial, re-introduce the news:

"Now, back to the news", or "Once again, here's Ralph Reynolds".

Close the news with a transition into the closing commercial:

"And that's the news up to this moment. Etc."

Here is a prime rule. Never, introduce a news commercial with words that sound like a news story. Do not use such phrases as "Now, here's good news from our sponsor".

The opening and closing of the newscast should be standard. It should not vary from day to day. The opening should identify the program. It should tell where the news is compiled. Usually the station's "newsroom". (By the way, it is not necessary, or particularly desirable to credit the news agency unless it is an exclusive story). The opening should include the name of the sponsor if it is commercial. It may also include a greeting, the name of the newscaster, (he is not a commentator, or reporter), the length of the program, or the time of day. Here is an example of a news opening.

"Good morning, it's seven o'clock, and time for the World parade, fifteen minutes of the latest news brought to you by the makers of (sponsor). Now, here is Bob Wilson, KMRA night news editor

The closing should include a statement that all the news has been given, the name of the newscaster, a statement reminding the listener when the program will be heard again, and an invitation to stay tuned for the next news broadcast.

The timing of your newscast is important. You should learn your speed. Don't bother about the number of words per minute. No one is going to go through and count words in a newscast. Find your average speed per standard page, and gather your news in terms of the number of pages you need. This will help you in balancing the time you spend on various phases of your news. It will help to keep you from spending too much time on international news when there is important local news to cover. An average newscaster will use between five and eight pages of news, depending on whether it is a commercial or sustaining newscast.

In order to insure that you will properly fill your allotted time and that you will get off on time without having to cut important items, you must learn to "back time". This is merely a process of counting from the end of the newscast. For example, if you are to be off at 14:30, and your closing is twenty seconds, you know that you must start your closing at 14:10. If you have a weather forecast preceding that, time it. If it runs 40 seconds you must begin it at 13:30, etc. Carry this back far enough to give you good places to cut or add in filler material. Filler

material consists of short, relatively unimportant items that you have timed. They should run from ten to thirty seconds.

If you discover that you have twenty seconds to go before you must start your commercial, your closing, or whatever is coming up, it would be a little stupid to start reading a long item. Just grab a 20 second item, and you're on time.

The final step in the preparation of a newscast is the actual rehearsal. But first, a word about cold news. Many students have an idea that cold reading is the height of skill, and is the most desirable thing in the world. Have you ever known a top newscaster or announcer, or performer of any kind to advocate doing anything before the public without a rehearsal? Granted there are times when it's a necessity, but the way to learn to read well cold, is not to try to do it on the air - or in class either. The first time you read a piece of copy it's cold. Fine. There is your practice. If it takes you twenty times over an item to get it perfect of what benefit is it to read twenty different items and get none of them right? Do the same item twenty times and then go on to another one. The next one will only take you nineteen, perhaps - And the result is a good grade, a good newscast, and you'll be learning something. Little by little, you will discover that the first time you read an item, it is sounding pretty smooth. The man who can do an excellent job of cold reading, is the man who always, thoroughly rehearses his copy, and has been doing it for many years.

In preparing news, or any copy, make it a practice to mark it. This is standard practice among radio people - particularly those who are good. They can't afford to make mistakes, so they take every opportunity to make sure that they do it right. There are many possible marks, and many systems. This is an individual thing. The purpose of marking copy is to remind you of some particular trouble you have had in preparing the item. Do not make a mark if it does not guide you. And conversely, do not fail to mark a spot that gives you trouble. The particular marks you use, depend on you. Following is an item marked to show the types of marking and how they are used. If you need a reminder that is not included here, invent your own. Bear in mind that marks do not, and cannot take the place of your own understanding of what is being said, and what it means. That, after all, is the basic necessity of any radio work.

1. Parentheses to set off phrases requiring special emphasis or to set off explanations.
2. Arrow mark to show that the meaning is carried over from the preceding page.
3. Underline to show emphasis or to remind you of difficult words or phrases
4. Continuity line to close up a space. Or to indicate that the meaning continues beyond a garbled section.
5. A single slanting line shows that the words have been run together.
6. Cross marks to indicate the end of a story.

7. Print in capital letters and show point of insertion of added matter.
8. Two slanting lines indicate a pause in the copy or an optional cut if you are pressed for time.
9. cross out and rewrite a misspelled word.
10. Print special instructions to yourself at the top of the page or at the beginning of the story.

Here is another of system of marking.

Double underline for main stress

single underline for moderate stress

wavy line throw away

arrow pointed up upward inflection

arrow pointed down downward inflection

diagonal short pause

two diagonals long pause, or end of topic

three diagonals longer pause, or end of topic.

So much for marking copy. Remember that the marks you use are there to guide you when you are on the air. What may be a long pause for you, may be a short pause for someone else. If you have no difficulty with a downward inflection, there is no need to mark it. Remember also, that there is no substitute for your understanding of what you are reading. If you don't know what you are talking about, all the marks in the world won't help you.

News material as it comes off the teletype machine, is not edited for you. This is the raw material with which you begin. After you have checked, edited and rehearsed the news, you must deliver it.

The best newscasters are those who do it constantly. In addition, it is a very important thing to keep up to date on news. Read several daily papers, and at least one weekly news magazine. Know what is going on in the world. Then, when you are on the air, explain clearly and concisely what has happened in the last 24 hours.

Presence of mind is necessary in all microphone work, and particularly in newscasting. A newscaster must understand the news and its meaning. He must adhere to high standards of speech, and style. He must deliver his news in a smooth flawless style, and not hesitate. He must sound sincere. He must deliver the news in such a way that your audience knows that it is important. After all, if it is not important, it doesn't belong on a newscast.

Radio listeners are lax. They will not expend the energy

necessary to concentrate on what you are saying. For that reason, you must read slow enough for them to understand what you are saying, and your emphases must be strong enough to put the meaning across to a man who is driving a car, or a woman who is mixing a cake.

In a nutshell, "Say what you mean, mean what you say, and say it correctly."

Now, if you have given the preceding material any serious thought, you are ready to begin to read news.

Commercial announcement.

An announcer to be of any great value to a radio station must have the ability to sell the products advertised over his station. Like the traveling medicine show barker of the old days who lauded his hair-restorer or cure for snake bites, the announcer uses the same medium, the voice, today. But a certain amount of restraining and good taste must be used by the announcer. The public is tired of being "high pressured". So in preparing the commercials used in this lesson, you should bear in mind that sincerity, appeal and good taste are more important in selling than volume, speed and high-pressure. Assume that you are the listener and govern yourself accordingly.

Music

Transcriptions: assembled by some company for the use on radiostations exclusively. Transcriptions cannot be bought for home use or can they be purchased individually; they must be purchased or rented as an entire library service. Outstanding names in the transcription field are Capitol, Standard, World, Langworth, McGregor, Associated, and Sesac, ~~xxxxxxx~~ These companies will provide separate cabinets for these transcriptions in addition provide cross files with cards filed by title, artist, and number. This library will probably be separate from the rest of the station's music. Rapid familiarity with whatever library is used will save hours of time in picking and filing music. Each of the transcriptions in this library will contain a number of selections from four to ten. Thus if there are 8 selections on a side, two sides provides 16 and two discs provides 32 selections. Thus it saves a great deal of time to pull 2 discs rather than 32 records as well as taking less space around the console. Transcriptions are most always at 33 1/3 speed. The library is generally divided into categories to make it simple to make your selection according to the type of program you are planning. In the library there will be a section for vocal popular music, popular instrumental, for sacred and organ music, show music, ensembles and classical music, band, South American, western, and Hawaiian music. In addition you will find excellent selections of themes for all occasions as well as mood music for dramatic and continuity shows. A book should be provided in addition to the card file which will classify these types together. You can therefore in a few moments go to the file and find a selection number if you know the title, or the artist, and if you don't know what selections you wish on a program you may

refer to the type classification and select from the listings there. Supplementing the classifying information you will find helpful markings on the transcriptions such as: the time of the particular selection, whether it is fast or slow, and the number of turns necessary from the outside to the music. The latter becomes most valuable as a cueing aid.

There is really no difference in the records of a radio station library than those you purchase in a store except that the label may contain more information. Many companies such as Capitol, Victor, and Columbia put out records for radiostations bearing labels with information about the artist, the time of the selection, the time of the intro. These facts are helpful in producing a better show. Although records are most generally used for pop shows where new releases are featured, they can also be effectively mixed in with transcriptions. It is well to acquaint yourself with leading record companies such as RCA Victor, Capitol, Decca, Columbia, Mercury. Most of their output is acceptable for broadcasting, but there are dozens of other labels that put out recordings which are not fit for broadcasting and the FCC would object if this material were to be broadcast. ... One should establish a policy of listening to all new records received before putting them on the air.

Programming.

With an understanding of the sources and types of music available on a station the operator is ready to make selections of music and blend it in accordance with what is called for on his format. Even the shortest musical show whether it has a written format or not, should embody certain principles of showmanship. 1. Music should be in keeping with type of program. 2. There should be a theme at the opening and the closing. 3. The first record should open with a fairly fast tempo. 4. Vocals, instrumentals, and novelty numbers should alternate. 5. final record should be instrumental.

Music to fit Show.

It is important that the operator gives some thought to what the program is and pick music accordingly. There are often titles on the log such as Musical Favorites, Musical Masterpieces, Music that Endures, Popular Classics -- that leave the operator in the dark as far as selection is concerned. It is wise to think about the time the program is scheduled. It is not likely that a truly classical music program will be scheduled early in the morning or an organ program in the middle of the day. Thus if the title happens to be general, try to find music that might appeal to those listeners at that hour. Western music is generally early morning music, followed by ballads and pops; early afternoon is often semiclassical and show music with teen time hours having the bebop and current releases; the dinner hours generally have more show music and dance music.. classical music is generally evening music. Try to keep your other programs, those which bear titles such as Western Roundup, Show tunes, etc. which require a certain type of music as varied as possible. Often times operators become familiar with certain selections or have favorites and thus the public must hear the same music week after week.

Themes.

After you have decided on the type of program and selected several records and transcriptions for the program, it is important that you next consider the theme --- this is highly important in that a theme introduces a show and people often get to know a show because of its theme opening. The theme allows time to cue records, it provides background for opening and closing announcements of the show, it fills in for time so that exact timing of records and continuity are unnecessary. Your theme must fit in with the general mood of the show and should always be instrumental except in cases where you are featuring a singer or a type of ballad program. If the theme has been selected before you have taken over a program, be sure you know what it is and where it is before your show. Most themes are found in a rack near the console. The theme must be returned to the rack after the show is finished -- filing a theme away in the library may completely ruin another show using that same theme disc. Use the theme for the time called for on the format -- if there is no format you should get in the habit of opening with a theme and then fading after 10 - 20 seconds off the opening... At the close plan to segue to theme at the best breaking point $1\frac{1}{2}$ minutes from the end of your show.

Tempo and Type.

After your show has started and you are into your theme.. The next problem comes in pacing the show. Always try to have a bright opening for the first record. A show starting out with a slow dull start will lose listeners -- of course there are exceptions where the entire show takes on a slow pace throughout. Following the first record, there should be some change, either in tempo or type. If the first record is lively instrumental tune, the second may be a vocal and somewhat slower, or it may be a novelty tune.. a good rule to follow for general showmanship is: 1. instrumental bright, 2. vocal-ballad, 3. novelty-medium, 4. instrumental bright. In the average 15 minute show, this will come out just right with four records as the maximum.. There is no set standard for pacing a show as it will depend on time of commercial etc., but strive for variety and prevent the cutting into the middle of a selection.

Music Restrictions ASCAP BMI

Waldo Abbot gives us some helpful information regarding regulations of music rights. The American Society of Composers, Authors, and Publishers is an unincorporated organization made up of music composers and a certain number of music publishing houses. The individual members and publishers in this voluntary society own the copyrights and merely assign the performing rights to the society. The society negotiates for the sale of licenses to use the music and takes care of the collection of fees and other details of making available to orchestras and other performers, including radio stations, the music held by the society's members. The American Society of Composers, Authors, and Publishers has worked out a price scale that has proved in the main, satisfactory to all concerned. The amount of royalties or license fees paid, is based upon such factors as wattage of the radio station, the surrounding population of the city where the station is located, and the extent to which

the broadcasting station commercializes its facilities in selling commercial advertising programs, and subject to restrictions as to certain song numbers. The fee is usually for a blanket license. All non-commercial educational, municipal, and religious stations enjoy complimentary licenses from ASCAP, and have used this music royalty free for years; even those educational institutions not owning their own stations but broadcasting over commercial stations are licensed free by ASCAP. If such stations are affiliated with BMI instead of ASCAP they generally refuse to carry the ASCAP selections despite those educational privileges. BMI also grants privileges to educational institutions. Since 1936 broadcasters have been revolting against the charges assessed against them by ASCAP for the privilege of playing copyrighted music. In 1936 the use of such selections was prohibited. The Duffy Copyright Bill introduced in Congress and the antitrust case against ASCAP were steps in this revolt. In 1941 consent decrees were filed by both ASCAP and BMI, in which they agreed to conform to the government's demands. In 1940 the broadcasters formed BMI (Broadcast Music, Inc.) to compose and arrange music for radio performances. Program logs revealed that while 21,000 pieces from the catalogues of popular music and 4500 from standard numbers were broadcast in a single year only 388 tunes actually accounted for 47 percent of the performances and 2500 pieces make up 83 percent of the music on the air. The broadcasters insist that the monopoly of ASCAP will be ended by BMI, to which a large majority of them have subscribed. The purpose behind such centralized authority as ASCAP and BMI is excellent for it obviates the necessity of dealing with individual copyright holders. To constitute an infringement of a copyright in a musical selection, three elements must exist: (1) there must be a performance, (2) it must be public, and (3) it must be for profit, either direct or indirect. Any substantial portion of a selection constitutes a violation of the copyright. This is generally accepted as being over four bars of a musical number. The common-law copyright applies to music. The remedies for infringement of copyright are; injunction, recapture of profits, and damages for the infringement.

Commentation

Commentary in radio usage is an explanation of a subject in the light of the speaker or writers knowledge, observation, judgement and experience.

Commentary encompasses the majority of talk programs, other than musical, dramatic and comedy. The more popular list of commentary programs includes the subjects, news, sports, music, political, science, agriculture, movies, cooking, styles and science.

The successful commentator or writer (employed to write commercials) should have a background of knowledge, judgement and experience of the subject of his comments. He must have a sincere personalized style of delivery that carries conviction and authority. Although commentary is in most cases serious in nature, the use of showmanship, acting, suspense, and color adds to listener interest. In many types of commentary, personal views and observations are injected through a progression from factual to an analytical discussion of the subject.

The commentator may delve into the background of the subject, - define opposite sides of an argument and use these as clues for his assertions and convictions.

Of all radio forms, commentary is perhaps the most difficult to present and make interesting and acceptable to the listener. In this highly competitive field it is the inclination of the listener to switch to other more entertaining programs. So if you wish to hold your audience you must do everything possible to make your commentary so interesting in content and delivery that the listener cannot help but stay with it.

In delivering your commentary it must be read conversationally. Think of one person to whom you would particularly like to address your remarks to. Remember you are not giving a lecture, you are attempting to explain or convince your listener of your attitude or conviction toward your subject. Remember you are talking, not reading to your audience. Where the average rehearsal in radio may take two or three readings out loud, commentation should take six to ten readings. The reason for this is apparent when each inflection may have an important meaning and interpretation to express, or may in some cases give an opposite impression. Keep your commentation in simple language with no long complex sentence structure. The sentences need not be short - but they must not be involved.

Phrasing or the grouping of words within a sentence in terms of sense units or ideas, is all important in commentary. When you realize that the listener must have your ideas it becomes evident that phrasing is all important. The length of the phrase pause is determined by the phrase or thought itself. The more complicated the phrase or emphasis the speaker wishes to place on the phrase, the longer the pause.

The most popular type of commentator is the news commentator. Many of the more popular news commentators are an outcome of the war when any news or comment was followed avidly by the radio listeners. Many gave their listeners something to think about, a better understanding of the news, its implications and predictions of the outcome of certain maneuvers. Some had an extensive background in newspaper work and journalism; some only the foresight of a good thing at the time. The former are still popular while the latter have fallen into the background.

To be a successful news commentator other than a reader of some writers material, one should have an exceptional interest in news of the world. Read two or three daily newspapers, all the news magazines, and should subscribe to newsletters that are published in Washington, be able to analyze, interpret and predict through reasoning, the portent and outcome of political maneuvers besides having a type of delivery that is authoritative, personal and all the other qualifications that it takes to make a personable speaker.

In the radio station, the news services carry a number of commentary programs. Those listed as follows were taken from the Associated press Radio Wire. These can be adapted to your own personal style of delivery and will give you a basis for many saleable commentary programs.

Motion picture commentary programs are of commercial value to radio stations. You can supplement the news services commentary and news items and stories of stars, pictures, and Hollywood by writing direct to the publicity departments of the motion picture studios. Outline your program on station stationary requesting that you be placed on the movie commentators list and an unlimited amount of material will be furnished you including transcribed open interviews with stars etc. Also arrangements can be made for free photos for contests and the like. Suggest you also contact your local theatre owner for cooperation and perhaps free movie tickets can be obtained for contests. Keep the fee advertising of the studios and local theatre by name to a minimum so you will not jeopardize the commercial aspect of the program..

Farm and agriculture commentary programs are popular in many communities. They use the news services programs like "Farm Fair", "To market to market" supplemented by news stories and market reports that come over the wire. Contact the nearest department of agriculture representative and ask for his cooperation. He will be only too glad to furnish you with speakers and much information and material of interest to your local audience. Become acquainted with the local farm and agriculture associations using their material and speakers and you will find you will have a saleable commercial program.

Many radio stations set aside or incorporate in their farm and news casts the reading of market reports of the products grown or raised in that vicinity. the news service sends these reports out in an abbreviated form which in turn must be given in an understandable manner.

Narration and Interpretation.

Proper interpretation is achieved through understanding. rather than through imitation. Too often our young people are led to imitate an interpretation as given by some person whom they admire.

~~The principles governing the~~

They should, of course, be urged to learn for themselves how to apply the principles governing the expression of all sentiments and emotions conveyed by words.

Good interpretation begins with the realization that the writer has simply provided the raw material, that the correct use of the material depends upon the skill of the reader. The reader's part is never passive. He must first understand the lines, their literal as well as their implicit meaning. He must estimate the emotional significance and intensity of the lines in terms of the writer's intention, and in terms of the purpose of the entire context. From this

basic understanding, the reader through the use of his own imagination and the exercise of his technique delivers a creative interpretation of the lines, rendering the writer's thought and emotional content as effectively as possible.

Imagination and reflection are the means by which a reader understands and evaluates the mental images that the writer has endeavored to present. By reviewing, weighing, analyzing, the reader gradually absorbs the new material into his own experience and identity. It is through this process that a personal and original interpretation becomes possible.

Correct interpretation presupposes the study and mastery of the basic voice techniques by the reader. The voice itself, the rules of inflection, tone, pitch, and intensity, together with proper accent, emphasis, pace, and rhythm must be studied until they are mastered.

In delivery a reader must, at all times, maintain an alert and discriminating variety in voice. He must create an impression of sincerity, vigor, competence and authority. Such a delivery may never be taken for granted, but must be worked for with constant attention to details until the proper habits of technique are formed.

Nervousness or "mike fright" if thoughtfully handled, may operate to the student's advantage. When a person is "keyed up" he may very well put forth a greater effort to make his delivery effective. Later, as the student gains in self assurance, he will learn to forget his nervousness and fright by concentrating on his subject material.

Listen critically to announcers, actors, news commentators and radio speakers. Analyze their speech. Try to discover what is pleasant and appealing and what is not. The student should learn to listen critically, not with the idea of imitating what he finds to be effective, but rather for the purpose of understanding the technical methods by which others have achieved their individualities in the development of pleasing radio styles.

Rhythm

Rhythm, the harmony of spirit and matter, is at the root of all that is beautiful in speech. How humdrum and unspeakably tedious speech can become without the inspiration of rhythm!

Whether it be for words or objects of whatever nature, man's sense of appreciation becomes easily dulled by familiarity. Since the speech of every day life employs normal rhythm, too often through familiarity and heedlessness, normal rhythm loses its significance. The careful speaker must be alert at all times to prevent normal rhythm patterns from becoming commonplace.

When the mind is free from intensity of feeling or thought or emotion, a man's speech assumes a fluent, more subtle rhythm pattern than is revealed when the mind is moved. Emotional speech assumes a positive rhythm. Accents become more strongly marked; Rhythm becomes more obvious because the elements that produce rhythm are emphasized. Stress

and pause. These are the elements that produce the rhythm of speech.

A clumsy speaker will quickly betray himself by his tendency to disregard the vital relationship of rhythm to meaning in his speech. By false stresses and by pauses inconvenient for the sense of his utterance, such a speaker will cloud rather than convey clearly the intended meaning of his material.

The rhythm of speech is not absolutely regular, but can be made wonderfully adaptable. Stresses and pauses occur more or less freely in well written sentences, so that the listener cannot predict with any certainty the time of their recurrence. In factual reports, such as news, repetitious mannerisms of rhythm should be scrupulously avoided. News casters, particularly, must analyze their material in terms of rhythm and meaning, to avoid ~~delivered news~~ the pitfall of mechanical, meaningless rendition into which the delivery of news, without constant vigilance, so insidiously and so easily is tempted to fall.

Anyone with an easy enunciation, good articulation, and a command of correct speech principles, who possesses a resonant voice, mellow in tone and devoid of any artificiality, can master the techniques of rhythm in speech and control the melody of spoken sound.

The Following are requisites for rhythm in speech

The Pause for Breath: Silence is as necessary in vocal interpretation as sound, and pause during speech is as necessary as breathing. Ordered speech is not possible without the pause for breath. True eloquence necessarily employs silences to express subtleties of meaning.

Phrasing: The plain sense of a sentence often hinges upon the relation of one phrase to another. Punctuation marks are an aid to phrasing, but ~~are~~ by no means a sure help in determining interphrased relationship. For example, the following sentence is too long to be read in one breath, so you must make the pauses that divide the phrases, without either racing or gasping for breath.

.....

In verse and poetry, study is required to know when to pause at the end of the line and when to run on. Much of our most subtle poetry calls for a run past the end of the line and for stops within the line itself.

On the otherhand, we cannot assume that because there is no punctuation mark at the close of the line, there is no stop..

Parenthetical Expressions: There is one particular kind of phrase that causes trouble, namely, the expression which is used parenthetically. The parenthetical expression is subordinate to the main meaning, although still necessary to complete the entire meaning. Great care must be exercised to insure a correct rendition. Too much or too little emphasis will spoil the meaning. The parenthetical phrase or clause must be a little less significant than the other phrases or clauses, but still interesting enough to hear.

The Pause: Besides helping to convey meaning, the pause is also one of the best ways of expressing feelings. Three vital purposes are served with the dramatic pause. They are:

- a. Interpretation or expressing meaning:
- b. Suspense: By proper pauses the listener can easily be brought to a point of interest and expectancy, thus adding tremendously to the effectiveness of the meaning.
- c. Reinforcement: When you say something that is intended to be particularly gripping or impressive, the mere saying is not enough. Sometimes the ear is slow in grasping meanings. A long pause gives the mind time to digest what is being said. The pause reinforces the meaning and so drives it home. Work out the pauses necessary for reinforcement of the meaning in the following:

.....

d.

3. Tempo: The rate of speed with which sentences and phrases are uttered is even more significant than pause. Talking fast gives the impression that you are hurried, eager or excited, while talking slowly gives one the impression that you are calm and deliberate. Therefore, the whole sense and significance of an interpretation may be quite overthrown by deciding upon or drifting into the wrong tempo. No defect in reading is more common than monotony of tempo, or uttering all words at approximately the same rate of speed without regard for meaning, sense, color, or mood.

Quantity: This is the most subtle of all the uses of time to carry out the plan of interpretation. Every speech sound vowel or consonant, possesses an inherent length, or duration of time. This length is called quantity. Therefore, in subtle interpretation you must yield to the inherent quantities of the sounds as written. We have previously studied the length of the different vowel and consonant sounds.

The following letters are quick and short: k p b t
o as in got, a as in at, e as in met;

The following letters are long: g j m n x s ng th oo ou
a as in all, as a in father, o as in go.

The following may be either: d f l r

One of the most penetrating studies an interpreter can make is to note how the quantity of the vowels and consonants matches up what the author is trying to express.

Speech Rhythm versus Metre: There is a sharp distinction between what is good speech rhythm and what is not. This applies especially to poetry which must have metre, as well as rhythm. You must understand the distinction between these two, for the whole sense and richness of your reading is affected by both. Metre comprises the regularity of the strokes of the voice and is found on the printed page, whereas rhythm is found entirely in the interpreter himself. It is a matter of his own ingenuity, and he may be able to find and give a dozen rhythms from one line of poetry. There is a set rule for metre, whereas there is none for rhythm. Good rhythm is always broken. It is regularity achieved by irregularity, therefore, it stimulates interest and attention by its uncertainty. Without rhythm metre becomes very monotonous and sing songy.

Brevity in relation to rhythm: Perhaps in your grade-school days you were taught to read all words and syllables evenly spaced, as:

This - is - the - for - est - pri - me - val,
The - mur - mur - ing - pines - and - the - hem - lock ...

There is no rhythm in such reading. On the contrary, it becomes monotonous and sounds affected and insincere. To sound natural and conversational, emphasis must be given to some syllables more than others. To emphasize everything is to emphasize nothing, and without emphasis there can be no sentence sense, only a string of monotonous words. Good tempo in lively speech is broken and jerky, and all interpretation gets its standard from ordinary conversation.

Narration and Interpretation.

Proper interpretation comes to us through the senses. The great wrong practiced upon our youth is that they are led to imitate an interpretation given to them in the way it is interpreted by some person whom they admire. Instead, they should learn for themselves to apply the principles that govern the vocal expression of all sentiments and emotions that are conveyed by words.

The real story is not so much in the lines as in the way they are interpreted. The writer merely provides the raw material. The correct use of it depends upon the actor. His part is never passive. He must use his own imagination to interpret his lines, to read between the lines, or to bridge gaps.

Imagination and reflection -- seeing in the mind's eye the images that the writer has endeavored to bring to us -- this is the process that is the basis of correct interpretation. Reviewing, weighing, pondering, analyzing, summarizing -- this is the process by which we turn back the reel or the record in order that we may understand it and apply its lesson to ourselves. The student does not retain ideas without these things.

The following are some of the requisites for proper interpretation

Originality: Assimilating ideas and impressions so that they have a fresh and special meaning, in order that you may interpret them in your own individual way.

Imagination: The fruit of originality is imagination. The speaker of imagination knows his audience and enjoys his relationship with it. He has a sympathy that helps him to understand and portray any emotion depicted. He is always eager to learn, as well as to give his best.

Analysis: Every whole must be analyzed into its parts. You must follow the lines of cause and effect, and follow up your conclusions with energetic actions.

Suggestion: Impulses come from within, but suggestions come from without. Apply this suggestion to the ideas that come through the senses.

Association: Deliberate, conscious adaptation should be the rule until the right point of view is a habit. This determines how everything is said. You must make the absent thing real.

Besides the above rules, correct interpretation demands proper inflection and modulation of the voice, the right pace, pitch and intensity, proper accent and emphasis and good rhythm in words.

Gamut of Emotions: Is wide and varied, and each emotion requires its own individual style of interpretation. Of course, it is impossible for us to catalog every emotion and how it should be interpreted, but we can give you a general idea of what is necessary in each case;

Pathos: The proper rendition of all pieces of pure pathos demands chiefly three conditions.

- a. **Natural Voice:** By that we mean the voice given us by nature, or the one used in the conversational tone. Great care should be taken to secure a pure tone, clear, pleasant and musical, free from all nasal or guttural qualities of the voice.
- b. **Effusive Utterance:** Utterance should flow from the mouth in a continuous stream of sound. If a commonplace or staccato style of utterance is used, the delivery will be mere talk, devoid of all sympathetic feeling.
- c. **Slide or semi-tone:** In all plaintive or deeply pathetic moods of mind, we find that the slide of the voice is one-half as long as it is in ordinary discourse. This slide of the voice on the minor chord, as exhibited in the plaintive cry of the child, or the weeping utterance of the bereaved mother, is the chief characteristic of voice necessary to the expression of all pathetic selections. /

Solemnity: In the expression of solemnity, three things are necessary

- a. Natural Voice
- b. Effusive Utterance

- c. Low Pitch: This can be obtained by striking the pitch of ordinary conversation, which is about the middle register, and descending on the musical scale three or four notes. However, strive for a level that will leave your voice free from harshness of tone

Serenity, Beauty and Love: The requirements are:

- a. Natural voice
- b. effusive utterance
- c. high pitch

To secure high pitch, let the voice ascend the musical scale three or four notes, beginning at the middle register.

4. Narrative, Descriptive and Didactic Style: This class of selection includes all that is generally designated as common reading, that is, conversations, essays, newspaper articles, or any selections intended simply to convey information. Two-thirds of everything the business or professional man utters falls under this head.

The requirements are:

- a. purity of tone
- b. variety of tone
- c. Distinctness of enunciation.

Gayety: Follow the suggestions for common reading. However, greater value in variety of intonation, higher pitch and quicker movement are required. Flexibility of voice is indispensable in order that it may remain free from strain and harshness. ~~Read-the-fell~~

Humor: The upper tones of the voice are peculiarly those of humor. A sudden flight on the musical scale, from a comparatively low note to a very high one, is usually provocative of mirth. The principle requirements demand the greatest possible variety in intonation, united with a lightness and airiness of movement.

Grand, Sublime, and Reverential Styles: For these styles the "orotund voice" is necessary. Natural and orotund voices are produced in the same way and differ only in their intensity and volume of sound.

In the case of the natural voice, the sound made in the glottis as we talk is not sufficiently loud to produce any resonance; but when we utilize the abdominal muscles to throw the air into the glottis with great force, a loud explosion of sound is heard; we are then using "orotund" or "chest" tone - the one which produces resonance.

There are three kinds of orotund voices -- effusive, expulsive, and explosive. The effusive is used for all selections of a grand, sublime or reverential style. This is the appropriate voice of prayer, as well as of all emotions excited by the grandeur, vastness or splendour of natural objects. The prevailing pitch is low, and in profound awe, despair and horror, we descend to the lowest pitch.

Impure qualities of voice are more readily detected in the full, long-drawn notes of the effusive orotund than in any other style of speaking. Therefore, care should be taken to avoid all harshness of tone. A deep, full, sonorous quality of voice, free from all false intonation, sudden transitions or conversational inflections should be cultivated for the proper interpretation of this class of selection.

Oratorical Styles: The expulsive orotund is used in the expression of all oratorical styles. The air, instead of flowing from the mouth in a continuous stream as in the effusive orotund, is gathered up in a tense, compact volume and thrown into the glottis in the form of a short shout. The key to the effective and easy expression of all oratorical styles requires a separate impulsion of air for each tone, which destroys all vigor of expression, and produces huskiness. We-giv

Abrupt and Startling Selections: Under this head come all abrupt and startling emotions such as fear, alarm, terror, hurry, and commotion, anger, etc. These emotions are expressed with the Explosive orotund, the chief peculiarity of this form being that the tones, as they issue from the glottis, resemble the successive reports of a pistol. This sharp, clear and piston like utterance is necessary to charge the words with fire and passion, so that all abrupt and startling emotions will not fall lifeless and flat. The prevailing pitch of the explosive orotund is high--sometimes very high, and the movement of the voice is quick and rapid.

Diction

As our speech is, so are we. The mature person inevitably reflects his early faulty training throughout life, unless he makes definite and persistent effort to overcome it.

Diction, to be correct, must accord with good usage. To be good, such usage should be national, that is, general among the English speaking peoples. It should be present, as opposed to that accredited in the past and now admittedly obsolete.

The best usage must have the sanction of the best authors. When a form of diction is common to all writers, these writers have given it an authority that places it above criticism.

The following are the general principles regarding diction:

1. Do not use a new word unless it is an improvement upon one already existing.
2. If you use a new word, it must obey some analogy, and the less recondite the analogy, the better.

3. Do not use words that are very long or very harsh. Every neortorism must be euphonious.

As we have said before, when in doubt about a word, consult a standard dictionary. However, it is wise to remember that any dictionary gives the accepted standard of speech only for the time being. It does not create it.

A living language never stands still. New words are constantly being coined. So it is best to be on the alert all the time. And remember: "Be not the first by whom the new is tried, nor yet the last to lay the old aside."

Webster's dictionary defines diction as a "choice of words; selection of terms; manner of expression; style; phraseology." Therefore besides the correct and current choice of words, the radio announcer or entertainer must develop an individual structure and selection of terms and phrases.

No training is more likely to educate perception, to enlarge the imagination, to strengthen judgment and refine taste, than a study of the meaning of words.

It is well to remember that cultivated though you may be in other respects, a breach ~~of~~ in diction or in the use of good grammar is a breach of good manners.