



A F R S WEEKLY RADIO ROUND-UP

ARMED FORCES RADIO SERVICE
A Unified Activity of
ARMED FORCES INFORMATION & EDUCATION DIVISION
Office Secretary of Defense

WHAT EVERY YOUNG ANNOUNCER SHOULD KNOW

FOREWORD

The best way to get the fundamentals of good radio announcing is by working as an announcer in a small station. Boil down the advice of the top men in the field - your Don Wilsons, your Harry VonZells, your Ken Carpenters, your Marvin Millers, and countless others - and the same answer pops up - **SMALL STATION EXPERIENCE.**

Right now, as members of AFRS, you have the chance of a lifetime to develop into sound, capable, self-reliant, dependable, resourceful, well poised radio men. Every day your station offers a fresh opportunity to study radio broadcasting from the ground up.

The best radio man is the one who can quickly adapt himself to ever changing situations. To do this you have to know the other guy's job as well as your own. Learn everything about station operation from announcing to sweeping out... The more you know - the further you go!

WHAT EVERY YOUNG ANNOUNCER SHOULD KNOW

Table of Contents

Chapter 1	<i>The Language of Radio.</i>	1-10
Chapter 2	<i>The trained Voice and The Trained Mind</i> . . .	11-16
Chapter 3	<i>Duties of The Staff Announcer.</i>	17-23
Chapter 4	<i>Words For The Wise and Proven Procedures</i> . .	24-36
Chapter 5	<i>The Production Handbook</i>	37-46
Chapter 6	<i>Program Standards</i>	47-55
Chapter 7	<i>Mike Fright - Foreign Pronunciation.</i>	
	<i>Network Qualifications - Summary</i>	56-59

Chapter I

The Language of Radio

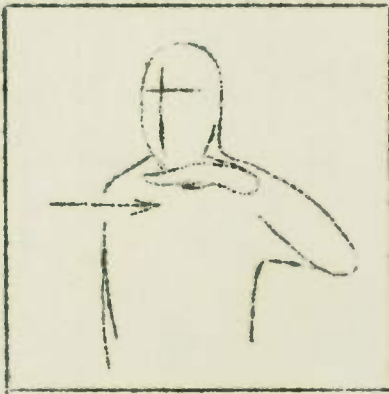
CHAPTER I

THE LANGUAGE OF RADIO

To understand a business thoroughly, you must know the language of the people in it. Radio is a complex business. As such, it has a number of words, cues, signals and phrases which, while mysterious to the average layman, are readily understood and accepted by members of the radio fraternity.

The following terms and expressions are the most common and widely used in the announcer's vocabulary. They should be studied carefully and committed to memory.

Cues - Hand Signals



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



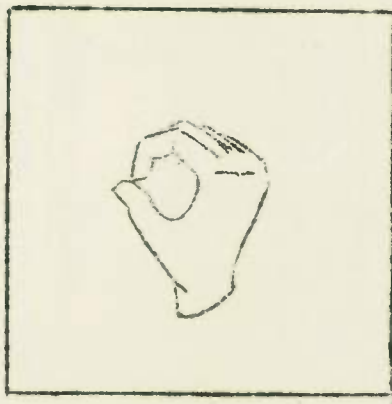
"GET CLOSER TO MIKE" - is indicated by holding the forearms in a vertical position, with the palms of the hand facing each other and slowly brought together as though you were clapping in slow motion.



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



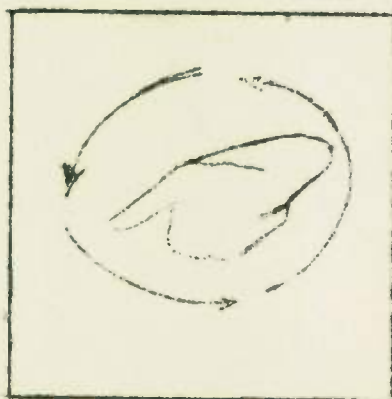
"LOUDER" - is indicated by holding the arms forward, palms up, and raising evenly.



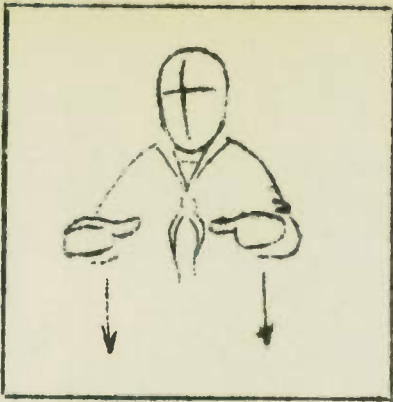
"OK OR ALL RIGHT" - is indicated by forming a circle with the index or second finger curved to touch the end of the thumb.



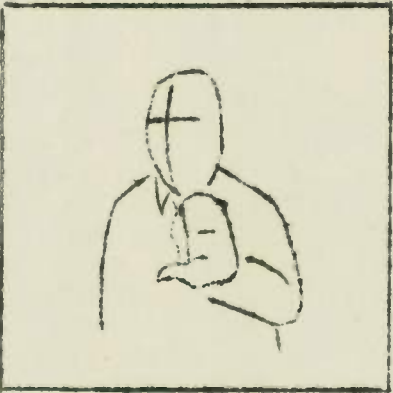
"ON THE NOSE" - is indicated by placing the index finger directly on the tip of the nose and means that the program is running parallel with the estimated or rehearsed time.



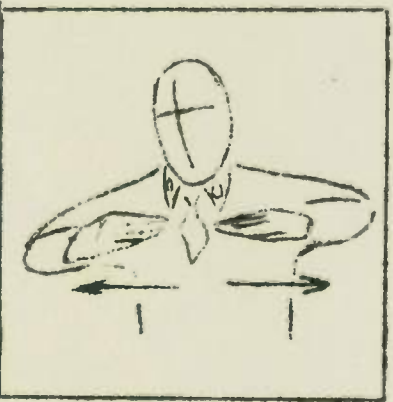
"PICK UP TIME" - is indicated by rotating the index finger in a clockwise direction and means that the broadcaster (cast, announcer, or speaker) concerned should increase his tempo.



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



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



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



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

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

"ACROSS-MIKE" - Projection of the voice almost parallel with the face of the microphone.

"ADENOID" - A voice that is "tight."

"AD-LIB" - Extemporization of lines not written in the script.

"AGENT" - A person or firm who represents artists and negotiates for their positions and fees.

"AIR CHECK" - Is the recording made of an actual broadcast or any part.

"A.F.R.A." or "AFRA" - Abbreviation for "American Federation of Radio Artists," and A.F.L. union to which the announcers of most major stations belong.

"AMPEX" - Tape Recorder.

"AMPLIFIER" - A device for increasing the audio power or the signal of a radio transmitter or receiver without appreciably altering its quality.

"ASSISTANT DIRECTOR" - A representative of the broadcasting company assigned to a commercial program to aid the director or producer by acting as a liaison between the broadcasting company and the agency.

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

"BACKGROUND" - Music, sound effects, or voices used behind dialogue for real or dramatic effect.

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

"BEAM" - The angle in which the mike is sensitive.

"BENDING THE NEEDLE" - Projecting an unexpected volume of sound into the microphone so that the needle on the volume indicator violently hits the top of the scale.

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

"BILLING" - The mention of cast names and the parts they play.

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

"BLANK GROOVE" - A groove on a record upon which no sound is inscribed.

"BLASTING" - To much volume, resulting in voice distortion.

"BOARD" - The engineer's control panel.

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

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

"BRING IT UP" - Increase the voice volume.

"BUGS" - Cause of trouble in equipment which is working imperfectly.

"CALL LETTERS" - Initials assigned by the Federal Communications Commission.

"CAST" - The artists selected to perform in a broadcast.

"CHANNEL" - A band of frequencies in the spectrum assigned to a given radio station or stations.

"CLAMBAKE" - A slang term used for a program that didn't live up to expectations.

"COLD" - To begin talking without introduction or musical lead-in. Sometimes an order from the director: "Take it cold." Example: Announcers (COLD) "Crunchy Wunchies present!" "The Laugh Sensation of the Year!" Orchestra: Theme.

"COLD COPY" - An announcement read unrehearsed.

"COMMERCIAL" - The message, usually read by the announcer, that sells the sponsor's product.

"COMMERCIAL PROGRAM" - Sponsored by an advertiser.

"CONFLECT" - Two or more performers (or rehearsals) for the same person at the same time.

"CONTROL ROOM" - Housing for the monitoring equipment.

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

"CREDIT" - A mention of the product being advertised or of the names of persons involved in the program.

"CREDITS" - Mention of cast, director, song titles, vocalists, orchestra leaders, writers, et cetera.

"CROSS FADE" - To fade in sound from one source while sound from another source is faded out.

"CROSS TALK" - Interfering conversation on the broadcasting circuit originating at a point other than that of the program.

"CUE" - The closing words of an actor's speech; a signal to start.

"CUE SHEET" - An orderly tabulation of program routine containing all cues.

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

"CUTS" - Portions of the original script which are omitted at air time. Cuts are made by the director before or during the broadcast.

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

"DEAD MIKE" - One that is turned off or is not connected.

"DISC JOCKEY" - An announcer who acts as a master of ceremonies on a program of recorded music.

"DOUBLE" - A member of the cast who is playing more than one part.

"DOWN IN THE MUD" - Low in volume or clarity.

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

"DUBBING" - The process of re-recording or copying a record or portion thereof.

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

"EQUALIZER" - A device to balance a program channel (remote telephone lines, etc.) as to assure equal transmission over the entire frequency range.

"FADE" - A decrease of volume.

"FADE-OUT" - A complete decrease of volume to zero.

"F.C.C." - Abbreviation for "Federal Communications Commission," the governmental body that governs radio broadcasting.

"FEED" - To supply another station or network with a given program.

"FEED BACK" - The squeal or howl which may result from accidentally closing the inbound and outbound ends of an electrical circuit.

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

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

"FREE LANCE" - Persons who are not on a regular or full time payroll but instead work on the assignments they are able to find for themselves.

"FRYING" - A hissing sound caused by defective equipment.

"FUZZY" - An adjective used to describe vocal or instrumental music that is lacking in both clarity and definition.

"GAIN" - Control of volume used in transmission.

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

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

"HIGHS" - Are the top tones of the voice scale.

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

"HOT MIKE" - One that is turned on and consequently sensitive to sound.

"INTERFERENCE" - Anything which interferes with proper reception of a station's signal, e.g.: static from near or far storms, local electrical disturbances (elevators, power lines, house-hold appliances, other stations' signals).

"IN THE BEAM" - To be within the effective range of the microphone.

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

"LEAD IN" - The announcer's resume of the preceding episodes of a continued story or the preface leading into the drama to follow.

"LEVEL" - The amount of electrical program being transmitted.

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

"LIVE STUDIO" - One that is acoustically reverberant.

"LOG" - A record required to be kept by stations and networks of every minute of broadcasting, including errors. It is furnished to the FCC.

"LOSS" - The opposite of Gain.

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

"MASTER CONTROL" - The focal points joining all studios in a station whence programs are relayed for transmission.

"MICROPHONE, RIBBON" - A high-velocity microphone, using a metal diaphragm for excitation.

"MICROPHONE, DYNAMIC" - A moving coil-type of microphone of particularly rugged construction, suitable for most broadcast uses.

"MICROPHONE, CRYSTAL" - A microphone using a Rochelle salt crystal as a sensitizer.

"MIKE" - Obviously, is the microphone.

"MIKE MUGGER" - A speaker who insists on working too close to the microphone.

"MIX" - To combine the input of two or more microphones to effect a complete balance.

"MIXER" - The technician's panel of switches and dials for controlling and blending sounds. The technician himself.

"MIXING" - Blending sound.

"MONITOR BOOTH" or "CONTROL BOOTH" - The soundproof room from which the program is directed, balanced, and released to the line.

"MONITOR" or "MIXER" - A radio engineer who controls the balance between the various microphones of one particular radio program.

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

"MOOD MUSIC" - Music designed to prepare the listener for the dramatic scene to follow or background music which helps to set the mood for the listener.

"NEMO" - A point of origination for a broadcast that is outside of the studio itself.

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

"NETWORK" - Multiple radio stations linked by land "wire" lines.

"OFF MIKE" - A performer reading script while he is slightly out of the beam of the microphone - usually an effect to show distance between two people in the same scene.

"ON THE BUTTON" - Ending exactly on time. Same as "on the nose".

"OUT IN THE ALLEY" - Out of microphone range.

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

"PATCH" - To tie together pieces of apparatus to form a circuit.

"PAY OFF" - The laugh line of a gag or joke. The last line of a scene, story, or situation.

"PEAK" - The maximum point of the needle swing on the volume indicator.

"PICK-UP" - Any point of origination of a broadcast.

"PLATTER OR DISC" - The terms given to an electrical transcription or broadcast recording.

"PLAYBACK" - The playing of a recording for audition purposes.

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

"POPS" - A series of heavy crashes on a line or transmitter caused by any of several outside disturbances.

"PRODUCER" or **"DIRECTOR"** - The man who is responsible for the show from the time it is an idea until it is a completed broadcast. He is hired to cast, time, and direct the program.

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

"PUNCH" - Announcement read with exaggerated emphasis.

"REMOTE" - A point of origination outside of a studio. (Such as night clubs, man on the street, et cetera).

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

"RIDE GAIN" - To keep the program volume constantly adjusted for proper transmission.

"RUMBLE" - A low-frequency vibration mechanically transmitted to a recording or reproducing turntable and superimposed on the rereproduction. It sounds like a rumble.

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

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

"SIGNAL STRENGTH" - The measured strength of a radio signal at a given distance from the transmitter.

"SOUND EFFECTS" - Any noise created to establish a definite thought in the listener's mind. Example: door opening and closing - traffic sounds -- footsteps -- et cetera.

"SPONSORED PROGRAM" - A broadcast paid for by the company who uses the program as an advertising medium.

"SPONSOR'S BOOTH" or **"CLIENT'S BOOTH"** - A soundproof room cut off from the studio by a glass panel so that the sponsor may watch the program and at the same time listen to it over a speaker as he would over a radio receiver.

"SPOT" or "SPOT ANNOUNCEMENT" - A commercial message usually given between network programs or between records on a small station.

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

"STRETCH IT OUT" - To slow up the reading so that program will finish on time.

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

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

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

"TAPE, RECORDING" - A plastic tape impregnated on one side with iron oxide for the purpose of retaining a variable magnetic charge.

"THEME" - Is the signature melody used on the start and/or finish of a broadcast.

"THROW IT AWAY" - Words read with less emphasis than normal.

"TIME CHECK" - Synchronization of timepieces with the studio clock.

"T.C." - Abbreviation for "Transcontinental" or coast-to-coast hook-up.

"TRANSCRIPTION" - A recording of the highest quality, especially made for broadcast purposes, recorded at 33-1/3 R.P.M.

"VELOCITY" - A ribbon-type microphone.

"V.I." - Abbreviation for "volume indicator", the meter used by the monitor to give him a visual picture of the sound volume.



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WHAT EVERY YOUNG ANNOUNCER SHOULD KNOW - CHAPTER 2

Trying to tell a man what he should know about radio is a pretty touchy business especially when you are talking to men of different ages and varied experiences. All we can hope to do is pass along reliable, general informations which may prove helpful. With this aim "What Every Young Announcer Should Know" features weekly articles on the various facets of radio announcing. The series consists of seven weekly installments. Chapter 2, contained in the following pages, deals with "The Trained Voice and The Trained Mind". It is suggested that you attach this issue to last week's Chapter 2 "The Language of Radio" and eventually bind the seven chapters together as a ready reference and guide for members of the staff. Additional copies of all chapters will be available for the asking.

To old radio-hands at your station this material will be familiar. To newcomers it may present an idea or two - for today and tomorrow. In either case, be assured that *selling yourself* on the airwaves will be big business for years to come - wartime or peacetime. Eventually television will replace radio as the important advertising and entertainment medium, but the fundamentals of good announcing and personal salesmanship will remain basically the same as they are today. So while you're with AFRS *learn everything you can* and remember the more you know, the further you go.

Chapter 2

The Trained Voice and The Trained Mind

CHAPTER 2

THE TRAINED VOICE AND THE TRAINED MIND

In the theatre, there is a saying that a comic is only as good as his material. Radio-wise an announcer is only as good as his voice - and the way he uses it.

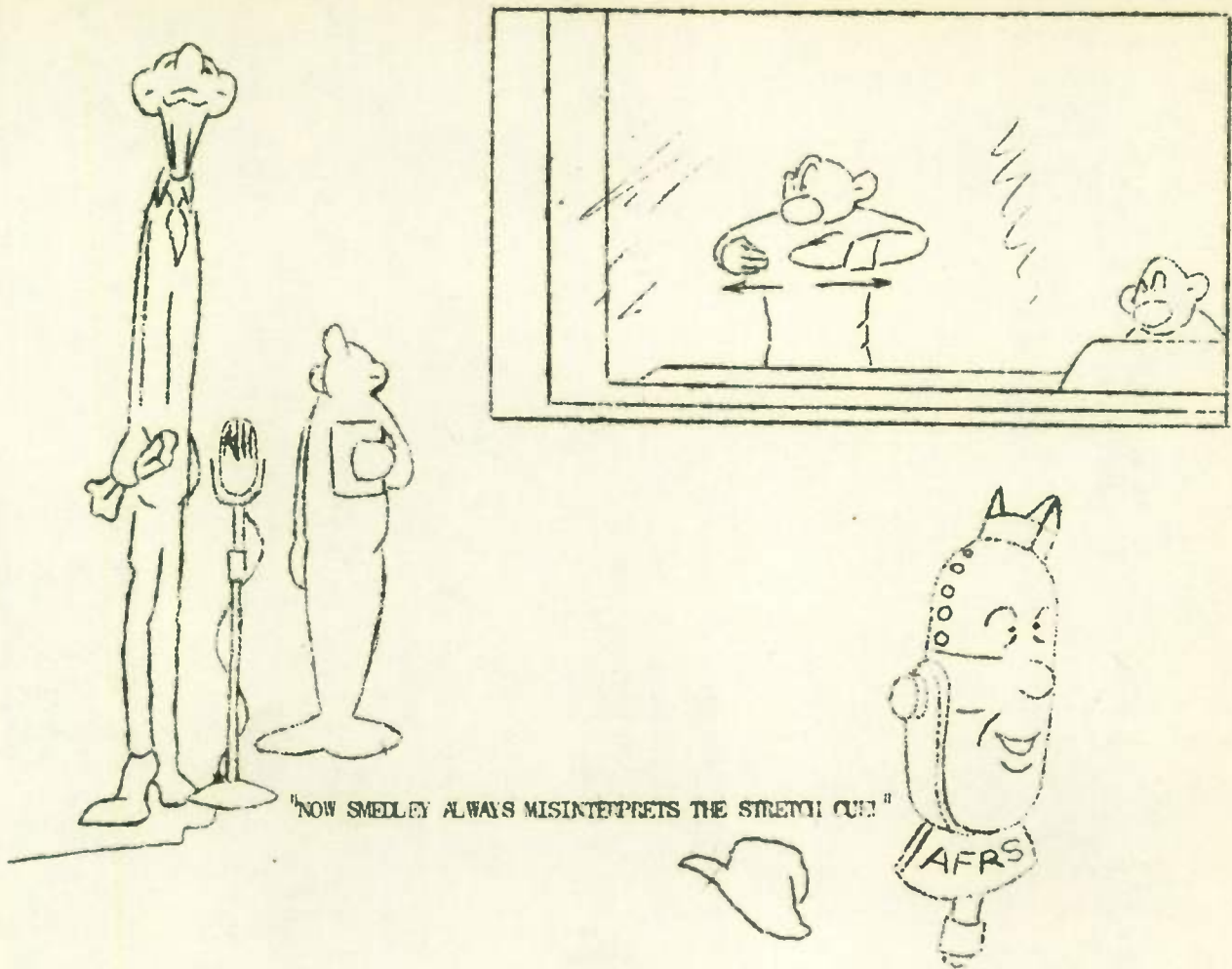
In all of your announcing work, remember that you are talking to an unknown individual at the other end of the line. The only impression he can form of you, is the one you deliver through the spoken word. To your buddies you may be a very "hep" guy, a sharp dresser, bright in the ways of the world, tops in your radio job. BUT, if you are slovenly in your announcing, careless in your pronunciation of words, lifeless, amateurish in your interpretation, insecure in your timing or pace, Private John Q. Listener will spot it in a minute and in his book, you're not so hot.

It's human nature to compare performances and in your spot as an AFPS announcer, you are competing with the top men in the business. A few minutes before you take the "mike", John Q. may be listening to the pear-shaped tones of Marvin Miller on "The Whistler," a few minutes after you finish, Don Wilson takes over on "Command Performance". You are right in the middle. And the middle is not a bad place to be if you can deliver the goods, if you know what you are doing.

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

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

GOOD SPEECH in announcing is based upon: 1. Complete relaxation; 2. Deep breathing; 3. Focusing every word FORWARD in the mouth; 4. Using only the lips, the teeth, and the tip of the tongue. The entire body should be relaxed to give a smooth flow to your speech, but the jaw SHOULD BE ESPECIALLY RELAXED! Don't talk as though you were chewing your food, but have the feeling that you have focused everything toward the front of the mouth--more exactly as though the focusing were done on one upper front tooth and one lower front tooth. The throat is only a passageway for air and is of no value in giving tone to your voice. It is in no sense an amplifier or resonator. Your sounding boards or resonators are to be found in your chest and your head. There is where the tone is formed. NOT A SINGLE VOWEL IN THE ENGLISH LANGUAGE IS MADE OR FORMED IN THE



THROAT. All your tones should come from in front of the center part of the mouth. When you talk, you open your mouth for two reasons -- first, to take in air, and, second, to emit the sound. As you form your words, remember always that the sound is carried ON THE VOWELS -- not the consonants. All vowels ride out on the air stream that comes through the mouth.

If the proper breath control is used by an announcer, the listener will never be aware of when breaths are taken, but, if breath control is faulty, the obvious gasps of breath will be so noticeable that the continuity of the announcement may be lost. Deep breathing is most important for the announcer and is something that may be practiced in all spare moments. The important thing is to breathe from the base of the lungs. Fill the chest from the bottom, stretching your ribs fully on each deep breath, and, when you exhale or speak, the area around the diaphragm should act as a bellows.

When you speak the body must back up the voice. And what is so important is the color you are able to get into your voice--a color which comes from the inside created by your intelligence and feeling for what you are saying.

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

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

For the moment, we give you two classic remarks to ponder. As Buffon put it, "The style is the man himself." Voltaire is more specific. "Nearly always," he declares, "the things a writer says are less striking than the way he puts them; for men in general have much the same ideas about the matters that form the stock in trade of all. It is the expression, the style, that makes all the difference."

The finished announcer reads a script so that it sounds like interested, animated, spontaneous talk. To some, this ability is a gift. To most radio men, however, it is an art acquired only by considerable study and practice.

Here is a chart made up of topics and questions about personality as it is revealed by radio. You might call this a

RADIO REFLECTOR

It will remind you what to pack as equipment when you get ready for your turn in the studio. Practice with your fellow announcers and ask them to check you on the following points.

1. Voice

Is your tone cheerful, bright, alert?

Is your tone nasal, or throaty, or muffled?

Do you read at a comfortable, moderate rate of speed, about 140 words a minute?

Do you avoid monotony by the use of pause and varied modulation?

Do you sound as though you were talking with your audience and not just reading a paper?

2. Diction

Do you speak clearly and without effort?

Do your speech habits reflect a background of education?

Do you leave out letters and syllables, say lib'ry for library, recunize for recognize, reely for re-al-ly, re'lar for regular?

Do you say doody for duty (dyuty), noos for news, ackerate for accurate, manuhfacture for manufacture?

Do you say jis' for just, gonna for going to?

Have you a good dictionary?

Are you sure you are pronouncing all the words of your script correctly?

Do you open your mouth well in speaking?

Do you prolong your vowels and give your consonants distinctly and neatly?

3. News.

Does your script play up the most interesting item in your subject?

Have you related it to some current matter of importance?

Have you asked your audience to do anything about it?

4. Vitality.

Do you reflect a natural enthusiasm?

Do you stress underscored words and phrases enough to show their significance?

Is your force that of interested, friendly talk, or does it sound too much like oratory?

Do you pound along monotonously?

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

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

Working as you are with the finest programs in American radio, you have an excellent opportunity to study the delivery and techniques that have carried our leading announcers to the top. It will be to your advantage to analyze the way they handle themselves.

For your convenience in studying and testing voices, we are listing the questions that should be asked and answered in order to get a definite and accurate "profile" or evaluation. Of course, your judgment on many things will be subjective, the result of personal taste. You may like what others dislike. Even well-known singers are not enjoyed by all listeners. As for speaking voices, they are affected by environment, and people like what they are used to. The New Englander may not dislike the accents and intonations of Southerners and Westerners, but he may think his own are standard or preferable.

Whether you are right or wrong about certain characteristics of voice is not important. What counts is that you are forcing yourself to be aware of many things that you overlooked and didn't hear in your casual listening. Reflecting on these matters and practicing whatever exercises you discover are needed will condition your voice to ready and flexible expression of your thought and mood. Here is the list.

QUALITY

Is the voice thick or flat?

Does it sound as if it didn't have enough breath support?

Has it the fullness of tone that depends on the deeper, diaphragmatic breathing?

Is the breathing rhythmic and controlled, or does the voice sound jerky, uneven, spasmodic, or hurried?

Is the voice relaxed?

Does it sound hard, husky, throaty, guttural, squeaky or strained?

Do the words seem to be made easily at the lips or do they sound as though they were squeezed from the back of the throat?

Is the tone bright? warm? sincere?

Are there ring and resonance in the tone, a continuous line of rich, humming quality?

Is the diction, the enunciation, satisfactory? Is it clear or inaudible? mumbled or unaffectedly correct?

Is it cultivated, crude, or careless?

What words reveal bad speech habits?

Is the quality conversational?

Why are the nonconversational styles of speakers like Walter Winchell, Gabriel Heatter, and Edwin C. Hill effective?

Does the speaker reflect the mood appropriate to his material?

FORCE

Is the voice vital and confident? overconfident?

Does it sound positive enough -- experienced? or does it sound negative -- inexperienced?

Is it a voice of authority?

Is the force explosive, indignant, irritating, overdramatic?

Is it effusive, sepulchral, "ministerial", full of reverence and awe?

Is it expulsive -- the normal type of vigorous force that you hear in spirited conversation?

Is the force monotonous? Are words stressed too regularly?

Is the force too loud, exaggerated, insincere?

TIME

Does the speaker have the broken rhythm of talk?

Does he sound as if he were ad-libbing, not reading?

Does he say well and uh once in a while to give the illusion of chat?

Is the rate of speaking fast, slow, or moderate?

Are there enough pauses? Are they skillfully spaced?

Is the rate monotonous?

Does the speaker sound hurried or nervous?

Does he dawdle or race?

Are there poise and variety in the speaker's timing?

How many words a minute did the speaker average?

Was the rate too fast for good articulation?

PITCH

Is the pitch too low? too high?

Does the speaker change his pitch level often enough to indicate change in topic or mood ?

Should he speak faster or slower to get a better pitch level?

Is the inflection--up and down strokes on words and phrases--adequate to give the full meaning?

Is the inflection monotonous?

Does it sound like reading instead of talking?

Is the inflection stimulating? overdone? animated? thoughtful?

You will think of other questions, but if you answer carefully those given above, you will make encouraging progress, especially if you practice.

Radio announcing is nothing more than an attempt to communicate information - to make something known. Although the information may reach millions, it is *directed to the individual listener*, and the communication is successful and complete only when the listener hears, comprehends, is interested, and then acts upon what he hears.

The announcer's skills are:

1. Communication of ideas.
2. Communication of emotion.
3. Projection of personality
 - a. Naturalness
 - b. Vitality
 - c. Friendliness
 - d. Adaptability
4. Pronunciation.
5. Voice control.
 - a. Pitch
 - b. Loudness
 - c. Time
 - d. Quality

RATING CHART OF ACHIEVEMENT IN RADIO ANNOUNCING

	INFERIOR	POOR	AVERAGE	GOOD	SUPERIOR
COMMUNICATION OF IDEAS					
COMMUNICATION OF EMOTION					
PROJECTION OF PERSONALITY					
NATURALNESS					
VITALITY					
FRIENDLINESS					
ADAPTABILITY					
PRONUNCIATION					
VOICE CONTROL					
PITCH					
LOUDNESS					
TIME					
QUALITY					

Additional Comments:

Date _____

Observer _____



A F R S WEEKLY RADIO ROUND-UP

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Office Secretary of Defense

DUTIES OF THE STAFF ANNOUNCER - CHAPTER 3

Time now for Chapter Three and "*Duties of the Staff Announcer.*" One of the subjects touched on in this chapter is the most important in the series - *YOUR RELATIONSHIP WITH YOUR ASSOCIATES.* In all of your dealings with other members of the station staff, remember that you are on a team. Wartime or peacetime, no man runs the show by himself. It takes teamwork - cooperation - consideration of the other fellow's problems as well as your own.

Unless you are willing to think in terms of the whole picture - unless you are willing to think of what you can do for AFRS, rather than what it can do for you - you'll find radio and everything else you tackle, rough going.

Remember, good as was Red Grange, he had a hard-charging guy named Earl Britton running interference for him. In other words, you owe a lot to the guys around you, or, as they say in show business: Be nice to people on the way up because you may need them on the way down.

Chapter 3

Duties Of The Staff Announcer

CHAPTER 3

DUTIES OF THE STAFF ANNOUNCER

The staff announcer is expected to fulfill the duties of an announcer in any and all capacities to which he might be assigned. He works regular, scheduled hours each day regardless of the number of programs falling within those hours. First, let us point out that about ninety percent of all announcers begin their radio careers as staff employees. Let us also emphasize the fact that the greatest success is usually attained by starting with a small station. The reason is quite obvious. With a small station it is usually necessary not only to announce but to write copy, produce, create new ideas, substitute for actors, do sound effects, spin platters, and sometimes operate the control board. This general knowledge and experience affords the background which will enable an announcer to cope with any situation which might arise later in his radio career.

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

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

Your main task as a staff announcer will consist of board duty, which is merely the assignment of making station identification, spot announcements, and, in some instances, playing records or transcriptions. For example: a station break would read, "W-R-E-N, the voice of Kernville" (GONG) "Twenty seconds until 10:00 P.M., Lockheart Watch Time. See the new Lockheart Sportsman, the wrist watch designed for full vision."

These announcements vary considerably in length and should be rehearsed and timed so that your words will not overlap the following program, nor will you leave more than ten seconds of "dead air".

The reading of spot announcements should not prove to be a difficult problem. However, spot announcements are important and must, therefore, be handled carefully with a maximum of sincerity and a friendly and conversational tone.

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

The staff announcer is expected to handle many programs in the course of his duty--one of the most difficult being that of announcing a classical music program. Classical music brings with it foreign names and phrases with which the musically-minded listener is most familiar. These names and phrases must be studied carefully by the announcer as they are certain to appear either in station programs or auditions. Obviously, the nature of this type of program calls for a serious and dignified delivery with unfaltering conviction. The correct pronunciation of these foreign names and phrases should be carefully checked prior to broadcast time and, if you find it necessary, spell them phonetically on your script.

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

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

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

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

Radio is respected for its authentic reporting of news, and it is important that the announcer be assured that all news is confirmed before releasing it.

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

In the course of your duty as a staff announcer, you will be required to time and rehearse programs as well as announce them. One of the most popular assignments is that of handling a dance remote. Here the announcer is required to introduce the musical numbers played by the orchestra in night clubs, hotels, and ballrooms. On these occasions the announcer becomes a master-of-ceremonies and, prior to air-time, invites the patrons to participate in the broadcast to the extent of applauding and adding a real-life touch to what otherwise might be an ordinary musical program. Handling an assignment such as this gives the announcer an opportunity to display his versatility and personality. It is advisable to write these introductions beforehand, whenever possible, or, at least, to make notes as to the general idea of the announcement. The announcer's introductions to musical numbers to be played are his own ideas and, therefore, such an assignment is a showcase for his radio work.

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

Check in to the remote spot long enough in advance so that you can carefully go over the list of selections to be played by the orchestra, and see that they are in order and that the proper credits go to the singers or instrumental soloists. Do not make your introductions of the musical numbers too long, but, rather, keep them interesting and brief. The listener wants music -- not talk.

You will also be expected to participate in special events such as taking a microphone to a remote point for an "on-the-spot" description of sports, floods, fires, races, or anything of public interest that cannot be brought into the studio.

In addition to the basic skills, special events announcing requires a ready wit, excellent powers of observation, keen language sense, and an exhaustive knowledge of the events to be broadcast. You must be born with some of these requirements but many can be acquired and improved by assiduous practice.

This baker's dozen of suggestions for the special events announcer will be discussed in the following pages.

- 1) Orient yourself and your audience
- 2) Be aware of what happens around you.
- 3) Relate each sentence to the one that precedes it.
- 4) Speak in simple sentences.
- 5) Develop an exact, imaginative vocabulary.
- 6) Learn the professional terminology of the fields in which you expect to work.
- 7) Be accurate.
- 8) Avoid cliches and any speech mannerism.

- 9) Avoid profanity and vulgarity in everyday speech.
- 10) Prepare yourself thoroughly before any assignment.
- 11) Hear recordings of your ad lib work and check them for clarity, vividness, interest, variety, and accuracy.
- 12) When possible compare your recordings with the work of a master in the field.
- 13) Practice by describing aloud everything you see.

1. *Orient yourself and your audience.*-- The listener wants to know where the eyewitness account is coming from and just where the eyewitness is.

2. *Be aware of what happens around you.*-- Spectators at an outdoor event will crane their necks to see an airplane flying overhead. The microphone will pick up the motor noise so that the listener is aware something has happened; it is the announcer's responsibility to explain it.

3. *Relate each sentence to the one that precedes it.*-- You won't lack for words if you include in each sentence the germ of the next. Of course, events on the scene of action or around the scene will shape much of the ad lib, but the announcer can keep a description coherent if each sentence is related to the preceding one.

4. *Speak in simple sentences.*-- The announcer will not sin against syntax, nor garble grammar, nor dangle a modifier before an unsatisfied listener if his sentences remain simple.

5. *Develop an exact imaginative vocabulary.*-- The announcer who must spend life with words and has no curiosity about them is an anomaly in the profession. It should be unnecessary to suggest to an announcer that he develop a comprehensive vocabulary. It is a task he has been set since childhood; it should be a pleasure of his profession.

6. *Learn the professional terminology of the fields in which you expect to work.*-- The announcer's vocabulary is neither large enough nor exact enough unless it includes the technical terms used in the fields in which he expects to work, or in the fields to which he is assigned.

7. *Be accurate.*-- It is really not necessary to elaborate on the injunction to the announcer to be accurate, but it is necessary to caution the announcer not to be too accurate. This paradoxical instruction is not just whimsey; too many announcers worry excessively about niceties of exactness while the listener turns the dial. The listener wants the movement and color and feeling of an event, not the statistical preciseness of a bank statement.

8 and 9. *Avoid clichés and any speech mannerism, and profanity and vulgarity in everyday speech.*-- Nothing reveals the limitations of an announcer's language so quickly as his use of clichés and mannerisms. Jones may be "hotter than a firecracker up there on the mound" but the phrase has been so overworked that it no longer evokes an image in the listener's mind.

10. *Prepare yourself thoroughly before any assignment.*-- The superior ad lib

announcer prepares himself as thoroughly for a special event as if he were going to write a magazine article about it. All of the facts related to the event, the persons involved, their histories, their opinions, their idiosyncrasies are learned before the announcer ever goes on the air, and he knows this material so that it is readily available for use when he needs it.

The experienced sports announcer, for example, usually has the following information before he attempts a play-by-play description of a sporting event.

1. Information concerning the event itself:
 - a. What it is. Belmont Sweepstakes, etc.
 - b. Who is presenting it. Forest Hills Lawn Tennis Association, etc.
 - c. Why is it presented. National championship, etc.
 - d. When it is. Every spring, etc.
 - e. Where it is. Belmont Park, etc.
 - f. History, 76th annual running, etc. Who were winners in the past, interesting occurrences, how the event came about originally, etc.
2. Information concerning the contestants:
 - a. Who they are. Army, Navy football teams, etc.
 - b. Their history. Sporting records this year, through the years, etc.
3. Information concerning individual contestants:
 - a. Who they are. Joe Zilch, 225-pound tackle from Dubuque, Iowa, No. 17 jersey. Strong on offense.
 - b. Their histories. Zilch is a junior, played for St. Mary's his freshman year. High school ball played in Texas. Has blocked three kicks this season. Lettered in track last season, etc.
 - c. Their idiosyncrasies. Zilch a fiery tempered screwball, thrown off the field for fighting in last game. Always stands up in line before the shift to look at opposing team, etc.
 - d. Their opinions. Coach says Zilch promises to murder them, etc.
4. Information concerning related sporting or social activities:
 - a. What it is. The Tournament of Roses along with Rose Bowl game, half-time program, etc.
 - b. Who is responsible. Personnel of Rose Bowl committee, etc.
 - c. Who participates. Name of Rose Queen, etc.

11, 12, and 13. *Hear recordings of your ad lib work and check them for clarity vividness, interest, variety, and accuracy.*-- When possible compare your recordings with the work of a master in the field; practice by describing aloud everything you see.--To perfect an acceptable ad lib style the announcer should make recordings of his ad libbing at every opportunity and then listen to them critically.

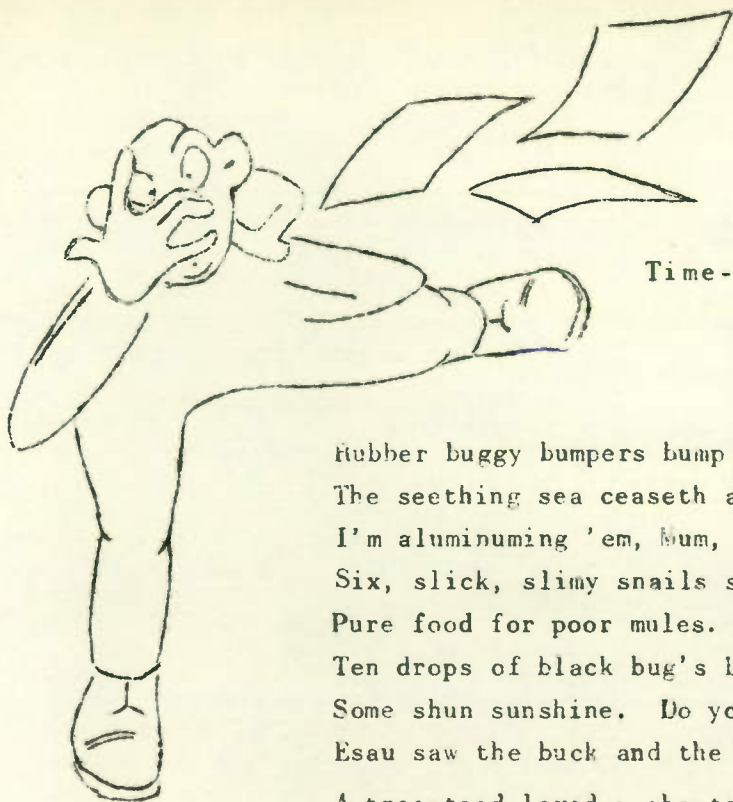
As a staff announcer, you will often be working with different programs on which there is a dramatic portion. While it is not a requirement, it is considered both good manners and good sense for the announcer to have every correction in the final script (including cuts, additions, and changes of every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

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

First, of course, is an announcer's relationship to the station manager. This should be one of mutual respect and liking whenever possible. It should embrace a loyalty both ways and a constant striving on the part of the announcer to improve not alone for his sake but for the sake of the station. Respect the manager's wishes regarding your personal appearance, actions, and attitude toward your job.

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

Your relationship with your associates should be a cooperative one, striving to please and acknowledging their suggestions. Most important, LIKE YOUR WORK. Continually try to improve in every respect. Never consider an announcing job beneath your dignity; get all the experience you can by doing anything and everything that will improve your abilities as a performer or a member of the radio profession. In everything you do, both on the air and off, make your own personality count -- constantly sell yourself, for, as an announcer a personality that is pleasing to the eye and to the ear is one of your greatest assets.



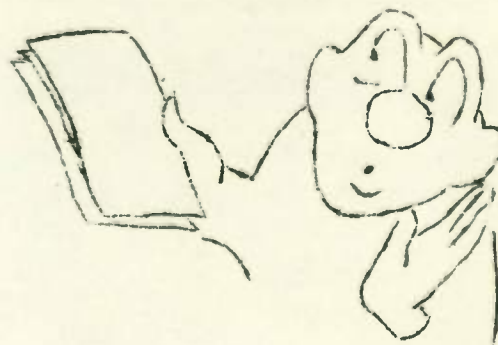
Time-Tested Tongue Twisters -

Try them on for size.

Rubber buggy bumpers bump buggy rubbers.
 The seething sea ceaseth and so sufficeth us.
 I'm aluminuming 'em, Mum,
 Six, slick, slimy snails slid slowly seawards.
 Pure food for poor mules.
 Ten drops of black bug's blood in a bucket.
 Some shun sunshine. Do you shun sunshine?
 Esau saw the buck and the buck saw Esau.

A tree-toad loved a she-toad
 That lived up in a tree.
 She was a three-toed she-toad,
 But a two-toed tree-toad tried to win
 The she-toad's friendly nod,
 For the two-toed tree-toad loved the ground
 That the three-toad she-toad trod.

I hang it angrily high on the hanger, singing and beating time with my finger.
 Theophilus Thistle, the successful thistle sifter, in sifting a sieve full of unsifted
 thistles, thrust three thousand thistles through the thick of his thumb. Now if
 Theophilus Thistle, the successful thistle sifter, in sifting a sieve full unsifted
 thistles, thrust three thousand thistles through the thick of his thumb, see that thou
 in sifting a sieve full of unsifted thistles, thrust not three thousand thistles
 through the thick of thy thumb. Success to the successful thistle sifter.





A F R S WEEKLY RADIO ROUND-UP

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WORDS FOR THE WISE AND PROVEN PROCEDURES - CHAPTER 4

Have you ever stopped to think about your listener?

What kind of a guy is he?

What are his thoughts as he listens to you?

He may be an infantry replacement...fresh from the States... new Army-wise...a little confused and frightened by the sudden change of events in his life. A few weeks ago he was wearing a blue serge suit in Sioux City, Iowa - today he's somewhere south of Seoul.

GIVE HIM THE BEST YOU HAVE.

Or he may be a lonely airman...too long away from home and family...a little tired of flying the "milkrun" over the Alaskan snow-caps. Could be he has problems at home you'll never know - could be he's pretty bored...pretty blue.

GIVE HIM THE BEST YOU HAVE.

Or he may be a sailor...temporarily in sick bay in some European port. Though he's sick as a dog and lower than you know what - good American radio and your voice can give him a shot in the arm.

GIVE HIM THE BEST YOU HAVE.

Maybe he's a wounded Marine who can tell you about winter at "the Reservoir". He doesn't get around as well as he used to - and now he's waiting for orders to go home...to an uncharted future.

But whoever he is,

Wherever he's been,

Wherever he's going -

ALWAYS GIVE HIM YOUR BEST!

Chapter 4
Words For The Wise
And
Proven Procedures

CHAPTER 4

WORDS FOR THE WISE

An announcer without a dictionary is a lost soul. He is up the creek without a paddle - the very paddle he needs to change him from a parlor reader into a radio announcer.

In the announcing business, you spend the best years of your life with words. Unless you get to know them, understand their meaning, know where and how to use and pronounce them, you are going nowhere.

To develop poise and confidence in front of a microphone, you have to be sure of yourself. If you are frightened by words and have to fight every syllable of every sentence - do something about it or forget announcing as a career. Make friends with your dictionary and latch on to it every time you run across an unfamiliar word. Practice your pronunciation of the tough ones until you can't be thrown. Here is a Pronunciation Chart that will help you understand your dictionary.

Pronunciation Chart

Key Word	Phonetic Symbol	Dictionary Symbol	Spellings
Vowels			
beat	(i)	ē	me, feet, bean, deceive, people, field, Caesar, machine, phoebe, key
bit	(I)	ī, ē, ē	deer, dear, mere, bier, weird, fakir, busy, pretty
bait	(e)	ā	say, prey, face, laid, great, survey, veil, neigh, fiancé, fiancée, crochet, croquet, gauge, gaol
bet	(E)	ē, â	pet, heifer, leopard, friend, Aetna, any, feather, bury, said, says, asafoetida, care
bat	(ae)	ā	hat, plaid, laugh
bask	(a)	ā	(Sound usually found in Eastern speech. In the Middle-West generally pronounced as a.)
bottle	(a)	ä, ö	father, hearth, sergeant, memoir, honest, Gardner, ah, guard, odd
berate	(@)	ā, ā, ē, i, ō, ū	sofa, praises, possible, purpose, circus, tortoise, vehement, occur
but	(^)	ū	sun, son, does, double, about, blood
bought	(ɔ)	ô, œ	all, fault, law, fought, broad, for
boat	(o)	ō	oats, go, owe, saw, though, tee, blown, oh, boulder, beau, chauffeur, yeoman, brooch, apropos
book	(u)	oo	pull, wolf, wood, would, worsted
boot	(u)	oo	who, stew, sue, suit, through, rude, cool, sleugh, group, shoe, maneuver, lieu
bite	(ai)	i	aisle, ice, eye, aye, high, pie, rye, buy, guide, height
boy	(ɔi)	oi	boy, boil
bout	(au)	ou	how, out, kraut, plough, hour, sauerkraut
beauty	(ju)	ū, ū, ū	cute, mew, beauty, feud, cue, lieu, you, view, queue, ewe, Hugh

Key Word	Phonetic Symbol	Dictionary Symbol	Spellings
Consonants			
pat	(p)	p	pie apron, supper, shepherd hop, hope, hiccough, clapp
bat	(b)	b	boy above, rubber, cupboard tub, tube
tot	(t)	t	tell, Thomas, two, ptomaine water, batter, lighting, debtor, receipting, yachting, indicting, at, ate, light, debt, receipt, yacht, indict, mitt, raced
dog	(d)	d	dog under, muddier, solder rod, would, fade
key	(k)	k	kill, cap, chorus, Khan making, because, occasion, tacking, aching, talking, liquor, obliquely look, like, tack, talk, oblique, ache
go	(g)	g	go, ghost longer, trigger, Allegheny fog, egg, plague, burgh
man	(m)	m	may among, summer, salmon, bombing, hymns Tom, palm, lamb, phlegm, hymn, mesdames
no	(n)	n	no, know, pneumonia, gnat animal, sunny, Wednesday, champagnes, comptroller ton, tune, champagne, sign, Anne, Ann
sign	(ŋ)	ng	finger tongue, sing
we	(w)	w	well, one always, distinguish
look	(l)	l	loose, llama alive, hello, island tail, pull, sale, isle
yes	(j)	y	yellow beyond, familiar, hallelujah
run	(r)	r	red, wren, rhubarb every, rewrite
art	(ae)	r	urn, earn, herb horrid, mortgage, colonel, hemorrhage
when	(hw)	hw	for, catarrh, corps, care, purr wheat awhile
fan	(f)	f	five, phase after, puffing, laughing, soften, nephew, diphtheria, calving, if, puff, laugh, calf, life, triumph

Key Word	Phonetic Symbol	Dictionary Symbol	Spellings
Consonants			
vain	(v)	v	vine every, salving, stephen of, love, salve
thin	(0)	th	thumb ether bath
that	(ʒ)	th	them soothing soothe
see	(s)	s	see, city, scene, psalm gasoline, essay, icicle, listen, abscess, Worcester, answer, apes, lass, loose, rice, quartz
zoo	(z)	z	zero, Czar, xylophone crazy, busy, fuzzy, discern prize, was, buzz, pause
shoe	(f)	sh	sugar, shoe, schnapps, chagrin fishing, tissue, pension, mission, anxious, conscious, motion, racial, ocean fish
azure	(ʒ)	zh	vision, pleasure, negligee, azure, bijou, glazier garage
hat	(h)	h	home, who ahead
church	(tʃ)	ch	chair, cello, Tchaikovsky, Tshi matching, nature, suggestion, righteous match, church
judge	(dʒ)	j	jack, gee magic, lodging, soldier, adjoin, vengeance, pajamas, legion, page, lodge

Now that you are thoroughly conversant with the pronunciation symbols, we are going to put you to work on the 300 toughest words in radio. These 300 words cause more trouble and are mispronounced more often than any others on the airwaves. So, if you are interested in getting ahead in the announcing world, master the big "300". Take ten words a day - they are listed in ten's - get the proper pronunciation and meaning from your dictionary and drill until you are letter perfect on the whole list. Whatever you do, don't guess at pronunciation because nine times out of ten, you'll be wrong - and your listener will know it!

Just for a starter, how do you pronounce err - amateur - aeroplanes - inquiry?

Here is your list of 300 toughies. Master 10 a day and you're on your way.

1. allied
2. program
3. pianist
4. accompanist
5. repertoire
6. err
7. event
8. mosquito
9. quantity
10. ingenue

1. khaki
2. robot
3. indiscriminately
4. reconnaissance
5. imperial
6. juggernaut
7. American
8. inhalant
9. o'clock
10. perfume

1. clothes
2. either
3. with
4. gallant
5. chivalrous
6. directed
7. disputant
8. demise
9. Tuesday
10. palm

1. meteoric
2. premiere
3. prelude
4. amateur
5. auspices
6. entrepreneur
7. debut
8. ensemble
9. baton
10. interesting

1. arctic
2. archipelago
3. annihilating
4. address
5. aeroplane
6. envelope
7. advertisement
8. rotogravure
9. narrator
10. inquiries

1. bouquet
2. caramel
3. sacrifice
4. seventy-five
5. finance
6. White House
7. everywhere
8. thirty-eight
9. material
10. strength



BUSTER SCHNOOK POOH POOHS PREPARATION

1. ration
2. increase
3. reserve
4. status
5. data
6. acreage
7. produce
8. granary
9. coupon
10. new

1. demolition
2. salient
3. emanating
4. armada
5. atoll
6. barrage
7. recess
8. details
9. unscathed
10. decadent

1. genuine
2. exquisite
3. handkerchief
4. bona fide
5. culinary
6. cuisine
7. economic
8. adventure
9. clientele
10. condolence

1. facade
2. devotee
3. leisure
4. etude
5. gewgaw
6. homicide
7. illustrate
8. ingenious
9. grievous
10. object

1. grimace
2. hiccough
3. aspirant
4. gubernatorial
5. incumbent
6. mayoralty
7. premier
8. bestial
9. despicable
10. precedent

1. elite
2. draught
3. laconic
4. flotsam
5. envoy
6. heinous
7. estuary
8. dais
9. entire
10. slough



LAUGHS AT RESEARCH ----

1. credence
2. liaison
3. obligatory
4. bade
5. decorous
6. carbine
7. schism
8. hoofs
9. altimeter
10. mercantile

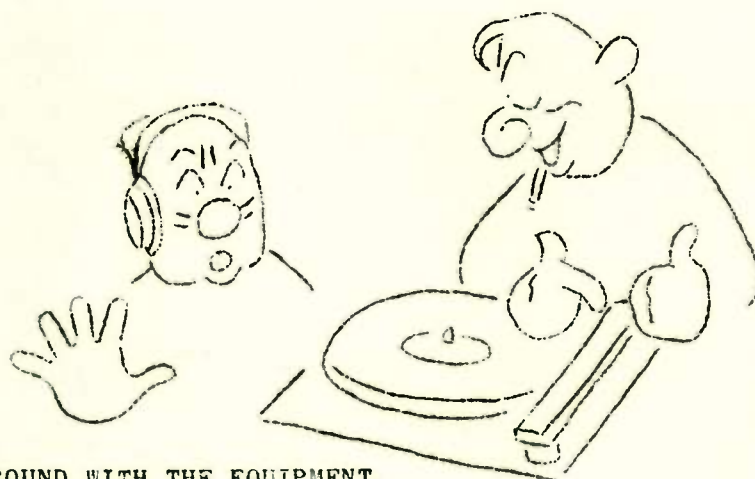
1. comptroller
2. temperature
3. camera
4. query
5. inquiry
6. mistrust
7. discharge
8. results
9. peninsula
10. library

1. nothing
2. deluge
3. twopence
4. soviet
5. sonata
6. integral
7. fantasy
8. ruins
9. forward
10. bulwark

1. environment
2. February
3. orgy
4. harassed
5. poinsettia
6. quay
7. oaths
8. worsted
9. progress
10. boatswain

1. repercussion
2. European
3. contrasting
4. president
5. envoy
6. ennui
7. formidable
8. strata
9. via
10. decisive

1. Catholicism
2. era
3. research
4. controversy
5. preferable
6. biography
7. peremptory
8. incognito
9. adult
10. insurance



FOOLS AROUND WITH THE EQUIPMENT.

1. interlocutor
2. gala
3. attache
4. encyclical
5. mischievous
6. musicale
7. calliope
8. motif
9. cello
10. suite

1. wash
2. wish
3. tune
4. such
5. catch
6. rinse
7. pretty
8. chimney
9. roof
10. corps

1. capriccioso
2. chiavette
3. chromatics
4. pizzicato
5. allegro
6. forte
7. pianissimo
8. crescendo
9. andante con moto
10. buffo

1. dramatis personae
2. fait accompli
3. ex officio
4. ex libris
5. entr'acte
6. et cetera
7. de luxe
8. e pluribus unum
9. demitasse
10. denouement

1. dachshund
2. daguerrotype
3. decollete
4. hara-kiri
5. provost
6. increase
7. reserve
8. route
9. apricot
10. sophomore

1. recalcitrant
2. scion
3. subpoena
4. cruiser
5. cantonment
6. carburetor
7. lingerie
8. dishabille
9. government
10. indicted



KNOWS ALL THE ANSWERS

1. atonalist
2. experimental
3. epoch
4. charlatan
5. backwards
6. cacophonous
7. propitiate
8. bizarre
9. anaesthetist
10. sacrilegious

1. decades
2. candidate
3. athlete
4. depot
5. hotel
6. mediation
7. Caribbean
8. maniacal
9. anti-aircraft
10. anecdote

1. scherzoso
2. nocturne
3. intermezzo
4. andante cantabile
5. allegretto
6. canzonetta
7. gondolieri
8. rondo
9. finale presto
10. toccata

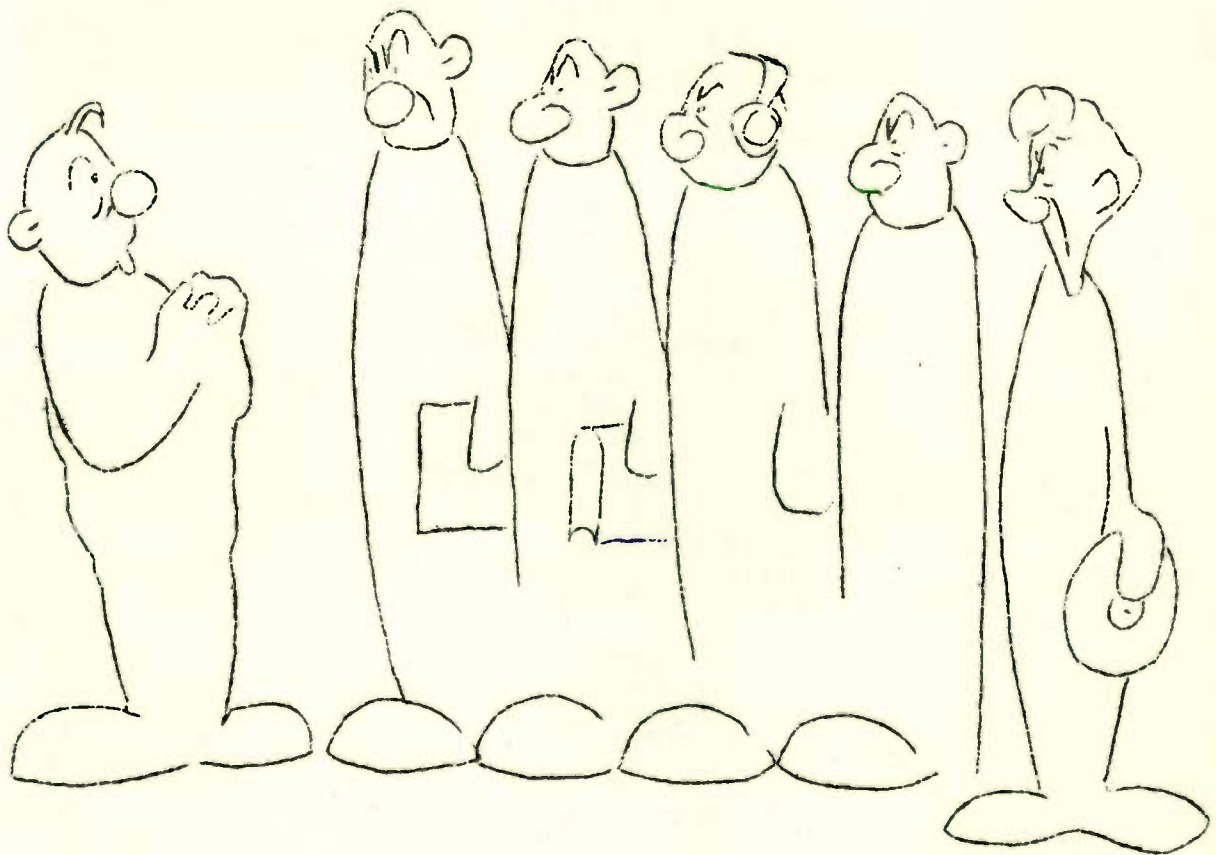


LOUSES UP THE LIBRARY

1. incomparable
2. posse
3. robust
4. sheriff
5. brigand
6. respite
7. lamentable
8. longevity
9. tarpaulin
10. catsup

1. wrestle
2. eczema
3. crevasse
4. penchant
5. impious
6. valet
7. diphthong
8. saga
9. quintuplet
10. ignoring

1. irrevocably
2. pathos
3. inextricable
4. penalized
5. adulation
6. vagaries
7. "Besame Mucho"
8. "Canto Siboney"
9. "Saludos Amigos"
10. "El Cocinero"



AND THEN WONDERS WHY EVERYBODY THINKS HE'S A 24 CARAT JERK!

PROVEN PROCEDURES

There is, as yet, no standard operation procedure for the announcer. Moving from one station to another the announcer must be briefed in each place by the chief announcer or program director on the accepted manner of procedure. Although there is no general acceptance of the procedures described in this section, they are common enough to warrant inclusion here:

- 1) Microphone technique.
- 2) Script handling.
- 3) Script marking.

The announcer who speaks into the microphone in such a manner that his speech faults are minimized and his excellences magnified is said to have "*mike technique*." To acquire this technique the announcer should acquaint himself with the different types of microphones currently in use in radio and know the speech input characteristics and peculiarities of each. He should know the rated response to the pitch range, the directorial features, and the sensitivity of each microphone commonly used.

In addition to acquiring a technical knowledge about microphones, the announcer should work for a personal knowledge. He should know the response of each microphone to his own voice and be aware of the heightening of some voice peculiarities by certain mikes. He should know at what distance to stand before the microphone for the best voice reception; he should know how to make use of the live and dead sides of the microphone for effects and for the most complete interpretation.

The announcer should also know when to sit and when to stand before the mike. He should sit before the mike when doing a broadcast involving so many script pages that it is awkward and inconvenient to hold them all in his hands. He may sit occasionally when doing a program that requires such intimacy that standing will affect his interpretation; "The Poet's Corner" type of program is an example of a show that is read by an announcer while sitting. He should stand for all other programs because his voice production will be easier, his communication will be more vital, and he will appear to better advantage before an audience.

Script handling is merely a mechanical detail, but it can cause so much turmoil both in the studio and out over the air that a few instructions seem necessary. The frequent unintentional forest-fire effects heard on the radio are the result of some inexperienced speaker rattling his manuscript. The superior announcer holds his script in one hand and when nearing the bottom of the page slides the first page down with the other hand until the top of the second page is visible. It is thus possible for him to read from one page to another without stopping to turn them and he can then dispose of

the pages he has read. The experienced announcer may let them drop to the floor when he is finished with them, but more often he keeps them in his hand.

The superior announcer always uses a free manuscript--never one that is bound in a book or fastened together; he always checks the page numbering just before he goes on the air to be sure the pages are in the right sequence; and he always holds the script so that he can see the producer and the clock out of the corner of his eye. If he can glimpse the producer he can check his mike position and his timing; if he can see the clock he can check his reading time against the markings on his script.

Script marking is not standardized, and some announcers do not use it as an aid to announcing, but many superior announcers do mark their scripts so that their interpretation and timing will be the same at each rehearsal and performance. Although script marking is an individual matter, certain marks are generally agreed upon:

- 1) *Underlining*--used for emphasis.
- 2) *Quotation marks*--used to set off important statements.
- 3) *Parentheses*--used for dependent clauses and throwaway phrases.
- 4) *Caret (^)*--used to mark insertions in the script.
- 5) *Hyphen*--used to connect words written separately but voiced as one.
- 6) *Dash*--used in radio to indicate more is to follow.
- 7) *Ellipses*--used in radio to indicate pauses.
- 8) *Crescendo and decrescendo marks*.
- 9) *Virgule (/)*--used to separate words and phrases.
- 10) *Paragraph symbol*--used to mark thought and voice paragraphs in the copy.
- 11) *Numerals*--used to mark the elapsed time to that point.
- 12) *Capitalization*--used for additional emphasis. The marked radio script that follows is an example of the manner in which some announcers mark their copy.

NBC NEWS SCRIPT

WORDS RECEIVING
GREATEST STRESS
RECEIVE MOST UNDER-
LININGS.

"Years hence" -- the men who write the "history-books"
are going to look back and say that on one-certain-date -- the
tide of battle changed. On that one-date -- the fate of Hitler
was finally sealed -- and all that happened thereafter was merely
"anti-climax". And it may be -- it may just be that "today"
was that-date.

NOTE HOW THE SIG-
NIFICANT IDEA OF
THIS SENTENCE IS
MADE CLEAR BY THE
USE OF PARENTHESES
AROUND THE SUBORDI-
NATE PHRASES.

For today -- (on the field of battle) -- (and in the
realm of diplomacy) -- Hitler suffered "real-defeats" -- (reverses
which may eventually spell the "decline" and "fall" of his tot-
tering-empire).

Today -- (March the-13th) -- is the day in which the
Red Army startled the world by sudden capture of the Black Sea
port -- (the German defense bastion of "Rherson"./
Today -- two-nations -- (recently enemies) -- renewed the
"ties of friendship" -- (the government of "Russia" and the
Italian-Regime of "Marshal-Madoglio". Today too -- the Allies
showed that they mean business -- (that stricter-measures are in
the offing to prevent vital-information from leaking to the enemy
through Eire).

All-these-things today -- and "many-more-too".

WAVED LINE INDI-
CATES RUN-ON.

But before I present the full-details of "Hitler's-
reverses" -- here's the front-line-dispatch from "General-
MacArthur's-headquarters" -- (an apt-reminder that while we turn

QUOTES USED HERE ON
OUT ARE TO INDICATE
GREATER STRESS ON
FIRST WORD.

the full weight of our power toward knocking Germany "out-of-the
war -- we are "by-no-means" neglecting the Japs.

General-MacArthur -- (in his night communique) --
reveals that American-forces -- (at the Allied bridgehead at
Empress Augusta Bay on New Guinea)-- turned back a "strong-
Japanese-attack". More than that -- a "third" of the three or
four thousand Japs who made the assault have been killed. This
American victory is especially = heartening -- because even as
this official word came from the Southwest Pacific, NEC monitors
(here in New York) heard Radio-Tokyo make another in its series
of fantastic-claims - (a claim that the enemy had recaptured two
of the three airdromes in that Empress Augusta area.)

But general MacArthur has even more to report. American
cavalrymen have two more small= islands (in the Admiralties) --
(to the west of Los Negros -- where we had established our first
outpost bases, in that region.) The landings were made after the
enemy had been bombarded by long-range artillery (from Los
Negros).



A F R S WEEKLY RADIO ROUND-UP

ARMED FORCES RADIO SERVICE
A Unified Activity of
ARMED FORCES INFORMATION & EDUCATION DIVISION
Office Secretary of Defense

THE PRODUCTION HANDBOOK - CHAPTER 5

The instructions in this handbook pertaining to program and production operations are the outgrowth of years of experience in the originating studios and remote points of various transcontinental networks.

They are included in "*What Every Young Announcer Should Know*" to help guide you in matters of sound practice and good taste.

While these pages do not necessarily carry the last word in radio behavior you will find yourself making better decisions as a result of having read and digested them.

Chapter 5

The Production Handbook

CHAPTER 5
THE PRODUCTION HANDBOOK

INDEX

	Page No.
EMERGENCY ANNOUNCEMENTS	37
Failure at Beginning of Program	37
Failure after Start of Program	37
Short Wave Broadcast	38
Failure of Speaker to Appear -- Lateness, etc.	39
Substitution of Program for that Originally Scheduled	39
GENERAL	40
Reporting for Programs	40
Prevention of Runovers	40
Split Networks	40
Alterations	40
News Flashes	41
Daily Time	41
Early System Cue	41
Dead Air	42
STATION BREAKS	42
Middle Breaks	42
Singing After System Cue	42
The System Cue - How?	42
The System Cue - When?	42
AD LIB ANNOUNCING	43
Remarks To Be Avoided	43
REMOTE DANCE ORCHESTRA PROGRAMS	44
Time Check	44
Continuity and Routine	44
Mentions of Originating Point	44
Mention of Vocalists	44
Credits for Orchestra Leaders	44
A Complete Sample Half-Hour Program	44
Conciseness in Announcements	45
Introducing Final Numbers	45
GENERAL PROGRAM RESTRICTIONS	46
Inspection of Speakers' Manuscript	46
No Use of Announcer's Name	46
Curtain Speeches	46

EMERGENCY ANNOUNCEMENTS

In spite of the increased efficiency of technical and general program operations, emergency situations have arisen, and will arise from time to time: and it is our responsibility to deal with them calmly and intelligently. You must carefully school yourself in advance regarding the manner in which you intend to meet any possible contingency; then, when the occasion arises, apply this pre-determined procedure wisely and effectively, rehearsing in advance the part you will play in the event of an emergency. It may not seem pertinent to you at the time, but it is only by anticipation and making adequate preparations to deal with them beforehand that they may be met most capably when and if they arise. We must be doubly assured that there will be no blunders, no inept or inefficient handling of operations.

The following form of emergency announcements are herein re-stated so that you may thoroughly memorize them and be prepared to employ an appropriate procedure whenever you are confronted with an operating emergency. The basis of these announcements, it will be observed, in the wording approved this year, viz--"due to operating difficulties."

THERE ARE TWO TYPES OF PROGRAM FAILURES FROM REMOTE POINTS:

1. Failure at beginning of program.

In the event a program fails to start within forty-five seconds of its scheduled time, the standard form of announcement is, in effect, as follows:

"We regret that due to operating difficulties we are unable to present immediately the program of _____. In the meantime, we offer _____, etc"

Then fill with standby. Upon being notified that transmission in clear for scheduled program, fade out the standby music and announce:

"The operating difficulties which necessitated delay in presenting the program of _____ have now been cleared and we take you to (point of origin)."

2. Failure after start of program.

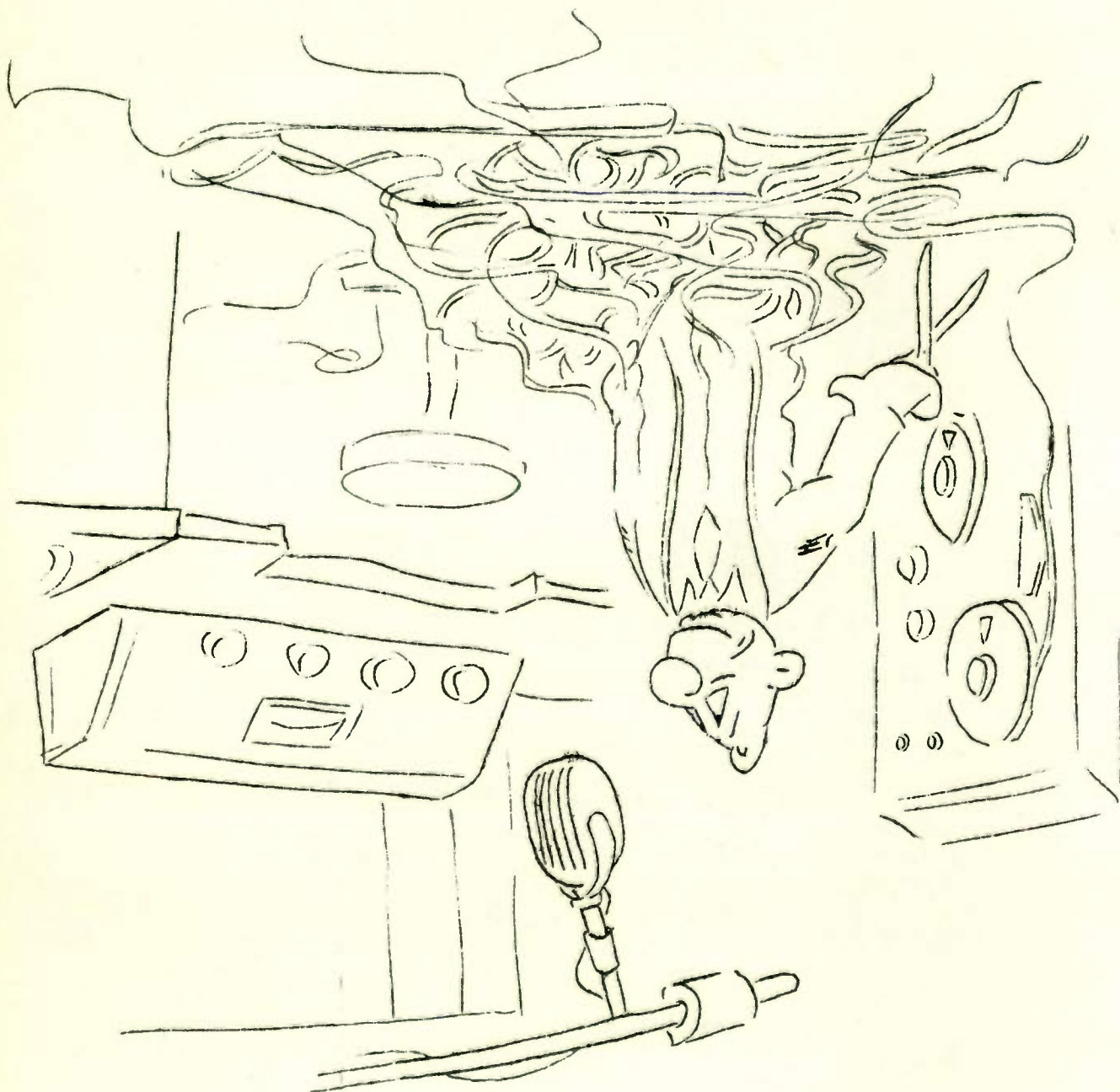
In the event of line failure of more than forty-five seconds duration after a program has taken air, the following announcement should be made:

"Due to operating difficulties there has been an interruption in the program of We hope to be able to resume this program in a moment or two. In the meantime we present an interlude of"

Before permitting the resumption of the program, the standby music should be stopped and a further announcement should be made, substantially as follows:

"The operating difficulties which necessitated our interrupting the program of . . . have now been cleared and we return you to (point of origin)."

DUE TO CIRCUMSTANCES BEYOND OUR CONTROL, THE PROGRAM ORIGINALLY
SCHEDULED FOR THIS TIME WILL NOT BE HEARD...



At the conclusion of this announcement, *and not before*, on cue from the man in charge of production in the studio to engineer in the control room, the program on the line should be fed to the stations so controlled.

SHORTWAVE BROADCASTS

On short wave programs, when service is interrupted for longer than, say, forty-five seconds, and Master Control advises that the program is not coming through, an announcement substantially as follows may be employed:

"We regret that atmospheric conditions (or difficulties in shortwave transmission) have so far prevented our bringing you the program of However, we anticipate that these difficulties will be overcome and that shortly we shall be able to present this special feature."

Then fill with standby program until able to resume the program; at which time the standby music is to be faded out and an announcement re-introducing the shortwave broadcast given. If, however, the program fails to come through at all within its allotted period, then common sense dictates a closing announcement at the end of the standby fill expressing regret over the inability to present the program in question (which must be identified by name) and indicating the reason, as suggested above, for such failure.

It is always wise---and good showmanship as well---to convey the impression that we have reasonable expectation of presenting the special feature after a short interval; however, after making such an announcement you will contact Production to determine whether or not we may be able to resume the feature so that you may formulate an appropriate announcement for the close of the period.

It will sometimes be found necessary to rewrite the closing announcements on shortwave broadcasts inasmuch as there may be unforeseen variations in the program at its foreign originating point. For this reason the broadcast must be scrupulously audited by the announcer in charge of the standby so that his closing announcement will be an accurate summary of what actually went over the air during the shortwave period.

There are occasions when the transmission of overseas programs is so imperfect as to prevent complete understanding on the part of the audience, but not so imperfect as to require a cut. On such occasions, the announcer should interrupt the program at appropriate times with explanatory announcements. For example a shortwave program from AFES, Los Angeles featured a sound picture of night life in glamorous Hollywood. It was a half-hour program; the continuity from Los Angeles was difficult to understand; static interference interrupted. Several times during the period we gave the following announcement with suitable variations:

"Although atmospheric conditions are not entirely favorable to the re-broadcast of the unusual sound picture of Hollywood, AFES is attempting to take you on a colorful tour of the film capital, visiting its famous hotels and night clubs, introducing you to the folks that make it glow."

"This broadcast is similar in content to our recent broadcast of a sound picture of San Francisco. Now back to AFES, Los Angeles."

Be sure to check with the proper authority as to whether shortwave programs should be cut and type of explanatory announcement which should be made if cut is necessary.

FAILURE OF SPEAKER TO APPEAR--LATENESS--ETC.

There are several instances in which a scheduled speaker's address cannot go on; arrival in studio too late for examination of speech, failure of speaker to appear, refusal of speaker to comply with AFPS continuity restrictions, etc.

Should it develop that, for one reason or another, the speaker and program in question cannot be permitted to go on, the announcer is to say:

"We regret that the program of (identify the broadcast by title) featuring a talk by (name of speaker) originally scheduled for this period, will not be heard."

Then proceed with standby program, making a similar courtesy announcement at the end of the period.

If, by any chance, your speaker fails to appear at the scheduled time, an announcement identifying the program and speaker should be given, adding that:

"Mr. Doe has been unavoidably detained and pending his arrival we shall hear -----"

Then present standby music. Contact the proper authority for instructions in the event that the speaker does not arrive at all, or else arrives so late as to render his going on inadvisable.

SUBSTITUTION OF PROGRAM FOR THAT ORIGINALLY SCHEDULED

Whenever it is found necessary to substitute one program for another originally scheduled to be heard, a courtesy announcement must precede the substitute program. Ordinarily the canceled program may be referred to as "the program originally scheduled at this time." There are many instances, however, in which the canceled program is of such importance--either by virtue of its special audience interest, or the fact that it has been particularly publicized--that it must be identified in an opening courtesy announcement and again at the close of the substitute program. Generally the courtesy announcement will appear in the continuity for the substitute program. If it does not, the producer or producer-announcer should call Production for advice as to the proper type of courtesy announcement to be made.

While the foregoing is intended as a general basis outline for handling emergencies, it is, of course, expected that in all instances requiring special handling, or where there is any doubt whatsoever as to proper procedure, you will not hesitate to communicate with the proper authority.

GENERAL

REPORTING FOR PROGRAMS

Announcers and announcer-producers must be in the studios or at points of remote broadcasts at the time scheduled upon the Daily Operation Sheet. Where a rehearsal period is not shown immediately prior to broadcast it is imperative that the announcer or announcer-producer report for his assignment fifteen minutes before air time. The Engineering department should report the failure of men to arrive in studios or remote points at least ten minutes before air time, so that, regardless of any emergency, sufficient time may remain for paper coverage of the assignment.

The failure of conductors, musicians and artists to appear for rehearsal or air shows, or even their failure to arrive on time must be noted on the Production Log without fail. The Musicians' Union (Los Angeles) requires members of an orchestra to be in the studio five minutes preceding any rehearsal, air show or standby.

PREVENTION OF RUNOVERS

Producers will be held strictly responsible for getting their show off on time. Have it clearly understood that if their cooperation is withheld you reserve-- and must exercise--the right to step in and bring the program "off on the nose." Tact, judgment and foresight must be employed, of course, in applying this authority; and it should not be necessary if adequate measures are taken to anticipate a possible runover and provisional cuts determined in advance of air time to meet such a contingency.

SPLIT NETWORKS

The increasing number of split network originations, with often as many as four separate broadcasts routed to different sections of the Network at the same time, require the most exact program timing in order that the respective System Cues shall occur simultaneously. It is self-evident that there can be no runovers wherever split network operations are involved without disrupting completely the normal functions of the entire Network.

It is within the province of the AFRS Producer to decide how long a program is to run, how crowded the Control room is to be, and whether or not music, continuity and lyrics conform to our requirements, and to maintain AFRS's standard of operations at all times.

ALTERATION

It is imperative that attention be called on the log of every 'live' program to changes made in the continuity for that program over the one originally approved. It is presumed, of course, that the Master Copy of the continuity which is turned in will incorporate all such changes in legible form. Use the space at the bottom of the log, when such alterations have occurred, for the following notations:

"Note changes in continuity." Adherence to this rule is imperative.

NEWS FLASHES

News flashes, which are released to the announcer, may be segregated in three general classifications:

- A. Those which are of passing interest and may be deferred until program operations make it convenient to release them.
- B. Flashes of a sufficiently important character to justify their presentation at the beginning or close of a program or immediately preceding or following Station Identification.

Vocal programs are not to be interrupted except in case of extreme urgency (as indicated under "C"). Rather the news flash should be read before the first number, after the last number or just before or after a break.

- C. Flashes of such great urgency or imperative character that they must be presented without delay; programs may be interrupted in this case to read the flash. In such emergency handling, you will be instructed specifically by the proper station authority.
- D. "Flashes must not be put on the air, network or locally unless properly authorized."

DAILY TIME SIGNALS

Twice daily, once in the morning and once during the afternoon, the Network Key Station should transmit a time signal to enable member stations to check their operating time with the Master Clock in the originating studios. Briefly, a resume of the details of this operation:

Master Control will see that the studio transmitting the signal is racked up to the Network a few seconds in advance of the hour, and the studio engineer will have his mike punched up at least two seconds in advance of the time so that the gong can be struck exactly "on the nose". No go-ahead signal is needed from the engineer. The period of reverberation of the gong is not to exceed five seconds.

Inasmuch as Network stations have been advised that this gong is given exactly at the time indicated as an essential check that they may synchronize their operating time with key stations, it is imperative that the greatest accuracy be observed in carrying out this operation.

EARLY SYSTEM CUE

When system cue is given more than fifteen seconds and less than five minutes early, local identification should be given twenty seconds after system and standby studio continue to feed (without announcement) until five seconds prior to the scheduled moment for the beginning of the next program. Where no standby studio or program is provided, the originating studio will fill to the five seconds preceding the scheduled time.

When system cue is given as much as five minutes early, the remaining period

should be filled with standby music (with announcement) in a short but complete program ending with system cue and local in accordance with regular procedure.

DEAD AIR

We must be very deliberate in taking air from standby studios in the event of any kind of failure of a program. The listening audience is well aware that breaks do occur. Dead air of from thirty to forty-five seconds is a natural result. This gives time to check with Master Control to ascertain whether or not the program failure is likely to be a permanent one. The standard announcement from the list contained in this handbook can be used; then if necessary, program may continue from the standby studio.

STATION BREAKS

MIDDLE BREAKS

Generally the practice of making middle breaks on half hour programs, both studio and remote, has been discontinued. Occasionally because of split network or local programs it is necessary to make exceptions to this rule. When this is the case the breaks occur exactly "on the nose" and are of thirty seconds duration.

On hour programs a break is to be given as near the mid-point of such a program as the structure of the show permits. Such breaks are of twenty seconds duration.

In the instance of breaks of thirty seconds duration, theme is faded out completely fifteen seconds after "system" cue, following which the local identification is made on direct signal from the studio (or remote) engineer - this coming approximately twenty seconds after the break itself. A ten second interval of dead air then elapses before the program resumes (in the event of split-network operation) or the succeeding program begins.

SINGING AFTER SYSTEM CUE

The singing of the words of signature songs after the system cue must be avoided. Only instrumental music or humming should be heard during the break.

THE SYSTEM CUE - HOW?

The network cue; "THIS IS THE UNITED STATES ARMED FORCES RADIO SERVICE, THE VOICE OF INFORMATION AND EDUCATION," should be given as if in reply to a question from one of the radio audience seeking our identification. Please see that it is always given with spirit and with uniform emphasis throughout.

THE SYSTEM CUE - WHEN?

The system cue is given regularly at the fourteen-minute and thirty-second point on fifteen-minute programs; at the twenty-nine-minute and thirty-second point on thirty-minute programs- at the forty-four minute and thirty-second point on forty-five minute programs or as outlined under "Middle Breaks" whenever split-network or other special operations are involved.

AD LIB ANNOUNCING

REMARKS TO BE AVOIDED

After a speech has been given over the network, do not turn to the speaker and say: "Thank you Mr. So-and-So" or "We appreciate your having spoken", or any comment of that nature.

Rather - make just a straight announcement of what has been on the air. In other words, "You have just listened to Mr. So-and-So, talking on such and such a subject" without any additions such as "the brilliant talk of," or "the interesting address of," etc.

Avoid the use of such phrases as: "You have been ENJOYING the music of," or "You are being ENTERTAINED by." Nor should you say: "We hope you have enjoyed so-and-so as much as we have in the studio." Instead of either of these say: "You have been LISTENING to the music of," or "You have HEARD."

On the opening announcement at the start of one-half hour sustaining programs announcers must not say:

*"You will now hear thirty minutes (or a half-hour) of music by
So-and-So's orchestra."*

This is not to be done at all, as there are a number of stations that may take the programs for only fifteen minutes; therefore this announcement may cause considerable embarrassment to our network stations.

AFTER REQUIRED MIDDLE BREAKS on half-hour programs it is never permissible to re-introduce a program with such remarks as: "We continue with the music of," or "So-and-So resumes the program," inasmuch as certain stations may be joining the chain at that time. For this reason it is imperative that no reference be made to that part of the program which preceded the break. It is enough merely to re-identify the program as if it were just beginning: "We present the music of....."

The excessive use of trite phrases in ad lib announcing quickly becomes tiresome to the radio audiences.

"At this time we bring you"
"Their own special arrangement"
"Now we hear"
"And now we present"
"Ladies and Gentlemen"

should be avoided as much as possible. The too frequent use of "Ladies and Gentlemen", particularly in dance orchestra programs, must be avoided. The use of "Thank you, John Doe." by one announcer to another in multiple-point news broadcast may easily be overdone and had best be eliminated entirely.

REMOTE DANCE ORCHESTRA PROGRAMS

TIME CHECK

The checks must be obtained at least five minutes prior to the air time, as the private line is used to feed cue to the remote engineer for the five minutes preceding the air show.

CONTINUITY AND ROUTINE

Program routines with lists of numbers must be taken from the Announcer's Book and carried to each of the broadcasts.

Designations of originating restaurants and hotels, as well as special instructions regarding several of them are given on the continuity sheets provided in the book of the day for Announcers. It is obligatory that announcers take these sheets with their appended musical routines to the remote points.

MENTIONS OF ORIGINATING POINT

The opening announcement on dance orchestra programs is a standardized one to the effect that we are listening to "John Doe and his Orchestra, playing at the Hotel So-and-So, Los Angeles." The name and general location of the originating point must be given twice in fifteen minute programs and three times in half-hour programs, as follows:

FIFTEEN-MINUTE PERIODS

At opening of program
At close of program

HALF-HOUR PERIODS

At opening of program
Midway in program
At close of program

MENTION OF VOCALISTS

Names of vocalists should be given sparingly during remote dance orchestra programs; it is enough to identify the vocalists once in each fifteen-minute period.

CREDIT FOR ORCHESTRA LEADER

No more than seven credits on one-half-hour programs inclusive of opening, middle, and closing announcements. On fifteen-minute dance programs in addition to the standard orchestra identification at the opening and close, two additional orchestra credits are to be given.

A COMPLETE SAMPLE HALF-HOUR PROGRAM

- (1) Theme: Jerry Freeman and his Orchestra, coming to you from the Casino de Patee, in Los Angeles.
- (2) "Throwing Stones At The Sun" (number only)
- (3) Jerry Freeman and his Orchestra in "I Got Rhythm" from Girl Crazy. Thelma Nevins sings a vocal chorus.

- (4) "My Temptation" (number only)
- (5) Jerry Freeman and his Orchestra play: "You and the Night and the Music," from Revenge with Music.
- (6) "Blue Moon"(number only)
- (7) Jerry Freeman and his Orchestra playing for you from the Casino de Paree in Los Angeles.
- (8) You will hear Dick Dixon singing "Tiny Little Finger Prints".
- (9) Jerry Freeman and his Orchestra give you: " Fare The Well, Annabelle."
- (10) "Nagasaki" (number only)
- (11) Jerry Freeman and his Orchestra in "When Love Knocks at your Heart."
- (12) Theme: Jerry Freeman and his Orchestra have come to you from the Casino de Paree in Los Angeles.
THIS IS THE UNITED STATES ARMED FORCES RADIO SERVICE, THE VOICE OF INFORMATION AND EDUCATION.

CONCISENESS IN ANNOUNCEMENTS

The announcements of individual numbers or groups of numbers should be as concise as possible. Rather than detracting from, this will add to the Announcer's individual style, as he is very apt to become tiresome if he attempts to ad lib extended descriptions of the selections played or of the setting. In this style of program the announcer is assigned to give credits and identify numbers only.

No attempt to be facetious, to pun, or wise-crack about song titles, situations, etc., will be countenanced. Announcers will confine themselves to brief, direct, conclusive comment in presenting the selection to be played.

INTRODUCING FINAL NUMBERS

It is poor showmanship and creates a negative impression in the minds of hearers to introduce the concluding number with such a phrase as:

"Finally the orchestra presents",

"in conclusion"

or

"closing the program."

GENERAL PROGRAM RESTRICTIONS

INSPECTION OF SPEAKERS' MANUSCRIPT

It is most imperative that whenever a Producer or Producer Announcer is assigned to cover a speaker he consult the Master copy of his address in the production book to see whether or not any specific notations regarding corrections, deletions, etc., have been made; and that he consult with the speaker regarding such required alterations sufficiently far in advance of program time so that, should the speaker prove uncooperative, you may have an opportunity to contact the proper officials, either in their office or quarters, to determine what the procedure is to be.

While in most cases the addresses to be read have been submitted and approved, the proclivity of speakers to make insertions--which may be of a type which we wish to avoid--makes it necessary for the Producer or Producer-Announcer to go over the script immediately preceding the broadcast and to have last minute changes made if necessary. In case of objection, the matter should be checked with the proper authority.

Please bear in mind that, though we should be tactful and polite in all instances, these instructions apply regardless of the importance or the prominence of the speaker.

NO USE OF ANNOUNCER'S NAME

There is an old accepted and unwritten law in radio for announcers, which has grown out of the inherent courtesy of those announcers themselves; namely, not to use their own names on any program comprising a speaker. The announcer should not use his own name unless he is required to do so for purpose of cue. In general, too frequent use of an announcer's name is to be avoided.

CURTAIN SPEECHES

Announcers making "curtain speeches" before a broadcast must remember to keep such talks strictly in character with the type of program to be presented. Wise-cracks, slang phrases, etc., must be avoided. Invite your audience to enjoy themselves, but do it in a direct and friendly manner.



A F R S WEEKLY RADIO ROUND-UP

ARMED FORCES RADIO SERVICE
A Unified Activity of
ARMED FORCES INFORMATION & EDUCATION DIVISION
Office Secretary of Defense

PROGRAM STANDARDS - CHAPTER 6

Chapter 6 of "What Every Young Announcer Should Know" is titled "Program Standards." We think you will find this interesting because it deals in some detail with the yardsticks of good taste, dignity, common sense and correct behavior on the airwaves. In commercial radio most topflight performers and experienced operators work on the basis that they are guests in the listener's home - and act accordingly.

The same feeling should prevail in our hearts and minds. With its far flung fingers touching every corner of the earth, AFIS reaches into more people's lives and more people's 'backyards' than any network in history. You are a member of the team that makes this possible. When you go before the microphone visualize your audience. You know your neighbors. You know the area reached by your voice.

Use common sense...

Use good taste...

Be a gentleman...

Remember a country is known by its people -

What people think of your country depends on you!

Chapter 6

Program Standards

CHAPTER 6

PROGRAM STANDARDS

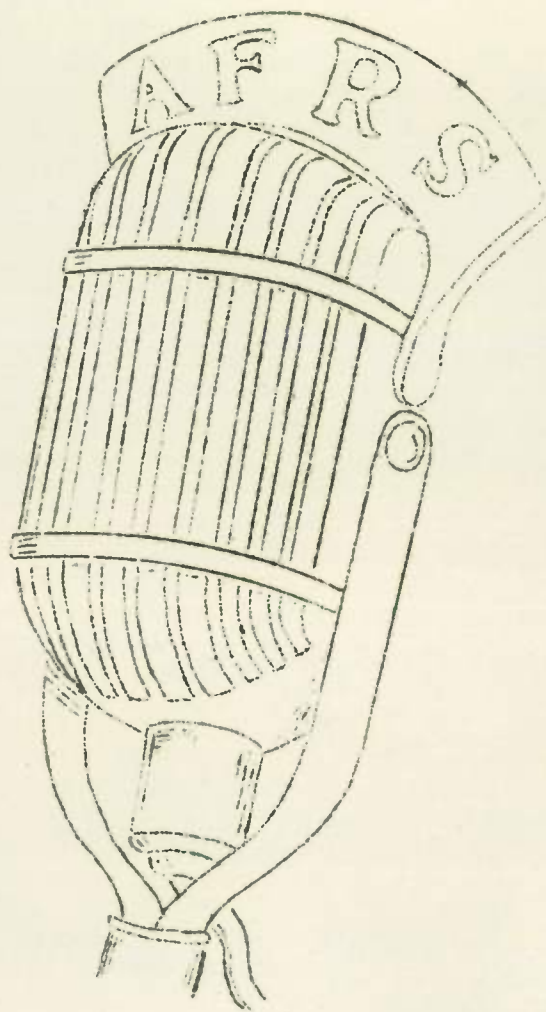
In radio, as in everything else, there are standards - and there are STANDARDS. For our daily conduct we all have a set of rules to live by — call them the Ten Commandments, call them what you will. And as we spin through each twenty four hours we subconsciously fall back on these rules much more than most of us realize. Most decisions we make are influenced by our personal standards which automatically flip up the stop or go signals of sound judgement. Many forces come into play in building these standards and so it is with the Program Standards that dictate policies of common sense, decency and good taste in the Radio behavior of the individual, the station and the network. Because it represents the consensus of opinion of the Radio Industry in the United States we print herewith for your general guidance the standards of Practice For American Broadcasters which became effective 1 July 1948.

Standards of Practice For American Broadcasters

THE BROADCASTER'S CREED

We Believe:

- 1 That American Broadcasting is a living symbol of democracy; a significant and
2 necessary instrument for maintaining freedom of expression, as established by the
3 First Amendment to the Constitution of the United States;
- 4 That its influence in the arts, in science, in education, in commerce and upon the
5 public welfare, generally, is of such magnitude that the only proper measure of its
6 responsibility is the common good of the whole people;
- 7 That it is our obligation to serve the people in such manner as to reflect credit
8 upon our profession and to encourage aspiration toward a better estate for all mankind;
9 by making available to every person in America, such programs as well perpetuate the
10 traditional leadership of the United States in all phases of the broadcasting art;
- 11 That we should make full and ingenious use of man's store of knowledge, his talents
12 and his skills and exercise critical and discerning judgment concerning all broadcast-
13 ing operations to the end that we may, intelligently and sympathetically:
- 14 ¶ Observe the proprieties and customs of civilized society;
- 15 ¶ Respect the rights and sensitivities of all people;
- 16 ¶ Protect and uphold the dignity and brotherhood of all mankind;
- 18 ¶ Enrich the daily life of the people through the factual reporting and analysis
19 of the news, and through programs of education, entertainment and information;
- 20 ¶ Provide for the fair discussion of matters of general public concern; engage in
21 works directed toward the common good; and volunteer our aid and comfort in times of
22 of stress and emergency;
- 23 ¶ Contribute to the economic welfare of all, by expanding the channels of trade; by
24 encouraging the development and conservation of natural resources; and by bringing
25 together the buyer and seller through the broadcasting of information pertaining to
26 goods and service.



IT'S MORE THAN A JOB-- IT'S A TRUST!

Therefore:

27 As a guide for the achievement of our purposes, we subscribe to the following:

STANDARDS OF PRACTICE*

PROGRAM STANDARDS

News

- 1 News reporting should be factual, fair and without bias. Commentary and analysis
- 2 should be clearly identified as such.
- 3 Good taste should prevail in the selection and handling of news. Morbid, sensational
- 4 or alarming details not essential to the factual report, especially in connection
- 5 with stories of crime or sex, should be avoided. News should be broadcast in such a
- 6 manner as to avoid panic and unnecessary alarm.
- 7 Broadcasters should exercise due care in their supervision of content, format, and
- 8 presentation of news broadcasts originated by them; and in their selection of
- 9 newscasters, commentators and analysts.
- 10 Broadcasters should exercise particular discrimination in the acceptance and place-
- 11 ment of advertising in news programs. Such advertising should be appropriate to the
- 12 program, both as to content and presentation, and should be distinctly set a-
- 13 part from the news content.
- 14 In programs of news, news commentary and news analysis which are less than ten
- 15 minutes in length, no more than two commercial announcements should be used and they
- 16 should be given at or near the beginning and end of the program.
- 17 Agricultural and market newscasts should be governed by the same general standards
- 18 applicable to news broadcasts.

Political Broadcasts**

- 1 Political broadcasts, or the dramatization of political issues designed to influence
- 2 an election, should, if accepted, be properly identified as such.

Public Affairs and Issues

- 1 A broadcaster, in allotting time for the presentation of public questions, including
- 2 those of a controversial nature, should use his best efforts to insure fair presenta-
- 3 tions. Such time should be allotted with due regard to all other elements of balanced
- 4 program schedules, and to the degree of interest on the part of the public in the
- 5 questions to be presented.

*Standards for broadcasting can never be final or complete. Broadcasting is a creative art, still in the process of development, and as such it must always seek new ways to achieve greater advances. Therefore, any standards promulgated must be subject to change.

**Because of the present confusion concerning the laws with respect to political broadcasts, broadcasters are advised to consult their lawyers in all cases where they have the least doubt as to the proper method of handling.

1 Discussions of controversial public issues should be presented on programs specially
2 intended for that purpose, and they should be clearly identified as such

3 The presentation of controversial public issues should be made by properly identi-
4 fied persons or groups.

5 Freedom of expression of opinion in broadcasts of controversial public is-
6 sues should be carefully maintained, but the right should be reserved to refuse them
7 for non-compliance with laws such as those prohibiting defamation and sedition.

Religious Programs

1 Broadcasting, which reaches men of all creeds simultaneously, should avoid attacks
2 upon religion.

3 Religious programs should be presented respectfully and accurately, and without
4 prejudice or ridicule.

5 Religious programs should be presented by responsible individuals, groups and
6 organizations.

7 Religious programs should place emphasis on broad religious truths, excluding the
8 presentation of controversial or partisan views not directly or necessarily related to
9 religion or morality.

Children's Programs

1 Children's programs should be based upon sound social concepts and should re-
2 flect respect for parents, law and order, clean living, high morals, fair play and
3 honorable behavior.

4 They should convey the commonly accepted moral, social and ethical ideals character-
5 istic of American life.

6 They should contribute to the healthy development of personality and character.

7 There should be no appeals urging children to purchase the product in order to keep
8 the program on the air, or which for any purpose encourage children to enter strange
9 places or to converse with strangers.

Educational

1 Every radio program performs an educational function. Broadcasters should recognize
2 the great responsibilities thus imposed, in planning their programs, to insure the
3 most beneficial service to all listeners.

4 Broadcasters should cooperate with educators and with educational groups in develop-
5 ing improved techniques of broadcasting, as well as those processes of education best
6 calculated to produce expert and skillful personnel.

Crime and Mystery Programs

1 In determining the acceptability of any program containing any element of crime,
2 horror or mystery, due consideration should be given to the possible effect on all
3 members of the family.

4 If the techniques and methods of crime are presented it should be done in such a way
5 as not to encourage imitation; criminals should be punished, specifically or by
6 implication, and programs which tend to make the commission of crime attractive should
7 not be permitted.

- 8 Such programs should avoid the following subject matter:
- 9 ¶ Detailed presentation of brutal killings, torture or physical agony, horror, the
 - 10 use of supernatural or climactic incidents likely to terrify or excite unduly.
 - 11 ¶ Episodes involving the kidnapping of children,
 - 12 Sound effects calculated to mislead, shock or unduly alarm the listener.
 - 13 ¶ Disrespectful portrayal of law enforcement; and characterization of officers of the
 - 14 law as stupid or ridiculous.
 - 15 ¶ Suicide as a satisfactory solution to any problem.

General

- 1 Sound effects and expressions characteristically associated with news broadcasts
- 2 (such as "bulletin," "Flash," etc.) should be reserved for announcement of news, and
- 3 the use of any deceptive techniques in connection with fictional events and non-news
- 4 programs should be unacceptable.
- 5 When plot development requires the use of material which depends upon physical or
- 6 mental handicaps it should be used in such a way as to spare the sensibilities of
- 7 sufferers from similar defects.
- 8 The regular and recurrent broadcasting, in advance of sports events, of information
- 9 relating to prevailing odds, the effect of which could be expected to encourage
- 10 gambling, should not be permitted.
- 11 Simulation of court atmosphere or use of the term "Court" in a program title should
- 12 be done only in such a manner as to eliminate the possibility of creating the false
- 13 impression that the proceedings broadcast are vested with judicial or official
- 14 authority.
- 15 In cases of programs broadcast over multiple station facilities, the originating
- 16 station should assume responsibility for conforming such programs to these Standards
- 17 of Practice.

In the thought that you might be interested in the way one of the major networks interpret the above Program Standards directive of The National Association of Broadcasters, we quote the following:

Section I

PROGRAM STANDARDS FOR ALL PROGRAMS

The following Standards apply to all programs. For ready reference, they have been set down in general groups.

A. Religious, Moral and Social Considerations

RELIGION

The subject of religion must invariably be treated with respect.

Reverence shall mark any mention of the name of God, His attributes or powers.

References to religious faiths, tenets or customs must be respectful and in good taste, free of bias and ridicule.

Religious rites-baptism, marriage, burial and other sacraments-must be portrayed with accuracy.

A priest or minister, when shown in his calling, must be vested with the dignity of his office.

RACE, COLOR, NATIONALITY

Because America is made up of people of all races, colors and nationalities, accept no program which misrepresents, ridicules or attacks any of them.

(A wartime exception exists in programs depicting "the nature of the enemy.")

MARRIAGE AND FAMILY

Marriage and the home are fundamental institutions of our society; all treatment of these themes must tend to uphold their sanctity.

Adultery and infractions of moral law, being condemned by society, are permissible themes only when absolutely essential to plot development and must not be presented as glamorous or socially or morally excusable.

Divorce may not be lightly introduced as the solution to marital problems.

Extra-marital relations may not be used for comedy; nor may marriage be made a vehicle for suggestive or offensive lines.

No material tending to break down juvenile respect for moral conduct will be accepted for broadcast.

SEX

Radio is an invited guest in the home and listening is communal: hence good taste, restraint and decency must govern all references to sex.

Songs and lyrics involving "double entendre" will not be approved.

Passion and lust, even when required by plot must be played down. Dramatic situations and dialogue which tend to be suggestive may not be used.

Sex crimes-seductions, rape, etc.-and aberrations may not be dramatized.

CRIME & PUNISHMENT

The drama of crime is a recognized and popular literary form; but crime may not be presented in a manner which will "glamorize" the criminal as against law and justice; or suggest imitation; or shock the sensibilities of the audience.

Gruesome details of crime may not be presented: nor may torture and agony be dramatized either in dialogue or sound effects.

Suicide may not be held up as a satisfactory solution for personal problems, nor detailed in method.

Crime should find retribution, but details of punishment, such as hangings and electrocution, may not be dramatized.

The kidnapping of children is not an acceptable theme. Cruelty to children and horror themes in general may not be presented in distressing detail.

We will not permit the appearance of individuals involved or featured in current news of crime or of a morbidly sensational character.

PHYSICAL & MENTAL AFFLICTIONS

Physical deformities and mental afflictions should inspire sympathy rather than ridicule.

Neither may be used for comic effect; nor may either be presented in such a manner as to offend those suffering from such infirmities.

Scripts dealing with deformity or insanity will be individually examined and approved only if within the bounds of good taste.

ALCOHOLISM & NARCOTIC ADDICTION

Insobriety and addiction to narcotics may not be introduced except when essential to plot development; and if used at all, may not be dramatized in detail.

Alcoholism is not to be presented as commendable and narcotic addiction may not be shown as other than a vicious practice.

PROFANITY & OBSCENITY

Use will not be permitted of any material or language which is blasphemous, sacrilegious or profane; salacious or obscene; indecent or vulgar.

We recognize that such words as "damn" and "hell" sometimes have contextual uses that do not constitute profanity; but in general, good taste demands their deletion.

B. Legal, Ethical and Other Considerations

IMPERSONATIONS-REFERENCES TO LIVING PERSONS

Impersonations of living characters may not be made without the written authorization of the individual impersonated-to cover either a single broadcast or a series. An announcement of the fact of impersonation must be made at least once during each broadcast, unless the dramatic context obviously denotes the impersonation.

The names of living persons shall not be used without their written consent, except (a) in the case of news programs; (b) in the case of programs of an educational or informative character, as distinguished from programs presenting episodes in fictionalized or dramatic form; and (c) in the case of other types of programs where the name used is that of a prominent public figure, such as a statesman or an outstanding radio or motion picture personality, or where the proper authority has waived the requirement of written consent. In any case where the name of a living person may be used in accordance with the foregoing, such use must be governed by good taste and the accepted amenities.

SIMULATION OF NEWS

The news format may not be used for the presentation of fictional events: in other words, such events may not be treated as authentic newscasts or news announcements.

No program, other than an authentic newscast, may make use of such terms as "bulletin," "flash" and "stand by for news"; nor may any such program employ sound effects so closely identified with news broadcasts that their use in other types of programs may alarm or mislead the public.

FACTS & FICTION-FICTIONAL CALL LETTERS

We realize that the inclusion of actual names and factual events and references frequently adds an atmosphere of authenticity to fiction; however, it does not permit the mixing of fact and fiction in such a manner as to confuse or alarm the listening audience.

A case in point is the use of station call letters in carrying forward the action or plot of a broadcast. For the protection of existing broadcasting stations and to avoid possibility of confusion, fictional call letters must be cleared by proper authority.

LEGISLATION & LITIGATION-COURT ATMOSPHERE

Factual reporting, comment or opinion on pending legislation and litigation will be permitted only on news and discussion programs.

Simulation of court atmosphere or use of the term "Court" in a program title, in such a manner as to create the false impression that the program is vested with judicial or official authority, is unacceptable.

FALSE & CONFUSING SOUND EFFECTS

Sound effects which have a tendency to confuse, mislead or shock the listening audience may not be employed. An example is the use of "S.O.S." or other distress signals.

Sec. 325 of The Federal Communications Act reads in part as follows: "No person within the jurisdiction of the United States shall knowingly utter or transmit, or cause to be uttered or transmitted, any false or fraudulent signal of distress, or communication relating thereto..."

LEGAL & MEDICAL ADVICE

We do not permit the broadcasting of legal advice or medical diagnosis, treatment or advice.

POINT-TO-POINT COMMUNICATION

By the terms of its license, no broadcasting station may broadcast a message "intended primarily for a specific individual and not to be received by the public."

Where a message, though addressed to a specific individual such as a man in public life, is in keeping with the program's format and its import is clear to the audience, such a message may be accepted.

QUALIFICATIONS OF SPEAKERS

We reserve the right to pass upon the qualifications of speakers on specialized, technical and scientific subjects.

SPECIAL STANDARDS

While the foregoing standards apply to all programs, there are additional and particularized standards governing News and Children's programs. These are dealt with in later sections.

Mention of special Children's Program standards is made here for this reason: That situations and techniques unsuitable for juvenile programs should be avoided in adult programs broadcast at times of day when the listening audience may include large numbers of children.

Section 2

PROGRAM STANDARDS FOR SPECIAL CLASSIFICATION

A. Children's Programs

Probably no programs are subjected to closer scrutiny on the part of parents than those planned and broadcast for the entertainment of children. Reaching as they do millions of young, eager and impressionable minds, children's programs have a greater burden of responsibility than any other. For these reasons, we believe in the need for special additional standards for children's programs.

PROGRAM STANDARDS

Children's programs must be founded on a sound social concept-reflecting respect for law and order; for adult authority; good morals and clean living.

Fair play and honorable conduct, intelligence and moral courage should be reflected in sympathetic characters (heroes and heroines) in children's programs.

Lawlessness, cowardice, malice, deceit and selfishness may not be shown as other than reprehensible.

In script material the following must be avoided:

1. Torture or horror, by suggestion, dramatization or sound effect; overemphasis on gun-play or violence.
2. Utilization of the supernatural or of superstition in ways that might arouse fear or mental confusion.
3. Profanity or vulgarity.
4. Treatment of kidnapping or other crimes calculated to terrify juvenile listeners.
5. Stirring up of morbid suspense or hysteria through "cliff-hanging"-the ending of an episode on a note of distressing uncertainty.

B. News Programs

Fundamental in our approach to the handling of news, commentary and opinion is the concept of Freedom of Speech. Translated into program terms, it means a full presentation of news and current events; of intelligent interpretation and analysis of the news; of fair, balanced and unbiased commentary representing all important phases of opinion upon any national or fundamental issues.

We assume no editorial position; we do view as our responsibility the proper use of our facilities for keeping the people informed-fully, fairly, accurately and without sensational treatment.

DEFINITIONS

In our view, news programs fall into two main classifications:

1. Newscasts, direct reporting and documentary broadcasts.
2. Analyses or commentaries.

QUALIFICATIONS OF COMMENTATORS

We require that the commentators heard over our facilities shall be fully qualified for their task and we reserve the right to be the sole judge of whether these qualifications are met:

1. That the commentator shall have experience in reporting and analyzing the news; high standards of journalism; and a knowledge of his subject matter.
2. That the commentator does not represent, directly or indirectly, the outlook of any group or groups, but that his commentaries reflect his own personal viewpoint.
3. That the commentator shall not engage in special pleading but shall, at all times be factual, accurate and fair.

In judging commentators, we seek not to impose censorship, but to assure a completely balanced schedule of news analyses and commentaries.

PROGRAM CONTENT

We must review all news scripts in the light of the following standards.

1. News must be properly procured from reliable sources. Sponsors may not select or edit items in news programs.
2. News shall be reported with accuracy, truth and sound balance.
3. News programs must not contain any defamatory material.
4. Crime and sex news shall be treated factually, with restraint and no sensationalism. Good taste must govern all handling of news.
5. News may not be presented in a manner to cause confusion or alarm or panic.
6. News programs will conform to the "Code of Wartime Practices."
7. News of litigation and pending legislation must be handled with care so as not to interfere with the course of the law.
8. Opinions which make news must be clearly identified as opinions and the source must always be quoted.
9. The originating point of a program must be clearly stated; and news items, commentary or opinion must be identified as to source.

C. Religious Programs

Because radio is an universal medium, the character of religious broadcasts should be calculated to be of interest to the general listening audience, and the appeal should be predicated upon basic religious truths and concepts.

PROGRAM CONTENT

Religious broadcasts may not introduce discussions of any political or controversial material.

Opinions on social and economic issues may not be used on religious programs.

No program may be made the vehicle of attack, open or implied, upon any other religious faith or denomination.

D. Controversial Subjects

In the matter of controversial issues, defined as current issues of public interest regarding which there is substantial difference of opinion, our policy is that we do not take, advance or promote any editorial position on our own account and no person speaking over our facilities is authorized to reflect any editorial stand for us.

The network does, however, recognize its responsibility, in the public interest, to safeguard and promote equal opportunity for the free discussion of controversial issues of general interest to the American people.

We have always made, and will continue to make, our facilities available to responsible individuals and organized groups for the discussion of controversial issues to the fullest extent consistent with a fair balance of opinion and the maintenance of a sound program structure.



A F R S WEEKLY RADIO ROUND-UP

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CHAPTER 7 - MIKE FRIGHT - FOREIGN PRONUNCIATION NETWORK QUALIFICATIONS - SUMMARY

Chapter 7 winds up "What Every Young Announcer Should Know" just as this week's issue of AFRS Round-Up brings down the curtain for its current editor.

Before getting away, however, I'd like to pass along something that sticks in my mind. You may find it interesting.

Not so many years ago, quite a few of us were stationed at Hollandia, New Guinea, waiting for the signal to go north to Leyte. One outfit in particular, stood out - maybe you were there - maybe you remember them. These boys-check - THESE MEN were small - wiry - tough - fearless. They had been driven out of their homes and their native land. Separated from their friends and loved ones for a while - or forever. These were The Philippine Scouts.

Their area - their uniforms - the way they handled weapons and kept busy told you they were ready. They were honed to a cold-sharp-razor edge. Everyone of their tents bore the fighting slogan of the regiment - "Bahala Na". In case you don't know, "Bahala Na" is Filipino for "come what may, we are ready."

And as you go down the years, perhaps you'll agree, that for every member of our Armed Forces, for every member of our nation, this is a good design for living - this is a good battle-cry for life -

Bahala Na - Come what may, we are ready!

Thank you for your courtesy and co-operation during my editorship of Round-Up.

Graf A. Boepple

Major QMC

Chapter 7

Mike Fright
Foreign Pronunciation
Network Qualifications
Summary

CHAPTER 7

MIKE FRIGHT

Naturalness is the personality trait most frequently required of announcers. The listener enjoys hearing an announcer whose voice suggests naturalness, sincerity, believability, vitality, friendliness and adaptability. The listener does not enjoy hearing an announcer whose voice implies superiority, irritability, guile, disinterest, and a lack of distinction. *First and foremost, the announcer should be himself.* This advice, often given, is too seldom followed. The first objection always is, "I don't feel natural." The beginning announcer is beset by qualms of mike fright. He must address not an audience but an unreceptive looking microphone. He must speak against the clock. And what he has to say are not his own words but the words and thoughts of another. Of course, he feels unnatural. But he must be himself in this unnatural situation. He must master the words and thoughts until they are his own; he must rehearse until his timing is accurate without fear of the clock. He must conjure up an image of a listener instead of the microphone, and he will overcome mike fright with experience; until that experience is gained he can overcome the worst qualms of fear by following the advice of actors and performers who have suffered in like manner. Their advice, in brief, is this:

- 1) Everyone has had a similar experience and lived through it.
- 2) Don't think about how you feel. Think about what you are to communicate.
- 3) Assume a vital, positive, and assured manner and you will be more apt to be just that.
- 4) Know so well what you have to say that you are saying it before you have an opportunity to worry whether you will say it.
- 5) Breathe as deeply and as naturally as possible.

"But I'm nobody" is usually the second objection offered to the injunction to natural. The beginning announcer may be nobody, but at least he is more of a somebody as himself than he is as an imitation of a somebody else. John Nesbitt's style is the result of his total experience, his education, his knowledge, his thinking, and his personality. The announcer who imitates that style without the background is neither John Nesbitt nor himself. He is truly a nobody.

To be natural, to be himself, the announcer must react normally to each announcing situation. He does not pretend to be more than he is, nor does he admit to less than he has.

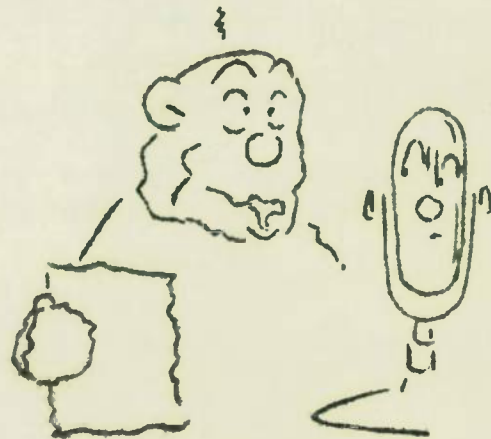
FOREIGN PRONUNCIATION

The whole problem of foreign pronunciation is further confused by certain foreign names that have been Anglicized, sometimes in part, sometimes in whole. You hear an announcer say Richard "Vahgner" and know that his pronunciation is acceptable, and he says 'Paris,' not "Pah-ree" with an uvular r. The announcer caught in this maze may find the following rules of some help:

Even Your Best Mike Won't Tell You!



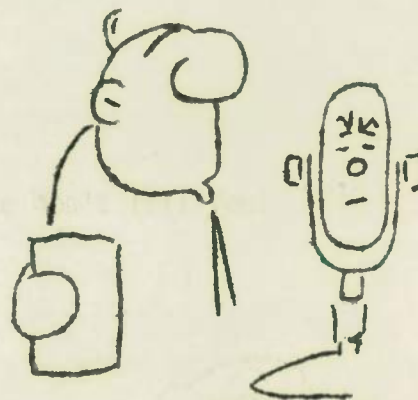
FOGHORN FRANK



SHAKY SAM



CONFIDENTIAL CARL



WEARY WILLIE



MISPRONOUNCIN' MILTON



YOU?

- 1) Use a radio pronunciation guide first. If the word is not given there,
- 2) Use a technical book in the field: an atlas for geography, a musical dictionary for music, a biographical dictionary for names. If the word is not given there,
- 3) Apply your knowledge of foreign-language pronunciation to the word and say it as easily as is consonant with these rules, or
- 4) Pronounce the word as if it were an English word, or
- 5) Rewrite the script to cut the offending word.

As a final injunction, no matter what the word or how you pronounce it, don't stop, don't hesitate, don't fluff, and don't repeat. Although some listener will always know the correct pronunciation, the great majority of the listeners will be unaware of the word or its mispronunciation if the announcer proceeds naturally. But the quickest way to convince the listener you don't know the correct pronunciation is to hesitate between syllables or to backtrack.

There is a rule in radio that if the announcer keeps right on talking as if nothing had happened--no matter what happens--the listener will seldom notice errors. And if he does notice he may attribute what he heard to outside interference (after all, a radio set is still a great mystery to the majority of listeners). or he will disbelieve his own ears, or he will not have been listening acutely enough to catch the error.

NETWORK QUALIFICATIONS FOR ANNOUNCER

As an announcer you must have a trained voice, but even more you must have a trained mind to control that voice. The educational requirements for the announcer are threefold: a broad general education, an intensive training in voice and speech, and a knowledge of radio.

The major networks make these specifications in - The Selection and Training of Radio Announcers:

An announcer is expected to average well in the following: a good voice, clear enunciation, and pronunciation free of dialect or local peculiarities; ability to read well; sufficient knowledge of foreign languages for the correct pronunciation of names, places, titles, etc.; some knowledge of musical history, composition, and composers; ability to read and interpret poetry; facility in extempore speech; selling ability in the reading of commercial continuity; ability to master the technical details in operating the switchboard; a general educational background.

A well rounded education is demanded by the networks because it is believed that the announcer should familiarize himself with languages, music, history, oral and written English, and business. It is obvious that the more liberal and intensive the education the better the announcer, for each day the announcer is called upon to handle intelligently a wide diversity of material. The more an announcer knows of music and language the better he is able to handle a musical program; the more he knows of history and economics the better he is able to interpret a newscast; the more he knows of English and literature the better he is able to interpret his announcements; and the more he knows of business, marketing, merchandising, and salesmanship the better all around job he can do.

In the present emergency many of us have had our school careers interrupted, but this does not mean that you have to slam the door on learning. Through USAFI courses, selective reading and intensive training and practice you can go a long way toward filling the network bill of qualifications. Make your spare time count for you.

WHAT EVERY YOUNG ANNOUNCER SHOULD KNOW - SUMMARY

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

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

Another point that bears repetition is that the very foundation of good radio speech is naturalness. The primary step in achieving naturalness is the improvement of voice and diction by constant practice, making sure you read all exercises **ALoud**! Go back to these syllables and simple words and repeat them again and again, making sure that you are using the proper enunciation in the copy that you read later in the book. It is not uncommon for a person to make the same error over and over again. In such cases, he does not realize the error unless someone calls his attention to it. Among the most common mistakes to overcome are (a) the omission of the final "g" in words ending in "ing," (b) the failure to give full value to the vowel tones of the diphthongs, and (c) the hissing of the letter "s". As indicated earlier in the book the announcer must work to eliminate the monotonous effect caused by unchanging inflection and tempo. Finally, excellent speech depends, in addition to these other elements, upon proper breath control.

Frank Martin, announcer on many transcontinental broadcasts from Hollywood, says, "It cannot be stressed too greatly that a natural manner of delivery steeped in the poise which accompanies self-assurance is the first requirement of a good announcer."

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

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

Aside from forming the habit of looking up any doubtful pronunciations in a dictionary, you should have other people listen to your reading and let them judge your style. These critics should be the most cultivated persons you know -- perhaps radio announcers, speech or English teachers. Probably the most desirable way to determine the

presence of any and all faults in speech is to record your voice and then analyze the play-back. Make a point of carefully listening to the voices of distinguished radio announcers. These men, you will note, have no noticeable trace of any local accent but, rather, a pleasant, indeterminable manner of speaking. After listening to these professionals you feel certain that their off-mike conversations would be as pleasant to listen to as their style of delivery over the air.

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

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

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



"This Is The United States
Armed Forces Radio Service
The Voice of Information
and Education."