

ANNOUNCING

BROADCAST COMMUNICATING TODAY

Lewis B. O'Donnell

Carl Hausman

Philip Benoit



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Inform. Entertain. Persuade. Motivate. The ability to communicate with audiences on many different levels is just as important as your vocal delivery if you wish to succeed as a broadcast announcer today. This book will equip you to understand and apply the principles, as well as the specific techniques, demanded of today's professionals. In **ANNOUNCING: BROADCAST COMMUNICATING TODAY** you'll learn:

- How to understand a message and communicate it
- How to utilize appropriate technique when working to a camera or microphone
- How to put specialized skills to work in radio and TV news announcing... interviewing... hosting a talk show... commercials... weather and sports
- How to develop (and preserve) a natural and effective speaking voice
- How to evaluate your skills and performance
- How to find a job and continue to advance your career

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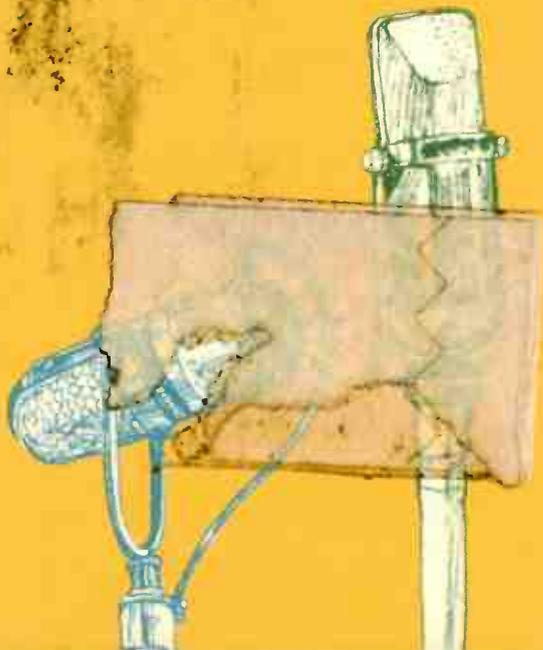
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O'Donnell, Hausman, and Benoit are also authors of **MODERN RADIO PRODUCTION** (Wadsworth, 1986).

ANNOUNCING: BROADCAST COMMUNICATING TODAY is another outstanding addition to the Wadsworth Series in Mass Communication.

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ANNOUNCING
Broadcast Communicating Today

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Preface

Announcing: Broadcast Communicating Today will introduce you to the fascinating art of broadcast announcing and to the equally fascinating *business* of broadcast announcing. This book was written because announcing, as an art and a business, has changed dramatically in recent decades. First of all, it is no longer a profession open only to males with mellow baritone voices. *Communication* is what is required of the modern on-air professional. Today's announcer must inform, entertain, persuade, and motivate.

The modern broadcast business also demands specialized skills. A voice-over announcer, for example, must be able to time his or her delivery to the second. A television newscaster must be able to ad-lib accurately in words and sentences that are not subject to misinterpretation. Because of the importance of formats and demographics, today's radio staff announcer must be able to reach and entertain various discrete segments of the audience.

Announcing: Broadcast Communicating Today is geared to provide an academic *and* practical guide to the role of the announcer in today's media. It deals both with principles of good communication and with the specific skills and techniques employed by the announcer.

Chapter 1 briefly chronicles the evolving media and the changing role of the announcer. Chapter 2, which deals with improving the speaking voice, is illustrative of the broad scope of this book. We go beyond the standard advice of "breathe from the diaphragm" and show in words and pictures exactly how to improve voice and diction.

Because communication is the goal of announcing, Chapters 3 and 4 are devoted to the basic announcing skills of understanding the message and communicating the message. Beginning with Chapter 5, however, we move on to detailed instruction in various announcing fields. Chapter 5 deals with radio staff announcing. Chapter 6 provides an introduction to broadcast news in general and then makes a detailed examination of radio news announcing. Television news announcing is the topic of Chapter 7.

Interviewing skills, critical to any on-air broadcast communicator, are the subject of Chapter 8. Chapter 9 details television and radio specialties such as sports announcing, weather reporting, and narration. Commercial announcing is one of the most important tasks of on-air talent. Chapter 10 offers a complete and comprehensive treatment. Also critical to the announcer are methods of self-improvement and guidance to career advancement. These topics are covered in Chapters 11 and 12, respectively.

Included in the text are end-of-chapter summaries, followed by exercises that recreate the pressures of on-air work and prod the reader to think in new directions. Appendix A is a foreign pronunciation chart, which will help take some of the cumbersomeness out of decoding foreign words and names. Drill material in Appendix B is more than a collection of copy: it is designed to challenge every aspect of a performer's delivery and analytical skills.

The authors are grateful for the help of many people, including Dr. Susan Rezen, who helped make the entire project possible. Editor Becky Hayden

Preface

and Production Editor Andrea Cava contributed greatly to this book, as did other Wadsworth editors, artists, and designers. We extend our thanks to all the performers who took time out from frantic schedules to be interviewed for this book. Also, we're indebted to Jack McDonald for his contributions to the various sections dealing with advertising and to Kay Johnson of William Cook Advertising, Inc. Several reviewers spent a great deal of time offering suggestions on the manuscript. Thanks are given to Robert Jarecke, California State University, Sacramento; Scott Bryce, St. Cloud State University; John E. McMullen, University of Wyoming; Philip E. Paulin, Oklahoma State University; Joseph J. Keane, Pasadena City College; William Monson, California State University, Fresno; and Celeste Hocs, Southern Connecticut State University.

We hope this text will serve as a life-long reference and help lay the groundwork for future growth. One of the most intriguing facets of this art and business is that you *never* stop learning.

*Lewis B. O'Donnell
Carl Hausman
Philip Benoit*

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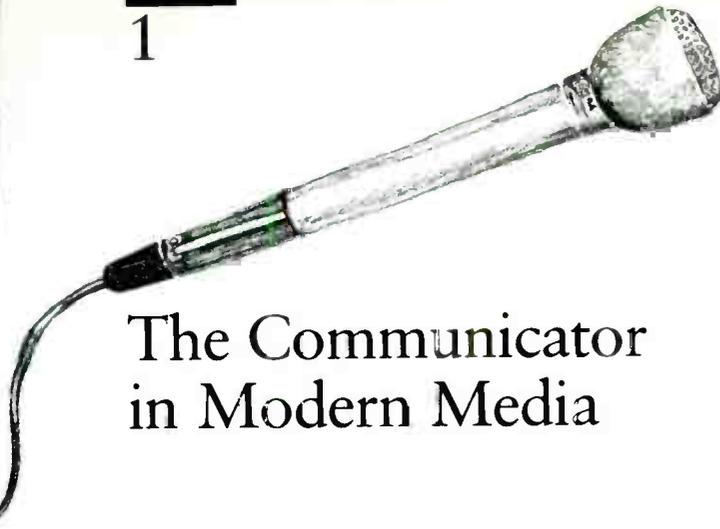
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ANNOUNCING
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The Communicator in Modern Media

If there ever was a single moment when the power and magic of the broadcast medium became vividly clear, it was during the summer and fall of 1940. In those days preceding the entry of the United States into World War II, a young journalist named Edward R. Murrow brought the sounds and images of war into the homes of the American public. American living rooms became theaters of the mind, and listeners experienced the continuing threat of destruction that colored the everyday lives of the citizens of London.

Since the time of Murrow, there have been repeated examples of the power of this fascinating tool of communication, a tool that has become a focus of the popular imagination.

Today's radio and television have become pervasive in our society. We can instantly bring to our eyes and ears the events of the most distant points of the globe. And we can do it while we drive, jog, or vacation. The broadcast medium is such a part of life that many of us feel deprived when cut off from its constant stimulus.

A Historical Overview

Most Americans in 1940 felt that the war in Europe was not their war. It was, after all, half a world away and had little or no effect on the people of the United States.

Edward R. Murrow's broadcasts describing the bombing of London were remarkable in the drama of the moment, but they were also something completely new to those following events in Europe. Murrow's brief, graphic descriptions, punctuated by the actual sounds of those days and nights of Lon-

don under air attack, created an *immediacy* that brought *involvement*. The impact of this series of broadcasts by Murrow gave the American people a new feeling about the people and events of the world. Many have argued persuasively that it was Murrow's gripping descriptions and reports which brought American public opinion to the point where this nation was ultimately prepared to become involved in World War II. But whatever the final effect, Edward R. Murrow's London broadcasts in 1940 demonstrated the ability of radio to inform, enlighten, and influence the listening audience.

It has also been speculated that if Murrow's broadcasts had been newspaper articles, they would have been largely unremarkable. It was the immediacy of the words spoken amid the events and simultaneously conveyed to millions of people that gave such terrific impact to the moment.

Given the proportion of time we spend with our broadcast media, and the influence they exercise in our lives, it's remarkable to note that these media are relatively recent historical developments.

The Development of Radio and Television

The beginnings of broadcasting gave no clue to the kind of technology that would eventually develop from early experiments. With the discovery of what were known as electromagnetic waves by the 19th-century German physicist Heinrich Hertz, the journey began toward the establishment of what still forms the basis of radio and television broadcasting.

Although Hertz was able to demonstrate the existence of these waves, he did not refine a method to use them for communication. It took the work of Guglielmo Marconi to perfect the device that would allow the Hertzian waves to be put to such use. Working in Britain, the Italian inventor and businessman honed the technology, acquired patents, and set up an organizational structure to begin to explore commercial applications for electromagnetic waves.

During Marconi's time, near the turn of the century, the closest thing to instant communication was the telegraph. Marconi's development of radio communication in the early 1900s was viewed simply as a way to remove the need for wires in telegraphy. Thus, the term *wireless* came to be applied to Marconi's radio-communication technology.

One outgrowth of Marconi's work was ship-to-shore communication. When Marconi expanded his operations from Britain to the United States, this application of his inventions held the major promise of commercial success for his fledgling firm.

When the ocean liner *Titanic* sank in the Atlantic in 1914, it was the ship-to-shore wireless that allowed the American public to read in their newspapers about the rescue efforts shortly after they occurred. A young wireless operator, David Sarnoff, sat for long hours at his telegraph key and relayed information received from rescue ships to eager newspaper reporters.

When the firm called American Marconi later became RCA, and the young Sarnoff became its head, he wrote prophetically of the role he predicted for radio. In 1916 he foresaw a “music box,” which would bring quality entertainment to those far from cultural centers.

Radio’s development into the music box that Sarnoff envisioned was spurred by an invention developed in 1912 by Lee de Forest. De Forest’s Audion tube allowed radio to go beyond its role as telegraph without wires. It was one thing to impose on radio waves the simple on and off changes necessary to transmit the dots and dashes of telegraphy. The task of enabling the medium to carry and then reproduce voice and music was a much more complex matter, and de Forest’s work brought about this breakthrough.

Extensive application of de Forest’s invention began in the era immediately following World War I. The Roaring Twenties were on the horizon. The straitlaced Victorian era was fading and the “jazz age” was dawning. Many radio sets were the playthings of technically skilled tinkerers, but radio equipment was being manufactured for the home, as well. Soon, nearly every family was able to tune in to the sounds of this exciting era.

Schedules in those days were hit or miss, and programs always originated from a studio. Broadcasters took their role very seriously, and in fact it was common for performers to don formal attire when appearing before the microphone. Guest performers were brought in regularly to fill the broadcast hours. All programs were live. So that performers would not be intimidated by the technology, studios were usually lavishly furnished to resemble sitting



Figure 1.1 Old-style radio studio. (Photo courtesy of The National Broadcasting Company, Inc.)

rooms (Fig. 1.1). The microphones were often concealed among large house plants, and the term “potted palm era” became a slang designation for this period.

This era of radio gave birth to another significant event: the birth of commercial radio. The introduction of the new and startling concept of “leasing” a radio station’s airtime for delivery of a commercial message is acknowledged to have taken place in New York City on August 28, 1922. A talky spiel broadcast over WEAJ promoted a real estate development in Jackson Heights.

Throughout the period when radio was developing its unique identity, networks also evolved as a distinct entity. By connecting stations together and broadcasting the same programs simultaneously, networks could offer high-quality programming on a regular basis. From the stations’ standpoint, networks were what was needed to fill the long program hours that so quickly drained the resources of local operations.

Early on, networks dominated the program schedules of radio stations. NBC, the first network, was developed in the 1920s and evolved into two separate arms, known as the Red and Blue networks. NBC Blue later was split from NBC and became ABC. CBS joined the competition in 1928, and the networks occupied much of the attention of the American radio listening audience for many years.

As radio developed through the 1930s and 1940s, its promise as a commercial medium came into full flower. Early advertising in radio used such devices as naming a performing group after the sponsor’s product. Thus every time an announcer introduced the Cliquot Club Eskimos, the sponsor received a mention of his product. This was one example of the so-called soft sell, an advertising tactic much favored over the less dignified direct product pitch.

This early conception of the serious purpose of the medium, though, soon gave way to what were sometimes gross advertising excesses. Laced among cultural offerings were advertisements of such bizarre items as Dr. Brinkley’s Famous Goat Gland Medicine and various and sundry other products whose purported benefits were extolled in terms reminiscent of snake oil pitches.

The pendulum has swung back and forth many times, but regardless of the form, advertising has become a dominant force in the broadcast media. Advertisers became associated with the stars, and products became known through catchy musical jingles. During much of radio’s heyday in the 1940s and early 1950s, the distinction between the program production side of broadcasting and the advertising wing of the industry was blurred. Advertising agencies actually produced much of the programming, which was then delivered through the facilities of the stations. Thus it was the advertising profession that developed the one program most closely associated with this era of radio broadcasting, which still bears the stamp of its advertising connection: the soap opera.

Soap operas efficiently solved a major problem confronting the broadcast

media, namely, the need to fill hour after hour of program schedules with entertainment that would attract audiences. The soap opera allowed writers to work with a basic formula in which a situation was established and developed daily. All that was required was to introduce plot changes in the lives of the characters and to write dialogue that told the story. The extraordinary audience appeal of following the lives of these imaginary, yet everyday, people has made the soap opera a staple that has expanded to daytime television and now is a mainstay of evening television as well.

The close association of advertiser and program production and the lack of supervision by broadcasters led to a crisis in the 1950s, when it was found that ad agency-produced TV quiz programs were rigged by sponsors, producers, and agencies that wanted to inject more drama and excitement into the shows. When the quiz scandal was uncovered, the advertising community lost much of its control over the programming function of broadcasting, and the broadcast industry became more involved in the content of the programs it aired.

Radio journalism initially met resistance from newspapers, which feared that if the public could listen to news on radio, they would stop buying newspapers. Although that situation never developed, radio news did take on great impact in the uneasy days preceding and during World War II. The ability to transport the listener to the scene of an event and to hear the voices of newsmakers led to the figurative shrinkage of the globe, and a growing awareness that nations cannot live in isolation from one another.

This revolution in thinking led to the development of the modern broadcast media.

The Role of the Announcer in the Early Media

The people who filled the airwaves with their talents created a tradition in early broadcasting. They developed a specialty that had roots in various areas of show business.

Part master of ceremony and part salesperson, the announcer sometimes acted as a sophisticated worldly interpreter, as well. In radio's golden age, announcers were called on to perform a very wide variety of tasks. The announcer had to be able to read commercial and news copy, pronounce foreign names of any origin, be conversant with classical music, and exhibit knowledge about current performers and musical trends.

The announcer was expected to be witty and sophisticated, and was perceived as performing, rather than talking, when doing his job. By the mid-1930s radio broadcasting had become the era of the golden-voiced announcer. The deep baritone of the male voice was considered essential for success in radio.

Delivery was stylized and emphatic. Announcers used a distinctive and in-

stantly recognized style of speaking *that was heard nowhere else but in radio*. And only in the past two decades or so has a significant departure been made from that style of announcing.

Most of the first on-air broadcasters affected a stylized form of delivery that was peculiar to their profession. Anyone who talked like an announcer in normal conversation would have been considered rather strange, to say the least. Yet this style was expected and demanded for on-air talent.

The Evolution of the Modern Media

With the end of World War II, broadcasting had begun to change dramatically. The emergence of television caused vast changes in the industry and directly led to developments that characterize contemporary broadcasting.

Television, which became a major force in the early 1950s, turned out to be much more than radio with pictures. It was a revolution in the lives of Americans everywhere. While radio engaged our imaginations and provided stimulus for the theater of the mind, television allowed us to react with less involvement. It filled empty hours effortlessly. By merely turning a knob, one could be in direct visual touch with arresting activity that occupies the senses.

Overview of Modern Developments

And what of radio in the wake of television's capture of the American psyche? Many observers felt the radio medium to be on its deathbed, arguing that sound alone could not compete with sound and pictures. The program forms that had been the bread and butter of radio were being usurped by television.

But radio found a new role, a new application of Sarnoff's music box theory. By specializing on the modern availability and popularity of recorded music, and making this music available to the public day and night, radio emerged as a healthy new entity. At the same time, radio news evolved into a short format. News was given in brief doses at frequent intervals so that listeners could tune in and quickly hear about developments. The public, meanwhile, found that radio could go anywhere, and the medium became a companion, keeping the listener company during driving, picnicking, or studying.

As radio flexed its muscles in this new role, it learned to appeal to advertisers more effectively by targeting specific audience segments. The music selected for programming could attract one discrete segment of the mass audience, which could then be delivered efficiently to advertisers who wanted to reach this group with a specific message.

Television, meanwhile, became the mass entertainer, offering something to everyone. For example, both at the local and national levels, news has developed as an entertaining and money-making product appealing to a broad-based audience. Situation comedy, adventures, and other kinds of entertainment rivet vast audiences, and families today gather around an electronic hearth, which one astute social observer has termed "the cool fire."

Current Trends

Today's technology promises to improve the media and the number and variety of program forms that exist. The emergence of the video cassette recorder and the promised abundance of cable and satellite technology provide us with an array of choices.

Although prognosticating is a risky business, it seems safe to predict that modern developments and technology will reinforce certain trends that have emerged in the past two decades:

1. *A greater number of program choices, hence increased specialization of the programs themselves.* Business reporting, for example, has developed into a distinct specialty, and certain cable and broadcast outlets offer extensive segments devoted to it.
2. *An increase in the importance of one-to-one contact between announcer and audience, especially in the supersegmented radio markets.* With this development comes the continued decline in the use of the stylized "announcer voice."
3. *The ever-increasing importance of news, especially live news.* Technological advances, including portable transmitting units and compact audio and video gear, make further inroads into on-the-spot news coverage more likely and place additional demands on announcers' ad-libbing skills.

These and other trends have a strong impact on all segments of the broadcast industry, but they relate specifically in a number of ways to the on-air performer.

The Era of the Communicator

This book centers on the communicator in the broadcast media. For the sake of convention, the term *announcer* is used, since it remains in common usage and still serves in industry job descriptions.

Eventually, though, this archaic term is likely to be replaced. To be realistic,

a modern on-air performer does not simply announce. He or she entertains, converses, informs, and provides companionship, but very rarely declares a program element in the formal, stylized way of the old-era announcer.

The Communicator's Role

Today's on-air broadcaster is a *communicator*, a catalyst for a message. Whether the message is news, commercial copy, an interview segment, or a game show, the task of the communicator is to serve as a conduit for communication between the originator of the message and the audience.

The traditional announcer with the stylized delivery is no longer the backbone of the industry. He has been replaced by professionals who can convey greater intimacy, the image of a real person rather than a disembodied voice or a talking head.

A program director of a major market station, for example, wants air personalities to come across as "next-door neighbors." Another broadcast executive disdains the type of performer who speaks as if from a pulpit, "to everyone out there in radio-land." A television news director specifies that staff members must exude credibility and generate trust.

Communication Duties

The communicator in the modern media must employ more than good diction and appearance, although these qualities are undeniably important. He or she must also employ qualities of personality and physical presence in the assigned task. In addition to being adept at conveying the facts, a news reporter must give the impression that he or she understands the story and is a trustworthy source of news, while communicating the story in a way that holds an audience member's attention.

A communicator/announcer doing a radio commercial can no longer get by with the stylized, rhythmic affectations of the announcers of radio's golden age. Most announcers today are asked by producers of commercials, for example, to sound *natural*. That means that the delivery, as such, should not be noticeable. The ideas are what are important, and it is the announcer's task to interpret and communicate them, not announce them to all those people in radio-land.

On-air jobs today frequently call for specialized knowledge and skills. In the radio of the 1930s and 1940s, the same announcer was sometimes expected to host an interview show, do a classical music program, deliver commercials, introduce various types of programs, and read the weather report. Today's broadcast communicator usually is assigned a much more narrow range of tasks.

For example, if an early-era announcer had to introduce classical music pieces during a short segment of his shift, he was expected to pronounce properly the names of the works, the composers, and the artists. But a modern radio announcer rarely encounters a brief segment of classical music. If classical music is played, it is generally within the entire format of the station, and the announcer has been hired partly because of his or her in-depth knowledge of the music, its history, and the styles of particular artists. Mere knowledge of pronunciation is not enough. Duties of a modern radio announcer do vary widely, especially in a smaller station, but the tasks to be performed are confined to a more focused area. Television on-air duties are typically even more sharply defined than in radio.

This is not to imply that you can succeed by becoming a specialist in one area and learning nothing else. A generalized background is important for reasons that are pointed out throughout this text.

Jobs may overlap, especially in smaller stations where a radio staff announcer may double as a weather anchor. As you advance in market size, your duties will generally become more specific. Primarily, though, most on-air jobs fall into six basic categories.

1. Radio staff announcers, typically thought of as “disc jockeys.”
2. Radio or television news reporters: general-assignment reporters who file reports from the field, and anchors who deliver news in-studio.
3. Sports play-by-play announcers and sports anchors, in television and radio.
4. TV and radio weather reporters and anchors, now often certified meteorologists.
5. Talk show hosts for radio and television.
6. Specialty announcers, such as commercial voice-over announcers. Stations do not ordinarily employ announcers *only* to do commercials. Instead, these duties are assigned to staff announcers or freelance announcers and actors. Other specialties include narrators and hosts of movie presentations.

Responsibilities and Ethics

The role of a communicator carries a great deal of responsibility, both to the announcer's employer and to the audience. Much has been made of the potential of broadcasting to be manipulative. There are a variety of self-regulatory codes and government regulations, however, that address this issue.

Like professionals in most fields of endeavor, the broadcaster must abide by principles and standards guarding against misuse or abuse of the power and influence of the media. Considerations of accuracy, fairness, honesty, and

integrity apply not only to broadcast journalism, where they are paramount, but to all on-air operations as well. These considerations are addressed in the appropriate sections of this book.

The Communicator's Career: Self-Appraisal

Preparing for a career as an on-air performer begins with an honest appraisal of the individual's talents, qualities, and abilities. Strengths and weaknesses must be examined in a brutally honest fashion, as this is no time for rationalization and excuse making. You should make a sincere effort to discover whether you have the requirements to make a go of it as a broadcast communicator.

Do You Have the Requirements?

It is no disgrace to decide early in life, after a hard and honest look at yourself, that on-air work is not for you. The broadcast announcing course in which you are now enrolled will be the first indicator: if, in the final evaluation, you are excellent to outstanding, you stand a chance in this highly competitive field. Keep the idea of self-evaluation in mind as you progress through the course and through this text.

Physical Requirements Experience and critique will indicate whether you possess the physical tools necessary to succeed. For example, although a deep voice with "rounded tones" is no longer essential, and the field is open to women as well as men, an announcer does need a certain amount of vocal strength and a versatile voice with a pleasing quality. Severe speech impediments or voice problems with a basis in pathology must be evaluated realistically, because if uncorrected or uncorrectable they will limit your chances of success.

Poor appearance, to which obesity, bad teeth, and skin problems contribute, will certainly interfere with advancement in television. An overall lack of good health will be a detriment in an on-air field because the work is physically taxing and the hours demanding.

Educational Requirements An area to evaluate as soon as possible is educational preparation. Most broadcasters who hire talent advise that it's important to be broadly educated. Some who aspire to broadcasting careers have made the mistake of concentrating on narrow, vocational courses. But to be an effective communicator, it is almost essential to be able to discuss and recognize concepts from a variety of disciplines. The news reporter ignorant of

political science and history will, at some point, misunderstand a story element and blunder badly on air. A radio announcer who lacks familiarity with the pronunciation and usage of words will often appear foolish. *Both these flaws will hinder careers*, as will any on-air betrayal of a lack of education.

Whether it's gained through formal training or through reading and life experience, education is the best tool for success in this industry.

Also, the ability to write well—an outgrowth of the total educational process—is essential for almost all broadcasters.

Emotional Requirements Whether it involves meeting a deadline for a news story or coming up with a funny ad-lib during a music program, stress is the name of the game in broadcasting. For one thing, your job will typically be performed before thousands of people, and that inherently creates stress. Second, the old adage that “time is money” is nowhere more applicable than in the broadcast facility, where tasks must be performed quickly and accurately to avoid retakes.

Most important, from the standpoint of stress, remember that broadcasting is a constant race against the clock, and the clock never loses. An announcement slated for 5:59:30 P.M. must be made *precisely* at 5:59:30, and in most cases it had better be finished exactly at 6:00:00 because that is *precisely* when the news is fed from the network.

The ability to handle stress of this magnitude is critical, because for some people stress problems can become emotionally crippling.

Is Broadcasting for You?

It is also important to look honestly at the broadcast industry as a career field, a field that has been described variously as a golden path of opportunity and as a virtual snake pit.

Nature of the Business By its very nature, commercial broadcasting is a money-oriented industry. Depending on the level at which you work, you may be paid extremely well or extremely poorly. Job security is not particularly good in the industry in general, and it is especially poor for on-air performers. Except for noncommercial radio and television, ratings are money. (Ratings and market studies are also becoming increasingly important to public broadcasting programmers and fund-raisers.) As an on-air performer, you must produce ratings, and you will be looking for work if those ratings don't materialize. To add to the problem, consider that the situation is not always fair: a performer with good on-air abilities may be poorly rated because of inept station programming or an unfavorable time slot.

Careers can take off quickly and rise steadily. You may also, however, find yourself waiting for that big break for years, traveling from station to station. Sometimes that big break comes. Sometimes it doesn't.

Benefits and Drawbacks On the plus side of broadcasting as a career is the sense of importance and the degree of celebrity status that accrue even at lower levels of the business. It is also a job with a large measure of personal satisfaction, a job that many aspirants would and do perform for free.

In the highest levels of broadcasting the money is excellent, and it is not uncommon to make a good living at the medium market level. As large corporations increase their involvement in the broadcasting industry, fringe benefits and salaries have been improving at all levels. It is not as common as it once was for radio stations to be staffed entirely by those willing to work at minimum wage, but minimum salaries do exist in small markets nevertheless.

On the other hand, those who make good salaries have climbed a vast and heartless pyramid. For every announcer in Boston or Chicago there are surely hundreds or thousands of announcers who toil for poor salaries in small markets while waiting hungrily for an opportunity to move into the big time.

A Realistic Evaluation Any on-air person knows that there's no greater feeling of accomplishment than that generated by those good days, those magic moments. But there are lows for most of the highs. Hard work may or may not be rewarded. The excitement of the business may make every day a new challenge, but stress may take a serious toll.

So how do you make a choice? There is no pat answer, but it is sincerely hoped that this book will help in the decision. When you have completed the chapters and exercises, you should have a realistic picture of what is required and where your particular strengths and weaknesses lie.

If you decide to pursue the profession of on-air broadcasting and performance, you will be entering a field that offers tough standards but wonderful rewards. You, too, will feel the unparalleled excitement of participation in important and significant moments.

The world of broadcasting, in fact, is a great succession of moments, like the ones Edward R. Murrow created in the dark days of the Battle of Britain. Those moments and developments have created a system of modern media stunning in its capabilities: we can be anywhere on the globe in an instant, and never out of touch with news, entertainment, or companionship.

Improving the Speaking Voice



In broadcasting, the voice is one of the first criteria by which people judge you. In radio, it is just about the only one. Your voice is what you *are* to the listener. This text steers clear of the “rounded tones and golden throat” approach to broadcasting, but having a pleasing voice *is* important. Remember that the emphasis is on a *pleasing* voice, not necessarily a deep, booming, overpowering voice.

This chapter addresses ways to make the most of the voice you have, using it as effectively as possible. Also included are ways to eliminate problems that could disqualify you from on-air employment, such as diction problems, poor voice quality, and regionalism.

Another section concerns the proper use of the voice, protecting it from abuse by relaxing the mechanism, a technique that also improves voice quality.

Voice instruction is worthwhile to anyone who speaks for a living, and it is obviously of prime importance to an announcer. Often, voice and diction receive cursory treatment in broadcast performance courses. One reason, perhaps, is the feeling that the only way to deal with speech and voice problems is to secure the help of a professional therapist. There is some validity to that point, since no broadcasting text could possibly cure a case of stuttering or a severe speech impediment. If such disorders are detected, consultation with a speech pathologist is indicated.

However, many problems faced by broadcasters are simply the result of bad habits, and this is where a full treatment of the subject can be beneficial. You *can* improve the quality of your voice by practicing some easy exercises. You *can* make your diction more crisp by acquiring an awareness of common problems and by practicing with a tape recorder. Many of the solutions are simple.

How the Vocal Mechanism Works

The vocal mechanism is a marvelous device and has certainly come a long way from the early days of human evolution, when the apparatus was primarily a sphincter that could be manipulated to form a grunt. We can still grunt, but we can also use the vocal apparatus to form an incredible range of sounds.

The Importance of Understanding the Vocal Mechanism

When working on exercises to develop the voice, it helps to know the structure you are using. For instance, a tightness in the throat can be more easily overcome if you understand the musculature of the region. In diaphragmatic breathing, it is obviously significant to understand just where the diaphragm is and what it does.

However, there is no real need for a broadcaster to memorize all the structures of the breathing and vocal apparatus. Hence, only the basics are presented. For further information, investigate the classes in basic speech production, almost certainly available in your institution. In addition to classes in normal speech production, you will benefit from exposure to singing instruction, even if you entertain no ambitions as a singer and have no talent for singing.

The Vocal Anatomy: A Brief Introduction

The mechanism that produces the voice is tied to the body's respiratory system (Fig. 2.1). This is important to know for a number of reasons, not the least of which is the action of the diaphragm. Among other functions, the lungs extract oxygen from the air; but they don't suck air in or propel it out. That function is performed primarily by the diaphragm, a muscle that extends across the base of the chest. It is connected by fibers and tendons to the sternum (breastbone) in front, to the ribs at the sides, and to the vertebrae in back. When you inhale, the diaphragm contracts, pushing the intestines down and out. That is why the abdomen should expand when you breathe in. When you exhale during speech, the diaphragm relaxes and is pushed upward by the abdominal muscles. Air in the chest cavity is compressed and forced out through the *trachea*.

The trachea is the airway leading from the chest to the *larynx*. The trachea is the point at which a number of airway tubes, including the bronchial tubes, are joined together. Bronchitis is an inflammation of the bronchial tubes, and through experience with this common malady, most people have a pretty keen awareness of the location of the bronchial tubes.

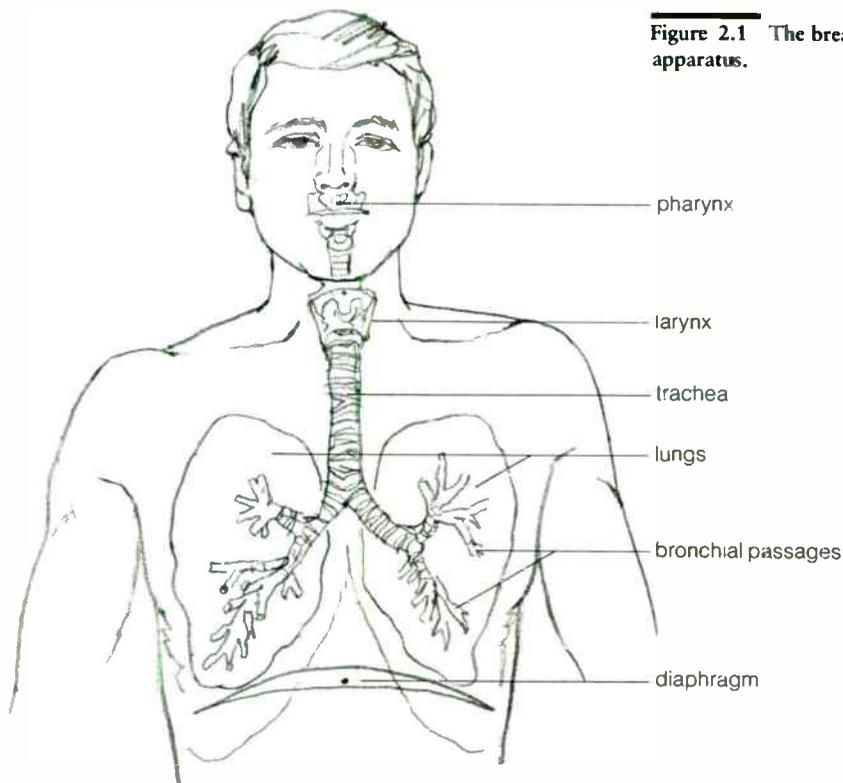


Figure 2.1 The breathing apparatus.

The larynx (Fig. 2.2) is often referred to as the voice box. The larynx is composed of cartilage, a tough, somewhat flexible and gristly material. There are several different cartilages that make up the structure of the larynx. The most important are the *thyroid* cartilage, which protrudes from the neck and forms what we call the “Adam’s apple,” and the *cricoid* cartilage, which connects to the thyroid cartilage. These cartilages form a roughly tubular structure in which the vocal cords are suspended.

The vocal cords—more properly called vocal folds, since they’re not really cords—are membranes that come together across the cavity of the larynx. There are two folds, and during the process of producing voice, known as phonation, they stretch across the cavity. The easiest way to visualize the vocal cords is to see them as if you were looking down someone’s throat, as shown in Figure 2.3.

A number of muscles contribute to speech, including the *intrinsic* muscles of the larynx, entirely contained within the larynx, and the *extrinsic* muscles, which are outside the larynx and serve in speech, singing, and swallowing.

Above the larynx is the *pharynx*, the part of the vocal tract that exits into the mouth and the back of the nasal passages. Constricting muscles in the

Improving the Speaking Voice

Figure 2.2 The larynx. In this roughly tube-shaped structure, vocal cords are suspended across the tube.

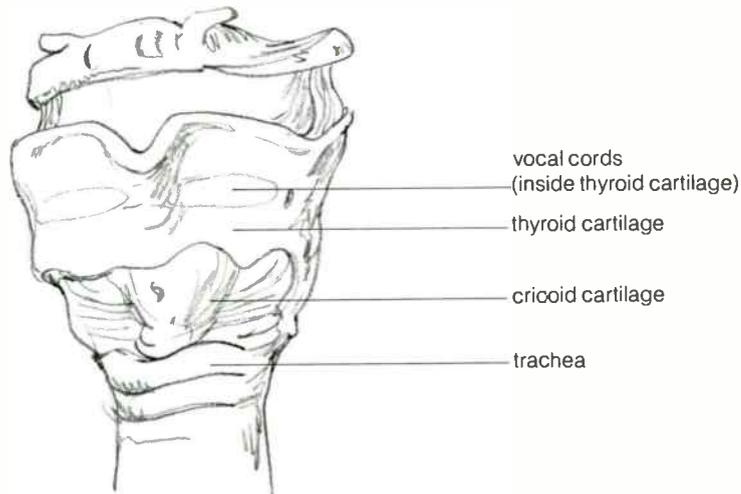


Figure 2.3 Vocal cords open during quiet breathing. This is the view you would have looking directly down someone's throat.

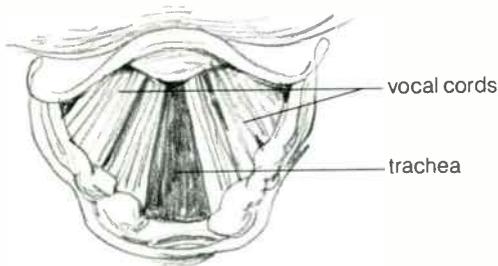
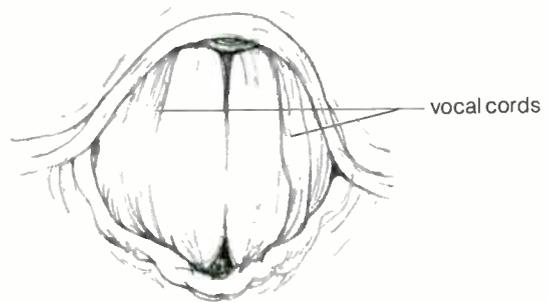


Figure 2.4 Vocal cords closed during phonation.



pharynx can close off the respiratory tract above the back of the throat. The pharynx connects with nasal passages above the back of the throat, the part of the throat you would see if you stuck out your tongue and looked in a mirror.

The Basic Vocal Physiology: A Brief Introduction

During normal breathing, the vocal cords are relaxed and are some distance apart, as pictured in Figure 2.3. But during phonation, the folds meet and actually impede the flow of air through the larynx (Fig. 2.4). Air escapes through the folds in short bursts only hundredths or thousandths of a second

in duration. These bursts cause a vibration in the air. Combinations of tension and air pressure on the vocal cords produce various pitches and loudness.

Each small vibration is amplified to produce voice in the same way a brass instrument amplifies the sound from the mouthpiece. If you took the mouthpiece off a trombone and blew through it, it would produce only a weak, high-pitched squawk, the direct vibration of your lips. But when the mouthpiece is attached to the trombone, the acoustics of the instrument's piping cause an entire column of air to vibrate. Because of this effect, the musical note is heard, full of resonance and power. Likewise, a violin string produces hardly anything but a scratchy noise when vibrated all by itself. The sounding board and the internal resonance cavities of the violin augment the sound of the string to produce a full, rich tone.

Roughly the same effect occurs in the human voice. The mouth and nasal cavities act as resonators, enhancing some of the harmonics (overtones) of the voice. Even the sinuses and the bones of the skull act as resonators.

Resonation in the nasal cavities is most apparent during the pronunciation of so-called nasal sounds, such as *m*, *n*, and *ng*. This becomes apparent when you close your mouth and hum; from where does the air escape? The buzzing sensation you may encounter when humming is an indicator that you are producing resonance in the nasal passages.

You don't pass air into the nasal passages all the time. But nasal cavity resonance during pronunciation of *m*, *n*, and *ng* can enhance the perceived quality of the voice. Additionally, resonance along the entire vocal tract will enhance the quality of the voice.

Methods of developing resonance and other qualities of a pleasing voice are examined later in the chapter.

Evaluation of Voice and Speech

It is worthwhile to make a clear distinction between voice and speech. Basically, *voice* refers to the vibration that emerges from the vocal cords and from resonance along the vocal and nasal tracts. *Speech* refers to how that sound is shaped and arranged within the mouth. The term *speaking voice* applies to the culminating effect of voice and speech.

Making an honest evaluation of your voice and speech is one of the most productive things you can do in your career. Any voice or speech deviation is a handicap. Some performers have been able to succeed in spite of such deviations, but that is a rarity.

Evaluation of your voice and speech must be done with a tape recorder and, ideally, with a knowledgeable instructor, speech-language pathologist, or vocal coach. One of the problems associated with evaluating voice and

speech is that it is difficult to critique yourself. You hear your own voice through bone conduction or vibration, whereas others hear your voice after it has traveled through the air. Remember the first time you heard yourself on tape? The difference between your perception of your voice and the actual playback was probably startling.

But tape playback also has its limitations, because we don't discriminate our own speech sounds with precision. Even people with severe lisps sometimes cannot tell that they have a problem unless they are trained to listen critically to a taped playback.

Take advantage of critique from instructors and colleagues to identify problem areas, and listen critically to your tapes in an effort to develop self-critiquing skills.

Voice

A pleasing voice is helpful to a broadcaster, but an offensive voice is a real handicap. Voices that "turn off" listeners may result from what we're going to categorize, for the purpose of this discussion, as problems in *quality*, *delivery*, and *breathing*.

Problems with Voice Quality Have you ever developed a negative image of someone on the other end of a phone conversation, someone you've never met but have pictured because of his or her voice? Gravel voices, for example, are not pleasant to listen to and certainly are a detriment for most broadcasters. In defining some of the most common negative voice qualities, we have mentioned possible causes and offered suggestions for improvement.

Hoarseness: A raspy sound in the voice, often categorized as a voice that "sounds like it's hurting," is called hoarseness. This vocal sound may be a symptom of a pathological condition and should, if persistent, be checked by a physician. In most cases, hoarseness results from overuse and improper use of the voice, such as cheering at a sports event, and can be compounded by too much tension in the vocal apparatus.

"Thin" voice: When a "thin," weak voice is the result of the way the vocal mechanism is formed, not a lot can be done about it other than to enhance the thin voice as best one can through good vocal habits. Often, though, a thin quality is the result of a lack of resonance. The two keys to increasing resonance are proper air support, including good posture, and relaxation. Also, chronic inflammation and swelling of the nasal passages can cut off resonance. (Try pinching your nose and talking; note how "weak" the voice appears.)

Gravel voice: Whereas a hoarse voice typically has a strident "breaking" quality to it, the gravel voice is usually low pitched, does not project, and is not melodic.

Gravel voices sometimes result from a simple lack of projection. Note how gravel-voiced people often slouch and speak with the chin on the chest. Gravel voices often result from speaking in a pitch that is too low. Better breath support, a higher pitch, and better projection can often ease this problem.

Problems in Vocal Delivery Even when the vocal and breathing apparatus is working properly, a voice can fail to be pleasing because of poor delivery. We'll define five typical problems and give possible solutions.

Monotone: Failure to change pitch results in a monotone delivery. Pitch refers to the listener's perception of the frequency of a sound (its relative highness or lowness), as in the pitch of a note on a musical scale. A monotone can be extremely unpleasant to listen to, and will convey the image that the speaker is bored and/or boring. Speaking in a monotone can also cause irritation to the vocal cords. A speaker with a monotone should pay more attention to the nuances of the pitch rising and falling.

Poor pitch: Some people try to talk out of their range, too high or, as is sometimes the case with male news reporters, too low. One effect on the voice is an unnatural quality. Speaking at an unnatural pitch opens the door for vocal abuse, and a problem that would-be basses don't consider is that constantly talking at the bottom end of their range limits the expressiveness of the voice. When you are at the bottom of the range, you can only go up. Finding a more comfortable and natural pitch will often clear up the problem.

Singsong: The singsong delivery is characterized by a rhythm that rises and falls; it's a predictable voice pattern exhibiting artificially wide and pronounced pitch swings—the “disc jockey voice.” The problem isn't hard to eliminate once it has been recognized. Adoption of a normal speech melody solves the problem.

Ending pattern: Many people end each phrase or sentence on the same pitch or series of pitches. A voice pattern that becomes predictable is boring and can be distracting.

Whininess: A whiny sound is often caused by speaking at a pitch that is too high and elongating vowels. “I tooooooold you this would happen . . . look at the mess you've gotten us into noooooowwwwww.” Awareness of whiny delivery is the first step in eliminating it, along with assuming a better pitch and shortening vowels. Whininess is also sometimes associated with an overly nasal delivery (i.e., too much air being diverted into the nose during speech).

Problems in Breathing Poor breath control and the related problem of poor posture are often at the root of an unpleasant voice. Even though breathing is

an automatic function, there is some technique involved in breathing properly for voice production. The gym class concept of “throwing your chest out” when you breathe is incorrect and counterproductive. It is the abdomen, and not the chest, that must expand significantly during inhalation for proper speech.

Here are some typical problems and suggestions for alleviating them.

Breathy voice: The “Marilyn Monroe” or “breathy starlet” voice can be caused by failure to bring the vocal folds together closely enough during phonation, so that air escapes while you are speaking. This is not always a breathing problem, but a common and more easily corrected cause of a breathy voice is not having sufficient air reserves, so that the speaker “runs out of breath.” More attention to proper phonation, proper vocal tension, and possibly professional therapy are indicated, along with better posture and breath support.

Voice with no “carrying power”: Frequently the result of inadequate support from the abdominal muscles, lack of carrying power is compounded by lack of projection. Breathe diaphragmatically and pay attention to posture.

Speech

There are different ways to categorize speech problems, and our categorization is not made in the manner a trained speech pathologist would employ. Instead, speech problems are ordered in terms of their occurrence and importance to the on-air talent.

The most common categories of sounds produced within the mouth and vocal apparatus are vowels and consonants. Among the consonants, different parts of the vocal apparatus are used to produce various sounds, including the following.

Fricatives: The source of these sounds is the gradual escape of air through a constriction in the mouth or vocal tract. Major English fricatives are *f*, *v*, *th*, *s*, *z*, *sh*, *zh*, and *h*.

Plosives and stops: An explosion of air (*t* and *d* at the beginning of a word) or suddenly stopping air flow (*t* and *d* at the end of a word) will produce these sounds. Major English plosives are *p*, *b*, *t*, *d*, *k*, and *g*.

Frictionless consonants: Included are semivowels, nasals, and laterals. Semivowels, *w*, *r*, and *y*, have a continuous, vowel-like quality in their pronunciation. An *l* sound is similar but is known as a lateral, because the breath exits from the side of the mouth. Another related type of sound is the nasal category: *m*, *n*, and *ng*.

When the sounds described above are omitted, distorted, added, or substituted for one another, speech problems occur. Examples of four typical deviations are listed below.

- *Omissions* Dropping the *k* in “asked.” “Ast” instead of “askt.”
- *Distortions* Altering the *s* sound so that it comes out more like a *th* (lisp). Vowel distortions are also common, such as saying “pin” for “pen” or “min” for “men.” Vowel distortions sometimes are traceable to a regional accent.
- *Additions* Putting an *r* where it does not belong: “soar” instead of “saw.”
- *Substitutions* Saying *d* for *th*, such as “dese” and “dose” for “these” and “those”; or *n* for *ng*, as “bringin” (sometimes called “dropping the *g*,” an error that also shares some characteristics of an omission).

Difficulties in sequencing sounds constitute yet another type of deviation, defined as follows.

Fluency problems (stuttering and cluttering): Stuttering is a problem of rate and rhythm that is best addressed by a professional therapist. Cluttering, as an informal definition, involves telescoping sounds together, saying “vejble” for “vegetable.”

Omissions, distortions, additions, substitutions, and fluency problems are terms used to identify specific speech deviations. How do they relate to broadcast announcing? Specific speech deviations are components of these overall problems:

- Sloppy diction
- Regionalism
- Cluttering and rate problems

Sloppy Diction Simple failure to pronounce sounds clearly is sloppy diction. Faults of this type include omissions, such as dropping the final *-ing*, which is a typical transgression. While “lookin” might be acceptable in conversational speech, it is not, under most circumstances, acceptable on the air. Sometimes substitutions are simply the result of social or cultural diction habits, such as saying “dis” and “dat” instead of “this” and “that.” Substitutions, though, often require professional therapy. A lack of knowledge about the language can lead to additions, too, although this is not strictly a diction problem. For example, the adjective form of “disaster” is “disastrous,” not “disasterous.” The proper word is “nuclear,” not “noo-cue-lahr.”

Poor diction is a habit. “Lip laziness” accounts for many cases of sloppy diction, and failure to move the lips and tongue enough for crisp diction is a habit that must be overcome.

Here are some guidelines to help you tighten up sloppy diction.

1. Self-evaluate. Listen carefully: do you say “pitcher” for “picture”? Practice correct pronunciations.
2. Do not “drop” final endings. Be sure to pronounce *-ing* with an *ng*, not *n*.
3. Practice giving full measure to all sounds within words. The word “beasts” has three distinct sounds at the end. Say “beasts,” not “beese.”

Regionalism Regional speech is almost always a handicap to on-air talent. Yes, there are successful news reporters with New England accents, and radio personalities with southern drawls, but they *are the exceptions*, not the rule. A regional accent may disqualify you from broadcast work in your hometown. In a city on the other side of the country, you may literally be laughed at.

The discussion of regionalisms and methods to eliminate regional pronunciation is continued in the section entitled “Language and the Broadcaster.”

Cluttering and Rate Problems Cluttering, or telescoping sounds, is different from sloppy diction because cluttering typically involves a problem with rate of speech and sometimes a lack of attention to communicating the message. The clutterer often jams words and sounds together because he or she is speaking too quickly. Have you noticed how many otherwise intelligible people become practically incoherent when they read aloud and rattle off the words at breakneck pace, with no phrasing? A clutterer who reads over the air frequently compounds the problem by just reading, not communicating. In other words, proper stress is not given to the words and phrases, and the reading comes out as a mashed-up jumble.

These deviations reflect problems in articulation, meaning the joining and juxtaposition of sounds and words, rather than simply diction, which usually refers to the formation of individual sounds.

Cluttering and rate problems are common obstacles for people beginning air work, and are most effectively addressed by:

1. Slowing down the rate of reading
2. Marking copy for effective understanding and delivery (shown in the next chapter)
3. Speaking clearly in an effort to communicate ideas, not just read words

Language and the Broadcaster

Proper use of the language is obviously of paramount importance to the broadcaster. Unfortunately, there are no simple and all-inclusive guidelines for proper pronunciation and usage, and categorization of standards and def-

initions is a difficult job at best. Scholars have debated the issues of dialects and standardized language for centuries, without producing a completely definitive standard.

For example, what defines a dialect? In most basic terms, it is a variety of a language, but from what exactly does it differ? Is a certain dialect substandard? What is standard?

It is useful to look at the language issue in the most basic terms, the terms most directly related to on-air broadcasters. This discussion includes pronunciation, which is obviously germane to a chapter on speech and voice. Also important, and included in this chapter to complete the discussion of language, is an examination of usage.

Two common terms encountered in on-air broadcasting are *standard English* and *general American speech*. Although these descriptions are sometimes used interchangeably, "standard English" is generally taken to mean the English language as it is written or spoken by literate people in both formal and informal usage, whereas "general American speech" can be defined as pronunciation of American English using few or no regional peculiarities. From the standpoint of pronunciation, deviations from general American speech are dialects resulting from regionalism or social circumstances.

Regional Dialects Linguists identify dialects in terms of local and regional peculiarities in pronunciation. There are said to be four main regional dialects in the United States: Northern, North Midland, South Midland, and Southern. There are many distinct variations within these categories.

The exact scope of general American speech has always been elusive, but it has come to be used for all speech except that of New England and the coastal south.¹ Perhaps a better basis for judgment would be *network standard*, the unaccented speech of most newscasters and actors delivering commercials.

An unaccented form of American speech was thought to be spoken in Chicago, although it is apparent that some speakers in Chicago do use regional speech. In the early days of broadcasting, some organizations sent announcers to Chicago in an effort to eliminate regional accents.

Eliminating regionalisms in any manner is not easy, since we're so used to hearing our own regionalisms (primarily vowel distortions) that it becomes difficult to distinguish regional speech from the unaccented speech used by most network newscasters.

An effort must be made to correct regionalisms, though. Vowel distortions due to regional dialects can be distracting to a listener who, for example, expects to hear "boy," but hears instead "bo-ih" from a southern speaker. Substitutions are considered by many to be even more intrusive. The New

¹ David Blair McClosky and Barbara McClosky. *Voice in Song and Speech*. Boston: Boston Music Company, 1984.

England trait of adding *r*'s where they don't belong ("pizzer," "bananer") and dropping them where they do belong ("cah," "watah") can irritate listeners unaccustomed to the dialect.

As stated earlier, you may not be able to distinguish your own regional dialect. If your instructors or colleagues tell you that you have a distracting regionalism, however, they're probably right. And if you can't identify and correct the regional distortion or substitution on your own, by all means contact a speech professional or coach and work on eliminating it.

Social Dialects Certain differences in pronunciation are apparent among groups that differ in educational levels or cultural practices. Since standard speech is arbitrarily assumed to reflect the highly educated members of a society, a similarly arbitrary definition would peg lower social dialects as substandard.

George Bernard Shaw satirized the rigid British class system as reflected by cultural differences in speech patterns. In *Pygmalion*, Shaw made the point that more attention was given to the packaging of the words than to their substance.

Still, it is important for a broadcaster to reflect the social dialect looked on as standard, meaning that educated pronunciations and usages must be adhered to. Saying "dese" instead of "these" can reflect a substandard social dialect, as can loosening of pronunciation. "Whatcha gonna do?" is not acceptable speech for a newscaster. The appropriateness of the loosening of pronunciations, however, clearly varies with the situation. You would not commonly intone every sound when asking a friend, "What are you going to do?" In informal situations, some loosening of pronunciation is acceptable.

Usage The choice and use of words must be considered in an evaluation of standard language. Standard English, remember, is pegged to the educated speaker or writer. Use of double negatives, such as "haven't got none" is obviously substandard.

There is a more subtle point to be considered here, however. Although it is assumed that anyone contemplating a career in the broadcast media has the knowledge and ability to avoid such obvious blunders as "haven't got none," other lapses in grammar and usage can seriously detract from your image as an educated, standard English-speaking broadcaster. What is your impression of an announcer who speaks about a "heart-rendering" movie? The usage is comically incorrect. (If you're in doubt, look up "rendering.")

A lack of knowledge of the language also can produce results more misleading than comical. One news reporter, for example, spoke of a city official's "fulsome" praise for a retiring teacher. "Fulsome" is a word that is used improperly (as a synonym for "abundant") to such an extent that its true meaning, namely, "offensive or disgusting," is rapidly becoming lost. Similar

fates seem to be in store for “presently,” “disinterested,” and “infer.” Use words correctly. Never guess in an on-air situation.

Self-Evaluation Checklist

A speech or voice deviation or a significant deviation from standard English or general American speech can slow the advancement of even the most intelligent broadcaster. It is important to keep an open mind to critiques and evaluations of voice, speech, and language. Although it is often difficult to perceive deviations in your own voice and speech, by constant monitoring with a tape recorder, you can to some extent train yourself to be your own best critic.

Read through two or three pages of copy or a newspaper article. Play back the tape and ask yourself the following questions.

1. Do I slur any words and sounds together?
2. Are my consonants crisp and clear?
3. Are my *s* sounds too harsh? Do my plosives (*p*'s and *b*'s) cause the mic to pop?
4. Are there any regionalisms or colloquialisms in my speech? Do I say “soar” for “saw,” or “youse” for “you”?
5. Do I “drop” endings?
6. Do I read too quickly? Do my words telescope together?
7. Do I have a distracting voice pattern? Do I sound like a bad disc jockey?
8. Is my voice hoarse, harsh?
9. Am I speaking in a pitch range that is too high or too low?
10. Can I *hear* tension in my voice? Does it sound constricted, tight?

Note: Although self-evaluation is helpful, the difficulty of hearing your own mistakes cannot be overemphasized. If at all possible, have an individual analysis of your voice and articulation problems.

Making the Speaking Voice More Pleasing

Now that you have examined negative factors influencing the speaking voice, the next step is to concentrate on some of the positive steps you can take for self-improvement. Of primary importance to improving voice quality is pos-

ture. Another critical aspect of a pleasant voice is relaxation of the vocal apparatus, which also plays the major role in preventing vocal abuse. Relaxation techniques are dealt with in the section entitled "Maintaining the Voice."

The first step in improving the speaking voice is to learn correct posture and breathing.

Diaphragmatic Breathing

The constantly repeated admonition to "speak from the diaphragm" makes good sense, although in realistic terms it doesn't make *any* sense unless the process is explained and understood. Using posture and breathing techniques will require forming good habits and breaking bad habits.

The first habit to cultivate is proper posture. "Posture is the most important element in voice," contends David Blair McClosky, an author¹ and voice therapist who has served as vocal coach to presidents Kennedy and Johnson, and whose clients have included broadcaster Curt Gowdy and actor Al Pacino.

McClosky recommends a posture in which the feet are spread comfortably apart and the weight is slightly toward the balls of the feet. The key to the proper posture is elimination of an exaggerated curve in the back. The back should be kept straight and the hips tucked in, as shown in Figure 2.5. This posture allows for proper breathing. Virtually all voice coaches point out that it is the abdomen that must expand during breathing, not the chest. Although we're taught in elementary school to "throw out the chest" when we breathe, that's not good technique, since it doesn't allow the abdominal muscles and therefore the diaphragm to provide adequate support for the column of air in the vocal tract. If you are unclear on this, please take a moment to review the sections on vocal anatomy and physiology.

"Diaphragmatic breathing" is something of a misnomer because we have to use the diaphragm to breathe regardless of the scrunched-up posture we may assume. However, proper diaphragmatic breathing is accomplished when the contraction of the abdominal muscles pushes the diaphragm in and supports the column of air. This can be accomplished only if the abdomen is allowed to expand when the diaphragm pulls down into the abdominal cavity during inhalation.

Proper breathing compels us to abandon some of the typical vanities imposed by current culture, including the notions that men and women should be wasp-waisted and that men should have a swelling chest. In order to breathe properly, the abdomen must expand. Note the action in Figures 2.6 and 2.7.

When the abdomen and the diaphragm have expanded, natural exhalation from that position, involving a contracting of the abdominal muscles, will

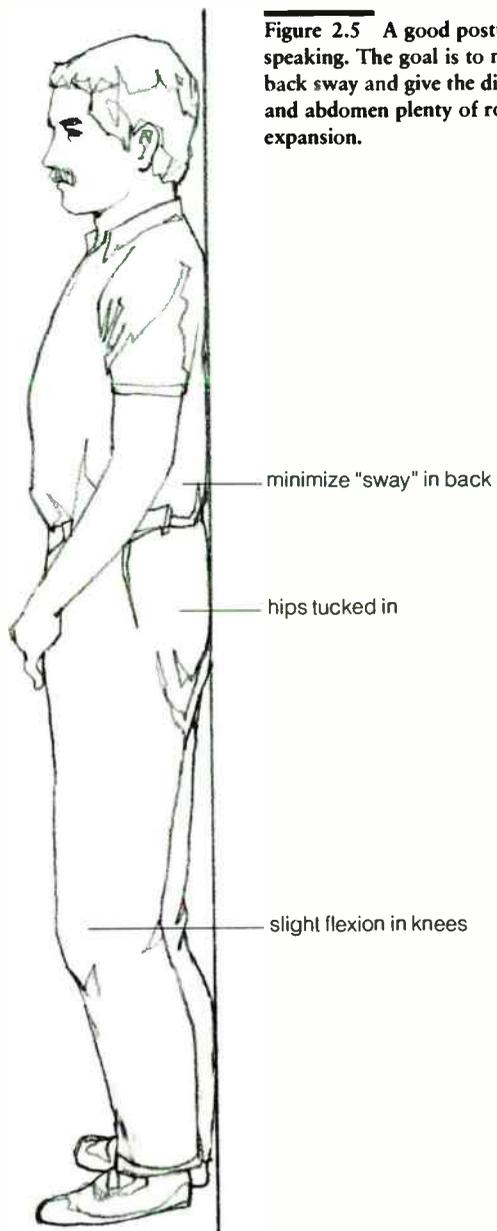


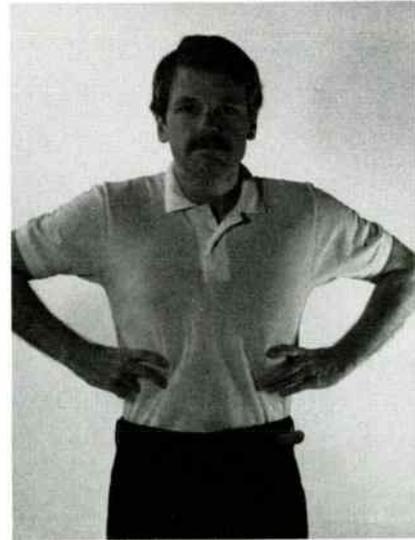
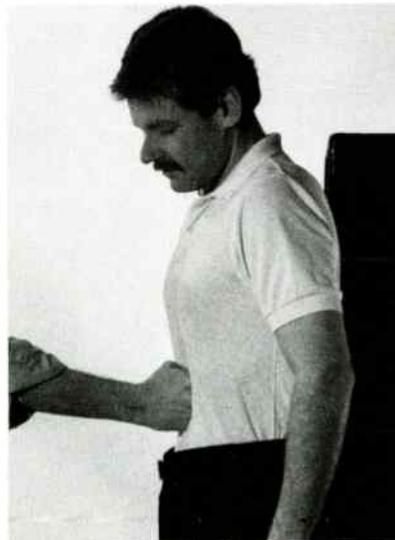
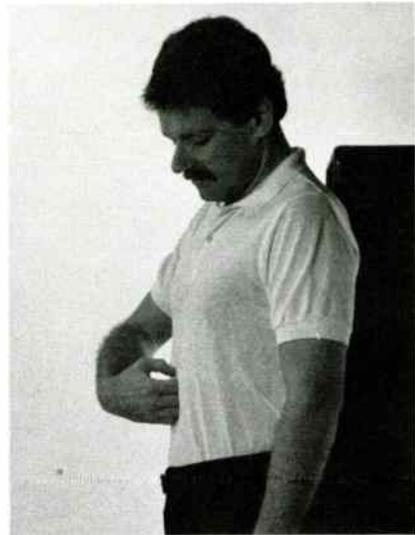
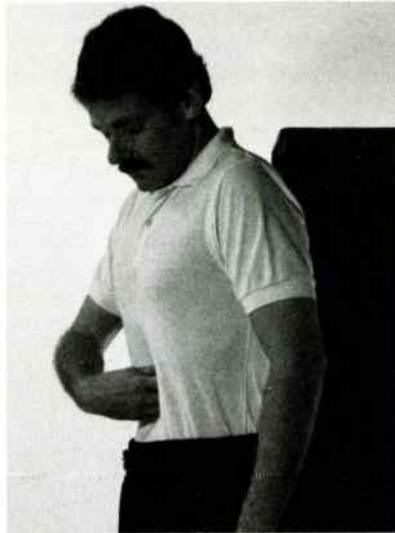
Figure 2.5 A good posture for speaking. The goal is to minimize back sway and give the diaphragm and abdomen plenty of room for expansion.

Figure 2.6 (top left) The telltale way to determine whether you're breathing diaphragmatically: before inhaling, place your hand a couple of inches below the breastbone.

Figure 2.7 (top right) When you inhale, you should feel and see an expansion of the abdomen. This demonstrates the action of the diaphragm.

Figure 2.8 (bottom left) A good test of whether the diaphragm is being used in breathing is to stand against a wall and have a partner press with his fist as shown; inhale and try to push the fist away.

Figure 2.9 (bottom right) If you can detect rib motion, you are breathing from your chest rather than from your diaphragm.



produce the proper effect. Be certain you have invoked the use of the diaphragm properly. One way to check on the success of an attempt at diaphragmatic breathing is to stand against a wall and have someone press his fist against your abdomen. Proper inhalation will drive that fist away (Fig. 2.8).

Here is one final test to see if you are breathing properly. Assume the

correct posture and place your hands on the lower ribs (Fig. 2.9). Inhale. If there is movement of the ribs, you are expanding the chest instead of the diaphragm.

This breathing posture works just as well in a seated position. All that will change is the position of the legs. Keep the back straight and the hips tucked in. Practice minimizing rib motion.

Finding the Right Level of Precision in Diction

We've all heard the unnatural, affected delivery of the speaker whose diction is just too precise. This issue is raised because some people attempt to clear up imprecision in diction by swinging to the other extreme, which is probably a marginal improvement at best. Remember, English-speaking people do not pounce on every single sound in a sentence.

The best way to identify too-precise diction is, of course, to listen to a tape. It also helps to watch your mouth as you speak into a mirror. Exaggerated mouth and lip movements are often indicative of exaggerated diction.

Special Considerations for Broadcast Work

Even normal-sounding *p*'s and *b*'s can cause a microphone to pop, that is, to vibrate with an explosive noise because a blast of air has hit the mic element. Sometimes, simple awareness of the problem and practice in controlling the force of plosives is enough. Speaking across the mic, rather than into it, can alleviate the problem. In other instances, the performer may elect to work on a mic that is less susceptible to popping. All options are discussed in Chapter 4.

Women doing on-air work sometimes encounter resistance from listeners who claim their voices are harder to understand. For some people, especially older listeners with age-related hearing losses, this is true. For reasons dealing with acoustics and the functioning of the hearing mechanism, the impaired ear hears lower-pitched voices better than high-pitched voices.

While a reasonable lowering of the pitch of a female voice can sometimes be effective in overcoming this, good projection and resonance can also resolve much of the problem.

Finally, be aware that many on-air diction problems can be solved by careful attention to copy interpretation. "Read for meaning," advises Ann Madsen Dailey, an author, consultant, and speech-language pathologist. "Use pauses where appropriate, stress key words, and use natural expression. Very often this can clear up the problems caused by poor habits developed by just 'reading out loud.'"

Maintaining the Voice

Broadcasters, like teachers and salespeople, often must contend with hoarseness, irritation, or just plain tiredness in the vocal apparatus. Even if the abuse is not serious enough to cause a problem of pathological dimensions, no performer can communicate effectively when his or her voice is reaching the point of failure.

Relaxation is the key to maintaining the voice. Proper relaxation also contributes to the production of a pleasing voice and a more resonant voice. The exercises recommended below really do work! Try them, practice them, and make them into a daily regimen.

Vocal Abuse: What Is It?

“Vocal abuse” is any excess strain on the vocal apparatus, most notably on the vocal cords, that produces irritation. Symptoms of vocal abuse include hoarseness, a change in character of the voice, fatigue or discomfort in the region of the larynx and throat, and a change in the basic pitch of the voice.

Vocal abuse can be chronic or acute. Chronic abuse develops gradually from improper vocal habits and excessive stress in the vocal mechanism. Acute abuse comes on suddenly, usually from screaming or a very hard period of speaking or singing.

Such abuse can result in a number of physical manifestations, including:

- Formation of vocal cord nodules and polyps
- Excessive “bowing” (taking on a misshapen appearance) of the vocal cords
- Chronic irritation

One cause of vocal abuse is an abnormally low pitch. McClosky notes that when he was a university choirmaster and singing teacher in the 1950s and 1960s, the heyday of the big-voiced announcer, a surprising number of students who reported voice problems to him were enrolled in the college’s broadcasting school.

Vocal Abuse: How to Prevent It

There are several ways to protect the voice from abuse in addition to speaking in a natural tone of voice. Neri Holzer, M.D., a Connecticut ear, nose, and throat specialist, offers these suggestions:

1. Listen to what the larynx and throat are trying to tell you. The body has several defense mechanisms, including pain and hoarseness. If these symp-

toms are chronic, you must take some action to reevaluate your speech patterns.

2. Warm up. Do some light vocalizing (humming, singing, etc.) before an extended on-air period or other time of vocal stress.
3. Keep well hydrated. When tissues lose moisture, they're more susceptible to damage. Have a glass of water on hand.
4. Use amplification when possible instead of raising your voice. A radio announcer, for example, can reduce strain on his or her voice by turning up the volume on the mic channel instead of shouting.
5. Don't smoke. Cigarettes directly irritate the vocal cords. Smoke indirectly irritates the cords by stimulating coughing.
6. Try to avoid extensive use of the voice when you have a cold. It makes you more susceptible to vocal irritation. Also, avoid habitually clearing your throat.
7. Look at the whole body for signs of tension. Stress in other parts of the body can cause a reaction in the voice. Similarly, posture has an important role in keeping the vocal mechanism relaxed and working freely.

Vocal Relaxation Techniques

Dr. Holzer's last point is well taken and merits paraphrase: having a relaxed body and vocal apparatus relieves much of the strain on the voice mechanism and allows the voice to function better. Voice therapist McClosky contends that relaxation is the precursor to any progress in voice development. Unless you can relax the muscles in the face, tongue, jaw, throat, and neck that interfere with the muscles controlling the vocal cords themselves, he says "your singing and speaking will be muscle-bound."

Here are some exercises to relax the body and the throat. Many of them are performed regularly by professional singers and speakers.

1. Roll the head, forward, to the left, backward, to the right, and forward again; repeat several times in each direction. This helps relax shoulders and neck.
2. Massage the muscles of the face, working down from the hairline, and allow the jaw to go slack.
3. Thrust out the tongue several times, then allow it to hang limply over the bottom lip. Relaxation of the tongue is important because the back of the tongue goes virtually right down your throat, and tension here can interfere with vocalization.
4. Massage the area underneath the chin (Fig. 2.10) until there is no rigidity apparent. Learn to relax these muscles "on cue."

Improving the Speaking Voice

Figure 2.10 (*left*) Massaging under the chin.

Figure 2.11 (*middle*) Working the jaw.

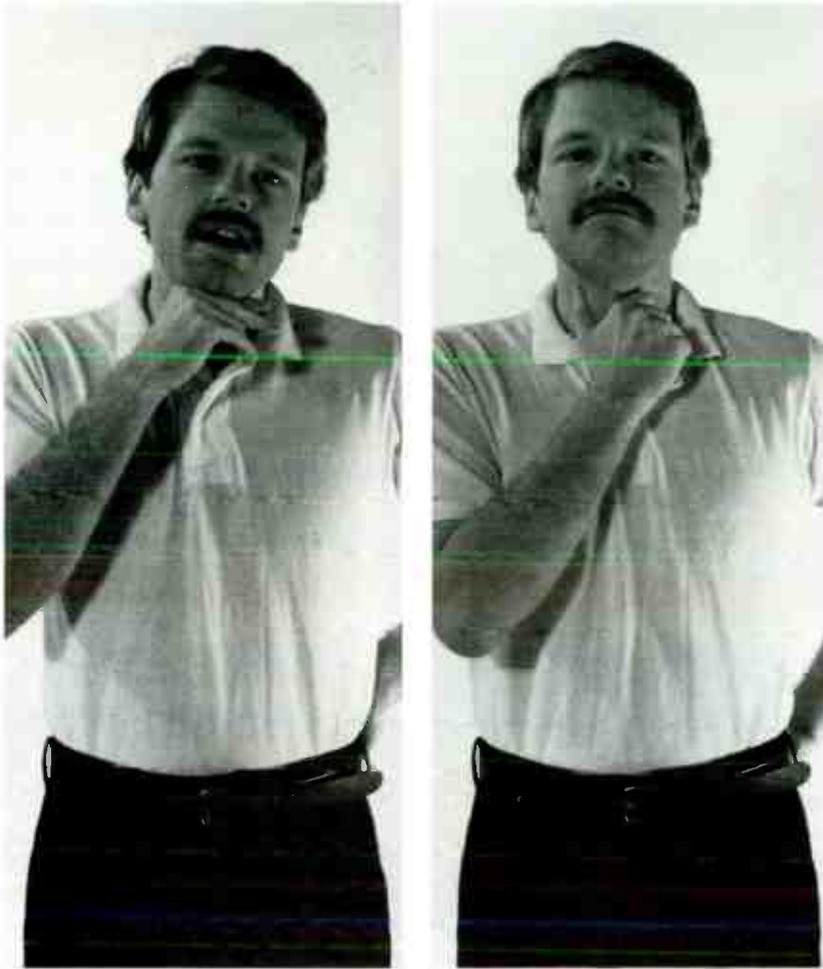
Figure 2.12 (*far right*) Massaging the larynx eliminates rigidity.



5. Grasp your lower jaw between thumb and forefinger and work it up and down until you overcome any muscular resistance (Fig. 2.11). When you get good at this, you can bounce the jaw up and down with your forefinger.
6. GENTLY massage the larynx from side to side (Fig. 2.12) until you eliminate rigidity and any “clicking” sensation.
7. Vocalize the word “hah” gently, using the *ah* sound as in “arm.” Start vocalization high in pitch and then slide down the range of pitch. Initiate the vocalization as gradually and gently as you can.

Make these relaxation techniques a daily routine and remember that relaxation exercises can be done at any time. Doing this routine during a break in a tiring recording session, for example, will help your voice immensely.

Summary



Summary

Broadcasters need not force their voices into an abnormally low pitch range. A pleasing voice, rather than a deep voice, is the hallmark of today's professional announcer. An artificially low-pitched voice is unattractive and can actually cause damage to the vocal cords.

A basic knowledge of the vocal mechanism permits a broadcaster to identify the function of various parts of the apparatus when doing exercises to improve its function. Vocal cords are suspended in a chamber of cartilage and allow air to escape in short bursts. Those short bursts create a vibration, which is amplified by the vocal tract and nasal passages.

Evaluation of voice and speech is valuable and should be undertaken by any on-air performer. Typical voice problems especially relevant to the broadcaster are deficiencies in quality, delivery, and breathing. Typical speech problems are sloppy diction, regionalism, and cluttering.

The issue of language directly relates to on-air communication. It is important for on-air personnel to be familiar with standard American English and general American speech and to avoid significant deviations from these standards.

The broad task of making the speaking voice more pleasing begins with self-evaluation and isolation of specific problems, as noted above. Continued work for crisp diction is important, but diction should not be overemphasized. It is also important at this point to be aware of special considerations for broadcast work, such as using microphones properly.

Learning diaphragmatic breathing is the first major step in the long-term process of improving the speaking voice. Learning to relax is the second major step. In addition to preventing vocal abuse, a common problem of on-air broadcasters, relaxation increases resonance and aids the overall tone of the voice. A regimen of exercises can relax the vocal apparatus.

Exercises

In addition to regular practice of the techniques described in this chapter, you can benefit by the following.

1. Pronounce the following pairs of words; record them if you have the chance. Is there a distinguishable difference in your pronunciation? There should be.

- picture/pitcher
- wear/where
- park/pock
- adapt/adept
- bowl/bold
- can/kin
- kin/king
- saw/soar
- best/Bess

An interesting variation of this exercise is to have a colleague or instructor check your pronunciation. An even more useful variation is to use each pair of words in a sentence. See if the distinction between the two similar

Exercises

words is still as clear during conversational speech as when the words are spoken in isolation.

2. a. Read through a line of poetry or other work and enunciate *every* sound in the sentence. Exaggerate to the point of silliness, but be sure to hit every consonant and vowel precisely.

If you don't have poetry on hand, try this:

Speak distinctly, and rise above the babble of the crowd.

The point of this exercise is to discover all the "hidden" sounds and variations of sounds we often gloss over.

- b. Another type of diction practice is the tongue twister, which can be fun and interesting but probably not of extraordinary value. There was, however, a time when tongue twisters were popular material for radio announcer auditions, perhaps reflecting an overemphasis on mechanics, as opposed to communication. Tongue twisters can bring about a healthy awareness of the accuracy of diction, however, so they're worth a try.

Betty Botter bought some butter. But, she said, the butter's bitter and if I put it in my batter it will make my batter bitter. So Betty Botter bought some better butter and put it in her batter and the batter wasn't bitter so she opened a tin of sardines.

Toy boat, toy boat, toy boat, toy boat, toy boat, toy boat.

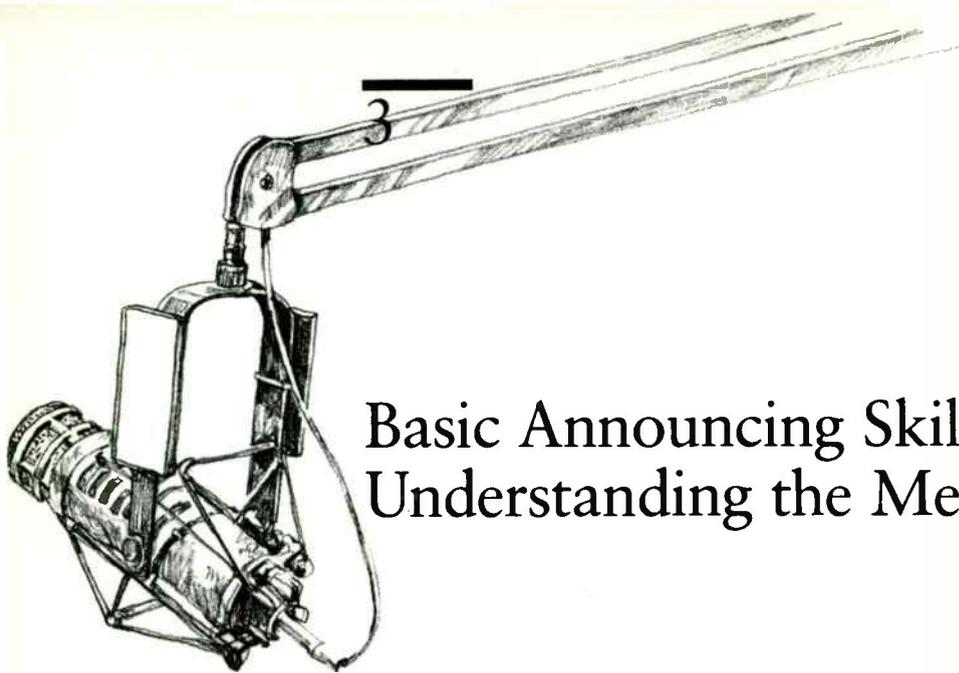
Theophilus, the thistle sifter, sifted three thousand thistles on Thursday.

3. A variation on tongue twisters is a passage containing seminonsense words that must be read for *meaning*. Read the following paragraph so that the meaning is clear to a listener who has not heard it before. It is a very good exercise for showing how control of rate, pause, and inflection conveys meaning.

Bill Bell builds bells. The bells Bill Bell builds bang and bong on Beele Boulevard. Bill builds bells with brass bell balls. Bell's bell balls build big bells. Bill Bell built brass ball-built bells for the Beal's bull, Buell. Buell's Bell-built brass bell banged when Buell bellowed on Beele and bore Bell's bells bong abroad. Bill Bell's bells, brass-ball-built for Beal's Beele-based bull Buell biased brass bell builders toward Bell brass ball-built bells.

Boy!²

²Douglas Ehninger, Bruce E. Gronbeck, Ray E. McKerrow, and Alan H. Monroe. *Principles and Types of Speech Communication*, 10th ed. New York: Scott, Foresman, 1986, p. 398.



Basic Announcing Skills: Understanding the Message

The art and science of communication is basically *getting a message across to a listener or viewer*. The prime objective in that task is to translate what the writer of the copy has in mind, so that the listener ends up with the same idea. In a nutshell, that is the first and most basic responsibility of a broadcast communicator. This chapter addresses that responsibility by outlining ways to get the meaning of the message: finding key words, determining the mood, the pace, and the purpose of the copy, and understanding that the goal is communicating, not reading. Marking copy for pronunciation and interpretation is explored, as well as phrasing.

Getting the Meaning of the Message

The “message” is far more than just words. A variety of emotions and reactions must be considered when a performer looks at words on paper, words that must be conveyed with meaning to each member of the audience. To compound the complexity of the problem, the performer must be sure that a faulty reading doesn’t mar or blunt the meaning of the message.

An announcer conveys meaning by giving the copy an *interpretation* that communicates, through inflection and emphasis, something beyond the literal reproduction of the words on paper. Perhaps the words must be charged with emotion, or impart a sense of excitement. The announcer communicates these ideas *by first gaining a clear and precise understanding of the message*. To this end, both scholarly research and the empirical observations of broadcast performers confirm the absolute necessity of:

- Making a careful analysis of the meaning and purpose of the copy (the topic of this chapter)
- Communicating the words and phrases in such a way that the message has meaning and impact (the topic of Chapter 4)

Although years of execution can result in these two practices “coming naturally,” the top professionals in the business never forget the need for understanding and communicating. “The most important ability an announcer can have is to interpret copy correctly,” says Bill St. James, former air personality on WYNY, New York, and now one of the industry’s best-known free-lance commercial voices (Fig. 3.1). “You have to be able to read it as the guy who wrote it had it pictured in his head. And the other thing is that, when you get to this level, you have to do more than just read copy. You’re expected to breathe life into it, to make it believable and human.”

The point is often driven home rather vividly to novice performers. Consider, for instance, the response of a merchant to hearing a tape of a proposed commercial: “The announcer doesn’t know what he’s talking about . . . don’t you people know anything about my business?”

One prospective news reporter lost a job he wanted very badly. The news director explained why when the audition tape was played back. “Listen to how you read right through this line: ‘ . . . relative calm except for rioting in a black township north of Soweto. . . .’ What the hell is this story about? It’s about rioting in a BLACK township.”

Both performers were ineffective because they failed to understand the message.

Keys to understanding and communicating the message are identifying *key words*, identifying *pace and purpose*, and *communicating*—rather than reading—the copy.



Figure 3.1 Bill St. James, one of the industry’s top free-lance communicators.

Finding Key Words

The example of the news story above highlights what happens when the performer misses a key word. Finding those key words is the first step in analyzing the thrust of the copy.

Too often performers attempt to find key words by the simple mechanical process of underlining every word that looks as though it may be relevant. That approach is better than nothing, but if too many words are emphasized they are no longer key words. Striking a balance is the goal.

One way to get to the heart of a piece of copy is to read it through and identify three words that summarize the thrust. Admittedly, this approach goes to the other extreme of too few words, but it can give a surprisingly accurate reflection of which words are most important.

Theater set designers, who must come up with simple structures to convey complex messages, often play the mental game of distilling a play into a paragraph, then a sentence, and then a word. The set is designed around the thrust of the play, as distilled in the exercise. This approach is obviously oversimplified, but such intellectual exercise does force you to think about the most basic meanings behind a play or any other form of communication.

The reason for detailed examination of the concept of key words is to emphasize that the key words *are those that accurately convey the meaning of the copy*. Changing key words can, therefore, change the meaning of the copy.

For example: “Bob wrote two textbooks” is a simple declarative sentence. If you’re looking for key words in that sentence, you’ll have to understand the context in which the sentence is given. Is it, for instance, an expression of amazement at the prowess of the author? Turn it into question-and-answer form, to show it in a framework of a complete thought:

— “BOB wrote two textbooks? He can hardly write his name!”

Changing the key word, then, can alter the perceived meaning. Let’s complete three more question–answer pairs and show how context affects meaning.

— “Bob **WROTE** two textbooks? I thought he was just the editor.”

— “Bob wrote **TWO** textbooks? When did he finish the other one?”

— “Bob wrote two **TEXTBOOKS**? I thought he was a novelist.”

Obviously, finding the key words is a subjective process and may mean going through the original copy several times in an effort to clarify for your own benefit what the author had in mind. This is not a mechanical process, although mediocre announcers make it mechanical. For example, in most commercial copy the performer can rightly assume that words such as “bargain,” “inexpensive,” “free,” “new,” “natural,” and “modern” are key words, words intrinsic to the message and deserving of stress. But those powerful-

appearing words are not *always* the key words, and a performer can mangle the message by not understanding it in context. How important is the word “new” in the following piece of copy?

The new line of Smith Shoes will give you a step up as you swing into spring. . . . Look great and feel great in. . . .

The most important words here are probably “Smith Shoes,” “look great,” and “feel great”; “new” is really not important. Also of secondary importance are the words relating to spring. The word “new” is almost redundant, since few shoe stores offer old shoes as their spring line. The purpose of this copy is not to communicate the idea that Smith Shoes are new. The purpose is to communicate the idea that Smith Shoes will make you look and feel great, and will let you “swing into spring” in an upbeat way.

But let’s take another example.

The new line of Smith Personal Computers, designed with the latest in digital technology . . .

Here, the word “new” assumes paramount importance. After all, a *new* personal computer, in these days of technological one-upmanship, is inherently more valuable than one of an older design.

The point is to avoid a mechanical approach to finding key words. Never assume that the most obvious choices are the words that convey the message.

Much the same caution applies to news copy. In news, there’s really no stronger verb than “died.” It conveys the most urgent event in our society, the loss of a life. But although there’s no question that “four children *died* in a fire at. . . .” is the correct interpretation of copy, the word *died* isn’t always the most important word in a message. For example:

The families of the four victims who died in Tuesday’s tenement fire are suing the owner of the building. . . .

Is “died” the key word here? Not really. The most important words are “families,” “suing,” and “owner.” Putting too much stress on the concept of death:

The families of the four people who *died* in Tuesday’s tenement fire are suing the owner of the building. . . .

makes the listener think that the communicator is calling attention to a contrast between the families of those who died and those who didn’t. According to this reading, the sentence ought to be completed with:

. . . but the families of burn victims who did *not* die are not suing.

To sum up, finding key words is not a simple or mechanical process. It involves a thorough analysis of the copy. Key words, when marked in the copy, help the performer accurately communicate the thrust of the message.

Mood

Understanding the mood the author of copy wants to project will enable you to give an accurate interpretation. By contrast, not understanding the mood can detract from the communication process. Projecting an inappropriate mood or making an inappropriate change of mood can baffle the message's receiver. For example, in one familiar situation-comedy routine the newscaster mixes up his copy and blunders into a tragic plane crash story with the smile and upbeat tone reserved for the final "light-side" piece.

Misreading the mood is seldom that obvious, but it can happen, and it can mar your delivery. So carefully determine the mood. It could be, for instance, any one of the following:

- *Carefree*. "Swing into spring with Smith Shoes. . . ."
- *Sincere*. "Are you concerned about your health insurance?"
- *Romantic*. "Dinner by candlelight at the Copper Bottom Restaurant will be one of the most. . . ."
- *Somber*. "Twenty-three miners were killed this afternoon in a cave-in north of the city of. . . ."
- *Excited*. "Bob Smith Oldsmobile has 30 cars ready to go at *below wholesale!*"
- *Humorous*. "A bank customer using an automatic teller machine in Los Angeles got more than he bargained for today when the machine spit out ten thousand. . . ."

The relatively straightforward task of evaluating the copy for mood is done not so much to determine what mood the particular piece reflects but to find out where changes in mood must be expressed. A common problem for inexperienced/ineffective newscasters is not being able to *identify the areas in copy where the mood must change*. When mood changes are not spotted in advance, the interpretation becomes inappropriate. At best, the announcer slides through the copy with an overall lack of mood. At worst, he or she catches the error and tries to change the mood at an inappropriate point, losing the real mood and sense of the copy.

Pace

Pace is the rapidity of words, the overall rate of reading, and the rate of reading within phrases. You can make the most effective use of pace after you have acquired an understanding of when and why to vary it. In general, a speeded-up pace conveys a sense of excitement. Sometimes, that excitement can be of a panicky, harried nature:

Time is running out. Yes, you've heard all the talk about business phone systems. . . . All the commercials . . . all the hype. But it's your decision and you've got to make it soon! And you'd better make it *right*.

But note how a change of pace is dictated in the second portion of the commercial:

. . . you'd better make it *right*.

At Telephone World Business Systems, we've been helping people like you make the right decisions for over twenty years. We've got the facts—not hype—and we can sit down with you and tailor-make a system that will do the job right.

We know it's a big decision, and. . . .

Where would you vary the pace, and why? The first part of the commercial conveys a sense of time running out. That is as urgent a message as you can get. The pace, of course, would be very rapid, almost breathless.

But the second part of the spot calls for a slower, more deliberate reading. "At Telephone World Business Systems, we've been helping people like you. . . ." signals a change to a slower, deliberate, purposeful pace.

Get into the mind of the writer. What is he or she trying to get across? At this point, it's simply: *you can stop panicking and come to Telephone World Business Systems, where we help people in the same situation every day, so calm down!*

An announcer using the same pace throughout would mutilate this spot and lose much of its impact.

Purpose

What is the copy intended to do? Why was it composed in the first place? When you have answered these questions, you know the copy's purpose. Copy can persuade, inform, entertain, even anger. The communicator must understand the purpose in order to transmit the message accurately.

To understand the purpose, you have to understand more than what's on the paper. The more you know about the context in which the copy was written, and the broader your range of knowledge, the better you can interpret the message.

For example, at the time this book was written, phone company deregulation had opened the door to a wide variety of new systems, which were advertised with varying degrees of enthusiasm. To help interpret the Telephone World Business Systems spot, the announcer should be aware that the employee responsible for choosing a new phone system is under a great deal of pressure to make the right decision amid an intense advertising barrage. A valid interpretation must appeal to this theme.

Experienced professionals can lend an important sound to such copy through accumulated skills of emphasis and inflection. Understanding copy, though, will *always* help *anyone's* interpretation.

In addition, the announcer should understand the purpose of individual phrases in relation to the context. What would you perceive to be the purpose of the sentence: "Why did this happen?" Standing on its own, it means little. It assumes varied significance when read in relation to the context.

- "Economists said interest rates fell sharply in the wake of the presidential election. Why did this happen?" *Why did this happen*, in this sentence, is an expression of simple curiosity.
- "Scientists found that the orbit of Pluto varied last year by hundreds of millions of miles. Why did this happen?" Now, the phrase expresses wonderment.
- "Speculation about whether the birds would fly north or south was ended today when they flew west. Why did this happen?" Why did it happen this way, and not the other ways?
- "Ten people died in yesterday's apartment house fire. There were no smoke detectors in the building, which had passed a recent code inspection. Why did this happen?" The sentence now is an expression of outrage.

To sum up, understanding the purpose is essential because the next stage of the broadcast performance process, communicating the message, cannot be done effectively unless you know why the copy, sentence, phrase, or word is there in the first place.

Communicating Versus Merely Reading

Perhaps the ultimate example of reading instead of communicating was provided by an announcer with a fine voice but a lazy and mechanical approach to his work. The copy was designed to relate the sponsor's product to the weather, and the announcer was supposed to open the spot with one of the following three options:

- "What a beautiful, sunny day. . . ."
- "Look at all that rain. . . ."
- "We've had more than our share of snow. . . ."

Yes, he read all three, and failed to understand at first why the program director and the sponsor were so upset with his delivery.

That extreme example is not too far-fetched. Similar events do happen

Marking Copy

every day. Poor on-air performers can make hash out of commercial and news copy because they simply do not take the time to understand the message they want to communicate.

This is the sum of what was discussed above. A good broadcaster must incorporate key words, mood, pace, and purpose to communicate, rather than just read.

Most of us have heard “announcers” who have determined in their own minds what “announcers” sound like, and they deliver each message in a mechanical singsong. That is *reading*.

A *communicator* knows how the copy should be read and can get across the intent of the author. He or she does not follow a preset formula but instead approaches each reading with an open mind, looking for the thrust of the material. In most cases, the better performer is not necessarily the one with the better voice, but the one who makes the copy genuine, natural, believable, and true to the intent of the author.

After many years of practice, this ability becomes second nature, so to speak. But good performers develop that second nature through an initial stint of marking copy to indicate key words, pace, pauses, and in some cases mood and purpose. Because markings essentially are tools for an accurate interpretation of copy, they also include methods of indicating pronunciations of difficult words. Learning to mark copy is one of the most important steps you can take toward improving performance skills.

Marking Copy

To many, marking copy is more a learning process than a practical tool. Many performers don't mark copy. They rely on experience and ability to carry the situation.

Many announcers do not have the opportunity to mark copy. Commercials are kept in a copybook that is used by all staff announcers and would soon be obliterated if each staffer put individual marks on the copy. Newscasters must often read copy prepared by others and not assigned to a particular newscaster until moments before airtime. In that case, too, marking copy is not practical.

What experienced announcers do, in effect, is to mark copy mentally. Beginners are well advised to mark as much copy as possible directly on the paper, because the ability to do it as you go along takes extensive practice.

However, all on-air people will mark unfamiliar pronunciations, and those markings frequently are written right into the typed copy or wire service text. Marking copy for pronunciation is an integral part of understanding the message.

Phonetic Spelling

How do you indicate the pronunciation of an unfamiliar word? Essentially, you must come up with a convention of notation that will allow you or another reader to look at the agreed-upon code and know how to pronounce the word. Such a system is known as *phonetic spelling*.

There are a variety of phonetic systems employed, and some are very accurate but very complex. The International Phonetic Alphabet (IPA), for example, employs symbols not found in the English alphabet to indicate elements of pronunciation. The International Phonetic Alphabet is a valuable tool for linguists and other scholars, but its value for broadcast performers is limited for two reasons.

1. It is not understood by all broadcasters. The IPA can enable someone who knows it to reproduce pronunciations with great accuracy, but most broadcast copy is not written by the people who will read it over the air. Even in newsrooms where broadcasters do write the majority of the news department's copy, much of that copy is read by other newspeople.
2. Many of the symbols in the International Phonetic Alphabet are not reproducible by standard typewriters, teletype machines, or computerized word processing equipment.

The second problem also rules out the use of diacritical marks, such as those found in the dictionary. Standard typewriters, teletype devices, and word processors can't reproduce markings such as *ä* and *ï*.

The best alternative appears to be the phonetic spellings utilized by the Associated Press Radio Network. The AP uses what it terms a simple phonetic spelling system to try to convey how a name or other word sounds, and "goes along with the commonly accepted principles of English usage as to how vowels and consonants are sounded."

When an accent is indicated, the AP places a teletype apostrophe mark over the letter or letter-group that should be accented. As an example, in the style of the *AP Broadcast News Handbook*,¹ the name Juan Martinez spelled phonetically would appear as:

Wahn Mahr-tee'-ness.

When you are constructing or interpreting a "pronouncer," as it is called, utilize standard English usage and the following guide, from the *AP Broadcast News Handbook* (p. 230).

¹James R. Hood and Brad Kalbfedd, compilers/editors. *AP Broadcast News Handbook*. New York: The Associated Press, 1982.

Marking Copy

Vowel sounds

a	bat, apple	oh	go, oval
ah	father, arm	oo	food, two
aw	raw, board	ow	scout, crowd
ay	fate, ace	oy	boy, join
e, eh	bed	u	curl, foot
ee	feel, tea	uh	puff
i, ih	pin, middle	yoo	fume, few
y, eye	ice, time, guide		

Consonants

g	got, beg
j	job, gem
k	keep, cap
ch	chair, butcher
sh	shut, fashion
zh	vision, mirage
th	thin, path
kh	guttural "k"

Pronouncers are contained in all wire service copy destined for broadcast use. If you are doubtful about a word and don't have a pronouncer, two very helpful works are pronunciation guides prepared under the aegis of the National Broadcasting Company and the British Broadcasting Company. Newspeople are responsible for determining the pronunciation of names of local newsmakers, a process that often involves telephone calls to individuals, their families, or business associates.

Marking and Decoding Unfamiliar Words

To be able to give an approximation of unfamiliar English words and words in foreign languages, it is worthwhile to have an exposure to foreign pronunciations. For one thing, some pronunciations can't be approximated by phonetic spelling because the sounds are not commonly used in English. Also, it is inevitable that you will come across a foreign word and have no available method to check it out.

The English-speaking announcer faces some additional problems other than simply deciphering pronunciations.

Problem Many foreign words have been Anglicized as a matter of convention. In English, we speak of Munich, Germany; to speakers of German, the city is named München. Naples, to an Italian, is Napoli. Even when the spellings are the same, American pronunciations can differ from those of the original language. Paris, to a Frenchman, is Pah-ree'. How does an announcer decide?

Recommendation Ideally, you must know the convention. Use pronunciation guides, the dictionary, wire service pronouncers, and the pronunciations you have heard from network newscasters. Be aware that the network standard in foreign pronunciation is not always infallible, and often those at the very top levels of the networks cannot come up with a definitive pronunciation, either.

Coverage of the Iranian hostage crisis involved widely different pronunciations of names for a period of months until conventions were established. Therefore, use the convention favored by the most authoritative source to which you have access.

Problem Assuming you know the convention to use, is the word or phrase (not a proper name or place name) pronounced with foreign inflection? If so, how much?

Recommendation Attempting to pronounce foreign words and phrases with the inflection used by a native speaker of that country can sound affected in many circumstances. For example, an announcer reading a commercial for a Mexican fast-food restaurant would appear decidedly affected if he or she trilled the *r*'s in "burrito," unless that announcer were adopting a character role. On the other side of the issue, American announcers do not have the flexibility to Anglicize pronunciations as severely as the British, who pronounce Quixote as Kwiks'-oht. The American announcer must come up with compromises depending on the situation.

1. Generally most foreign pronunciations sound natural, unaffected, and acceptable when the rules of foreign pronunciation are followed; however, the word is pronounced *as an educated native English speaker would say it*, not as a native would say the word. An American speaker, for example, knows that the *au* configuration in German is pronounced *ow*, and would use that pronunciation. The speaker would not, though, strive for a precise reproduction of a German accent. Likewise, the speaker following this rule would not trill *r*'s in Spanish words and would not excessively nasalize the *n*'s in French words.
2. The most notable exception is in classical music pronunciation, for here the announcer is expected to be an expert. Typically, the classical music announcer will want to give full inflection to the words, using native pronunciation.

Problem What about proper names and place names?

Recommendation Follow convention, use Americanized pronunciations for names of well-known people or places according to these guidelines:

1. The names of major cities and countries are spoken according to American convention (e.g., Munich, not München). In most cases, an American-flavored pronunciation, rather than an imitation of native inflection, will be best. The final *ch* in Munich, then, would be pronounced like an American *k*, and not gutturalized in the way of a native German speaker.
2. Proper names of newsmakers are usually pronounced without foreign inflection. However, it is always correct form to pronounce a person's name

the way he or she says it, whether that person is foreign or American. Many names in classical music are by custom pronounced with foreign pronunciation and full inflection.

3. It is considered good form to pronounce names of people and places with foreign inflection if those people or places are not famous. A story about a small wine-producing town in France, for example, could be read with native French inflections imparted to the words.

It is a difficult task, at best, to attempt to decipher foreign pronunciations from tables of vowels and consonants. Moreover, a table will not always be available, so it is worthwhile to memorize the *general characteristics* of the major languages, described below. It is also worthwhile to listen to recordings of foreign speakers. For reference, a table of letters and sounds and their pronunciation in major languages is provided in Appendix A.

French At the end of a word, the letter *e*, without an accent, is not pronounced (*étoile*). This is also the case for final *es* (*étoiles*) and for the *ent* ending on verbs (*ils parlent*).

Most final consonants are not pronounced. A phonetic approximation of *parlez-vous français* (do you speak French?), for example, is pahr-lay voo frahn-say'.

When pronounced, most of the consonants are similar to English consonants. Some vowels before *n* and *m* are nasalized (*enfant*, *sont*, *fin*, *enchanter*, *un américain*). In short, a vowel or diphthong is nasalized when it is followed by *n* or *m* in the same syllable; *en/fant*, *em/ployer*, *am/bu/lance*.

J is pronounced *zh*, like the sound in *beige*. Accents usually fall on the last syllable. Otherwise syllables receive about equal stress: *bataille*, *terminée*—but *in-té-res-sant*, *Mon-a-co*.

German There are few if any silent letters in German. Some sounds are not approximated in English, such as the *ö* (the mark above the letter is called an umlaut). This vowel can be either short or long, in the same sense that the English *a* is long in "lake" but short in "bat." The long *ö* can be approximated by rounding the lips as though you are going to say "oh" but saying "ay" like in "say" instead. To shorten the vowel, don't say "ay" as in "say" but rather "eh" as in "bed."

Two main indicators of a long vowel are that it is before only one consonant (much the same as in English) or that it is at the end of a word.

Other major facets of German vowel pronunciation are: *au* is pronounced as *ow*; *eu* is pronounced as *oy*; *ei* is pronounced like the word "eye"; and *ie* is pronounced as *ee*.

Common consonant pronunciations: *d* is pronounced as *t* when occurring at the end of a word. Another common word-ending substitution is *p* for *b*. The letter *j* is pronounced as a *y*; *s* is pronounced as *z*; *w* is pronounced as *f*.

Native German speakers will pronounce a beginning *s* as *sh* when words start with an *st* or *sp* cluster; *ch* is pronounced as *kh*, a guttural *k*.

sprechen sie deutsch (do you speak German?) would be approximated as: shprekh-en zee doytch.

Accents in German are most commonly on the first syllable.

Spanish Spanish is very regular in its pronunciations, and you can figure out many Spanish words and names by remembering that *i* is pronounced *ee*, and *e* is pronounced *ay*. Typically, *a* is pronounced *ah* as in “father” rather than *a* as in “apple” (a convention that applies to many languages).

For consonants, remember that *ll* is pronounced as a *y*.

Caballero (gentleman) is pronounced cob-ah-yay’row.

In Spanish, the *r* is trilled, but in most cases you will not try to approximate this in English pronunciation. *J* is pronounced like an English *b*. Accents usually fall on the last or next-to-last syllable; occasionally accent marks inform you of the syllable to be stressed.

Italian Italian words are pronounced much as they are spelled. Unlike English, double consonants are pronounced as in *cappello* (hat) and *carro* (cart) in contrast to *capello* (hair) and *caro* (dear).

Be aware that Italian *ci* and *ce* take on a *ch* sound, as in *cibo* (food) and *cena* (supper). Also, as often in English, Italian *gi* and *ge* take on a *j* sound (Giovanni, gelato). The letter *h* is silent and is mainly used to change *ci*, *ce*, *gi*, *ge* sequences from *ch* and *j* sounds to *k* and *g* sounds (Cecchetti, *Ghia*).

The letter combinations *gn* and *gl* are pronounced something like the first *n* in onion (*ogni* meaning every) and the *ll* in billiards (*figlio* meaning son).

Keep in mind that *i* is pronounced *ee* but that *e* can be *ay* (*meno*) or *e* (*Elena*) and that *o* can be *oh* (*sole*) or *aw* as in English *law* (*forte*).

The letters *i* and *u* before and after another vowel (with the exception of the *ci*, *ce*, *gi*, *ge* sequences) are generally pronounced *y*, as in *yes* (*chiamo*), and *w*, as in *wet* (*buono*).

Next-to-last syllables frequently receive stress in Italian words, but there are many words with stress on other syllables.

Russian Russian language copy written in the Cyrillic alphabet is transliterated for English speakers. This means that in a broadcast situation, the words have been converted to English equivalents, although the pronunciations still are somewhat irregular. The *ev* in Khrushchev, for example, is pronounced *owf*.

A General Strategy Obviously, the introduction above is not all-inclusive, and if a list could be made all-inclusive, it would be cumbersome and defy memorization. Committing these guidelines to memory, though, can provide a

good start in decoding foreign pronunciations. The best strategy is to combine knowledge of pronunciation rules with a good set of reference books, a broad education, and an observant personality. Suppose you need to say:

Our next selection is by Richard Wagner: the prelude to *Das Rheingold*.

Wagner is one of the names that is customarily pronounced with full inflection and adherence to native pronunciation. Most names in classical music follow this custom. Therefore, the *ch* in Richard is pronounced as a *k*. The *a*, as is typical of most foreign pronunciation, is close to the *a* in the American word "arm." The *w* takes the Germanic *v* sound. The title of the music needs little decoding except for the *ei* configuration, which is pronounced like the word "eye." Thus we have:

Rih-kart' Vahg'-ner, dahs Ryn'-golt

Similar analysis can be applied to the examples below or to the copy in the drill section:

The Spanish region of Castile was originally divided into the provinces of New Castile and Old Castile, known as *Castilla la Nueva* and *Castilla la Vieja*.

Note in this example how you would use different inflections when reading the English and Spanish designations of the same regions.

Although not known as the most intellectual of Italian composers, Giacomo Puccini is one of the best known.

To begin your analysis, check the difference in pronunciation between the single *c* in Giacomo and the double *c* in Puccini.

Although this chapter centers on marking and understanding copy, some suggestions on delivering copy involving foreign words and phrases are appropriate to conclude the discussion:

1. Try *never* to be caught unaware. Check copy thoroughly and phoneticize words. Be aware that foreign words can arise in almost any on-air work, not just classical music, international news, or sports. Check proper names with the people named, if possible, because even a common name such as *Gentile* can be and is pronounced "jen-til'-ee" by some people in certain locations. With some words, there may be little to go on in terms of the word's origin or pronunciation, and it is wise to flag the word and check with an authoritative source, such as the radio station news director.

As announcer Norm Howard of KQED-FM in San Francisco put it in one of his broadcasts: "In the course of our work we often have to pronounce unfamiliar and foreign words—the names of opera singers, composers, places and names in the news, words from different ethnic and cultural groups, from alphabets other than Roman. This is all by way of

saying that a few minutes ago I mispronounced the name of the polar bear Pike, and I want you to know that it is 'peek-uh,' not 'pike.' Such are the hazards. . . ."

2. Do not hesitate before saying the word. If you hesitate, listeners may think you are wrong *even if you are right*.
3. Bluffing sometimes is necessary, but don't get carried away. One announcer, for example, recalls the time he was reading "cold" a list of boxing title holders, who in the lower weight classes were mostly Latin Americans. He did rather well except for his highly accented rendition of the featherweight champion, "Teet'-lay Vah-caht'-ate," who turned out to be *Title Vacated*.

Remember that although learning the basic rules can help in many pronunciation situations, there are exceptions to many of the rules, and true competence in foreign pronunciation is best achieved by having a reasonable familiarity with the actual languages. Several semesters of foreign language courses will be of great benefit in cultivating pronunciation skills.

English words are not exempt from the marking and phoneticizing process. In point of fact, English is a very irregular language, and a simple set of rules to govern all pronunciations cannot be devised.

Most lexicographers (writers and compilers of dictionaries) define "acceptable pronunciation" simply as a pronunciation agreed upon by convention among educated people. Pay attention to the way knowledgeable speakers pronounce words, and when in doubt about the pronunciation of a word, *look it up in a reference book*.

Some pronunciations are especially deceptive, and incorrect pronunciations have worked into common usage.

— *Nuclear* (It's noo'-clee-yahr, not noo'-cue-lahr.)

— *Status* (Stayt-us is more widely accepted than stat'-us.)

— *Data* (Dayt'-uh is more widely accepted than daht'-uh.)

— *Greenwich* (Say "Gren'-ich" to designate Greenwich, England, and Greenwich Village in New York City. Some small communities pronounce the same word "Green'-wich," however, which points up the need for checking local usages.)

If those words took you by surprise, consult a dictionary or other reference book and check out the following words and place names. Be sure you are pronouncing them correctly and not adding additional sounds. For example, "ath'-ah-leet" is a common mispronunciation.

accessory	infamous	radiator	length
impotent	Moscow	Delhi	Yosemite
Spokane	La Jolla	Canaan	Cannes

Marking copy with correct pronunciations is one of the first actions you will need to take when evaluating material. The next consideration is marking it for proper interpretation, for correct *phrasing*.

Symbols for Aiding Interpretation

The dictionary defines “phrasing” as a grouping together of words into a unit forming a single thought. Perhaps a more interesting definition from the broadcaster’s point of view is the musical concept of phrasing, where many of the passages that combine to form a larger piece can also stand alone, each such passage, or phrase, expressing something of a complete thought.

Musicians and composers use a variety of symbols to aid interpretation, such as a crescendo ($\text{—} \text{—} \text{—} \text{—}$), indicating a gradual increase in volume, or a “retard” (Anglicized contraction of *ritardando*), meaning a slowing of the tempo.

A broadcaster can do the same. Figure 3.2 shows some useful symbols for marking copy. Following is an examination of how those symbols can help you communicate the message by phrasing it properly.

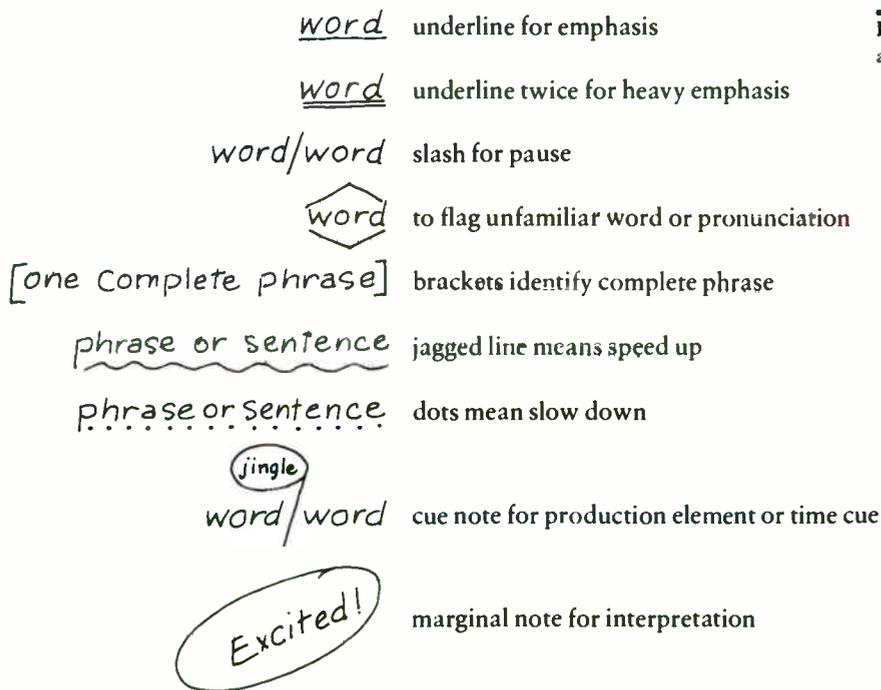


Figure 3.2 Symbols for aiding interpretation.

Phrasing

Notice how the symbols in Figure 3.3 add to both the understanding and impact of the copy. Key words are identified and their relative strengths indicated. The unfamiliar street name is flagged, and the pronunciation indicated phonetically.

One part of the first sentence in the second paragraph has the potential of being confusing if not read as a unit: "*the explosion and resulting fire*" is bracketed as a grouping.

The example in Figure 3.4 takes the marking process further and adds

Figure 3.3 A marked story.

Two people are dead, four injured, in the wake of a violent explosion this morning at 443 Marseilles St. ^{Mahr-say'} The names of the victims are being withheld pending notification of next of kin.

[The explosion and resulting fire] leveled the two-story house. Investigators are currently on the scene. One fire official [who does not want to be identified] told Eyewitness News that arson is a possibility.

Figure 3.4 Marked copy for a commercial.

You've been running from bank to bank, you've heard gibberish and promises. You need a mortgage and time is running out. Well, you can keep on running, / or you can walk into Hypothetical Savings, where qualified borrowers can get a fixed rate mortgage at 11 percent, and no points. That's a fixed rate mortgage / at 11 percent, / and no points. JINGLE The Hypothetical Savings Bank, member, FDIC.

some pauses and nuances. Observe how the jagged line indicates a speeded-up tempo. You want to create a fast, harried mood for the first section. But when the copy must be slowed down, the change is indicated by the series of dots. The performer who marked up this copy realized that the second portion must be read in *deliberate* fashion. Note how in the final phrasing, pauses are used for emphasis: “That’s a fixed rate mortgage (pause), at 11 percent (pause), and no points.”

The performer who marked up this copy also used a cue for a jingle at this point. He or she might also elect to use that cue mark for timing. The performer could indicate that the remaining copy must be read in a given time period.

How Phrasing Affects Meaning and Interpretation

Consider how the examples presented show the ways in which phrasing can affect interpretation. The bank commercial was affected because the pace conveyed two very different moods.

Ineffective readers typically do not blend and match all the phrasing elements in a piece of copy. This frequently results in what might be called “mixed signals,” for example, someone on television who is smiling but is clenching his fists.

You have to get your signals straight. There is some latitude in phrasing, but slow, deliberate phrasing would be inappropriate for most soft drink commercials, and quick, frenetic phrasing wouldn’t work well for an insurance spot.

Rhythm and Inflection of Words

The example of *Bob wrote two textbooks* in the section entitled “Finding Key Words,” illustrates the impact of inflection. Rhythm is also a powerful tool in conveying a message. The pause can create emphasis and, to an extent, suspense. Paul Harvey is an acknowledged master of the long, long pause, which virtually makes the audience cry out for the punch line of his news story.

Rhythm incorporates change of pace, also a component of understanding and communicating a message.

Melody Imparted by the Writer

In many cases it is not difficult at all to visualize the copy as a piece of music. Variations in rhythm, different inflections and emphases, and variations in loudness, intensity, and pitch, all combine to provide a total effect.

Good writers know this, which is why they “write for the ear.” Effective communicators recognize the melodic and dramatic features of what is written, and often compose their own words and melody. The Gettysburg Address, for example, contains a memorable rhythm. A noted piece of advertising copy was delivered in an unforgettable way: “We make money the old-fashioned way . . . we *earn* it.”

And no one who heard Edward R. Murrow’s broadcasts from London during World War II can ever forget the melody and rhythm of his “This . . . is London.”

Summary

Communicating a message is the first and most basic responsibility of an announcer. The announcer must think in terms of ideas, not words.

Finding key words in the copy is a tool for understanding meaning and ideas. Getting the meaning of the message involves understanding and identifying mood, pace, and purpose. Ultimately, the goal is to communicate, not to read.

Key words are not always obvious. Often some analysis and digging are necessary to uncover the true meaning and impact of the piece. Making notations of key words is part of the process of marking copy. Another important facet of marking copy is identifying and decoding unfamiliar words and phrases. Wire service phonetic spelling, although it has its limitations, works well within the constraints of typewriters, teletype machines, and typical newsroom operations.

An announcer should make every effort to become familiar with the principles of foreign pronunciation. In addition to learning some language rules, it is important to know how and when to employ foreign pronunciation and inflection. In most cases it is best to follow the rules of pronunciation of the appropriate language but without trying to impart the inflections of a native speaker of that language. Speak as you would imagine an educated American would, assuming some familiarity with the language in question. Never hesitate before you say a foreign word.

Names of contemporary newsmakers are pronounced as the person named desires. Names of foreign cities are pronounced according to conventional American usage. In the specialized field of classical music, however, foreign words receive full native accents and inflections.

The major component of marking copy is using symbols to aid interpretation. These symbols function something in the manner of a musician’s notation and guide the announcer to proper phrasing.

Phrasing, the grouping together of words into units forming single thoughts, affects meaning and communication. Marking copy identifies

Exercises

many of the signposts to meaning and communication. Also, it aids the announcer in conveying the proper rhythm and inflections of words and the melody of the words.

Exercises

1. Mark up copy from the drill material in Appendix B or copy provided by your instructor. Split into groups of four and exchange copy. Compare similarities and differences. Discuss the differences and why you feel markups are right or wrong.

Next, elect one person to read all four pieces of marked copy, following the markings closely. Others in the group may also do this, depending on time limitations.

2. Using newspaper articles, pick four key words per sentence and write those words down. Do this for an entire article. Many long sentences will have more than four key words, so you will have to use your judgment in identifying the most important words. Be sure to use a straight news article, not a feature or human interest piece.

Read your key words aloud to a partner or to the class. Your partner or the class members must try to *reconstruct the story* from the four key words per sentence. When you read aloud, don't be reluctant to play out the words broadly and impart as much meaning as possible to them.

3. Write three approximately 30-second commercials for automobiles, and to the best of your ability write them "to ear." Make up whatever details you wish, but structure the commercials around these three concepts:

— *Commercial 1*: To express elegance and love of luxury. Think in terms of rich leathers, classic interiors, and elegant lines.

— *Commercial 2*: Youth, excitement, adventure.

— *Commercial 3*: Practicality, dependability, durability, value to a growing family.

Have a partner or classmate give an interpretation of the commercials that you have written, aloud or on tape. Critique that performer. Work with him or her until you feel that each commercial is done correctly. Compare your critique with the instructor's critique.

Basic Announcing Skills: Communicating the Message



This chapter focuses on putting the information presented in Chapter 3 into practice. The discussion begins with the basic principles of reading copy and then deals with some of the nuances involved. Ad-libbing is explored, followed by an examination of the two technical areas that play a major role in communicating the message: mic technique and camera technique.

Reading Copy

Why bother to sit down before a mic or TV camera and read a piece of copy? The answer is not as simple as it seems because, aside from the mechanics of delivery, a broadcast performer has several goals:

1. To communicate the message accurately
2. To convince the audience, on a *one-to-one* basis, that the performer understands and believes what he or she is reading
3. To breathe life into the message
4. To keep the listeners' and viewers' attention by imparting energy into the reading

Accomplishing these goals involves, in the broadest sense, proper use of the voice, a genuine and believable delivery, and the addition of an element of style to the reading.

Using the Voice

Proper use of the voice will aid considerably in communicating, being convincing, breathing life into a message, and keeping the audience's interest.

A good voice is more than an "announcer voice." Today, you can be successful with what was once thought of as an average-quality voice. In news, there has been a trend toward on-air people who appear more like journalists and less like performers. In the commercial industry there is often a need for voices that express humor or whimsy. Radio station managers and program directors search for true communicators who can reach a specific audience, rather than baritones with "rounded tones."

To the key points to proper use of the voice as explained in Chapter 2:

1. A healthy and relaxed vocal mechanism
2. The absence of distracting deviations in the voice, such as speech impediments or inappropriate regionalisms

we add:

3. A natural-sounding, genuine delivery

Genuine Delivery

A common beginning mistake is to don an "announcer voice" and ignore the copy, focusing on the delivery as an end in itself. If you come away from reading this book with nothing else, remember that the voice is only a tool and the message in the copy is what is important. The voice *must not distract* from the message.

Some performers use the message as a vehicle for their voices, a practice that is neither productive nor professional. Actor John Carradine has cited one of the most valuable lessons ever taught to him: early in his career, a director pointed out that Carradine was "in love with his voice."

It is difficult to define the elements of genuine delivery, because "genuine" implies a sound as natural and unaffected as possible. And yet, the broadcast studio is not a natural setting, and you certainly would not read copy the way you speak to a friend in a restaurant. Despite the basically accurate admonitions of those who advise announcers to talk as though they were speaking to friends in their living rooms, that's not, in a literal sense, what you want to do.

You must work in an unnatural setting and make your performance *appear* natural. You must make your message *resemble* the manner in which you speak to your best friend. If you listened to a tape of a conversation among friends, you would probably rule that it did not meet broadcast standards, especially in terms of diction and energy level.

A genuine delivery adds excitement and interest to a message without in-

Figure 4.1 WCAU radio talk show host Ron Eisenberg, a communicator in a difficult medium. In talk radio especially, on-air people are hired because of their ability to establish a one-on-one relationship with the listener.



jecting artificiality. Mechanically trying to “punch up” copy can result in a strained, unnatural sound. That strained quality sometimes is a result of not paying attention to the phrasing of the copy. If the words and phrases had been carefully analyzed and the copy marked appropriately, the delivery would sound much more believable.

Lack of artificiality is rapidly becoming one of the most desirable qualifications for an on-air performer. “When we hire talent, we look for someone who can communicate one-on-one, and relate to our listeners,” says Bob K., program director of WCAU radio in Philadelphia.

WCAU is a talk radio station (Fig. 4.1), one of the most difficult radio environments in which to function. Talk radio, according to Bob K., is also an area where genuine contact is critical. “For years, we were taught to *address* the audience. Well, radio is no longer a matter of an announcer and an audience. Ninety-nine percent of all radio listening is one-person listening.

“This means,” he concludes, “that anyone who adopts the attitude of speaking to ‘all of you out there’ is missing the boat.”

In addition to a genuine, believable delivery and natural use of the voice, broadcast performers can add interest, excitement, and credibility by injecting their own personality and manner, their *style*, into the delivery.

Style

A style can also be defined as a particular and distinctive characteristic or mode of action. Style is a component of both writing and performing.

It is difficult to draw a line between a stylized delivery and an artificial delivery, and even more difficult to try to cultivate a style that works. Trying too hard can result in an affected, phony delivery.

On the other hand, broadcasters, by the very nature of their work, are required to have something distinctive about their delivery and appearance. On-air people frequently become noted for their styles, and unless a performer has something unusual going for him or her, advancement may be difficult.

There is no comprehensive list of styles, nor should you adopt mannerisms based on the approaches given here. Bear in mind, too, that performers use bits and pieces of various style categories to form their own unique styles.

Don’t consciously wedge yourself into a style or copy everything a particular performer does. Do, however, remember that all performers pick up things from their colleagues. No one lives in a vacuum, and the way in which other professionals work must have an effect on each of us.

This eclecticism has a plus and a minus side. Johnny Carson admits that some of his style was picked up from the late Jack Benny. The result for Carson was obviously successful. On the other end of the spectrum, the clipped speech pattern of David Brinkley once spawned virtual herds of imitators,

most of whom probably retarded their own professional growth by trying to be David Brinkley when one David Brinkley was enough.

Additional information on developing a style is presented after a brief examination of some style categories, illustrated by mentioning representative performers.

Sophisticated Good examples of performers who project a sophisticated air include John Houseman, Eric Sevareid, and Diane Sawyer. These people project an unmistakable air of intelligence, taste, and culture.

Authoritative Someone who projects an air of importance and power comes across as “authoritative,” a common buzzword in today’s news industry. Roger Mudd is a fine example of this, as are news anchor Pat Harper and actor John Houseman (who also crosses over into the sophisticated style).

Whimsical Advertisers often seek performers who can project humor and/or vulnerability. The whimsical style, whose practitioners include the late Wally Cox, Mason Adams (the managing editor on “Lou Grant”), and the noted radio comedy team of Dick and Bert, works well in specific applications. You would not, though, customarily find this style in the anchor of the evening news. There are certain whimsical *elements* in newsmen and people related to the news business, such as David Brinkley, Charles Osgood (Fig. 4.2), and Andy Rooney.

Folksy Without peer in the aw-shucks, down-home approach to communication was the late Arthur Godfrey, who mesmerized audiences by his folksy, personal manner of broadcasting. A performer who can master this style is sometimes able to parlay it into great trust and therefore great sales power. Godfrey did this superbly.

Walter Cronkite, one of the premier newsmen in the history of American broadcast journalism, projects the aura of an intelligent next-door neighbor. Using phrases like “By golly!” when covering a space flight, Cronkite’s friendly informal style helps give him tremendous credibility. Charles Kuralt also exemplifies the effective use of the folksy style.

Knowledgeable/didactic Hugh Downs is noted for the knowledgeable/didactic approach. “Ask Hugh what time it is,” Jack Paar once wrote, “and he’ll tell you how to build a watch.” This schoolteacher approach inspires confidence and curiosity.

Bill Moyers appears rather bookish and has a reputation as an intellectual, which he bolsters by his style. He often analyzes a story in a way no typical hard-news reporter would. Frank Gifford, a superb sportscaster, projects this type of image. Newscaster John Chancellor is often described as professorial, and he utilizes this style element to great advantage.

Figure 4.2 Charles Osgood often employs a whimsical style. (Photo courtesy of CBS News.)



Aggressive/hard Sell Performers who seem to leap out of the radio or television set represent the aggressive approach. Mike Wallace has made a living from this style. Tom Snyder combines an intellectually aggressive manner with what almost implies a physical threat because of his bearing and body language. Ed McMahon also can, in a more benign manner, utilize the hard-sell approach very effectively.

Physically Appealing When a performer's appearance becomes part of his or her persona, this physical appeal does qualify as a style element. (However, an attractive on-air performer does not automatically fit this style and no other.) In the most blatant of cases, it is not difficult to see why an advertiser would feature Brooke Shields or Tom Selleck. On a more subtle level, newscasters frequently benefit from an appealing appearance. Although attractiveness was certainly not the primary reason for their success, physical appeal has helped Dan Rather and Connie Chung.

Physical appeal is not a function of looks alone. Charisma and energy play a major role, too. Dan Rather, for instance, projects strength, intensity, and energy, in addition to good looks.

Sincere "C'mon, this is a real problem, so help me out here." Phil Donahue has turned sincerity into something of an industry, and for him it succeeds. The sincere and trustworthy approach also works well for commercial spokespersons such as Lorne Greene, who capitalizes on his father-figure image.

Walter Cronkite is perhaps the epitome of a sincere and trustworthy news figure. Tom Brokaw projects a boyish sincerity, and the late Chet Huntley had a rough-hewn, down-to-earth manner. If you don't remember Chet Huntley, it would be worthwhile to view archival recordings of his performance. He was the consummate professional in his field.

Novelty Usually people in the novelty category have distinguishing characteristics that make them virtually unique, yet they often have many imitators. Howard Cosell is a perfect example.

Combinations of Elements As noted earlier, the descriptions of the categories are not definitive, nor are they intended to be. Many performers cut across style lines, using several elements to hone their particular deliveries. For example:

- *Ed McMahon*. He combines hard sell, sincerity, and a folksy approach.
- *Frank Reynolds*. The late ABC anchorman combined an aggressive style with a trustworthy nature. Something about Reynolds implied: "Here's a guy who will get to the bottom of this."
- *Judy Woodruff*. She combines an authoritative presence, a knowledgeable demeanor, and a measure of physical appeal.

Nuances

You can certainly apply the same analysis to most performers you view and, just as important, to yourself.

Developing a Style As noted previously, developing a style requires a measured approach, not all-out imitation. It is a combination of assessing your own strengths and weaknesses and experimenting with style elements that best capitalize on your strengths. We list briefly several methods for developing a style.

1. Imitate performers who have style elements you would like to adopt. Do this during practice sessions and within the bounds of reason.
2. Before adopting stylistic devices, analyze *why* those styles are successful for the performers who utilize them. The foregoing section was intended to stimulate such analysis. Ask why the style element bolsters that person's performance.
3. Play up your strengths and make a realistic evaluation of your weaknesses *as you appear to the audience*. Aaron Frankel, Broadway director and acting instructor, points out to students that personal qualities do not always translate to the actor's stage identity. The same holds true for broadcasting. An extremely sophisticated and urbane performer may not *appear* as such on camera or on mic.
4. Experiment. That is what practice is for. If something works, add it to your store of knowledge and experience. If it doesn't work, discard it.
5. Learn from the techniques and successes of others, but do not ape their styles.

Nuances

There are many intangibles associated with communicating a message. Most are subtle, but such nuances often are a key element in getting the message across effectively.

Gestures, energy, and body language are some of the more important nuances involved in broadcast communication.

Gestures

As an exercise, try delivering a piece of radio copy while sitting on your hands. It's difficult, or should be. Gestures, even on radio, act to color the delivery by their association in our own minds with moods and feelings.

To turn the example around, adding gestures can help radio announcers

add expression to their readings. No, the audience can't see the gestures. The audience can, though, sense the announcer's involvement in communicating an idea. Just record a lighthearted radio commercial while smiling and while frowning. You'll hear the difference.

On television, gestures are obviously more apparent. The properties of a television lens magnify many movements and make them appear exaggerated, so improper use of gestures can also have a negative effect on TV. Here are three important points concerning gestures and movement.

1. Restrain head movement on television. A certain amount of head movement is natural in everyday conversation, especially among animated speakers, but it can be distracting on camera. Be especially conscious of restraining the movement of your head when the TV camera is on a tight shot.
2. Radio announcers who plan to move into television should restrain head movement, too. If head-bobbing has been practiced for years in the radio studio, it may be impossible to break the habit when the announcer attempts to make a transition to television. Avoiding this mannerism from the start is easier than trying to break the habit later on.
3. Proper gestures, movement, and posture can reflect positively on performance, a topic addressed in a subsequent section on body language.

Energy

For many of us, imparting energy into a piece of copy requires a conscious effort. Low-key speakers appear fine in most normal conversation but can seem decidedly lackluster on-air.

Here is a gray area where the performer has to consciously "punch up" copy but must avoid artificiality. The only way to arrive at a proper compromise is through practice and critique. During practice, it's perfectly all right to overdo the level of energy. If it appears too "hyped" you can back off a bit. Fine-tune as you go along.

The most important aspect of energy and liveliness is that you cast yourself in the role of being extremely interested and/or excited by what the copy is saying, just as you would be interested and excited by telling a friend you've gotten a great job. Admittedly, that approach may be overdoing it a bit for some products, and much news delivery requires a more somber attitude. But energy is always an important attribute of a performer's talent, and it is worthwhile to cultivate these qualities. The following guidelines will help you to project energy and liveliness.

1. Show enthusiasm for the subject.
2. Project your voice and personality. As one director puts it, "try to jump right into that lens."

3. Vary your pitch and delivery, and be sure to avoid a monotone.
4. *Look* involved and interested, even in radio.
5. Maintain good posture when on-mic or on-camera.
6. Do not use excessive motion. Motion by itself will not inject energy. Appropriate and controlled gestures will.
7. Do not try to inject energy by using a high-speed delivery. Speeding up a monotone won't make it any more interesting.
8. Make every effort to appear and to actually be physically vigorous. Successful radio performers sound vigorous, and successful TV performers look and sound vigorous.

To elaborate on point 8, consider that most top television performers actually *are* physically fit. The professorial John Chancellor is, in reality, a large and powerfully built man, and even though his physique is not immediately obvious to the viewer, his physical energy and presence are. Walter Cronkite is physically active and aggressive. Cronkite was at one time a race car driver, and his competitive vigor shows on air. Dan Rather was an energetic although undersized college football player.

Being in good physical condition never hurts and can help considerably in the effort to impart a quality of energy to your on-air work.

Body Language

The final nuance to be considered was touched on in the description of physical vigor and its effect on a performer's appearance and delivery. Body language is really a combination of gestures, physical energy, and posture.

Body language reflects your attitude toward the audience. Pay attention to body language and your use of it. Here are some suggestions.

1. Make your body language show that you are open and at ease. Avoid crossing your arms in front of you, which reflects a closed and defensive attitude.
2. Reflect vigor in your posture. Resist the temptation to slump, which is a particular problem faced by TV performers when sitting at a desk.
3. Use body language to project an interested attitude. Leaning slightly forward toward the camera lens imparts the impression of energy and interest.
4. Review tapes in search of unconscious negatives in your body language. Do you clench your fists while smiling? Do you wet your lips, giving the impression of nervousness even if you are calm?
5. Be aware of the effect of your body language on others. During an interview program, tenseness on the part of the host will often communicate itself to the guest.

6. Maintain the posture and breathing habits demonstrated in Chapter 2. Good posture energizes a performance and improves breath support.

Ad-Libbing

Many people think of ad-libbing as a matter of opening the mouth and letting the words flow. Even the most experienced performer, however, is never sure exactly what will come out at a given moment. The result of a too-spontaneous ad-lib is frequently embarrassment.

Introduction to Ad-Libbing

Most good ad-libbers have worked very hard to develop thought patterns that allow them to draw material together in advance, even only a moment in advance, and to use that material appropriately. Ad-libbing is a kind of role playing, and even a second's rehearsal in that role gives the performer an advantage.

The ability to ad-lib (literally, to speak "at pleasure") is becoming one of the most important parts of a broadcaster's arsenal. News reporters today must ad-lib more often than ever before, thanks in large part to modern live transmission technologies.

Components of an Ad-Lib The first step in developing ad-lib talents is impossible to master in a quick lesson: it is the state of being well educated and conversational in a variety of fields. An announcer cannot fake knowledge. A news reporter must know the facts, a program host must know something about the guest's topic, and a radio personality must, if he or she ad-libs about local matters, be up on current events.

Step 2 in effective ad-libbing consists of learning how to do a quick encapsulation and rehearsal. Give some thought, even an instant's thought, to what you want to say. Break it into coherent, short and simple thoughts and phrases. Mentally edit what you want to say. The biggest problem of most ad-libbers is their tendency to ramble on too long. One of the authors, for example, was once assigned to ad-lib a 90-second piece from a crime scene live over the air. Just moments on the scene, and panicked by the thought of having to *fill* 90 seconds, he delivered a rambling, barely coherent report that went 6 unbearable minutes. The point? Ninety seconds is not really very long to ad-lib, and the report would have gone much better if the reporter had collected what few facts he did know, assembled them into three or four coherent thoughts, and ad-libbed without trying to fill. This would have turned out to be much closer to the 90-second requirement and would have made much more sense.

The same principles apply to the interview format. Some program hosts are more concerned with demonstrating what they know rather than elucidating what the guest knows, and they ad-lib a halting and seemingly endless recitation of the facts during the show's introduction.

As a general rule, as it applies to ad-libbing: *less is always better when it means the difference between a coherent ad-lib and rambling.*

Here is a review of the principles of good ad-libbing followed by an example:

1. Plan and encapsulate. Sum up what you want to say in a few mental notes.
2. Deliver the ad-lib in bite-size segments.
3. Keep it short.

Good ad-libbing involves giving a natural appearance to an unnatural action. When we speak in normal conversation, we don't use the well-thought-out phrases of expert reporters. This is graphically brought home to people who read transcripts of what they have said in court testimony or legal depositions. What sounded quite lucid while being spoken seems almost unintelligible and semiliterate when reduced to the written word.

Thus a news reporter ad-libbing live over the air needs to organize his material more carefully than if he were describing the scene to someone during a telephone call. Organization and as much pre-air planning as possible are needed. For example, take this scene approximated from a report of a major windstorm.

This is _____ reporting from the mobile unit. . . . It's really difficult driving because of all the debris in the road, and we don't know when the situation is going to be cleared up. The winds were very heavy, and because of all the debris in the road, police are banning travel. Like I said, it's difficult getting around because of the power lines and downed tree limbs . . . so police don't want people on the roads. No one is quite sure when the situation is going to be cleared up. . . .

Had the reporter given a bit more thought to the coming ad-lib, the thoughts could have been encapsulated into three main points:

1. Police have banned travel.
2. Storm damage is heavy.
3. There is no indication of when the situation is going to be cleared up.

Doing that encapsulation might take all of 5 seconds, but the result would have been a significantly better presented report:

This is _____ reporting from the mobile unit, one of the few vehicles on the road now because police have banned travel in the wake of this evening's windstorm. Debris in the roads has made driving virtually impossible . . . the city streets are littered with downed limbs and power

lines. At present, police aren't able to give any indication of when the situation is going to be cleared up. . . .

The same information is presented, and the report is shorter and more logical.

The principle of planning and encapsulation applies to all facets of ad-libbing. A radio staff announcer, for example, might want to ad-lib about the upcoming Fourth of July weekend. Instead of barging headlong into the ad-lib, she thinks: "I'll come out of the music, read the weather, mention how short the summer has seemed so far—it's almost the Fourth of July—then talk about some of the events coming up."

In addition to being an accurate and coherent expression, an ad-lib should be able to pass the test of appropriateness and should be delivered with a professional-sounding flow.

Appropriateness Just why do you want to ad-lib? To say something, or to hear yourself talk? Try to avoid the latter option. It never hurts to subject a planned ad-lib to this test. A radio personality whose primary purpose is to entertain still must deal in appropriate ad-libs, which touch on common experiences that have meaning to the listeners. In-jokes concerning station personnel, for example, don't meet this test.

Flow Practice eliminating pauses and interjections. Saying "uhh" or making extensive pauses can become annoying to listeners. There is no reason, in most cases, for these delays to collect one's thoughts. Stalling and interjections are primarily nervous habits.

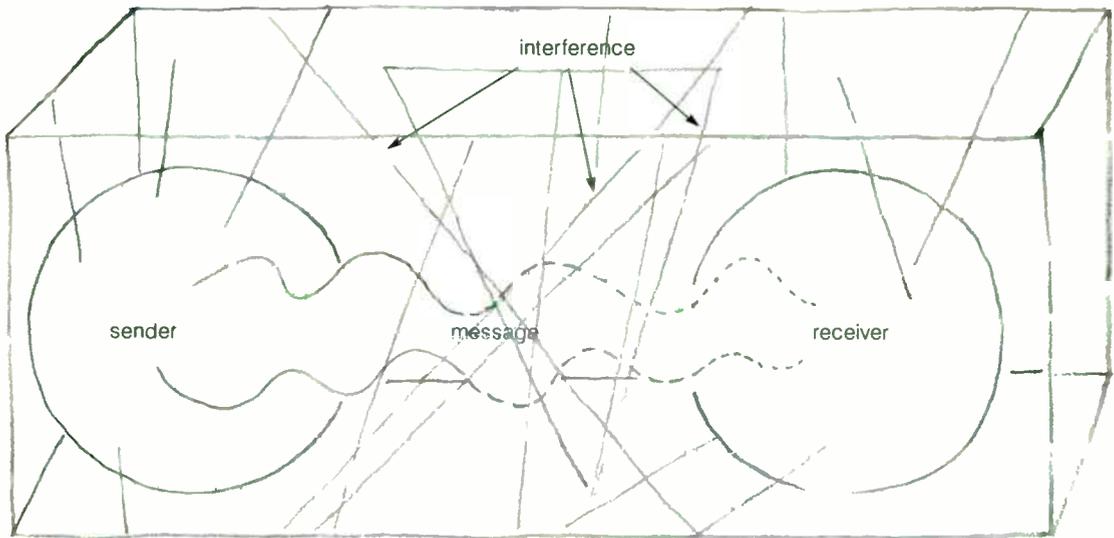
Ad-Libbing in Performance Situations

Although the principles above are useful for just about any circumstance, certain specific tasks require individualized techniques, which are dealt with in the appropriate chapters. For example, ad-libbing for staff announcing (disc jockey type of operation) is covered in Chapter 5. News ad-libs are explored in Chapters 6 and 7, and commercial ad-libbing is examined in Chapter 10.

Playing to Microphones and Cameras

The concluding portions of this chapter deal with the techniques of playing to microphones and cameras. Mic technique and camera technique are major components of basic announcing skills, and they have an enormous impact on a performer's ability to communicate a message.

Figure 4.3 A basic communication model.



In broadcasting, the equipment necessary to put the broadcast over the air is a very prominent part of the performer's work. The ability of a performer who does not know how to deal with mics or cameras can be seriously compromised by technical errors. By extension, a performer knowledgeable about equipment can enhance his or her performance. Some mics, for example, tend to flatter voices of certain types.

A basic communication model (Fig. 4.3) shows that in terms of communication, anything that gets in the way of the transmission of a message from sender to receiver is known as *interference*. A great deal of interference can be generated by a performer who is uncomfortable and unfamiliar with the tools of the trade.

There is no necessity for every performer to be a technician. Only a basic knowledge of mic and camera technique is required for skillful on-air execution, but that knowledge is essential.

The Microphone

A microphone reproduces sound by means of a diaphragm within the instrument. The diaphragm vibrates in response to sound. Sound is a vibration of molecules in the air or other medium. The diaphragm of the mic responds to that sound in much the same way as our eardrums respond to sound. The mic then converts the vibration of the diaphragm into an electrical signal, which

can be transmitted or recorded. The process of converting one form of energy to another is known as *transduction*.

What does this mean to the broadcast performer? Various microphones respond differently to sound, and to use the instruments properly, performers should be aware of at least some of these characteristics.

Microphone Types Mics are classified first according to their internal electronics. The mics most common in broadcasting are the *moving coil*, *ribbon*, and *condenser*.

Moving coil: The diaphragm vibrates in sympathy with the sound that activates it. An attached conductor moves through a magnetic field and creates an electrical signal. Moving coil mics, such as the ElectroVoice 635A (Fig. 4.4), are regarded as rugged and versatile, and are used extensively in field work.

Ribbon: A thin foil ribbon is suspended between two poles of a magnet. Vibrations move the ribbon; the moving ribbon creates an electrical signal. This mic is not very rugged, but many broadcast performers like a ribbon because it is said to impart a warm, rich quality to the voice. RCA's 77DX (Fig. 4.5) is an old-fashioned ribbon mic still favored by many announcers who find that the ribbon element flatters their voices. But ribbon mics do have their disadvantages, one being an extreme sensitivity to wind. Popping of plosives (*p*'s and *b*'s) is very evident on a ribbon mic.

Condenser: An electrical element called a *capacitor* stores an electrical charge. Actually, "condenser" is an old term for "capacitor" that happened to stick as the name for this type of mic. An electrical charge is applied to the diaphragm and a capacitor plate. The vibration of the diaphragm produces a change in capacitance, which is transduced into an electrical signal.

Condenser mics are generally regarded as providing the highest quality of sound reproduction with excellent sensitivity. (A good example is the Neumann mic pictured in Fig. 4.6). For a performer, this can be an advantage and a disadvantage. Extreme sensitivity provides the intimate "presence" so in tune with many FM radio formats. Conversely, a supersensitive condenser mic picks up a great deal of unwanted sound, such as breathing, mouth noises, and console operation.

Pickup Patterns Another major consideration in mic technique is knowledge of pickup patterns. The major pickup patterns are omnidirectional, bidirectional, and cardioid.

The *omnidirectional* mic picks up sound from all directions equally well (except for the very rear of the mic, where the actual mass of the unit blocks sound reception). A very simplified representation of the omnidirectional

Figure 4.4 The EV 635A, a rugged, dependable, moving coil mic.



Figure 4.5 The RCA 77DX, a fine-quality ribbon mic.



Figure 4.6 The Neumann U-87, a popular condenser mic. (Photo courtesy of Gotham Audio Corporation, New York City.)



“pickup pattern” is shown in Figure 4.7. The pickup pattern chart packed with the mic would contain concentric rings representing the relative volume in units of sound intensity called decibels. Technical details are beyond the scope of this book, but if you are interested in further exploration of the role of sound and audio in broadcasting, we suggest you consult *Modern Radio Production* by O’Donnell, Benoit, and Hausman, and *Audio in Media* by Alten (see Suggested Reading).

For the performer, an omnidirectional mic is especially useful in handheld operations where background noises are desired, as is true in many news applications.

The *bidirectional* pattern (Fig. 4.8), which is characteristic of the ribbon mic, is sometimes useful in a two-person interview.

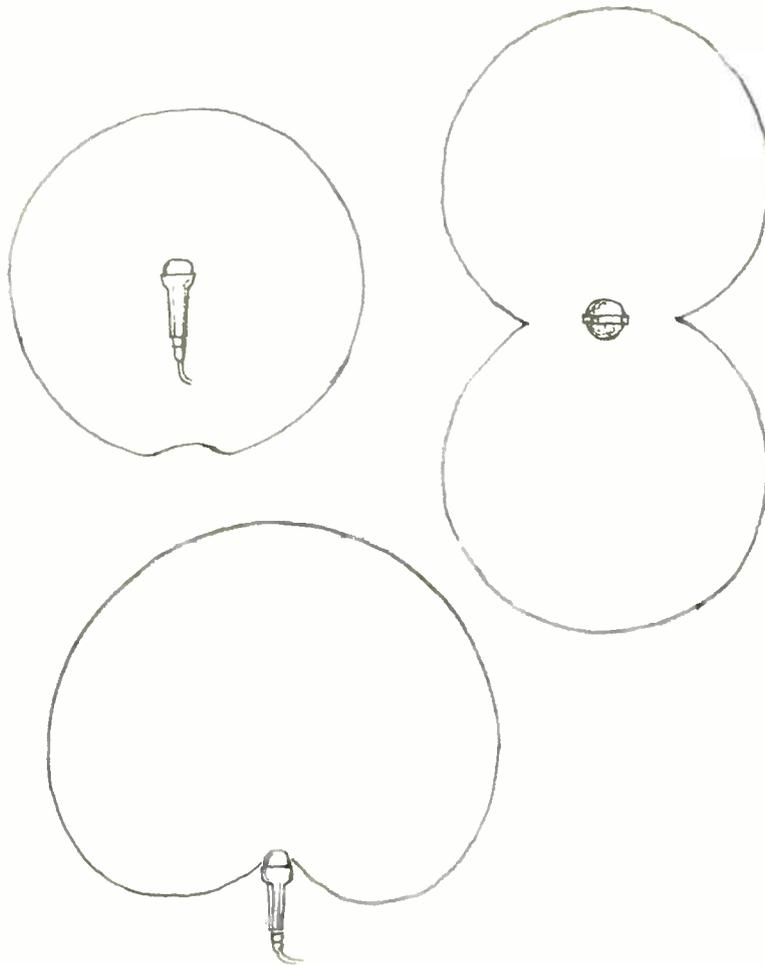
“*Cardioid*” means heart-shaped, which describes this pattern (Fig. 4.9). Remember, these patterns extend in three dimensions, so a cardioid mic’s pickup can be approximated by imagining it to be the stem of a gigantic apple.

A cardioid pickup pattern is useful to the performer in that it cancels out

Figure 4.7 (left) An omnidirectional pickup pattern—mic picks up sound equally well from all directions.

Figure 4.8 (right) A bidirectional pickup pattern—mic rejects sounds from the sides, hears only front and back.

Figure 4.9 (bottom) A cardioid (heart-shaped) pickup pattern—mic rejects sound from the rear.



sound from the rear. That feature is often essential in “combo” operations where a radio staff announcer operates the console and other equipment. If noise from the background were not canceled, the listener would be treated to a wide variety of clicks and thumps.

Frequency Response In addition to mic type and pickup pattern, *frequency response* is an important consideration to on-air performers. Frequency response is a complex subject, but basically it means the range of frequencies that can be picked up by an audio system, and because of differences in this response, certain mics emphasize certain pitches and de-emphasize others. One notable characteristic of cardioid mics is known as the “proximity effect,” an emphasis of bass frequencies as the performer moves closer to the

mic. This can be good or bad, depending on the announcer. Some mics emphasize the frequencies that lend clarity to speech, such as the higher frequency sounds of consonants. These types of mic are quite useful when maximum intelligibility is required.

Still other mics have switchable patterns. The user, for example, may select a "flat" response for music (all ranges of frequencies receiving equal emphasis), or a "bass roll-off," where the bass frequencies are de-emphasized, to defeat the proximity effect and lend greater clarity to speech.

Microphone Selection and Use

Selection and use of microphones can have an impact on the performer's image and appearance. Selection of mics is usually done by someone other than the performer, although experienced announcers do develop a preference for particular mics and use them when available. More important for the entry-level performer is a knowledge of how the information presented above can be translated into effective performance. Here are some practical suggestions.

1. If you have problems with popping of plosives, avoid ribbon mics. In addition, position yourself and the mic so that you can speak *across* the diaphragm, not directly into it.
2. Positioning yourself closer to a mic will provide a more intimate feel to your reading. This is particularly true of the supersensitive condenser mics. Be aware that the intimacy can be accompanied by a strong increase in the audibility of mouth noises, such as lip smacking and teeth clicking.
3. Working closer to a mic with a cardioid pattern will lend a deeper quality to the voice. It also may muffle the sound reproduction, which is why some station engineers cover the mic with a thick foam wind filter. The filter mechanically keeps the announcer back from the mic.
4. Wind filters, which come in many shapes and sizes, can sometimes be of use to the announcer who is operating outside in windy conditions or has a problem with popping of plosives. These filters, also known as pop filters, simply block some air movement.
5. When speaking into a mic, maintain the same relative distance from the instrument. This depends on the piece you may be reading, of course. For an intimate feel you might want to move in closer to the mic, but be sure to maintain that same distance throughout the reading so that the intimate feel is consistent.
6. How close should your mouth be to the mic? The answer depends on your individual speech pattern, the mic itself, and the effect desired. As a *general rule*, 6 inches, about the length of a dollar bill, is a good working distance.

7. You will want to work closer to the mic in noisy situations. Move farther away from the mic if you have a deep, powerful voice and tend to sound muffled during playback.
8. Hard-sell pieces generally sound more convincing when the announcer moves back from the mic. The perspective offered more adequately reinforces the hard-sell message than a close-up, intimate perspective.

Learning proper mic technique requires an investment of time and a willingness to experiment. You must also ask questions of engineering and production personnel, who usually will be willing to fill you in on any aspect of mics and their usage.

Performing On-Camera

The equipment of television places a variety of demands on broadcasters. Mic technique is not much of a consideration because mics in TV are usually clipped to the performer or hung from booms. The unblinking eye of the camera, however, can flatter a performer or, if camera technique is poor, it can hinder the on-air talent.

Playing to the Lens One of the major problems faced by newcomers to TV performance is difficulty in becoming comfortable with the properties of the lens on the TV camera.

To play to the lens, work as follows.

1. When you look at the lens, *look directly at it*. Even a small diffraction of the angle of your gaze will be very apparent to the viewer.
2. Take an occasional glance at the studio monitor so that you know what kind of shot you are in. When the lens is on a close-up, you must be careful to restrain movement and gestures.
3. Use proper eye movement. Some of us glance to the side when carrying on a conversation. Although not particularly bothersome in normal conversation, this habit is extremely distracting on TV. A TV camera lens will mercilessly pick up this movement, and the performer may look "shifty-eyed." When you break contact with the lens, it is much better to glance downward than to glance sideways.

The subject of camera changes is addressed more completely in the chapter on television news, but it is worthwhile to note that changing the gaze from one camera to another is a good talent to cultivate. Do not make a glassy-eyed rotation of the head. Instead, pretend you are changing conversation partners at a party.

Posture and Bearing Movement and posture are important elements of camera technique, and various components of this topic have been covered under appropriate headings in this chapter.

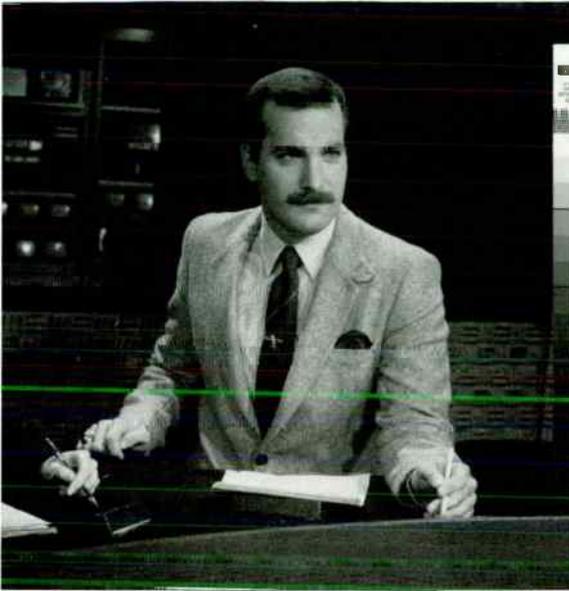


Figure 4.10 News anchor Jeff Gingerich of WHP-TV in Harrisburg, Pennsylvania, in a three-quarters posture. This position is frequently used when on-camera talent is seated at a desk.

To use movement and posture to improve your on-camera appearance, try the following:

1. *Learn a standard stance and practice it.* This is particularly important to announcers who read while seated at a desk. Considerable practice often goes into developing a good-looking and consistent body position. Desk-sitting announcers should practice using the full-front or three-quarter postures (Fig. 4.10). The goal is not to slump and to avoid unnecessary movement, while appearing reasonably relaxed.
2. *Don't fidget.* Excessive blinking, table-tapping, and constant wetting of lips will imply that you are ill at ease, even if you are not.
3. *Don't utilize mechanical expressions.* The “raised eyebrow” that some viewers think implies skepticism may simply be a gesture that the newscaster has affected. Not only does it not mean skepticism, it doesn't mean *anything*.

The newscaster's pasted-on “concerned face” can often appear ludicrous and can be offensive to some viewers who know that you really are not ready to break into tears. Some viewers may feel that a maudlin expression is an insincere attempt to appear emotionally moved by a tragedy that is being reported.

Eye Contact Now that prompting devices (Fig. 4.11) are common in TV stations, maintaining eye contact isn't as difficult as it once was. Devices such as

Figure 4.11 A prompting device allows you to read from the script while maintaining eye contact with the camera.



the TelePrompter consist of a mirror that is angled over the camera lens. A special camera takes an image of the news copy, and that image is projected onto the mirror. The newscaster or other performer can see the script, but it does not interfere with the camera's view.

You will, though, be required to read directly from copy in many circumstances. In TV news, late-breaking events, election coverage, and so forth all require you to read from printed copy and still maintain good eye contact.

Maintaining eye contact involves the ability to read ahead a sentence or two in the copy. This skill is valuable for radio announcers, too, because it allows them to monitor clocks and look at equipment they are operating. Reading ahead also allows you to spot errors in copy and allows a moment or two to adjust. To cultivate eye contact, use the following guides.

1. Practice reading one sentence ahead of the point in the copy you are reading aloud. This is nowhere near as difficult as it sounds, and experienced communicators can often digest entire paragraphs in advance of the word they are reading aloud.

Push yourself during practice sessions to scan as far in advance as possible. Reading ahead helps in more ways than maintaining eye contact, because you will be digesting and repeating back ideas rather than words.

2. When reading from a hand-held script, avoid monotonous regularity of the points at which you look up. Don't, for example, get into the habit of glancing down at the end of each and every sentence.
3. Although prompting devices have simplified the problem of making eye contact, they do require some measure of skill to use properly. For one thing, a performer using a prompter must avoid staring too directly into

Summary

the lens. It's natural to keep an eye on the lens, though, so remember to glance down occasionally.

4. Announcers with poor eyesight need the prompters placed close to them. Otherwise, they will stumble over the copy and squint. But performers with very dark eyes must be wary of having the prompter and the camera lens too close, because the movement of their eyes from word to word will be apparent and can be distracting.

The Most Common Defect to Mar On-Camera Appearance

Consider these three remarks overheard or read recently:

- “Be as vibrant as possible,” a TV talk show producer recently told a guest for an upcoming segment. “There’s something about the medium that robs energy.”
- “If you sat next to that announcer on the set,” a weather reporter told a trainee as they watched David Hartman on “Good Morning America,” “he’d blow you away. But on the air he has just the right level of energy. You need that kind of energy in your performance.”
- “I am returning your tape,” wrote the news director. “Your appearance is good, your voice is outstanding, but your energy level is very low. If you don’t care about what you are reading, why should the viewers?”

One of the most important elements of camera technique and on-air performance in general is the *ability to infuse energy into a performance*, and the most common defect is a lack of that energy. As stated earlier, it is better to inject too much energy than too little. First, what you think is too much might be just enough after the lens and camera have “robbed” the energy. Second, it will be easier to back off than to try to add.

Summary

In the most basic terms, reading copy involves using the voice to facilitate expression, and communicating the *ideas* with an unaffected delivery. The way the announcer does this involves the element of style. Polished performers often borrow style elements from professionals whom they admire, and you can do the same. However, developing a style must never be a matter of outright imitation.

Many of the announcing skills needed to communicate a message involve nuances. Gestures are an example of a nuance and are a fine point that can improve expression even in radio because they intangibly add an element of

communication. Gestures must be carefully controlled because on television the properties of the lens magnify gestures and they can detract from appearance. Energy is another nuance, and a performer should always infuse energy into on-air work. A third nuance is body language, which can subtly convey many impressions to the audience. A talk show host tensely holding the arms across the chest, for example, will convey the image of a withdrawn and uptight person, a feeling that may be communicated to the audience and to a guest on the program.

An increasingly important basic announcing skill is ad-libbing. To be effective, an ad-lib must be kept brief and must be thought out in advance, even if the announcer can devote only a moment to planning. Encapsulate what you want to say into distinct ideas, and make mental or written notes of those ideas.

Camera and mic technique are critical to communicating a message. An announcer who knows how to effectively work within the technical constraints of the media and can take advantage of the properties of mics and cameras will look and sound better. Microphones have varying electronic elements and pickup patterns. The elements are moving coil, ribbon, and condenser. Patterns are omnidirectional, bidirectional, and cardioid. An example of mic technique involves moving closer to a mic for a more intimate perspective.

Camera lenses pick up and magnify any deviation of the eyes from a direct angle to the lens, so a direct gaze, without eye shifting, is important. The properties of a TV camera also require polished movement and posture. Eye contact bolsters contact with the viewer, and cultivating the ability to read ahead in the copy allows for greater eye contact as well as incidentally aiding communication skills.

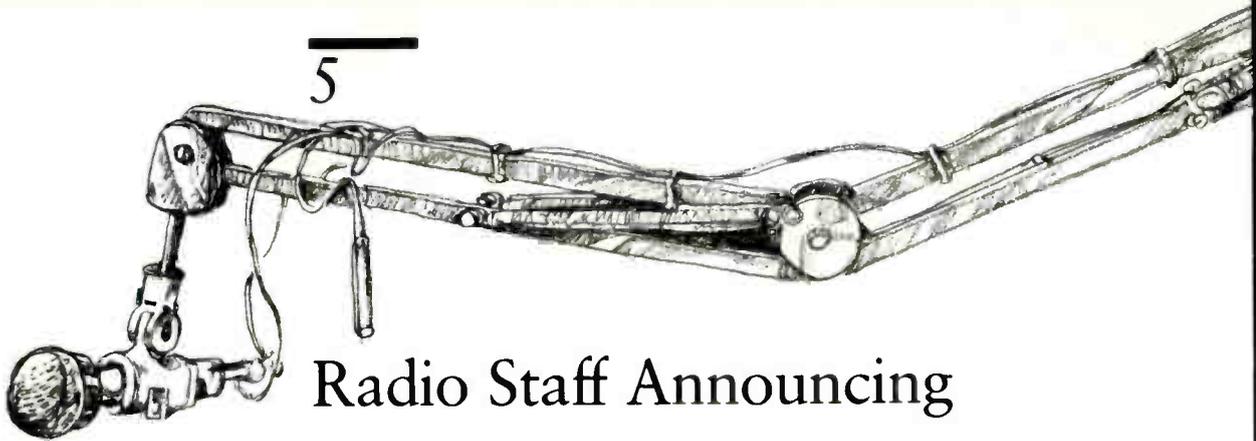
The most common mistake in television and to a great extent in radio is failure to project sufficient energy.

Exercises

1. Cast celebrities in the following hypothetical commercials. Write down which celebrities you would choose for each spot, and what elements in their styles will reinforce the particular message to be communicated.
 - a. A radio bank commercial specifically geared toward attracting young customers.
 - b. A radio bank commercial geared to attracting mature investors with a great deal of money.
 - c. Narration (off-camera) for a television documentary on the great science fiction movies of the 1970s.
 - d. Host (on-camera) for a TV special on the earth's volcanoes.

Exercises

- e. Host (on-camera) for a humorous look at small-town America. The host must *not* imply anything demeaning about small towns; the humor must be good-natured.
2. Experiment with different body positions as you read several pieces of copy (from the drill section in Appendix B or provided by your instructor). Record the readings on audio tape.
Use these modes:
 - a. Slouching in a chair
 - b. Standing
 - c. With gestures
 - d. Sitting on hands
 - e. Smiling
 - f. No expression
3. The following exercises are practice in ad-libbing. Take them seriously; they can be very effective and useful. Using a portable tape recorder:
 - a. Describe a scene (a busy street corner, looking out a window, a sporting event—anything) for 60 seconds or so. Make it compelling, and more than just a physical description of objects.
 - b. Clip an action news photo from a newspaper and ad-lib a description of the scene (about 60 seconds' worth).
 - c. Ad-lib a brief commercial from the following facts:
 - There is a Washington's Birthday Sale at the Acme House of Furniture.
 - Everything is marked down 20 percent.
 - There's a complete selection of Nordberg Scandinavian furniture, including teak desks and coffee tables.
 - Acme will be open all day tomorrow from 9 'til 9.Before you start, let us complicate things a bit. Do this commercial twice: once as you think it should be done for a hit music radio station, and once for a classical music station.



Radio Staff Announcing

The role of a staff announcer in radio is far more complex than the general public's conception of a "disc jockey" would suggest. A modern radio personality may be called on to inform, to persuade, and to entertain. Sometimes, all three must be done within the space of a minute.

Today, the staff announcer must channel his or her talents in a direction that will reinforce the format, the programming strategy of the radio station. Indeed, reinforcing the format and the station's overall sound is often regarded as the key element in performance, and the air personality's role has evolved to reflect that philosophy.

Radio itself has evolved from the days when it was a mass-oriented medium, much like today's television programming. Modern radio is a very specialized medium, and formats are geared for well-defined segments of the audience.

Although reaching those particular audiences is the primary goal of a staff announcer, the knowledge of the operation of equipment and the ability to organize time and tasks are also integral to on-air work. In almost all small and medium markets the air personality will work in a "combo" operation, operating the mixing console (Fig. 5.1) and manipulating discs and tapes. The ability to handle this equipment and to successfully organize the hundreds of duties and tasks of a typical airshift can profoundly affect your success as an air personality.

This chapter examines radio staff announcing from the standpoint of on-air performance and the operational and organizational skills that reinforce those performance techniques. Successful and unsuccessful approaches to staff announcing will be highlighted.



Figure 5.1 A radio staff announcer working combo.

Duties and Responsibilities of an Air Personality

In a broad sense, the duties of a staff announcer can be classified as *performance*, *operations*, and *organization*. There is a great deal of overlap among these categories of duties, but they break down the typical staff announcer's job as well as any other set of parameters. In addition, understanding these categories provides valuable insight into some of the tasks, specifically operational and organizational, which are not heard by the listening audience but still comprise an important role in the staff announcer's job.

Much of this chapter centers on programming, rather than what would strictly be considered announcing, and you may wonder why. Well, programming has been evaluated in such detail because *programming and the role of the performer have become inseparable*. Although 20 years ago an announcer could rely on a good voice and a glib tongue, modern air personalities are evaluated primarily on their ability to fit within the station's format and reinforce the station's programming. *A competent and skilled performer is one who has the ability to work effectively within the structure of a format and to reach that special target portion of the audience.*

Performance

The performance aspect encompasses introducing records, entertaining with humor, and reading commercials, weather, sometimes news, and routine announcements such as time and temperature, as well as the air personality's general patter, which can range from occasional ad-libs to extended comedy monologues.

Operations

The duties associated with getting elements over the air by means of station equipment (turntables, microphones, the mixing console, etc.) are grouped as "operations." In addition, this category entails such duties as the off-air recording for later replay of in-studio programs or material fed via a network line. Taking readings of the station's transmitting gear also falls in this category. Another operational duty assigned some staff announcers is answering telephones and taking requests. Many radio stations pay close attention to telephone calls, using them as an informal research tool.

Organization

Organizational duties include pulling records from the station's library in preparation for an airshift and refiling those records when the shift is completed. Other duties include filling out the station's program logs, lining up commercials and music in advance of airplay, "clearing the wire" (Fig. 5.2), and sometimes assembling newscasts.

Typical Duties at Stations of Various Types and Sizes

With our three categories in mind, let's observe some typical staff announcers at work, focus on requirements of the job, examine the equipment used, and discuss the role of formats in the working world of the staff announcer. The responsibilities of an air personality vary tremendously from station to station. In smaller operations, the announcer may be responsible for vacuuming the studios. In the top markets, an air personality is just that: an entertainer expected to project a personality, with no or very few operational or organizational chores.

The following job descriptions and working conditions are typical for stations in the market sizes given. All names are fictitious.

Small Market Country AM with FM Automation Frank is the morning man at this station, which is housed in a prefabricated three-office building in an open

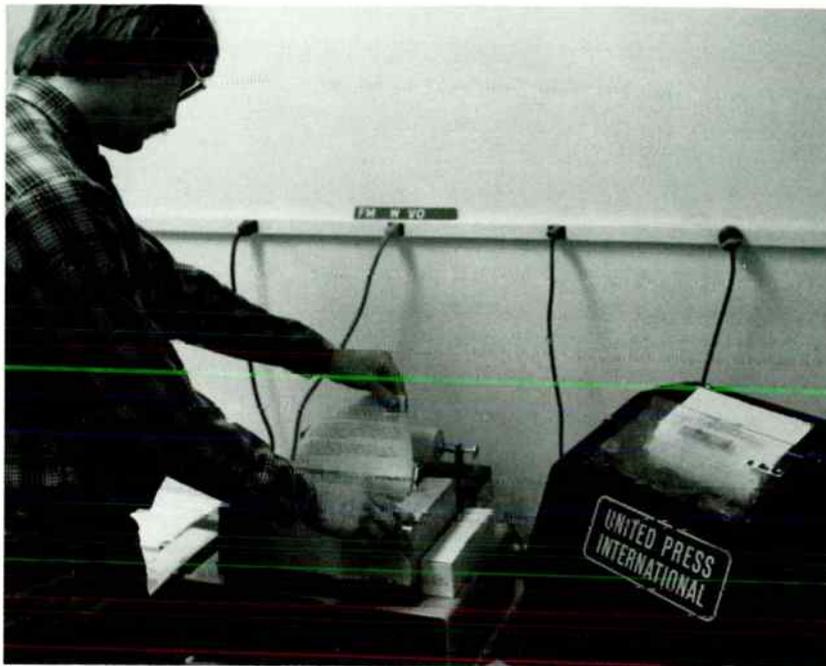


Figure 5.2 Clearing the wire.

field adjacent to the transmitter and antenna. The station serves a city of 19,000.

Frank arrives at the station at 5:30, relieving the all-night person, who is in charge of tending the automation and doing some production. Frank signs on the AM at 6:00 A.M. His performance duties include acting as host of the morning music show until 10:00. He will also “rip and read” newscasts during the shift. Commercial reading is an important duty. Frank is known for his ability to ad-lib a commercial, and sponsors furnish him with many fact sheets. At 10:00 he moderates a half-hour telephone call-in swap shop. From 10:30 until 11:00 he plays a taped religious program, supplied by an organization that buys the airtime. During the tape, Frank must cut two or three commercials. When he is relieved at 11:00 he goes to lunch and returns to the station for some additional production work.

Operational duties include turning on the transmitter, taking transmitter readings at intervals during his shift, running the board for his own program, running the production board when cutting commercials, and operating all the studio equipment. Another responsibility on Frank’s shift is to keep the FM automation running. He must change tapes at half-hour intervals and add material to the program rotation.

Organizational duties include filling out logs, pulling music for his show, refiling that music after the program, monitoring and clearing the wire, and

checking the newspaper for local stories. In addition, Frank must keep neat records of the swap shop program because listeners will call in throughout the day to inquire about advertised items.

Summary: Although not a particularly accomplished performer, Frank is well known in the community; he is expected to be reasonably knowledgeable about the music he plays and to be able to communicate effectively on the air. He is in actuality a “personality,” but much of his job involves operations and organizational duties.

Small Market AM Adult Contemporary Lisa, a college student, is a part-time staff announcer at this station, a barely surviving entity in a town of 12,000. The station plays mainly contemporary songs, although there is some country and some “easy-listening” music.

Physically, the station consists of an on-air studio, a small production studio, and two offices. The news wire was removed when the owners fell behind in their payments to the wire service.

Performance duties include acting as host of a music program and reading an occasional commercial or public service announcement.

Operational duties include running all station equipment. From 7:00 A.M. until 10:00 A.M. on Saturday, Lisa will run the board for her own record show, and from 10:00 until noon she will act as engineer for a Polish music program hosted by a local businessman.

Organizational duties include making standard log entries, filing records and copy, vacuuming the station, and emptying ashtrays and trash cans. Lisa works for minimum wage, as do most of the employees at the station. She receives no benefits of any kind.

Summary: Lisa’s primary responsibilities are operational: putting records on air, running the board, and so on. She is not a smooth air personality, nor is she expected to be.

Small-to-Medium Market AM/FM Station George is an announcer on the FM. He plays easy rock and works the afternoon shift. The station is located in a city of 40,000 and is very successful. Headquartered in a reasonably modern building in the center of town, George’s station has modest but modern equipment, all of which is well maintained.

Performance duties include introducing records, some light patter, and reading commercial copy and weather. Station policy prescribes back-announcing; that is, George gives the name of the song after it has finished.

Operational duties include running the board for his show and for the local news anchor. He also must hit the network newscast at the top of the hour exactly, and open the network channel on the board.

Organizational duties include pulling music, planning record intros, taking occasional phone calls, and keeping the program log.

Summary: George is expected to maintain a light, pleasant tone throughout, to give brief intros to the music, and to back-announce the songs.

Duties and Responsibilities of an Air Personality

Voice quality is important, but there is not a large amount of emphasis on personality.

Medium Market Adult Contemporary AM This station has a rigidly programmed music format, and heavy emphasis on news, traffic reports, and other useful information. It serves a city of 250,000. Jay, the afternoon staff announcer, also deals with a great number of promotions and contests. His shift runs from 3:00 P.M. to 7:00 P.M., although he reports to work at 11 A.M. to handle the heavy production load assigned to him.

Performance duties include heavy ad-libbing, fast humor, and banter with callers participating in promotions and contests. Jay reads an occasional commercial, but most commercials are recorded.

Operational duties include the complex job of running the board, which involves handling incoming air traffic reports and frequent prerecorded station identification announcements, inserting commercials, and running the console for the news anchor.

Organizational duties include pulling, but not selecting, music. Music is on cartridges (special tapes described in a later section of this chapter) in a nearby rack. All songs to be played are listed on a log prepared by the station's program director, and Jay pulls the appropriate cartridges from the rack.

Summary: Jay is expected to run a tight board, to handle many fast-paced activities, and to be an excellent ad-libber. He is a good communicator and provides listeners with an entertaining four hours of music, information, and humor.

Medium-to-Large Market FM Rock Station Angela works in a very high-tech environment. The equipment is state-of-the-art, and there is a great deal of glass in the spacious studio setup. On Angela's shift, from midnight until 6 A.M., she plays long album cuts for a loyal audience in a city of 450,000.

Performance duties include projecting a hip, laid-back style and ad-libbing about the recording artists. She also reads, in her style, short news summaries prepared for her by the late-evening newscaster, who leaves at midnight.

Operational duties include running board, a relatively simple job since long album cuts make up most of the program material.

Organizational duties include pulling records and taking requests. Requests must be logged, because station management wants to know what listeners want to hear.

Summary: Angela is expected to project a certain personality over the air, the aura of the laid-back aficionado of a particular kind of rock music. In addition, she is required to ad-lib about the music, and therefore must be extremely knowledgeable.

Major Market All-Talk AM Barbara hosts the 10 A.M. to 2 P.M. shift in a station located in a city of one million. She sits in a fairly small studio separated by

glass from her engineer, who runs the console. There is a producer for the show who screens incoming telephone calls. To Barbara's right is a television monitor that identifies each caller by name and hometown.

Performance duties include conversing with the callers and, indirectly, with the rest of the listening audience, and providing information on the topic being discussed. She conducts interviews and reads commercials.

Beyond turning on her own microphone, Barbara has very few operational duties.

Organizational duties include heavy research into the topics being discussed, including a ritual morning's reading of four major newspapers. Barbara also must be knowledgeable about the topics of discussion with interview guests.

Summary: Barbara is expected to be a lively conversationalist and an interesting person in general. She must be a superb ad-libber and interviewer. Also, she is a true one-to-one communicator, an absolute must in the business of talk radio. A comprehensive knowledge of current events is taken for granted.

Major Market Adult Contemporary FM Bob has the afternoon shift in the network-owned and -operated station in a city of several million. Located in a downtown skyscraper, the studio is lavishly furnished and even equipped with a fireplace, a holdover from the golden days.

Performance duties include introducing records, giving informal patter between cuts, reading commercials, and introducing the news. Bob will cut some other commercials, but not as part of his regular job. He will be paid extra, and very well, for any voice work he does in addition to his airshift.

Operational duties include nothing more than turning on his mic. An engineer in another room runs the console.

Organizational duties are limited to keeping track of the commercial scripts and other announcements handed him by an assistant.

Summary: Bob is expected to perform flawlessly. Sponsors pay thousands of dollars for commercials and expect him to bring that copy to life. He has an exceptional and distinctive voice, which has made him wealthy.

Three Rules of Thumb The examples above do not cover every contingency in the vast arena of modern radio staff announcing. They do, however, illustrate three principles that generally will prove true:

1. Facilities and equipment tend to be better in larger stations. Of course there are poorly equipped, rundown facilities in major markets, and state-of-the-art equipment can be found in smaller markets. But in general there is more money at the disposal of owners of stations in larger markets, hence better equipment and physical plants.
2. The staff announcer is responsible for fewer operational and organizational duties in larger markets than is the case in smaller markets.

3. An air personality is expected to be more professional and talented in larger markets. That person usually will have proved his or her abilities in progressively more demanding arenas before reaching a major market.

Requirements of the Job

The tools and experience necessary for an air personality vary with the particular needs of the station and the size of the market. The format, a concept that is examined in more detail shortly, also shapes the requirements.

Smaller markets often seek the so-called jack of all trades. The reason: small market staff announcers simply do not have the support staffs available in larger markets, and must therefore absorb some of the duties that are relegated to other specialists in larger markets. It is not unusual, for example, for a small market announcer to double as an engineer. A small market announcer with no technical training will often be required to perform routine maintenance on equipment, such as cleaning heads of tape recorders. Air personalities may also participate in station sales, act as play-by-play announcers, or write copy.

In larger markets, positions are more specialized and require more narrowed and refined talents. The ability to do an interview is useful in small markets, but it is critical to the radio talk show host. What passes for engaging humor in a small market may not captivate audiences in New York, where whole formats evolve around the gag-telling ability of the staff announcer.

Basic requirements for a staff announcer in any market or format include a working knowledge of music and the ability to garner an in-depth knowledge of a particular music style if the situation requires. Familiarity with good grammar and pronunciation is a must. Also important is the ability to work with equipment, since almost every staff announcer must start in a small or medium market and run his or her own board. Lack of this ability is a definite career hindrance.

A clear, expressive voice, free of speech and vocal defects, is almost mandatory. Some announcers can turn an odd speech pattern into a trademark, but the odds are against anyone with a distracting defect in his or her delivery.

A resourceful personality and the ability to perform well under pressure are definite pluses. A college education is helpful, but rarely specified in the job description. However, being well educated in a general sense is extremely worthwhile for any performer.

Equipment: A Brief Survey

As mentioned earlier, operation of equipment is a major portion of a staff announcer's job in most small and medium markets, and a "tight board" is important. Mastery of equipment is not the be-all and end-all of staff an-

nouncing, however. Being an air personality involves genuine communication, not just spinning records and manipulating the console. Unfortunately, some air people become fixated on equipment and gimmickry, at the expense of developing an engaging personality and real communication skills.

Even production specialists are wise to avoid thinking in terms of hardware and technical operations instead of focusing on concepts and communication of a message. With that point understood, do recognize that confident operation of equipment is important. Here is a short introduction to some of the equipment found in a typical radio station.

Console To the uninitiated, the console (Fig. 5.3) is an intimidating and complex collection of switches and dials. But although the hardware can be complex, the concept is simple. The console is the Grand Central Station of the control room, routing signals, mixing signals, and amplifying signals.

Routing: The console is able to take the output of a sound source such as a microphone or turntable and send, or route, it to the transmitter or to a tape recorder. A variable resistor called a potentiometer (“pot”) governs the loudness of the audio signal. Audio is the electrical signal, which transmits sound.

Figure 5.3 A commonly found broadcast console.



There is also, in a typical console, an on-off switch that governs the pot. Further details are provided at the end of this discussion.

Mixing: An important duty of the board operator is to mix signals, such as music from a turntable and voice from a microphone. The console allows multiple audio sources to be put over the air at the same time. For example, if the turntable is brought up on pot number 1, and the microphone on pot number 2, the operator, by judgment and experience, will set the correct balance between music and voice.

Amplification: The electrical signal strength of most components in the radio control room is very weak, and the console must amplify these signals to a level high enough to feed the transmitter or a tape recorder.

As stated, the console performs these functions by means of potentiometers, which are manufactured in the form of knobs, similar to rheostats, or as vertical sliders. A potentiometer is almost always referred to as a "pot," with the word also serving as a verb (e.g., "to pot up the turntable"). The on-off switch is commonly known as a "key."

An important element to understand regarding the function of a console is the function of the key. It is not, strictly speaking, an on-off switch. Instead, it is generally a three-position switch with off in the middle (Fig. 5.4). The *audition* channel is to the left. The *program* channel is to the right. Audition is an off-air channel, used for private listening or, in some advanced applications, for off-air production work on the on-air console. The program channel is the on-air channel. When a pot is keyed to program, the audio source it governs is fed to the transmitter. During off-air production work, the program signal is generally fed to a tape recorder.

An alternative to the audition channel is the cue channel, which feeds a signal to a small speaker usually located in the console, without putting that signal over the air. The most useful application for the cue channel is in listening for the point in a record at which the announcer wants to begin a cut. Then the record can be backtracked so that at a specified time after the turntable is started, the music will begin at the desired point.

Turntables: Turntables (Fig. 5.5) are essentially record players, but they differ from the home variety in several respects. For example, a broadcast turntable is a heavy-duty unit that has a *plate* (the part that spins) which can be manipulated by hand to cue a record to a point just before the music starts. Older turntables are actuated by a gear system, whereas more modern equipment uses a direct-drive method.

For the broadcast performer, working with turntables is essentially a matter of learning to cue discs properly and to start them smoothly. This skill will be essential in both air work and production.

Radio Staff Announcing

Figure 5.4 The key or switch has three positions. To the right is the "program" position. To the left is "audition." The center position is "off."



Figure 5.5 A broadcast turntable.



Compact discs (Fig. 5.6) have added a new dimension to broadcasting, and some industry experts predict that the compact disc will eventually supplant the turntable. Because the system uses a digital, computer-aided system to record and play back sounds, the compact disc gives what some feel is a truer rendition of recorded sound. At the time of this writing, compact discs were just beginning to make inroads in radio station air and production studios.

Reel-to-reel tape machines: Reels of tape come in several sizes, including 10½-, 7-, and 5-inch widths (Fig. 5.7). The tape itself is generally ¼ inch wide for most broadcast applications.

Audio tape is made of a mylar or acetate base and coated with iron oxide, a fancy name for rust. The iron oxide coating can pick up magnetic impulses and store them by means of the arrangement of the particles. Such a pattern is encoded onto the tape by the heads of the tape machine. Typically, a tape machine (Fig. 5.8) has an erase, a record, and a playback head, and the tape crosses the heads in that order.

Tape recorder heads operate as transducers, a concept introduced in Chapter 4's discussion of microphones. Basically, the record head transduces an electrical signal into a magnetic signal, which is stored on the tape. A playback head reads the magnetic pattern and transduces the magnetic impulse into an electrical signal.

A variant of the reel-to-reel tape machine is the cassette recorder (Fig. 5.9). High-quality cassette machines are often found in production and air studios. Portable cassette machines are used extensively in radio news.

Cartridge machines: The cart machine (Fig. 5.10) is a record and playback device that uses a single loop of tape. The broadcast cart does not need to be rewound, since it contains a continuous reel of lubricated tape that feeds from the middle of the spool.

An inaudible tone automatically stops the tape when it reaches the point at which the recording was started. The advantage of a cart over reel-to-reel tape is that the operator does not have to thread a machine and locate the beginning of the program, or rewind the tape when it finishes. Because of the great convenience of the cart machine, much music and virtually all commercials and public service announcements are "carted."

There are other types of equipment available to an on-air performer, and their use is best addressed in a production course. Production skills are indispensable to a radio staff announcer, since in most cases the duties of radio performer and producer overlap. In fact, the ability to use equipment often plays a major role in the overall effectiveness of the communicator. (Just read through the trade journals and note how many help-wanted advertisements for on-air positions specify expertise in production.)

Consider too that if you lack the ability to run the board competently,

Radio Staff Announcing

Figure 5.6 (top left) A compact disc player. (Photo courtesy of Sony Corporation of America.)

Figure 5.7 (bottom left) Tape reels come in various sizes; the most common are 5 inch, 7 inch, and 10½ inch.

Figure 5.8 (top right) A broadcast-quality tape recorder.

Figure 5.9 (bottom right) This type of cassette recorder is used in many radio stations.

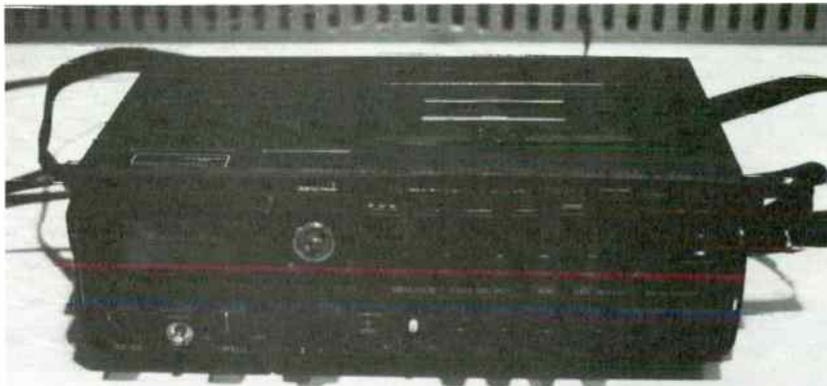


your performance will be compromised. No matter how good an announcer's voice and delivery may be, constantly flubbed program elements will detract from the message.

Formats and the Staff Announcer

In modern radio, the format identifies stations and differentiates one station from another. One of the primary duties of a radio staff announcer is to reinforce the station's format.

Duties and Responsibilities of an Air Personality



Formats center *on more than the choice of music*. The format is built by the style of announcing, by the overall pace of program elements, by the choice of announcers, by the sound of commercials, even by the choice of microphones. Any sound element must reinforce the format.

For example, certain FM radio formats center on the “laid-back” air personality who communicates in an intimate way with the listeners. It is common for stations utilizing this format to equip the air studios with highly sensitive mics that pick up breathiness and mouth noises, important components in projecting the “personal” feel. Also enhancing that feel, of course, is the style of the air personality and how well he or she works within the format.

Figure 5.10 This cartridge unit or “cart machine” represents a type found in many radio stations today.



In times past, a typical announcer possessed a powerful, versatile voice and was called on to execute widely differing tasks. A typical shift might have involved reading news, introducing classical music, hosting a live band show, and reading loftily worded commercials.

During that period in the evolution of the medium, glibness and a good voice often were sufficient qualifications for an announcer's position. Auditions usually consisted of tongue twisters and classical music pronunciations, tests designed to gauge the announcer's ability to give a mechanical rendition of words and phrases.

Compare that approach to the kinds of qualification stressed today, where vastly greater emphasis is placed on communication of a particular message. The news reporter, for instance, is expected to have more than just a voice. He or she must project an understanding of the news, a perspective gained only by a professional journalist. Classical music announcers today must have an in-depth understanding of the music, not simply the ability to correctly pronounce titles and composers' names.

The specific formats of modern radio call for special abilities and characteristics on the part of the on-air personality. Following are some examples of how an effective on-air communicator must work within a format to reach a particular audience segment.

Adult Contemporary (AC) In what is known as the *adult contemporary* (AC) format, radio station programmers typically try to reach the young adult audience, defined usually as listeners aged 18 to 35 or 18 to 49, depending on the particular *demographic* sought. Demographics are statistical representations of populations.

The demographic data obtained after a study of an audience's density, distribution, and vital statistics are intensely important in the station's overall sales and programming effort. In short, the goal of a commercial station is to "capture" a demographic range and sell that distinctly composed audience to advertisers who want to reach a specific group.

An interesting outgrowth of demographics is psychographics, statistical breakdowns of the audience by lifestyle. Researchers have developed such colorful psychographic designations of audience segments as "minks and station wagons," or "shotguns and pickups." In any event, radio stations use demographics and psychographics to shape their sound toward reaching a clearly defined audience.

Although adult contemporary programming varies widely within the format, it usually consists of a mixture of light rock, some former hits, and possibly some easy-listening music. Current popular hits are used, but AC programmers steer away from heavy or experimental rock.

To work effectively within an AC format, consider these suggestions.

1. Avoid artificiality. Extremely patterned, singsong "disc jockey" voices are not popular, nor are voices with odd characteristics.
2. Maintain an even pace, not frenetic but certainly not laid back.
3. Be well organized. AC radio relies heavily on the transfer of information (school closings, notes of community interest, traffic, weather, etc.).

In hiring AC announcers, it is not unusual for program directors and station managers to specify a performer who can provide companionship. This might translate into the projection of a personality of a friendly and amusing next-door neighbor. As one program director put it, "the kind of man or woman you'd like to have at your cocktail party."

Hit Radio The category that used to be referred to as top 40 but now is commonly called contemporary hit radio or CHR, is oriented toward the younger listener. Often, stations are zeroing in on youth in the 12 to 24 age bracket. The format is fast paced, with many different program elements interjected in short periods of time. A jingle may be followed by a commercial, which butts up to a very short station promo, which overlaps the beginning of the music cut, while the announcer "talks up" to the vocal.

To be effective in hit radio, an announcer should:

1. Project a very high energy level.
2. Have a good working knowledge of the music. The hit radio announcer won't be required to engage in lengthy discourses on the performers, but

some knowledge is necessary. Ignorance of the music and musicians will quickly become evident. Remember, many of the listeners to this format read fan magazines, memorize jacket liner notes, and attend concerts by the performing artists.

3. Handle control room equipment smoothly. A great deal of practice is necessary, because in this fast-moving type of radio the “tight board” is essential.

Should you opt for a career in hit radio, remember that you must be able to sustain enthusiasm for the format and for the music. Trends in music come and go, and even announcers in their early twenties often find their tastes moving away from current hits. But on-air enthusiasm must always be evident.

Country There are several formats for country music. One old style was typified by twanging guitars and whining vocals. Some of those elements can still be found in country, but for the most part the format has moved closer to the mainstream of popular music, featuring more sophisticated arrangements and orchestral backgrounds to supplement the guitars. Country can run the gamut from folk to hillbilly to bluegrass to what some programmers refer to as countrypolitan—country music oriented toward a primarily urban audience.

Suggestions for country music air personality work include the following.

1. Study the music and artists. Many listeners are devoted fans, so a good working knowledge on the announcer’s part is essential.
2. You must have genuine interest in and appreciation for the music. Enthusiasm for country music is hard to fake.
3. Develop an understanding of factors that relate to rural life. This is not to be construed as implying that all country music listeners are farmers. They are not. One of the most successful country music stations in the nation, in fact, is located in New York City. However, country music has strong roots in agricultural settings, and many country stations serve rural people. If you do serve a rural area, remember that farming today is a big, sophisticated business, and a modern farmer is just as likely to read the *Wall Street Journal* as the dairy association newsletter.

Country music can be a satisfying format in which to work, since country personalities often attain celebrity status in their markets. This means that an announcer in this format should have a strong desire to communicate and an interest in individuals and the community.

Easy Listening Formats for so-called easy-listening music have evolved in many directions, from “elevator style” background music to more lively pro-

Duties and Responsibilities of an Air Personality

gramming that incorporates some of the more melodic current hits. In most cases, the music is heavily orchestrated, with few vocals.

Here are some hints to help you function successfully in an easy-listening format.

1. You should have or develop a resonant and pleasant voice. "Mellowness" is one of the more popular qualities stressed by programmers of this format. Also, a mature-sounding voice is an asset, since many listeners to this format are 35 years old and older.
2. You must have or develop the ability to read with great accuracy. Ad-libbing is less important than in other formats, since most material is read. But since copy is slotted less frequently, and sponsors typically pay a premium for commercials that will stand out, those spots must be delivered with precision.
3. Always maintain a friendly, personal approach. The "friendly communicator" has become something of a buzzword in the easy-listening category.

Easy listening may involve nothing else from the announcer but time and temperature checks, or it can entail a full-scale, albeit low-key, music show. Good voice and diction are especially important in this format.

Album-Oriented Rock (AOR) Although long record cuts and heavy rock are staples, within the AOR format are a myriad of music types and demographic targets. Probably no other format is involved in such precise "narrowcasting," or targeting of a very specific audience segment. One station in the market might, for example, focus on so-called experimental rock, while another might tend toward more popular selections.

In any event, an AOR announcer must have a good working knowledge of the field, since he or she will be expected to ad-lib at some length about the music and the artists.

Other suggestions are as follows.

1. Use an intimate and conversational style. This is virtually the hallmark of the AOR announcer.
2. Study the particular jargon and lifestyle of the listeners, their slang expressions, the concerts they attend, the clothes they wear.
3. Strengthen your ability to ad-lib effectively and at some length. Ad-libbing is important to most radio announcers, but this format, with its conversational approach, requires superior skills.

As with country music, interest in and knowledge of album-oriented rock is difficult to fake.

Talk Radio Talk radio has been around for many years but only recently has emerged into a widespread format, including a very successful series of pro-

grams on the NBC Radio Network. The entire rationale is to elicit responses from listeners who phone in and comment on various topics.

To function effectively in the talk radio format, be guided by these three rules.

1. Read as many newspapers and newsmagazines as you can. Knowledge in a wide variety of areas is essential. A talk show host caught unaware of an important trend or news development can appear foolish.
2. Develop and practice the interview skills presented in Chapter 8. Many talk radio shows feature an interview segment. If there is no guest, the host must use the same skills to elicit responses from callers.
3. Pay particular attention to time and timing. The talk radio host must know when and how to wrap up a discussion in order to hit the network news or other program element. Also, he or she cannot afford to be caught short, without material to finish a segment.

Talk radio requires the ultimate in one-to-one communication skills and a genuine interest in people and events. Glibness and superficiality are apparent immediately.

Other Specialized Formats These include classical, all-jazz, urban contemporary, and foreign language formats. New formats evolve regularly, and existing formats split into narrower categories. At one time, "rock" was a reasonably accurate description of a station's format. Today there are narrow and splintered variations of this format, ranging from heavy metal to soft rock.

The narrower the format, the greater the knowledge required of the announcer. In classical music stations the announcer must be an expert. Besides knowing enough to program music, he or she must be able to discuss the pieces themselves and the life and times of each composer.

Daypart

A station's programming varies within the day, and programming elements in a particular *daypart* will differ from other time periods in the same station. A daypart is a segment of several hours, generally identified in terms of the audience tuning in. In a typical adult contemporary station the morning period, usually from 6 A.M. to 9 A.M., is known as drive time, or morning drive. As you might guess, that term relates to the heavy listenership as people commute to work. Drive time also includes people in their homes, preparing for the day's activities. These listeners typically are assumed to be eager for news and information, and for a bright companion to get their day started.

As the daypart changes, so does the station's programming elements. The midday audience, listeners from 10 A.M. to 2 or 3 P.M., does not include a great many office or factory workers and is typically thought of at many sta-

Techniques of Radio Staff Announcing

tions as “housewife” time. The approach of a midday announcer therefore must be different, and at our hypothetical adult contemporary station would be geared toward women. Delivery might be slower; there is not as much flow of news and information, and no traffic reports. Because the listeners have longer periods in which to listen, there may be longer features and interviews.

Later comes “afternoon drive.” Here, the input of news and information is stepped up as listeners once again take to their autos. Afternoon drive is generally a bit lower keyed than morning drive.

In the evening, the station’s listenership typically skews younger. The announcer may gear his approach to college students studying while listening to the radio.

Overnight segments have become more competitive in terms of the advertiser’s dollar. Once thought of as virtually a throwaway, the modern overnight shift often has substantial numbers of listeners, sometimes a very devoted audience. Listener composition typically changes throughout the overnight period. From midnight until 2 A.M. much of the audience may consist of people who have not yet gone to bed, whereas 2 A.M. to 4 A.M. often is the domain of night workers. Starting at 4 A.M., the emphasis may shift slightly to incorporate very early risers. Overnight on-air radio staff announcers often gear their approach and program content with these periods in mind.

Techniques of Radio Staff Announcing

To effectively communicate to the target audience, an air personality must combine natural talent and experience. Some elements can be taught, but skill as a staff announcer comes only with experience. Experimenting to determine what works and what doesn’t is an invaluable part of the learning process.

Audience feedback over the telephone plays a role, as do ratings. You can also learn a great deal by listening to other air people, selecting elements of their styles with which you can be comfortable. Of course direct imitation is not the goal, but there are very few accomplished radio air personalities who couldn’t name five or six other broadcasters who influenced their style.

Developing a Personality and a Perspective

One guideline that almost never fails is this: be conservative when first starting on air. An inexperienced announcer who tries to emulate another personality probably will produce a poor imitation at best and possibly a ludicrous flop. What seems like side-splitting humor to a novice announcer may simply sound inane to the listener.

Start slowly. Learn the station’s equipment, program schedule, and format.

Ad-lib with discretion. Experience and airtime will point up strengths and weaknesses. You may find that you have a definite flair for humor. If so, expand on that base *slowly*. Following are two techniques for developing an on-air personality and a perspective from which to approach air work.

1. *Utilize imitation and trial and error.* Listen to other personalities and identify the elements in their deliveries that are adaptable to you and your station. The key here is to listen critically, both to others and to yourself, to determine whether that joke, approach, or style really works.
2. *Polish your delivery with the audience in mind.* Put yourself in the place of a listener, a listener you believe to be typical of your station. Would you, the listener, find that remark funny, or tasteless? Is that 5-minute feature compelling or boring? Use this acid test before and after a program segment.

Commercial Delivery

The artistic and technical aspects of delivering a commercial are evaluated in Chapter 10. However, two techniques of commercial delivery relate specifically to the radio staff announcer.

1. *Avoid “going flat” on commercials.* One of the biggest problems encountered by an announcer pulling an airshift is a general flatness imparted to commercial copy. This comes about when an announcer is confronted by an entire stack of commercial copy to be read within the airshift. The result: a mechanical, lackadaisical approach.

Keep your energy level and enthusiasm high when reading commercials. If necessary, remind yourself that this is where you directly earn your paycheck.

2. *Do not use the same rhythm, pattern, and inflections for every commercial.* Each commercial is an individual work and must be analyzed in terms of its own intent. What is the goal of the spot? To whom does it appeal? Why? An understanding of these points is essential to avoid mechanical reading.

Elements of an On-Air Personality

As stated, the development of a personality, as the term applies to on-air radio work, is largely a matter of trial and error and experimentation. Humor and entertainment value, which are important facets of that on-air personality, must be balanced by good taste.

When experimenting, consider that *humor* must be funny. That sounds tautological, but a scan of the radio spectrum would seem to show otherwise. Three points pertain to humor during an airshift.

1. Avoid in-jokes.
2. Think before you say it. Is it really funny?
3. Don't keep repeating the same line. Listeners will notice.

Some radio air personalities subscribe to humor services that provide one-line jokes for a fee. These lines can be incorporated into the patter, and with practice they will sound original and topical. The danger with subscription humor is that you may not adequately make written material "your own." If a joke sounds as though it is being read off a sheet, it will fail.

Entertainment is really what the whole business is about. The overriding goal in the element of entertainment is to get and keep the attention of the audience. The audience must be interested in a commercial, a record, or a public service announcement. Therefore, *you* must be interested, and you must sound interested.

Good taste varies, to some extent, with the composition of the audience. A staff announcer is expected to avoid material and presentations that would offend the audience, unless the announcer's style is one of being offensive. There are, of course, some announcers whose style is built around bad taste, a provocative method of enticing listeners to tune in. But for most purposes good taste is still the name of the game.

In the demanding work of an air personality, there is considerable pressure to be funny and to come up with things to say. Often, this pressure may lead you to say things you shouldn't. When in doubt, especially at the beginning of your career, err on the conservative side.

It is unfortunate that some radio announcers' careers are impeded by amateurish attempts to be outrageous or exceptionally funny. Understand that unless and until you attain the stature of a Don Imus, station managers will be far more concerned with complaints of sponsors and listeners than with your freedom of expression.

Listening to yourself is important. Taping a show is an excellent tool. In some stations, monitoring airchecks is a requirement of the job.

Also, solicit the opinions of others. Friends and co-workers may sometimes tell you what they think you want to hear, but often they will be strikingly honest. Feedback may sometimes be tough on the ego, but it is worthwhile.

Analysis

How do you keep improving your skills? One major advantage of being in the broadcast business is the ease with which comparisons are made. Analysis of the strengths and weaknesses of others can significantly help your development.

Learning from Others

Sometimes, announcers stop learning at a particular phase, perhaps in a small or medium market. Those announcers may never get any better because of a lack of talent or, more probably, because the situation does not force them to improve. If there are no expert programmers critiquing airshifts, and if competition does not force continual improvement, the announcer will not grow professionally.

Always remember that the very best announcers got that way by comparison and critique. At one major market station, for example, the entire air staff receives a daily critique from the program director.

Careful analysis and self-critique are vitally important to honing an air personality's skills. Listen to yourself; then listen to others. A good-quality radio with a long antenna can bring in an astounding number of stations. You can immediately compare your performance with others all over the region. At night, when radio waves travel farther, your comparison can extend half-way across the nation.

When analyzing the deliveries of others, refer to a copy of the *Broadcasting/Cablecasting Yearbook*. This publication, which is found in most major libraries, lists along with much other information, all the radio stations in the United States by call letters and by frequency. Identifying the size of the station and market will help your analysis by showing exactly what format and market size you're listening to.

Airchecks

You will hear an amazing variety of material. On a major market adult contemporary station, for example, a twist of the dial turns up a noted personality interviewing via telephone a public relations man trying to promote a product.

Can I tell you something?

Yes, of course.

No offense, but you're kind of a goof. Has anybody ever told you that?

This announcer, a devastating wit, makes a career out of being offensive. Changing stations to a medium market hit radio station, the listener encounters a robotic screamer who makes a living out of endless repetition.

(Jingle)

Hey, that's Michael Jackson!

(Station ID)

Everybody wins at _____! Nineteen after ten! Comin' at ya

with. . . .

Summary

At a small market country station, the announcer takes a more original approach:

Well, hello there, open the barn door and amble on in. Pull up a milkin' stool and listen in, because we've got four hours of the best. . . .

This air personality has developed a unique personality and plays the role well. Even his speech pattern, a virtual "country dialect," reinforces his image. But on the neighboring adult contemporary station, the announcer is not doing so well.

And that was Bruce Springsteen. And there's Bob coming in the studio . . . he's been over at Hank's office and we know what they've been talking about . . . heh, heh. . . .

In-jokes just don't bolster communication between the air personality and the audience. But in another state, an FM AOR personality plays personal communication to the hilt.

How's it going? Wow, what a day, huh? The weather was just great . . . just great. Frank, who's working in the stockroom of the A&P, just called in and says he's depressed about having to work on such a beautiful day, and he thinks a double shot of The Who might liven things up. . . .

She ad-libs a few remarks concerning that group's last concert in town. In another city, an announcer at a large station that plays middle-of-the-road music, tending toward nostalgia, ad-libs beautifully.

. . . When that song was recorded she was working as a vocalist with Tommy Dorsey. Nobody thought her style would make it, but after. . . .

The announcer, one of the best in the business, gives an insightful and interesting background into the music. How did he get to that plateau? Presumably by doing his homework, listening to himself and to others, and *always trying to improve*.

In the fast-changing world of the radio staff announcer, staying still is, in reality, moving backward.

Summary

Radio staff announcing is a complex job, involving entertaining, informing, and providing companionship. The duties and responsibilities of an air personality vary among particular stations and particular markets. Typical jobs involve performance duties, operational duties, and organizational duties. Performance is on-air work. Operations include operation of station equipment. Organizational duties include keeping logs and filing music.

In general, the larger the market, the greater the emphasis on performance duties. This means that the large market performer must be a superior on-air performer and will generally have fewer operational or organizational duties.

Most announcers have operational duties, though, and even those who do not have operational duties certainly have run the board at one point in their career. The board is a mixing console allowing the operator to mix, route, and amplify signals from sound sources. Sound sources include turntables, microphones, tape machines, and cart machines.

Techniques of radio staff announcing include developing a personality and perspective, a task that involves trial and error, listening to and incorporating suggestions and feedback, and assessing one's performance from the point of view of the audience.

Delivery of commercials is an important part of the staff announcer's job. Two techniques that relate specifically to this task are maintaining energy and enthusiasm and varying delivery. These two techniques are particularly important because radio staff announcers often "go flat" when confronted with many commercials to be read in a shift.

Important to the staff announcer are humor, entertainment, and good taste. What is funny to the announcer may not be funny to the audience, so it is important to subject prospective humorous remarks to the acid test: is it really funny, and will it amuse a listener? The listener expects to be entertained by listening to a radio personality, and there is no surer way for an air personality to be entertaining than to enjoy what he or she is doing. But any humor and entertainment must be subject to the rules of good taste, and evaluating program elements and potential ad-libs with that in mind is worthwhile.

Radio staff announcers have a distinct professional advantage in that they can easily listen to others and compare their performance with that of announcers in local and distant areas. Use a copy of the *Broadcasting/Cablecasting Yearbook* to find out additional information on the markets to which you are listening.

Exercises

1. If you have access to a production facility, combo a 5-minute record show. Pot down the records after the music has been established and move into another piece of music. The timing is approximate, but the content must include:
 - a. An introduction to three discs
 - b. A weather forecast
 - c. A public service announcement (PSA)
 - d. Station identification

Exercises

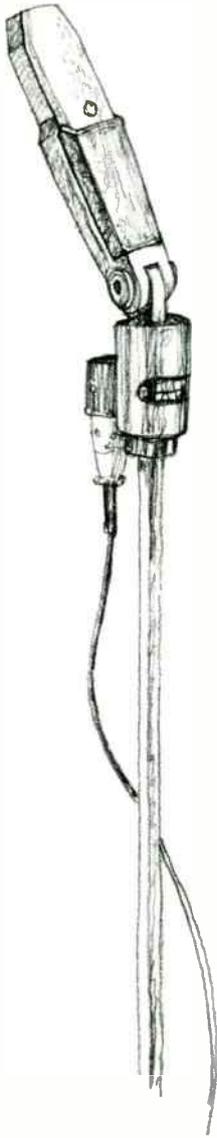
- e. One commercial
- f. Two time announcements

Do this with any style of music and style of delivery with which you feel comfortable. If at all possible, write your own commercial, PSA, and other material. If production facilities are not available, just read the copy into a tape recorder and pretend the records have played.

2. Repeat Exercise 1, but use music and delivery reflecting these formats:
 - a. Fast-paced hit radio, with a target audience of very young teens
 - b. Easy listening, with a very affluent, middle-aged target audience
 - c. Album-oriented rock, with a target audience of rock aficionados in their early twenties
3. Select the largest and best radio station you can receive in your area and listen for 15 minutes at a time during three separate dayparts. Write down your impressions of the air personality, and describe that individual's:
 - a. Timing
 - b. Pace
 - c. General approach
 - d. Use of humor

Do not undertake an extended discussion; just make brief notes. Also, note production values, such as how tightly recorded material is played together and integrated.

If possible, listen during morning drive, midday, and afternoon drive. Compare and contrast the air personalities on the dayparts.



Broadcast News and Radio News Announcing

Chapters 6 and 7 address the topic of broadcast news. The major concept to stress at the outset is that *broadcast news is a distinct profession*, entailing its own set of professional standards, operating principles, and ethics. From the standpoint of news announcing, principles of journalistic operations and performance are inseparable. *There are very few newspeople simply employed as readers.* In most instances, the news announcer has been involved, to various extents, in the preparation of the news broadcast. The role of the announcer can include gathering, writing, and producing some of the audio and/or visual elements that accompany the story.

Some performers who wish to specialize in news, feeling rightly or wrongly that they possess exceptional deliveries, wash out in the winnowing process of advancement in professional journalism. Remember that although a few positions at the top levels of broadcast news primarily involve performance, those people got to the top of that lofty pyramid because they were skilled journalists who advanced through the ranks.

Since a full course in journalism is beyond the scope of this book, only a very broad overview is presented. Chapters 6 and 7 deal with radio and television news, within the context of points that relate directly to on-the-air performance.

If you think that broadcast journalism is going to be the focus of your career, it is highly advisable to pursue training in journalism, both broadcast and print. Also, do not overlook areas such as political science, economics, English, and sociology.

Broadcast News

In an overall sense, a journalist in a broadcast setting is under the same obligations and constraints as a print journalist. The responsibility for accuracy and completeness is no less demanding in radio and television than in a newspaper. Broadcast news takes on some additional importance, however, because of its immediacy. Broadcast, especially radio, is the medium most capable of responding instantly to breaking news. Moreover, the impact of broadcast news is often considered to be greater than that of the print media. The case most often cited is that of the Vietnam War, the war that came into American living rooms. The impact of extended coverage of the fighting on the nation's appetite for continuing the war has been identified as a factor in the loss of popular support for U.S. participation in this conflict.

Often, broadcast news is looked on as something of a show business entity, and many such criticisms have some justification. For example, the trend toward "happy talk" news programs of the 1970s produced, at the extremes, some inane results.

The power of the rating point in broadcast news is undisputed, however. No commercial station can afford to ignore audience considerations in news programming, and once again the "show business" allegation surfaces.

But the charge that broadcast news is "pure show business" is false, and the source of much of this notion, namely print critics, should be recognized. Print news sources are not exempt from the need to attract an audience, either. Newspapers, which of late pay great attention to graphics, artwork, and readability, also show awareness of the "entertainment" function.

A common-sense look at the state of American broadcast news journalism will reveal that although show business plays an undeniable role, there is a great deal of quality, integrity, and inventiveness at every level of the profession.

Broadcast News: Structures and Content

The structures of broadcast news fall into several broad categories that are not mutually exclusive. They are presented here to give an idea of the news functions, not as a definitive listing.

Newscast In the simplest form, a newscast involves nothing more than reading aloud a string of stories. In longer form, such as television news, the newscast is a mixture of breaking news and feature material. In essence, the newscast is a planned and structured assemblage of news, which encompasses some of the forms described below.

Report One element of a newscast, the report, deals with a discrete news item. It can take many forms, such as the *voice report* on radio, where the reporter delivers a minute or so on a news topic. The voice report, or voicer, is signed off with the reporter's name and affiliation, such as "This is Frank Lombardo reporting for WAAA News." The radio voicer can be expanded to include an actuality, or snippet of an interview or other relevant audio from a newsmaker or news event. Incorporating an actuality into the voice report produces what is known as a *voice-actuality*, which might consist of 10 seconds of the reporter delivering the first section of the voicer, an interview segment cut in for 20 seconds, then the reporter finishing up with a 10-second close and signing off. Actualities without a voice report wrapped around them are often used within the newscast. Sometimes actualities are simply introduced by the newscaster.

Television's version of the voicer is often referred to as a *standup*. The structure of the radio voice-actuality piece, when done with video, is usually called a *package*.

Interview The exchange of information and ideas is often the crux of an entire news show, such as "Meet the Press." The subject of interviewing is covered in detail in Chapter 8. When portions of an interview are used in a news report or newscast, they become actualities.

Documentary A documentary is a relatively long piece done in dramatic style. Generally, a documentary focuses on one issue and has a plot line. A documentary usually reaches a conclusion and makes a point. "Documentary" is clearly distinct from "docudrama," which is a dramatic reconstruction of an actual event in which actors representing real people work from scripts based on eyewitness accounts and the public record.

Hard Versus Soft News *Hard news* generally deals with breaking stories and ongoing events that are newsworthy because of their immediate impact on listeners and viewers. *Soft news*, sometimes called feature news, is not necessarily linked to a time element or to a story of immediate impact. For example, the story of a fire in progress is hard news, whereas a follow-up report on the lives of the people made homeless crosses into the soft news category.

In many stories, soft and hard news overlap. An investigative report on the influence of organized crime in city government may uncover hard news, or material that becomes hard news.

Requirements and Duties of the Journalist

Broadcast journalism requires a number of specialized skills and talents. Aside from the standard requirements for other broadcast assignments, the following attributes are helpful and in many cases essential.

A Broad-Based Education Knowing something about a wide variety of subjects is a great plus for a broadcast journalist. Proper pronunciation of words and names is largely a function of formal and informal education. It is also important to have an awareness of world events. After all, you can't report the news without understanding the context in which events occur.

The Ability to Write Almost all broadcast news on-air people are required to write copy. Remember, too, that occupants of read-only positions generally got there through previous news positions in which they employed writing skills. You *must* develop the ability to write for the ear in broadcast style, a topic addressed later in this chapter.

The Ability to Ad-Lib This is especially important for the voice report, which in modern radio and television is frequently delivered live over the air. New remote gear means that more news pieces are done live from the field, and with improving broadcast technologies there is no question that the ability to ad-lib will become increasingly important in broadcast journalism.

The Ability to Interact with People News gathering personnel must sometimes prod, flatter, or browbeat news sources, depending on the situation. The ability to extract news requires finely honed interpersonal skills. Also, you are likely to encounter difficult situations in dealing with news sources, and often you must be particularly sensitive to the feelings of someone who is emotionally distraught.

The Possession of News Sense Few of us are born with a news sense, but someone lacking it cannot determine what is news and what is not news and cannot assess the relative importance of stories. A journalist develops this ability largely through experience and guidance from other professionals.

Style and How It Affects a Newscaster's Impact

Style in broadcast news, in a general sense, concerns the way the news is presented. From a performer's standpoint, the desired result of a particular style is to draw attention to the news, not to the newscaster. You will notice that exceptional news personalities are usually highly regarded because they are effective in making the news coherent, exciting, and immediate for the listener or viewer, not because the individuals are handsome or beautiful.

Popular folklore would have us believe that the typical news anchor is chosen exclusively because of his or her looks and voice. There is a kernel of truth in that, but journalistic know-how and the ability to communicate and convince are the deciding factors in awarding most anchor jobs. The tangible and intangible factors that make any broadcast journalist able to communicate and convince include *believability*, *energy*, and *authority*.

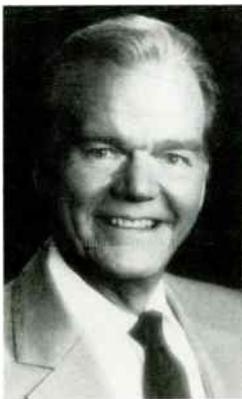
Believability: A newscaster with a believable style is able to communicate without artificiality, inspiring confidence in the veracity of what he or she has to say. The element of believability is enhanced by forthright speech devoid of any artificial patterns and a knowledge of news and current events.

Energy: Broadcast news performers are expected to inject energy into their delivery, to keep listeners and viewers interested. To succeed in this, the performer must be interested in the copy.

Authority: A variant of believability, the element of authority convinces the audience that the newscaster knows what he or she is talking about. Viewers and listeners almost always can tell the difference between a reader and a reporter.

Broadcasters are required by the very nature of their jobs to have something distinctive about their on-air appearance and delivery, and style is important to news people as well as to other on-air personnel in broadcasting. Style, which includes the elements of believability, energy, authority, and miscellaneous personality traits and other elements discussed in Chapter 4, is a major factor in the success of many journalists. Let's examine newscasters who project various styles.

Figure 6.1 Veteran news broadcaster Paul Harvey is very effective with an authoritative style of on-air delivery. (Photo courtesy of Paul Harvey.)



- *Paul Harvey.* Known for his distinctive radio style, Harvey (Fig. 6.1) projects authority and tremendous energy. A listener could not possibly conjure up a mental image of Harvey reclining in a soft chair to do his show. It is an edge-of-the-seat affair, punctuated with gripping suspense as he builds to the conclusion, pauses, and delivers the punch line.
- *Ted Koppel.* Authority and believability are strong points in Koppel's delivery. His apparent ability to stay completely in control regardless of the situation seems to have been a factor in his selection to act as host of "Nightline." Although this program often deals with relatively abstract ideas, it also provides a forum for the exploration of ongoing news stories such as hijackings.
- *Douglas Edwards.* The quality of authority in Edwards's delivery is superb. He is so professional and so polished that the news he reports has great impact. Edwards gives the impression of an impartial and unbiased total professional, strongly enhancing his believability.
- *Connie Chung.* A straightforward approach enhances Chung's authority and believability. She is a pleasant yet no-nonsense journalist who does not hesitate to show her concern with the news.

As the foregoing examples suggest, an effective communicator of news must develop qualities that allow him or her to be perceived as more than just a reader of copy. An important part of broadcast journalism is the inter-

pretive role played by the newscaster, the energy, believability, and authority the newscaster imparts to the copy.

One caution should be observed: the development of a style must not affect content. Never let style distort facts.

A Brief Introduction to Newswriting Principles

Newswriting is a complex field, and shelves full of books have been devoted to it. This introduction stresses some basics of newswriting that are particularly useful for the on-air performer.

Why is newswriting an important consideration for on-air people? First of all, to succeed as a journalist, an on-air person must be able to write. Second, understanding the evolution and formation of a news story greatly enhances the performer's ability to communicate the facts and ideas.

News judgment plays a role in writing a story, since the relevant facts must first be gathered and assembled. Let's follow a radio news story from beginning to end.

A radio news reporter hears from the police/fire scanner that there's a fire at a major furniture warehouse. She immediately calls the fire department, confirms that there is indeed a fire at that location, gets the name of her informant, receives permission to record the call, and gathers pertinent information.

Q: What's happening right now?

A: Two alarms have been called in. The call came in at 10:47 and we sent the first units. When the deputy chief arrived he figured we needed another unit, so a second alarm was called in.

Q: Has anyone been hurt?

A: Not that we know of, but rescue firefighters are searching the building right now.

Q: Do you have reason to believe that people are still inside?

A: No, the manager of the building says all employees are accounted for, but we have to check as a matter of routine.

Q: Could you describe the extent of the fire?

A: At last report, the building was about 50 percent engulfed. I just talked to the deputy chief on the scene and he thinks the roof might collapse, so the firefighters on the inside are going to have to get out pretty soon.

Q: Any danger to other buildings?

A: We don't think so. There's not much wind, and no buildings connect to the warehouse.

Q: Do you know what caused the fire?

A: Nope, no idea at this time. Listen, I gotta run because there's another call coming in. Call me back in 15 minutes or so and I'll know more.

From this information, the reporter can construct a story. Granted, it is far from complete, but that's what the reporter has, and she must go on the air with it in the next couple of minutes.

The first step is to write the lead, the first sentence of the story. The two primary categories of leads in broadcast writing are hard leads and soft leads, but there are many variations. A hard lead is a straight presentation of information, the major facts of the story. The soft lead is a more leisurely approach, designed to stir interest.

In the case of a fire story, an immediate piece of breaking news, a hard lead is called for: "A two-alarm fire is racing through the Hoffman Furniture Warehouse at 511 Clinton Avenue West."

The lead sentence in broadcast news writing is usually shorter than a lead in a newspaper article. Basically, this is because broadcast news is written for a listener instead of a reader. If who, what, where, when, and why are all in the first sentence, a listener will be very hard put to comprehend it. A newspaper lead might look like this:

A two-alarm fire raced through the Hoffman Furniture Warehouse at 511 Clinton Avenue West today, causing no injuries but heavily damaging the building, District Fire Chief Stanley J. Kusinski said.

That is a good newspaper lead, but even though considerations of "why" have been omitted, it would be difficult for a listener to digest.

The radio lead given above is more appropriate, and when followed by other important details it forms the basis for a short, punchy story.

A two-alarm fire is racing through the Hoffman Furniture Warehouse at 511 Clinton Avenue West. No injuries are reported. All employees are reportedly accounted for, but officials on the scene are conducting a room-by-room search. The building is 50 percent engulfed by flames, and firefighters worry that the roof may collapse.

The initial report was called in at 10:47 this morning. When officials arrived on the scene, they called for additional apparatus.

Fire officials say there's little danger of the fire spreading to nearby buildings. The cause has not yet been determined.

This story could also be written to incorporate an actuality recorded from the telephone interview.

A two-alarm fire is racing through the Hoffman Furniture Warehouse at 511 Clinton Avenue West. No injuries are reported. All employees are reportedly accounted for, but officials on the scene are conducting a room-by-room search.

Here's how District Fire Chief Stanley Kusinski describes the scene:

"The building is about 50 percent engulfed. I just talked to the deputy chief on the scene and he thinks the roof may collapse."

The initial report was called in at 10:47 this morning. When fire officials arrived on the scene, they called for additional apparatus.

Fire officials say there's little danger of the fire spreading to nearby buildings. The cause has not yet been determined.

The story will be updated throughout the day, and the lead will progress through several stages:

Fire officials have finally left the scene of a stubborn, smoky fire at the Hoffman Furniture Warehouse. . . .

Investigation continues into the cause of this morning's fire at the Hoffman Furniture Warehouse. . . .

When a story is no longer breaking news, the lead may change from a hard lead to a soft lead:

It was an exhausting day for local firefighters, as 24 men battled a stubborn blaze that burned for more than 7 hours. . . .

The goal of broadcast newswriting is to communicate facts quickly and accurately. There is little room for excess verbiage.

The same principles that apply to newswriting apply to ad-libbing live reports. In fact, because of the immediacy of broadcast news and the need to get a story on the air as quickly as possible, many reports from a news performer are half written, half ad-libbed. Thus, as stated earlier, the roles of performer and journalist are inseparable.

To effectively present written and/or ad-libbed material, keep these points in mind:

1. *Use attribution correctly and when necessary.* Attribution is the association of the material reported with the source of information. Failure to use correctly attributed information is a common mistake among beginning news reporters.

Controversial statements must always carry attribution. "Chemicals in the village water supply were responsible for the death of 5-year-old John Smith" is a statement that must be attributed to a qualified source. An appropriate attribution might be, "according to County Director of Public Health Frank Johnson."

Statements of opinion must be attributed in news reporting. "The mayor badly bungled the handling of the school bus strike," for example, must be attributed to the source, such as, "according to the Democratic members of the city council."

Legal charges must be attributed. If police arrest a suspect in a bank robbery, "police have charged" or "according to police" must be incorporated into the statement. It is wise to attribute all information on arrests or charges to the official source. One important reason is that streetwise criminals frequently give names and addresses of other real people when

being booked. If you report “John Jones of 211 Front St. held up the First National Bank” without attribution (such as, “according to Detective Frank Andrews of the city police physical crimes unit”), you are opening the door to legal problems if indeed the bank robber appropriated John Jones’s name. This point is not purely academic; it’s a troubling area for journalists. Several police officials have noted that use of false identities—someone else’s name, address, and even place of employment and social security number—is occurring with great frequency today. By the time police sort out the arrestee’s real identity, the damage may be done; so always attribute the charges to the legally constituted source.

Caution in the handling of crime stories is critical because legal boundaries concerning lawsuits against news organizations are not always clear. Use of “alleged” or “accused” is essential when referring to someone charged with a crime, but it is not always a blanket defense should the charges be proven false.

Lawsuits concerning crime reporting are not particularly frequent in daily journalism, but the possibility always exists.

A common-sense guide to the problem is to use attribution when there is any doubt as to the *factuality* and *verifiability* of the statement.

- “The governor visited city hall today” does not need attribution because it is a fact verifiable by photographs, TV footage, and eyewitness accounts. Viewers and listeners will not expect explicit attribution, nor will the governor’s office demand it.
- “The governor will not run for reelection” demands attribution. The statement could, for example, be attributed to the governor himself: “Governor Masters made the surprise announcement during a press conference here at city hall.” Or, attribution could be made to “a statement from the governor’s press secretary.” A veteran reporter sure of his or her story and facts may link the statement to a “highly reliable source close to Governor Masters.” In any case, the factuality and verifiability must be proven, to the largest extent possible, directly within the story.

Note that in broadcasting, the attribution is often given at the beginning of the sentence: “Police report that a human body has been found in Southtown Gorge,” instead of the newspaper-type of end-of-sentence attribution, “A human body has been found in Southtown Gorge, police report.”

2. *Paraphrase quoted material.* For the most part, direct quotes are not used in broadcast writing. The quote is usually paraphrased. Continual reference to a direct quotation, such as “quoting now,” is distracting, and is used only when necessary for absolute clarity in the case of controversial or sensitive material.

3. *Keep sentences short.* Usually 20 to 25 words is the top limit. Although there have been a number of word formulas developed, common sense is the best guideline. Simply break up longer sentences in a natural place, and be aware that keeping sentences short is particularly important in ad-libbing. An occasional long sentence is all right, since continual short, choppy sentences become repetitive in rhythm and unappealing to the ear.
4. *Use clear sentence construction and word choice.* Listeners are not able to go back and reread what you just said. Avoid using words that are easily confused by listeners, such as *can* and *can't*.
5. *Write for the ear.* The material is meant to be read aloud, so read it before putting it over the air. If it doesn't *sound* right, redo it.

Ethical Issues

A successful journalist must earn the trust and respect of the public. Certain canons of ethics apply to the job, and they are important to any performer who functions in news. Practices and policies vary from station to station, but two factors germane to any discussion of journalistic ethics are *right to privacy* and *libel*.

Right to Privacy Versus the Public's Need to Know Possibly the reporter's first encounter with the right to privacy will involve the recording of a newsmaker's voice or image. There are a few cases in which you can record someone without his or her permission. Obviously, you do not need permission to record a press conference. In other cases, though, the line becomes blurred.

If you approach someone in a public place with microphone in hand and explain who you are and what you are doing, you're on solid ground to report or broadcast. Entering a private office or residence is another matter and should be considered case-by-case with your news executive.

Telephone interviews can cause problems because the interviewee may later claim to have been unaware of the recording. To protect yourself and your station, a mechanical beep tone is useful. Better yet, inform the person on the other end of the line that you are recording and get his or her consent *on tape*. Be sure to learn your station's individual policy governing recording of phone calls before you air any portion of a recorded conversation.

In many cases the right to privacy is clear-cut, but in many cases it is not. Hidden-camera interviews and other investigative techniques should be used only under the supervision of an experienced news executive and/or attorney.

Sometimes, the right to privacy is not so much a legal issue as a moral one. Does the grieving widow of a slain police officer have a right to privacy? Is she unnecessarily traumatized by having a microphone thrust in her face and being asked for comment? In this case, common sense and good taste would seem to deny the right to invade her privacy in the interest of getting a story.

By contrast, newspeople have swarmed over artificial heart recipients, and concern has been expressed that the patients' rights to privacy were being trampled. However, because these surgery patients consciously chose to participate in medical experiments of profound significance, the public's need to know seemed to legitimately dominate the individuals' rights of privacy.

The right to privacy will also depend on whether the individual involved seeks notoriety. Essentially, a person who is defined as a public figure, such as a politician or a performer, has sacrificed a considerable amount of right to privacy by entering the public spotlight. This has a bearing on the legal interpretations of damage to reputations, known as *libel*.

Libel As recent court cases have demonstrated, there are very few clear-cut answers to the question of what constitutes libel.

Basically, libel is the act of issuing or publishing a statement that damages a person's reputation, defaming one's character and exposing him or her to ridicule.

Simplistic definitions of libelous versus nonlibelous statements are worse than none at all, since there are many gray areas within the law and the interpretation of libel laws is subject to change according to new court decisions.

To briefly consider the most basic points of libel as they apply to a news announcer, examine the contention that truth is a defense against libel. Upon close examination, you can see that this is a somewhat simplistic concept, since truth is not always easily definable. If a reporter alleges that the subject of a story is an incompetent physician, can that charge be proven? If the word *incompetent* is used, can it be defined and verified? Has the physician been convicted of malpractice?

Yes, truth is a defense against libel, but often the question revolves around the recognized definitions of the words and terms used in the news item. As journalists Ted White, Adrian J. Meppen, and Steve Young put it:

. . . proving the truth is not always easy, and the proving must be done by the writer or reporter. If you referred on the air to a labor leader as a racketeer, you had better be prepared to show that he was convicted of such a crime or that you have conclusive evidence of such activity that will stand up in a court of law. Otherwise, you and your station management could lose a lot of money.¹

Another defense against libel is privileged communication. For example, you cannot be sued for repeating remarks made by congressmen and judges from the floor of the legislative chamber or in open court; those remarks are privileged communications. Certain other public statements and records are privileged. In cases less clear-cut than judicial or legislative remarks, always

check with a senior news executive if there is a possibility that the statements could be interpreted as libelous.

A fair comment against a public official or public figure is deemed not actionable in terms of libel. Someone who runs for public office, by the very nature of that act, exposes himself or herself to public comment. The courts have ruled that people who seek publicity have, for all intents and purposes, less protection under libel laws. However, "fair" and "accurate" are subjective terms; a reporter does not have *carte blanche* when dealing with public figures. An irresponsible and unfounded statement against a celebrity can still be actionable.

In addition, malice can be a factor. As was the case with William Westmoreland's suit against CBS, the issue was not only the truth of the allegations against him, but whether the allegations were made with malice and with prior knowledge that they were untrue. At the time of this writing, those two factors were the basic test of whether statements against a public figure went beyond fair comment and would indeed be libelous.

Be aware that libel law interpretation changes as courts make decisions and set precedent, and that libel laws differ from state to state. It is very, very difficult to predict what the interpretation of libel laws will be if any gray area is entered. When in doubt, always check with a senior news executive or the station's legal counsel.

Radio News

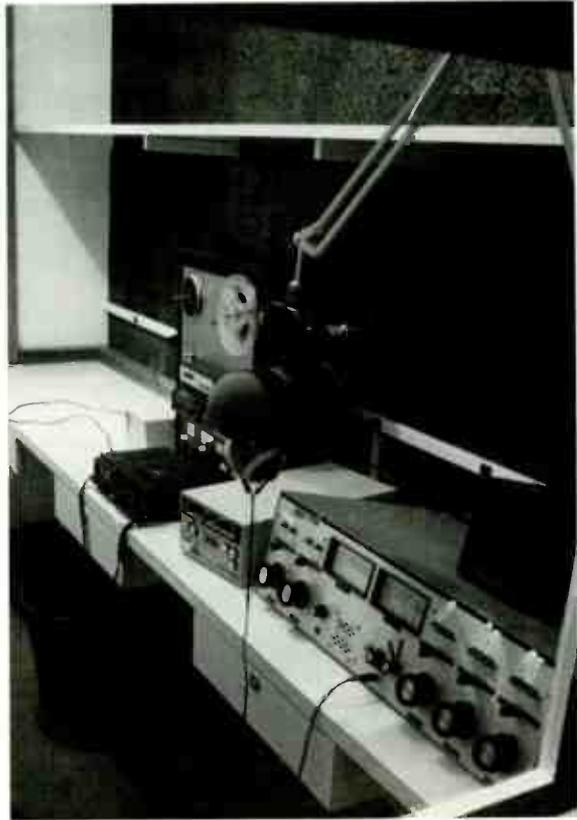
Radio news can be the most immediate of all media. When people need to find out about a breaking news story, a weather emergency perhaps, they turn on the radio.

Radio news operates under the basic journalistic principles described above. This section deals with some of the specialized methods and equipment by which radio news is gathered and structured, and with the equipment utilized by radio reporters. Techniques and operations relating to delivery, formats, and news services are examined later.

How Radio News Is Gathered and Structured

In radio, newsgathering consists of obtaining facts and sound sources. This can be done at a very basic level by a single individual working with a telephone and a telephone recording device, as demonstrated by the example of the reporter covering the furniture warehouse fire by phone. On a more sophisticated level, radio newsgathering can involve a staff of street reporters

Figure. 6.3 A small production studio used for radio news production.



THE PRIMARY TICKET. AS TO HIS POSSIBLE SUCCESSOR, BLANK WON'T PLAY FAVORITES OTHER THAN TO SAY:

//BLANK #2//

At this point, I'm not endorsing anyone. I will pledge to oppose, though, anyone who plans to cut aid to education in our district.

THAT STATEMENT IS INTERPRETED BY SOME OBSERVERS AS A BACKHANDED ENDORSEMENT OF CITY SCHOOL SUPERINTENDENT PAUL WHITE, WHO HAS EXPRESSED AN INTEREST IN BLANK'S JOB.

The carts for this cut would be labeled:

- Blank #1 :09 (term in office)
- Blank #2 :08 (in our district)

The format of capital letters for announcer copy and lowercase letters for actuality is used in many news operations, although practices vary. You

should always, though, have the actuality written down, in case the tape fails and you are obliged to paraphrase the statement.

Radio news reporters often feed cuts over the telephone with special wires leading from the tape recorder and sometimes feed taped material and live reports over two-way radios or specialized small transmitters. Stations in very large markets may have a series of these transmitters located throughout the city to boost the signal back to the station or to the station's antenna.

The basics are the same, and a reporter can certainly do a decent job without sophisticated hardware. But as radio news becomes more highly competitive, the use of high tech will certainly increase.

Radio News Techniques and Operations

Typically, a radio news anchor is responsible for gathering, editing, and reading news. The operations involved include making calls to police and fire agencies and scanning newspapers and wire services for important stories. Working with wire service material is covered in a later section. Here we mention the practice, common in radio, of rewriting newspaper stories for broadcast. This practice should be pursued with caution, because when a newspaper story is wrong and a radio reporter rewrites and uses it, the radio reporter is wrong, too. In addition, many newspapers vigorously object to the use of stories that have been gathered by the newspaper staff. Nevertheless, the newspaper will always be an important source for the broadcast journalist, and once you have verified the story and done some additional checking and gathering, you are ethically entitled to use the story.

There will generally be pieces left over from the previous shift or the previous night, such as a report on a city council meeting. The morning news anchor would certainly want to include such material in the early reports, but the council story may be rather stale by noon.

Stories must be written and rewritten throughout the morning. The reporter will follow up on tips from the public, items broadcast over police scanners, and story assignments set up in advance. Street reporters will cover stories in person, and often the morning anchor will take to the streets later in his or her shift.

These are the most basic of operations. Now the journalist/performer must take the raw material and make it compelling.

Delivery Techniques: Painting a Picture with Words

A radio journalist must make people visualize a story in the theater of the mind. Much of this responsibility is shouldered by the writer, who must choose the words and phrases. The performer, who may also have been the

writer, has to read accurately with expression and meaning. This really becomes important to the journalist who has to ad-lib a report from hastily scrawled notes. In that case, those words and phrases must paint a picture that is coherent as well as vivid.

The techniques for understanding the message, described in Chapter 3, and for communicating the message, examined in Chapter 4, apply here. Some additional suggestions are as follows:

1. *Describe events with imagination.* Your words are virtually all the listener has to go on. The ability to describe can be dramatically improved with practice, so practice as much as possible. One program director of a major market all-news station advises reporters to practice describing anything: ride along in the car and describe the countryside; look out the window and describe the neighbor's fence. In your descriptions, pay attention to details, such as the exact color of leaves or the shape of a yard.
2. *Include sound in the story.* Can you get the sound of a fire engine into your street report? By all means give it a try. Also, don't be afraid to incorporate the acoustics of the environment into your story, such as the sound of wind on a report concerning fast-moving brushfires. Do NOT manipulate sound elements in a way that will affect the content of the story. For example, do not use sounds of strikers chanting *recorded during the morning* as an element of a story covering the situation *in the afternoon*, when there were no strikers outside. Also, never use a sound effects record or other device to fake sound elements for a news story.
3. *Make accurate mood changes.* In radio, you have only the voice by which to communicate changes in moods, and this has to be done with precision, since stories are typically short. One of the most common complaints about poor radio news announcers is the lack of mood change between and among stories.

Mark copy to reflect changes in moods. Do not use the same pitch, pace, and rhythm for a report on a double homicide and for a story on senior citizens' outing.

4. *Use and stress vivid words.* A television shot of a smoky fire speaks for itself. In radio, you have to paint a word picture. Do not touch important words too lightly. If you are writing or ad-libbing, never be content with pedestrian phrasing. For example, which description is more vivid and compelling?

— "There is a great deal of black smoke coming from the upper window."

— "Greasy black smoke is *boiling* from the upper window."

Simple words can paint vivid word pictures; there is no need to become flowery and lurid. Edward R. Murrow's historic word pictures of London during World War II were effective primarily because of the simplicity of the images and the straightforwardness of his delivery.

5. *Pay attention to clarity in use of actuality.* If you play an actuality during the delivery of a newscast, identify the speaker *before* and, if possible, *after* the actuality plays. It is best to do this by gracefully including the name of the speaker, such as, "Professor Campbell of Georgetown went on to say. . . ." If that is not possible, a simple declarative sentence will do: "That was Professor William Campbell of Georgetown University."
6. *Develop a system for gauging time.* Time yourself reading copy whenever possible so that you become able to look at a piece of copy and immediately gauge its length in terms of airtime. Radio news often operates under extremely rigid time requirements, and it is important to be able to estimate how much copy can be read in an allotted time period.

Your reading rate will probably be in the 150 words per minute (wpm) range, although rapid news readers sometimes reach about 200 wpm. Rate of speech is much faster on a long-form announcement such as a newscast than on a 30-second commercial. You can determine your standard long-form reading rate simply by timing a minute's worth of reading and counting the words.

Knowing the average number of words per line of copy will simplify word counting. Most standard typewriters average about 10 words per line of copy, but that will vary according to script formats and typewriters. Machines with outsized type fit considerably fewer words on a line.

If you read 150 wpm, and your script averages 10 words a line, *you now know that 15 lines of copy will fill one minute.* Knowing how many lines of copy you read per minute is the most valuable method of time approximation.

Skilled announcers who must "stretch" copy often develop a method of prolonging vowels and gently slowing the reading rate so that the stretching is not noticeable. You would not want to use this method for stretching a 3-minute newscast to fill 5 minutes, but it is helpful when it appears that 5 lines of copy will fall 5 seconds short.

When news copy is running too long, it may be a simple matter to drop a line or two in the story. However, be sure you are thoroughly familiar with the story so that you don't drop vital elements such as attribution or a punch line. With experience and a complete understanding of the story, you will be able to ad-lib a brief conclusion rather than just dropping some copy.

How News Fits into the Overall Station Sound

There was a time when broadcast news was looked on as something of a burden, an obligation to be met in fulfillment of FCC requirements. A pleasant development, especially for the journalist, was the discovery that news could make money. Audience members wanted news, well-done news, and advertisers were willing to pay for exposure on a newscast.

As a result, news has become just as much a part of a station's programming strategy as music and staff announcers. The news must reinforce and complement the sound of the station. This is accomplished in a variety of ways, using every kind of component, from the produced opening of the newscast to the style and pace of the newscaster to the selection of the news itself. A newscaster on an album-oriented rock station with a laid-back format will not reinforce the station's programming by using a delivery in the style of a teen-oriented all-hit station.

A modern radio journalist must be able to vary his or her delivery to fit the sound of the station. Unless you have the luxury of having an assured career with one particular format, it is highly advisable to practice flexibility in your delivery. Listen to what works at other stations, and practice communicating effectively within other formats.

Working with Radio News Services

News services are an important cog in radio news operations and provide a link to news sources not available at the local level. From the standpoint of news operations and technique, a local reporter would do well to gain a thorough understanding of these services because they are an effective tool for making the station's entire news effort more effective and professional.

One familiar news service available to radio stations is the hourly newscast provided by radio networks through a landline or satellite link. Because of the increasing importance of formatting, network newscasts are sometimes provided in different forms for various stations, with one feed tailored for rock stations and another for stations serving a middle-of-the-road audience. Networks also provide features that can be broadcast live or recorded for later airplay; in some cases they furnish voicers and actualities for use in local newscasts.

Another important tool for the radio news professional is the wire service. Wire services such as the Associated Press and United Press International typically provide information via teletypes in the form of ready-to-broadcast copy (Fig. 6.4). This includes newscasts, feature material, weather, and state news. A variety of wire service copy is included in Appendix B, the drill section.

Wire services offer localized feeds known as "state splits," which can be quite useful to newsmen on slow days. A state report on aid to education, for instance, can be localized further by calling city or town officials and asking for comment.

Wire services do such a capable job that some local operations become overly dependent on the wire, which results in what is commonly termed a "rip-and-read" operation. The best use of a wire service is as a supplement to an active news operation.

For stations that assemble national newscasts at the local level, there are

Figure 6.4 Wire service copy. (Reproduced with permission of United Press International.)

WORLD-14TH-BRIEFS

-21-

THE NATION'S THIRD-LARGEST DEFENSE CONTRACTOR MAY LOSE THAT STATUS IF THE GOVERNMENT FREEZES ITS CONTRACTS BECAUSE OF BREACHES OF ETHICS. GENERAL DYNAMICS WON PENTAGON CONTRACTS WORTH SIX-BILLION-DOLLARS IN FISCAL 1984. TODAY, NAVY SECRETARY JOHN LEHMAN CANCELED TWO EXISTING CONTRACTS AND FINED GENERAL DYNAMICS FOR GIVING ADMIRAL HYMAN RICKOVER GIFTS WORTH 67-THOUSAND DOLLARS BETWEEN 1961 AND HIS RETIREMENT IN 1977.

-21-

AT LEAST 116 PEOPLE ARE DEAD AND MORE THAN 750 WOUNDED IN TWO DAYS OF STREET WARFARE BETWEEN SHIITE (SHEE'-IGHT) MOSLEMS AND PALESTINIANS IN BEIRUT. THE BATTLES RAGED ON TODAY . . . EVEN AFTER A PEACE COMMITTEE AGREED TO A TRUCE. THE RED CROSS SAYS THE FIGHTING HAS BEEN SO INTENSE THAT PARAMEDICS ARE NOT ABLE TO REACH SOME OF THE CASUALTIES IN THREE REFUGEE CAMPS.

-21-

POPE JOHN PAUL THE SECOND RETURNED TO ROME FROM HIS 11-DAY TOUR OF THREE EUROPEAN NATIONS TODAY, SAYING HIS STORMY VISIT TO THE NETHERLANDS WAS THE MAIN REASON FOR THE TRIP. THE PONTIFF SAYS HE UNDERSTANDS THE PROBLEMS OF THE DUTCH CHURCH . . . BUT THE PROTESTS DID NOT CHANGE HIS STRICT VIEWS ON ISSUES SUCH AS BIRTH CONTROL, MARRIED PRIESTS AND LIBERATION THEOLOGY.

-21-

CONDITIONS AT A BRAZILIAN PRISON IN SAO PAULO (SOW POW'-LOH) ARE STILL REPORTED AS BAD . . . BUT THE JAIL DIRECTOR SAYS ONE GRUESOME PROBLEM HAS BEEN STOPPED. OVER A THREE-MONTH PERIOD, THE PRISONERS DREW LOTS AND HANGED ONE OF THE INMATES TO PROTEST PRISON CONDITIONS. THE PRISON RECENTLY PUT MORE GUARDS ON A 24-HOUR WATCH AND THE HANGINGS STOPPED. BUT THE PRISON DIRECTOR SAYS SUCH SECURITY MEASURES CANNOT CONTINUE INDEFINITELY.

UPI 05-21-85 07:29 PED

Figure 6.5 A wire service billboard. (Reproduced with permission of United Press International.)

149YNR

NETWORK-HOURLY-FEED

5-22 9:10A

--FOLLOWING CUTS FED AT 9:10 AND 11:01 AM EDT--

DURABLES

66 :43 V WASH (BILL SMALL) GOVT SAYS DURABLE GOODS REPORT IS GOOD NEWS,
BUT NOT GOOD ENOUGH

TMI

67 :41 V-A WASH (KEN ROBINS W-GEORGE SHOHET, PRON: SHOH'-HEHT, LAWYER FOR
THREE MILE ISLAND ALERT) HD LD: RESIDENCE GROUP AND AREA POLITICIANS APPEAR
TODAY BEFORE N-R-C HEARING TO OPPOSE RE-ST ART OF THREE MILE ISLAND NUCLEAR
PLANT

(EDS: HEARING BEGINS AT 2:00PM, EDT)

68 :24 A WASH (GEORGE SHOHET) WRONG TIME TO REST ART THREE MILE ISLAND NUCLEAR
PLANT (THIS TIME)

69 :30 A WASH (GEORGE SHOHET) METROPOLITAN EDISON (OWNER OF THREE MILE ISLAND)
DOES NOT HAVE PROPER SAFETY MEASURES IN PLACE FOR REST ARTING T-M-I (CURRENT
MANAGEMENT)

70 :28 A WASH (GEORGE SHOHET) METROPOLITAN EDISON PRACTICING QUESTIONABLE
CLEAN-UP PROCEDURES (SAFETY CONCERNS)

INTEREST

71 :44 V CAP HILL (BONNIE ERBE) HD LD: HOUSE PASSES AND SENDS TO SENATE
BILL TO CHANGE SO-CALLED IMPUTED INTEREST RULE, WHICH CRITICS SAY COULD WREAK
HAVOC ON REAL ESTATE INDUSTRY

Summary

Figure 6.5 (continued)

72 :19 A CAP HILL (UPI RADIO CORR BONNIE ERBE) EXPLAINS IMPUTED INTEREST RULE
(JULY FIRST)

PRISONERS

73 :34 V JERUSALEM (GERALD NADLER) WIVES OF JEWISH UNDERGROUND SUSPECTS GO
ON HUNGER STRIKE DEMANDING THEIR RELEASE

UPI 05-22-85 09:09 AED

audio services that provide actualities, voicers, and voice-actualities for integration with wire copy. The wire service feeds a print copy describing the cuts, known as a billboard, which lists the cuts by number, time, content, and structure (Fig. 6.5). These cuts are fed according to a regular time schedule. A tone precedes each cut so that newspeople can cart the cuts, starting the cart machine at the end of the tone.

In addition, many private organizations provide news feeds in return for the exposure. Cornell University and Syracuse University, for example, operate radio news services that provide feature material to stations free of charge in return for the positive exposure.

Summary

Radio news is a sophisticated business, requiring much more than an ability to read aloud. In addition, radio is *not* television without the picture. It is a medium offering a unique blend of immediacy, intimacy, and drama. Broadcast news is a field dominated by journalists; therefore, a radio or TV news-person is bound by the responsibilities and ethics applied to all journalists. An undeniable element of show business notwithstanding, broadcast news is a serious and formidable facet of journalism.

The general structures of broadcast news include the newscast, the report, and the interview. The documentary is a long form of broadcast news containing dramatic elements. Broadcast news content generally can be categorized as hard news or soft news. Hard news in general deals with breaking stories. Soft news presents feature material.

The basic requirements of a broadcast journalist include a broad-based education, the ability to write, the ability to ad-lib, the ability to interact with people, and the possession of a news sense. Style is an important element to an on-air broadcast journalist. The journalist must project believability, energy, and authority.

Anyone who aspires to a news anchor position must know how to write. Most newsmen do their own writing, and even the ones who no longer write the material they broadcast achieved their positions by being skilled writers and journalists. Broadcast news consists of a short but informative lead, followed by a succinct and compelling recitation of the facts. Among the skills to be mastered in writing or ad-libbing a news story are correct use of attribution and the ability to paraphrase quoted material accurately; using short sentences, using clear sentence construction and appropriate word choice, and writing for the ear are also important.

Ethical issues have an impact on the broadcast journalist, who must have a basic understanding of when and how someone's image or remarks can be recorded. Because the ethical issues of right to privacy and libel are complex and the related rulings subject to change, you must look to the guidance of your news executives when dealing with sensitive issues.

The foregoing principles apply to both radio and television news. Addressing radio news specifically, it is important to have an understanding of how radio news is gathered and structured. A basic component of radio news is the actuality, the recorded sound of a newsmaker or event. Radio actualities can be inserted into a story in a number of ways.

Radio news anchors and reporters are generally responsible for gathering, editing, and reading news. Sources include news services such as the radio networks, wire services, and news services offered by private organizations.

Radio journalists must be able to paint a picture with words. This process involves describing with imagination, including sound in the story, making accurate mood changes, and using and stressing vivid words. To preserve clarity and flow in the word picture, the announcer must pay attention to clarity of stories and actualities, and be able to gauge time effectively.

News is a component of the station's overall format, and the news effort and news announcers' deliveries must be compatible with the station's overall sound.

Exercises

1. Take five local stories from the newspaper and rewrite them into broadcast style for a 3-minute newscast. Record the newscast, making sure it runs *exactly* 3 minutes.

Exercises

2. Write brief, descriptive phrases for the following circumstances. Feel free to take some liberties, since you are not operating from a strict factual base, but keep within the bounds of reason. The goal is to use descriptive, colorful adjectives and punchy verbs. Use the active, rather than the passive, voice. For example,

— *Circumstance:* A tractor trailer carrying chemicals tipped over on the expressway and broke open. The payload of chemicals went onto the highway.

— *Description:* A tractor trailer ruptured, spewing chemicals onto the expressway.

Get the idea? Take out those flat-sounding words and make the sentence paint a picture. Try these circumstances:

— *Circumstance:* An escaped convict was shot and killed while running away from police.

— *Circumstance:* A tree was blown over by the wind. The roots were pulled out of the ground and stuck up in the air. The falling tree broke through the roof of a house.

— *Circumstance:* An angry Senator Jacobs called his opponent a liar. Jacobs said his opponent should withdraw from the race. Said his opponent was lacking in morals. *Hint:* Come up with variations for “said” and “called.”

— *Circumstance:* Tractors were driven by farmers into the grounds of the state capitol. Onlookers were frightened by the onslaught of tractors. *Hint:* Use the active voice.

— *Circumstance:* People at a funeral walked past a casket, walking slowly. The wife of the slain policeman began to cry loudly as she passed the casket. She leaned on top of the casket.

3. Select one of the newscasts created in Exercise 1 and critique it. Rate from excellent, fair, to poor on the following categories:

- a. Were ideas presented clearly?
- b. Was energy level sufficient?
- c. Was there an adequate change of mood between stories?
- d. Were all pronunciations correct?
- e. Was delivery natural sounding?
- f. Did the reader sound interested in the material?

Compare your evaluations. If there is disagreement among critics, play back the tape and examine the specific instances. Those with differing evaluations should be prepared to defend their criticisms.

Television News Announcing

A television newscaster is not an actor put before a camera to mouth words convincingly. Instead, he or she is a conduit of information, a communicator who must operate within rigid technical constraints of TV production. Although the radio news function can be and is handled by one person in some small and medium markets, televised news is a highly complex operation, requiring the efforts of many news and production people. From the standpoint of the on-air performer, this means operating within a team. And because of the complexities of video production, the performer must also have a firm grasp of how television news is gathered, structured, and produced. You simply cannot do the job without understanding the basics.

Television News Basics

A tremendous amount of advance planning and thinking about content is necessary for TV news coverage. Getting a single report on the air involves a technical crew and a reporter. Thus personnel must be scheduled with care so that all important stories during the day can be covered, with flexibility for breaking stories.

After the story has been photographed, the pieces are assembled and a script is written. The finished report must pass the scrutiny of the station's news executive(s), who decide whether it will be used. Sometimes news reports do not pan out and they are pulled. In many cases, news items are bumped to make room for more timely stories. The entire process is often harrowing, always exciting. This section examines the basics of the business,

including gathering the material, structuring it in a form useful for telecast, and putting it over the air within a newscast.

How TV News Is Gathered and Structured

Television news operations vary quite a bit in scope, depending on market size and other factors. A small market newsroom might house only four or five full-time employees, while a major market operation will have close to a hundred participants in the news effort.

Although the particulars of staffing differ from station to station, the basic functions of the TV newsroom are roughly similar in all markets and operations. In larger markets, with bigger staffs, the operations are more specialized. Basic functions include administration, production, and gathering/reporting.

News Administration This function, headed by a news director, involves decision making on news coverage and responsibility for staffing and budgeting. News directors in major market stations often find themselves rather removed from actual newsgathering, having to focus instead on fighting for budgetary allotments, new equipment, and additional personnel. The news director of a small station may supervise only two or three other reporters, and will cover stories and perhaps anchor the evening newscasts, as well.

The number of administrative layers in a news department varies according to the size of the department. Most medium market stations have an employee in the capacity of assignment editor, whose responsibilities include scheduling of crews and reporters and assignment and development of stories.

In summary, the functions of news administration are:

- Personnel and budgetary management
- Decision making and editorial policy
- Planning coverage of news

News Production This area has been revolutionized in recent years by development of lighter, more easily portable video equipment. The transition from film cameras, which took place through the early 1970s, has significantly enhanced our ability to report the news quickly and creatively.

Production duties range from the basic technical jobs of such staffers as audio specialists, to the producer, who is in overall charge of assembling the production elements of a newscast and often some editorial elements. The producer reports to the news director.

Within the production function are such specialists as camera operators in studio and in the field (Fig. 7.1), studio assistants, control room operators, and field producers. A field producer, as the name implies, supervises the production function outside the studio. The job description varies in different

Figure 7.1 ENG equipment has modernized television news coverage.



markets, however. In very large markets and networks, associate producers and assistant producers work under the field producer's supervision in the gathering of news from the field.

In larger markets all duties become more specialized. A major market operation may have one or more people responsible for electronic graphics, and the graphics designer may be an executive who supervises the entire "look" of the newscast. Some personnel will specialize in editing, the process of arranging and rearranging the raw materials of newsgathering into a final product.

Although not strictly a part of the production function, broadcast engineers keep equipment maintained and operating, as well as supervising ongoing technical functions. A particular requirement for production engineering concerns live remotes, where a microwave unit is used to transmit directly from the news scene.

In summary, duties of news production people include the following.

- Operation of equipment needed to record or air the news
- Presentation of visual elements, such as graphics and sets
- Editing and assembling of raw materials

Newsgathering and Reporting Once news administration has assigned stories, journalists must gather the facts, outline the story elements, write copy, and deliver the copy to the camera either in a field report or as an anchor segment during a newscast. In larger markets, full-time writers compose copy, do research, and to some extent edit and revise copy. In some cases, writers are assigned to work with a reporter in the field, a function bordering on field production.

The primary duties of the newsgathering and reporting arm of the television news effort include the following.

- Assembling facts and writing stories
- Working with the production function to obtain visual and aural elements such as interviews and cover shots
- Delivering the news copy

It is apparent that there is a large amount of interaction among the various functions, and that an on-air member of the newsgathering and reporting arm cannot operate without understanding the other functions and working closely with staffers in the other areas of television news.

The Development of the TV Newscast

In the early development of television, a newscast was radio with pictures, and very few pictures at that. Typically, newscasts were not longer than 15 minutes and featured a camera focused unblinkingly on a news anchor, a personality who virtually carried the show.

Not surprisingly, this format did not have tremendous appeal, and during the late 1940s and early 1950s, television was looked on as a poor relative of radio.

The evolution of the modern newscast came about through experimentation. At the local level, stations expanded coverage of sports and weather into separate segments. But even through the late 1960s, the local news was often done halfheartedly, and might feature only one or two short film pieces juxtaposed with the reading of an anchor.

At the same time, broadcast executives began to realize that the newscast could produce revenue for the station. That revelation brought about gradual but tremendous change. For one thing, the increased competition for audience shares sparked innovation and creativity as news and station executives sought new ways to attract viewers. The many developments that have changed the news picture since the 1960s include the supplanting of film cameras with portable video gear, vivid graphics, fast-moving and evocative formats, and *the increasing focus on the newscaster as an informer, performer, and personality.*

Personality did, indeed, become important in the content of the vast majority of TV news shows. Packaging became and remains a prime issue, as pointed out by the rise in news consultants, specialists who advise on the impact and acceptability of elements within the newscasts, from newscasters to news writing, from selection of stories to the color schemes of sets.

There has been a formidable amount of criticism aimed at the consultant trend. That criticism has been balanced, of course, by the vigorous pursuit of ratings by station management. Many seasoned journalists and critics feel

that the acceptance of consultants' recommendations amounted to selling out to show business and that news judgments were being subjugated to non-news considerations designed solely to increase revenues.

On the other side of the issue, it must be recognized that the motivation of station executives is usually expressed as a desire to survive. Rating points translate into salaries and jobs, including the salaries and jobs of the news staff. Therefore, the argument goes, ratings are important for the health of the station and the very existence of the news operation.

In reality, the pendulum continuously swings both ways. In the early 1970s it became apparent, especially in light of the ubiquitous "happy talk" formats, that extremes were being reached in terms of gimmickry and audience hunting. Today the newscast is a product with a reasonable balance between journalism and show business. It is important to realize that the on-air reporter must meet a variety of requirements, in terms of both journalism and entertainment.

The Typical Product

On-air news work is generally done under extreme time pressure. Here is how a television news operation might handle a typical day's developments:

9 A.M. The news director arrives at work, scans the files of upcoming events, and discusses stories with the assignment editor. The assignment editor looks over scripts done by the two early-morning news people and arranges for news crews to be sent out.

Among the major preplanned stories today are a news conference on police sting operations, a meeting of the mayor's task force concerning whether a new municipal building will be constructed downtown, and the arrival in town of a famous rock singer. The celebrity's imminent arrival is causing great excitement, and the news department's live transmission facility, the "Live Eye," will be stationed at the airport. Breaking stories include a brush fire threatening to spread in the far western region of the county and a state police manhunt for an escaped convict.

Some of the feature stories, known around the news department as "back of the book" material, were photographed yesterday but are being edited together today. The feature piece is a three-part series on adoption, running tonight and the following two nights.

10 A.M. The producer begins putting together a rundown of the stories that are being considered for the newscast. This rundown will change many, many times before the 6 o'clock news. The producer and the assignment editor discuss some of the visual elements of the stories, too.

Through the morning, the assignment editor is in radio contact with reporters covering assignments in the field.

1 P.M. There are now several other breaking stories. A tractor trailer has overturned on the expressway, and a photographer is dispatched to the scene to take footage of the accident. A writer will gather facts over the telephone and write a script for a voice-over. Tonight, the anchor will read the story off camera while the video of the accident rolls.

3 P.M. The newscast is beginning to take shape. Writers are composing some of the script material that will hold up throughout the day, "timeless" stories that won't change by 6. Some reporters have returned from field assignments, have written up their scripts, and are working with production people in editing together the package (Fig. 7.2).

The manhunt for the escaped prisoner continues, so a script will not be written until shortly before airtime. If the situation does not change, some cover video shot early in the day will suffice for the voice-over.

Production people are looking at and editing videotape, making decisions on the amount of time to allocate to each story.

(continued)



Figure 7.2 Reporter John Clemens (right) and photographer Mark Powers (left) of WROC-TV in Rochester, New York, edit a television news story.

(continued)

4 P.M. The producer and the news director find themselves with several piles of video cassettes. These tapes include:

- Four packages (stories filed by reporters), including the reporter's introduction and closing, along with an interview segment and other material.
- Seven pieces of cover video, to be used while an anchor reads over the footage. In the case of the truck accident, for example, there will be a shot panning the scene of the accident, and the anchor will read the story over the video. Total time for the voice-over is 15 seconds.
- A segment of the three-part piece on adoption. Editing was finished late in the afternoon.

4:40 P.M. Here is what the producer and news director do *not* have:

- Any idea when the rock star will arrive. Her plane was supposed to land shortly before news time, but it is going to be late. The assignment editor is given the responsibility of coordinating with the airline to figure out when the plane will arrive.
- Any footage of a serious house fire that broke out minutes ago. One person is believed dead. A crew is on its way.
- Anything new on the manhunt.

5:05 P.M. The list of stories is firming up. The production staff is choosing the artwork, which will be projected behind the anchors; the sports and weather people are preparing their segments (details on this in Chapter 9); and the assignment editor is beginning to think about the 11 o'clock newscast. He has to cover several meetings and schedule the crews for their dinner breaks.

5:35 P.M. A voice on the police scanner indicates that shots have been fired at the site of the police manhunt. No further information is available by phone from the state police. There's no time to get a crew out and back, and no one knows for sure what the shots mean.

Meanwhile, the control tower at the airport says the plane will be only 5 minutes late, allowing plenty of time for coverage by the Live Eye. The arrival of the country's most famous rock star certainly is a major story, but the shots fired at the manhunt site indicate the potential for an even larger story. Was the convict shot? Was a policeman shot? No one knows, and there is no time to find out, for if the Live Eye is to reach the remote site by airtime, it must leave the airport now.

"Go to the search site," the news director orders. His reasoning: any deaths or injuries occurring in the manhunt would

amount to a major story. Also, the manhunt is in its third day with no end in sight, and the other two local stations have backed off coverage; thus there is potential for a scoop. No one here knows where the competitors' remote vans are, of course, but it's worth a gamble to be the only station in town to have coverage of the capture—if, indeed, there is a capture.

One other point influences the news director's decision. Tape of interviews with the rock star's fans waiting at the airport has already been fed back to the station.

6 P.M. **Airtime:** the anchors introduce themselves and tease the top stories of the evening. One anchor must ad-lib, from hastily assembled notes, the introduction to the live manhunt coverage, the signal for which is just coming over the air.

The reporter covering the manhunt has just arrived and has absolutely nothing to go on other than the sound of shots, heard a half-hour ago. She ad-libs a brief stand-up from the scene, giving some background on the search and the convict, who is believed to be hiding in the woods. Then she indicates that the story will be followed up shortly.

Back at the studio, anchors read through their scripts, several copies of which have been distributed to them, to the prompter operator, and to the producer, the director, and the audio director. Anchors will read some stories straight to camera, do voice-overs for taped footage, and introduce reporters' packages.

During a commercial, the director cues the anchors: "We're going to the Live Eye right after the commercial." The anchor again must ad-lib an intro. This time, there's dramatic live footage of a wounded prisoner being led to an ambulance. Also played back is a tape made moments ago showing the actual capture. The reporter on the scene must, of course, make sense of all this and communicate the excitement of the situation to the viewer.

Amid this action are a corps of on-air performers who, as we have seen, must not only speak to the camera but work within the technical constraints imposed by television. Part of their job is to create material under intense time pressure and be able to communicate with accuracy and completeness.

This extended examination of a "typical" day shows the primary difficulty, and appeal, of the challenging field of TV news. It takes a great deal of stamina just to cope with the pressures and physical activities of the job. And, of course, considerable skill and experience are necessary to be able to deliver a story coherently to a camera. The work of a television reporter may appear easy, but this is only because of many reporters' competence and ability to work under pressure, and because these on-air journalists have acquired a grasp of techniques and operations.

Television News Techniques and Operations

Up until now, our exploration of TV news has centered on the structure and elements of the operation. This section examines the considerations of newspeople who actually go before the camera, the techniques of effective delivery and working on-air with the tools of the TV news trade.

TV News Delivery

Since TV news delivery incorporates the general principles described in Chapters 3 and 4, there is little new ground to be broken in terms of basics. The following areas, however, are specific to the on-air news person.

Phrasing Giving the impression that you understand what you say is extremely important. As phrasing relates to TV news, the important element is to group words together in natural-sounding patterns and to communicate thoughts, rather than words. It is critical to be “on top of” the copy, reading a sentence or phrase ahead. Getting lost in the copy, or hesitating in your delivery, can seriously impair credibility.

Pace You can improve your chances of success in television news by developing a proper pace, a pace that is not rushed yet conveys energy. Equally important to an anchor is development of a *steady* pace. Production people have to roll tapes according to the news anchor’s reading of a script, and constant speeding up and slowing down will play havoc with this process. In your drill and on-air work, strive for a consistent pace.

Emotion A newscaster needs to be able to communicate feelings as well as facts. The expression of feelings, however, must not be maudlin or phony. A mechanical “sad face” on a newscaster who is narrating a story that truly is tragic borders on being offensive. Although it is natural for people’s facial expressions to reflect emotion, television is not a natural medium. Some practice is necessary to acquire a serviceable technique.

Review tapes of yourself to judge expression. The most common mistake is the adoption of robotic expressions obviously called up to match the story. Scan tapes for the “sad face” or “happy face” and modify these expressions in further air efforts.

The next most common problem in expression of emotion is giving mixed signals: for example, maintaining a stern and rigid posture when reading a light story. The practical reason for mixed signals or improper expression may simply be that the on-air person is thinking about the next camera change or trying to remember when the next package will be introduced.

Mixed signals due to lapses in concentration can be eliminated by focusing on the thoughts and ideas of the story.

Interest A news reporter in any situation must demonstrate interest in the subject at hand. Practice is essential because it is possible for you to be extremely interested in the copy and still appear indifferent because of poor delivery technique. Ideally, you should practice on video tape. If that is not an option, audio tape will do. Get any airtime possible to develop your skill of projecting interest in the story.

Projecting interest obviously involves enthusiasm for the task at hand and involvement in the material. On a more abstract level, remember that you cannot evince genuine interest in a subject of which you have no understanding, so a wide-ranging knowledge of current events will do nothing but help.

Finally, determine as much as possible why each story is of interest to you and your viewers. Does the city council's action translate into higher taxes? If so, stress that connection. If you grasp the essential points, your manner and communicative abilities will get the message across.

Credibility Related to the needs for you to understand the material and for the viewers to understand you is the intangible of viewers' faith in what you say. Remember that polls regularly show that the most trusted people in the United States are television network newscasters. The significance of this is that trusted newscasters are perceived as honest, impartial, and having the experience and intelligence necessary to understand the news and give a fair rendering.

This concept certainly bears a relation to the American tradition of using journalists as on-camera performers. To be realistic, a news director could hire much better and better-looking readers from the ranks of actors than from the world of journalism. This has been tried, but without much success. The actors, people without news backgrounds, do not seem to project credibility. There are some successful news anchors who do not have backgrounds in journalism, but they are the exceptions, not the rule. And with the increasing focus on the journalistic background of anchors, anyone aspiring to this position would be well advised to develop a strong background in news and news gathering.

There is no magic formula for developing credibility. In fact, it may in large part be a function of avoiding negatives: do not mispronounce local names, do not use poor grammar, do not be uninformed or appear to be uninformed of local news and newsmakers, and do not maintain a sloppy appearance.

Contact On a tangible level, contact means eye contact. On an intangible level, the concept of contact is defined by how well an on-air performer seems to leap off the screen and into the living room. Many of the subtleties can be

developed after a good grounding in the proper techniques of eye contact, particularly in news reading and interviewing. In fact, it has been said that one of the trademarks of on-air professionals is knowing what to do with the eyes. For example, note how interviews often portray the questioner as being calm, forthright, and direct, while the guest (or victim) appears nervous and shift. This often has to do with eye movements, natural movements that the TV performer has learned to override. Many of us, during conversation, shift our eyes downward or to the side. While quite proper during conversation, shifting of eyes, especially from side to side, is both apparent and distracting on television. It inevitably creates a negative impact.

It is critically important for TV news reporters to practice good eye contact, and the only way to correct eye contact problems is by viewing tapes and critique. Remember, a newscaster must maintain steady and unwavering, but not glassy-eyed, contact with the lens. Even being slightly off in gazing at the lens is perceptible.

Working to the Camera

One factor that complicates good contact is the multicamera setup unique to the TV news studio. It becomes necessary for an anchor to shift his or her attention from one camera to another without interruption of content and flow. When a performer does camera changes well, they are unnoticed by the audience. Those who make camera changes poorly call attention to the process.

If you find camera changes difficult, and some performers do, pay attention to the sort of movement by which you naturally change glances, during a party, perhaps. Use the same natural motion employed in addressing another person.

Often the transition can be made easier by a brief glance at the script, that is, down. In fact, brief downward glances are a good idea even if you are reading from a prompting device. An unblinking stare is rather unnerving to the viewers. When changing from one camera to another, then, you may elect to take a short downward glance at the script and then raise your gaze to the other camera.

Two additional points on working to the camera are as follows.

1. TV cameras are equipped with tally lights to indicate which camera is on air. If you look to what you think is the proper camera but there's no tally light, a decision must be made. Do you hunt for the right camera or wait for the director to follow you and punch up the camera to which you are looking? Generally, a floor director will be on hand, and his or her cues and gestures can help sort the situation out. Discuss this matter with the director in advance, and always follow the floor director's instructions.

Because the floor director cannot speak to you, he or she must rely on gestures, and you must understand these gestures. Figure 7.3 shows some of the more common cues used by floor directors. Television news and interviewing are the most common areas in which you will encounter floor directors.

2. Remember that changing cameras will also result in a closer or wider shot. Because of the visual requirement of the medium, transitions between identically framed shots are almost never used. Close-ups call for caution in movement. Move too much, and you will be out of the frame. Wide shots allow for more expressive gestures to make up for the increased perceived distance between the performer and the viewer.

In news, a medium shot will include part of the desk and the newscaster. A close-up includes the head and shoulders, while an extreme close-up generally shows the face from the chin to the hairline.

Ad-Libbing for News

The finest of readers will stand little chance of success in news if they cannot ad-lib. From the standpoint of the field reporter, ad-libbing is the name of the game. Anchor people must also be able to speak extemporaneously in introductions to breaking stories or for coverage of special events such as elections.

Some special considerations apply to ad-libbing in news situations. First, you are doing news and will be held accountable for what you say. Liberties with the truth cannot be taken. A storm of controversy can erupt over an ill-chosen phrase used in relation to a sensitive story. Always ad-lib in phrases:

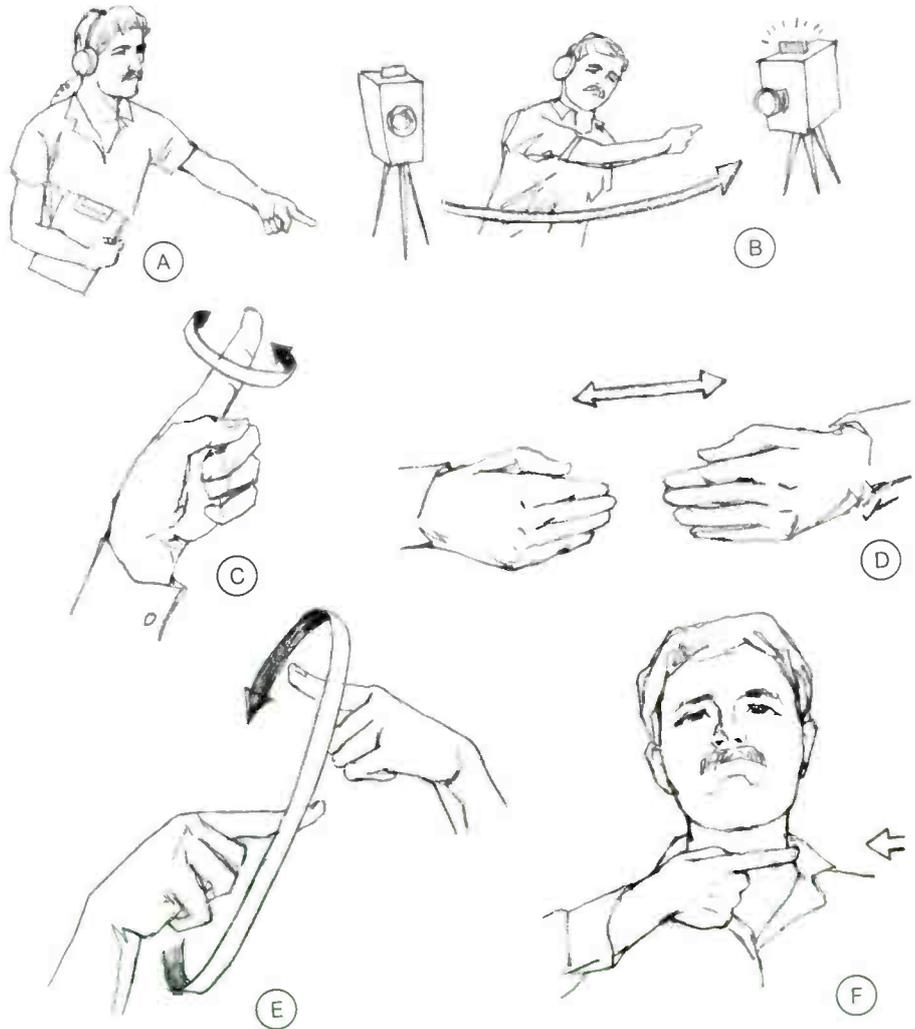
1. *That you know to be factual.* If you are repeating a statement of opinion or conjecture, be sure to qualify it as such.
2. *That are not subject to misinterpretation.* Use of shorter sentences and phrases can help keep meanings clear.

Time is limited for newspeople ad-libbing stories. You may not have the luxury of doing five or ten takes. During live coverage, of course, there is no second chance.

The process of compartmentalizing and encapsulating thoughts outlined in Chapter 4 is applicable to news ad-libs and will help both in ensuring accuracy of facts and in producing mistake-free takes. To apply the principles of Chapter 4 to a news ad-lib, consider the following framework:

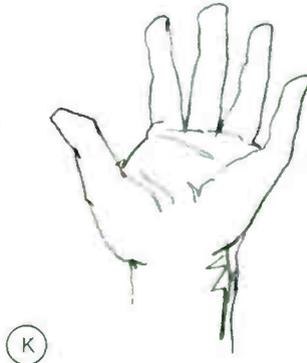
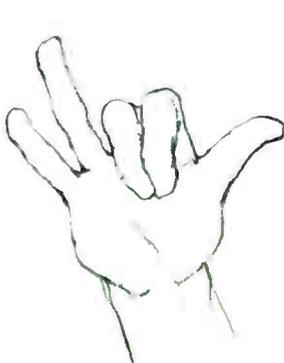
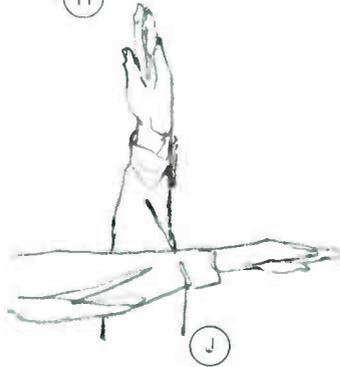
- *News ad-lib step one.* Be well informed about the issue. You must have the facility to call up names, facts, and figures.
- *News ad-lib step two.* Do a quick encapsulation of thoughts and rehearse what you are going to say, mentally or out loud. Break up the ad-lib into

Figure 7.3 Some of the cues frequently used by floor directors in a television studio. Signals in common usage vary among stations, so always go over the signals with your floor director before air or taping time. A pointed finger (A) means "You're on!" A sweeping and pointing motion (B) indicates a camera change. One finger twirled (C) is often used to mean "speed up." A motion imitating stretching a rubber band (D) means "stretch" or "slow down." Two-handed twirling motion (E) means "wrap up." Finger drawn across throat (F) means "cut."



Television News Techniques and Operations

When hand signals serve to indicate time (sometimes printed cards are used), minute cues are generally given with the fingers of one hand: (G) means 2 minutes, (H) means 1. In many stations, a clenched fist (I) means 30 seconds remaining, and crossed arms (J) mean 15 seconds, but these two signals are often used to indicate exactly the opposite timings, so check the custom in your station. Counting down on fingers (K) is often used to help talent on an exact time: 8 seconds is indicated.



complete thoughts. List those thoughts, either mentally or in a notebook, before speaking.

- *News ad-lib step three.* Deliver the ad-lib briefly. Do not be concerned with stretching for time, and never try to expand without adequate information. Strive for a definite ending of the ad-lib, a brief conclusion or summary.

A Useful Alternative Method Some stories, especially stand-uppers with no interview segment, will require an extended ad-lib. If this is difficult for you, or if the ad-lib requires extensive recitation of facts and figures, try the process outlined below.

1. Write up a script or partial script in your notebook.
2. Using a portable audio cassette recorder, record yourself reading the script.
3. Use an earpiece to listen to the recorder.
4. Play the recorder back while you ad-lib the story for the camera. This enables you to repeat on the air the words you are hearing in your earpiece.

This method takes some practice to master, but it can provide for impressive eye contact during delivery of a long or involved story in the field.

Tools of the Trade

A performer does not always have to be an expert on production, but knowledge never hurts. Such expertise enhances ability to work creatively and within technical constraints and also will help you to earn the respect of production people on the news team. In many cases, especially in small markets, the on-air person will have to do editing and other production work. Here, of course, a good grounding in production is essential. Reporters in the field often call their own shots and must be aware of the visual rules of assembling TV news. Our discussion of working with equipment is only the briefest of introductions to the tools of the trade of modern television.

The studio camera, as shown in Figure 7.4, is a large camera equipped for smooth movement across the floor. It has a zoom lens. Attached to certain studio cameras is a prompting device (see Fig. 4.11, page 73).

Cameras and on-air people work in the studio. As Figure 7.5 indicates, the studio is brightly lighted for the sake of the cameras, which need more light to produce a sharp image than the human eye does. The studio is connected electronically to the control room (Fig. 7.6). In the control room, production specialists such as the director, the audio operator, and video tape operators physically put program elements over the air.

Portable electronic newsgathering (ENG) cameras, such as the one pictured in Figure 7.1, produce a signal that is recorded on 3/4-inch video tape

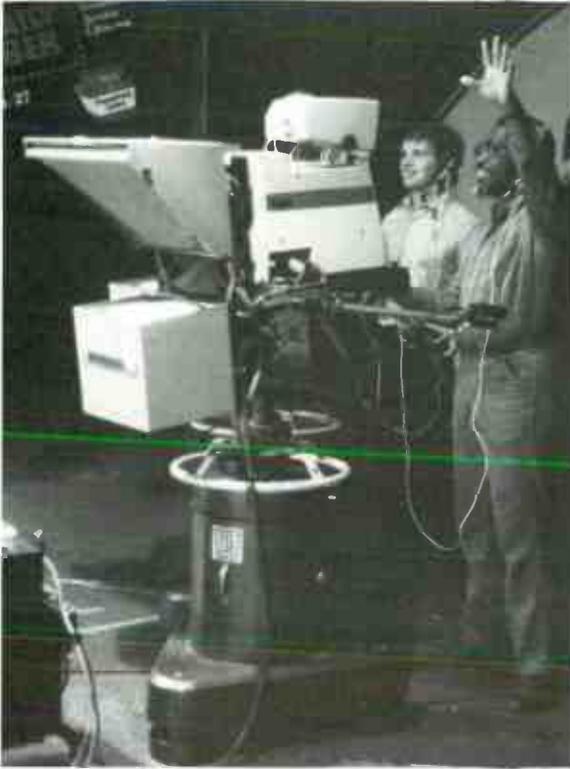


Figure 7.4 A studio camera focused on a single performer.

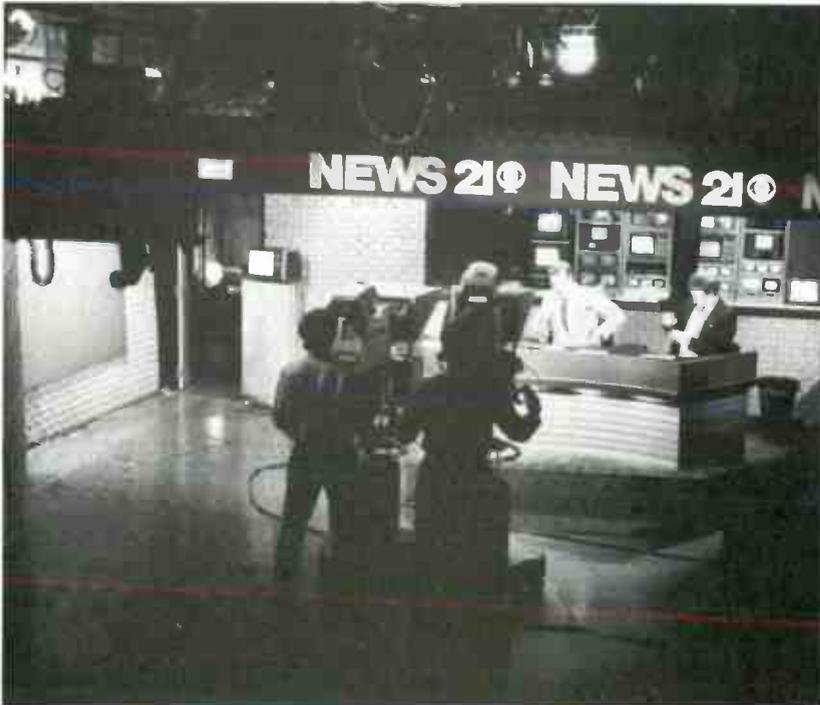


Figure 7.5 A television studio.

Figure 7.6 A television control room.



(“3/4 inch” refers to the width of the tape), which is housed in a cassette. Cassettes are edited in a system such as that pictured in Figure 7.7. This 3/4-inch editing system consists of two tape machines interlocked to a master unit, which controls both. The physical process of editing involves dubbing one tape to another. The operator might, for instance, place the raw tape in the left-hand machine and dub onto the right-hand machine. Controls allow the operator to assemble the raw stock in virtually any sequence wanted. Audio can be dubbed separately from video, so a voice can be recorded separately and added over cover shots.

Some stations are moving toward adoption of a half-inch format for news, involving different tapes and tape machines that offer especially high-quality reproduction.

Integrating Technical Aspects

The goal of a performer is to understand how the technical aspects of TV affect him or her. As has been illustrated throughout this chapter, an on-air journalist must have a base of technical knowledge, if only for decoding



Figure 7.7 Tape editing equipment.

the typical TV script. An example of a script is presented in Appendix B of this book.

As performers become more comfortable with technology, they frequently invent short cuts and adopt labor-saving devices. Here are two examples.

1. *"Slating" takes in a field report.* Many journalists find that identifying the cuts on the tape make the editing process much smoother. A slated cut is easier to find and easier to edit: "This is the introduction to the bank robbery story, take two, rolling in five, four, three, two. . . ." This cut would not be hard to extricate from a reel of material. The countdown would also aid in cueing up the tape for the editing process.

It is best, incidentally, to avoid the use of the number one, since there's a chance of that part of the countdown winding up on the air. Skip over the number, but give a silent segment in the same rhythm. Start the report where you would ordinarily say "zero."

2. *Carrying and using a small audio tape recorder.* This allows you to capture the interviews and stand-up material that also have been recorded on video. On the way back to the station, the street journalist can play back the audio tape, using it as a guide to choosing sound bites. When time is tight, virtually the entire script can be written in the notebook during the trip back to the studio.

These are just two examples of how an understanding of the technical function can make work simpler for the performer. There are others, and after some trial and error you will certainly invent your own.

Appearance

It goes without saying that a good appearance is beneficial for a television news performer. In fact, news requires rigid attention to certain aspects of appearance because issues of credibility of the performer are involved. Some brief guidelines are particularly helpful for newscasters.

Clothing and Hair

For men, the choice of clothing is really not an issue. Newscasters wear a virtual uniform of suit or sportsjacket and tie. Women have a wider choice, but most newswomen stick to simple clothes with basic lines. For field reporters, simple and durable clothes are an advantage because this afternoon's story may involve slogging through a potato field. There are a number of guidelines to help you in selecting your on-air wardrobe.

1. *Avoid complex patterns.* Herringbones can cause a wavy effect, especially when photographed by older cameras.
2. *Check with your station engineer regarding the chroma key color.* A chroma key is one device used to remove a background from a TV scene and insert a new image, usually a slide behind the newscaster. In modern facilities, the clothes versus chroma key problem is not serious, but older gear may be insufficiently selective as to which shade of blue, for instance, it chooses to eliminate. If your clothes are too close to the chroma key color they may be replaced with the keyed image.
3. *Avoid stiff clothing.* Men seated at news desks have a particular problem with stiff-woven jackets bunching up behind the neck. A tailor can take out the "roll" in the upper back and keep the collar down.
4. *Make sure clothing is not restrictive.* Tight European-fit double-breasted jackets are not a good choice for a weather reporter who has to move and gesture.
5. *Avoid a too-masculine look in women's clothes.* There was a time when women entering the field felt it necessary to wear man-tailored clothes. Those times are pretty well past, but simple women's clothes are still advisable. Frills and bows have a habit of coming out of place and can also be distracting to the viewer.
6. *Be conscious of what your clothing looks like from the rear or side.* The camera may occasionally catch a view of you from an off-angle. Men, be sure your jacket covers your middle when you sit.
7. *Avoid extreme cuts of any clothes.* Although bizarre or unusual clothes may build an image for an actor, newscasters have never gained recognition for their style of dress, except for the very low key style represented

by Peter Jennings. Jennings dresses conservatively and with a European flair, a *very subtle* differentiation from other newscasters.

8. *Avoid gaudy jewelry.* The camera has a tendency to emphasize and, in a literal and figurative way, to magnify. A large pair of earrings may look grotesque on-air.
9. *Remember that cameras also magnify girth.* If you need to lose weight, lose it now, before cutting audition tapes. If you have a blocky appearance, concentrate on clothes that lessen that impression. Women can do especially well with V-necks. Stocky men must avoid checks, blocks, or any lateral design element. Stick to plain colors or vertical pinstripes.
10. *Get a good haircut!* Find a barber or stylist who will work with you to get the style you want, and request the same person for every visit. Frequently, television stations will trade out advertising for haircuts at a particular salon.

Men often do not pay much attention to their hair, and it shows. To improve dramatically the neatness of your hair, get it cut every 2 to 4 weeks. One warning: inform your regular barber that you will be getting frequent cuts and want a relatively small amount of hair taken off each time.

Men also usually do not experiment with styles as much as women, and do not receive as much guidance from stylists. Experiment with different lengths and parts to show off your best features and to camouflage poor features. Men and women can benefit by the knowledge that:

- Short hair makes weak facial features seem stronger. Long hair camouflages too-strong features.
- Long hair in back emphasizes the jawline, and can make up for a weak jaw area.
- Attention can be drawn away from a large nose by hair that projects higher on the head and farther out from the forehead.
- Parting the hair higher (closer to the center of the head) visually narrows the face. Parting hair closer to the temples widens the face.
- A lock of hair down on the forehead breaks up a too-wide or too-high forehead appearance.
- People with very round faces should avoid very short hair.

Skin, Teeth, and Eyes

Developing a skin care regimen is a healthy idea for both men and women. In lieu of experimenting with various preparations to clear up skin problems, visit a professional. Dermatologists can frequently clear up long-standing problems that have been unresponsive to inexpert trial and error.

Those three people will then choose classmates to work under their direction. You will need approximately 25 percent of the class working in production, 50 percent in writing, and 25 percent as on-air people. On-air people will be chosen by the assignment editor. The duties are as follows:

- *Production people* will design the newscast with whatever equipment they have available. If there is no video equipment, the newscast will be presented to an audience. Production people will determine the construction of the set, placement of cameras, and so on.
- *Writers* will each decide on one story, preferably an easily done local story. The stories will be assembled in the next class session. Each story must be no longer than 1 minute when read.
- *On-air people* will file some of these stories as taped reports, if equipment is available, and the two anchors will coordinate the newscast.

Day 2: The news director and all three department heads will meet to decide story assignments and other production details. If remote gear is not available, reports will be delivered directly to the camera or audience during the newscast.

Day 3: Now prepare the final lineup and assemble the script; this must be done in less than 15 minutes. The newscast itself is to be 20 minutes long, and must start EXACTLY 15 minutes after the start of class.

This set of guidelines is intentionally vague. The duties and time frames must be adapted to circumstances in class. Also, particular sequences and responsibilities are not specified because in an actual TV news situation, getting organized and figuring out who will do what, and when and how it will be done, is half the battle.

In this exercise, *teams* will have to decide what can be done and what resources can be allocated, all within a time limit. If you are selected to work on-air, you will certainly find that the backup and cooperation you receive go a long way in determining how good you look on air.

2. The following exercise, done strictly to time, is a good one to do during class and in front of other class members.

Your instructor will clip a daily newspaper and assign stories to class members. You will have 10 minutes, no more and no less, to study the story and take as many notes as you can fit on one side of a 3-by-5 index card. Your goal is to ad-lib a 1-minute report before the class, with each class member giving a report according to random selection. If facilities allow, tape the reports.

Maintain as much eye contact as possible. *Hint:* Copious notes crammed on the 3-by-5 card will not necessarily be as helpful as a concise outline.

3. Choose a network or well-known local news reporter for each of the following hypothetical assignments. Pick the person you believe could do the

Exercises

best possible job and explain why in one or two paragraphs. Specify what qualities of this reporter would make him or her the best choice for the job.

- a. An anchor to handle the first reports of possible outbreak of a war involving the United States. You would likely want someone adept at presenting breaking information, someone who inspires confidence and remains calm under pressure.
- b. An interviewer to talk to the mother of a serviceman killed in one of the initial skirmishes of the war (item a).
- c. A host for an hour-long documentary on the stock market. Technical information must be made interesting to a wide audience.
- d. A host for a morning news/entertainment program in an industrial city where audience research shows that many of the workers arise at 5 A.M. and want a show and host to brighten their day.
- e. A reporter for a 10-minute segment on the plight of the homeless in New York City.
- f. A reporter to do a 5-minute feature on inflatable furniture.
- g. A host for a 15-minute feature on fine wines.
- h. A reporter to confront a tough big-city mayor on charges of corruption in municipal government.



The Craft of Interviewing

Asking a simple question and getting an answer—a straight answer, anyway—is not as uncomplicated a task as it might seem. For the broadcaster, an interview can involve working within rigid time and technical restrictions, dealing with a guest who is extremely nervous, or a guest who simply does not want to answer questions. Sometimes, you will be confronted by a guest who wants to use the interview as a platform for his or her interests, regardless of your purpose. To add to the pressure, remember that the interview has become an extremely important facet of television and radio broadcasting. It is often the showpiece of an entire program. And you, the broadcast communicator, are the person in charge of making that interview logical, informative, and interesting.

This chapter demonstrates principles and techniques that will help you prepare and execute a quality interview. “Quality” is the key word here, because although there still are many interview programs that air at 2 A.M. and do nothing more than meet licensing needs, the broadcast interview can also be the most critical part of a newsgathering or entertainment effort. Today, the interviewer has to do much more than fill time with a list of pat, bland questions. Successful interviewing involves three steps.

1. Determining the type of interview and adjusting the approach accordingly.
2. Preparing for the interview, which involves selecting questions and topics, narrowing the topic for a logical discussion, prescreening guests, and doing a good deal of homework.
3. Executing the interview, which entails proper attention to the logistics of an interview, making it flow logically, and avoiding major pitfalls.

Types of Interview

A broadcast interview is not always conducted in a comfortable chair in an air-conditioned studio. With the advent of modern television gear, television on-air personnel find themselves in a wide variety of situations.

Essentially, a broadcaster encounters two types of interview: the *actuality interview* and the *studio interview*. The actuality interview is generally a straightforward attempt at obtaining information. The studio interview can be of several varieties, ranging from brief personality interviews to in-depth discussions of serious and complex topics.

The Actuality Interview

An actuality is a response or statement from a newsmaker, which is typically edited and used in another format, such as the “package” described previously, or used in a newscast after an anchor’s introduction. The key to successful actuality interviewing is obtaining a response in a form that *can* be edited out and used in, perhaps, a 90-second report. Since you’re looking for short, succinct answers, the way you phrase each question is important, and the topic of devising questions is addressed throughout this chapter.

The Studio Interview

Although portions of an interview conducted in the studio may be used as actuality, the majority of studio interviews are meant to be broadcast in their entirety, with a definite beginning, middle, and end.

Generally a specific amount of time is allotted for a studio interview, but usually there is more latitude in terms of time and content than is the case for the actuality interview.

Dealing gracefully with time restrictions is one of the most difficult aspects of interviewing. An interview to be edited can run to virtually any length, but a talk show type of interview must make its point and wrap up when the clock (and the director) says so. This means that pacing within the interview must conform to the time frame. A half-hour interview should not reach an emotional peak in the first 5 minutes and coast downhill from there. Likewise, there should not be important questions left unanswered at 28 minutes into the program.

The broadest categories of studio interviews are the personality type and the issue type.

The *personality interview* is an exploration into the life or career of an

important or well-known individual. Entertainment value comes into consideration here. In most cases the interviewer is expected to keep the session reasonably light and engaging.

In the *issue interview*, the personalities of the guest and host are less in focus than the topic at hand. The interviewer, generally a program host, is expected to highlight various points of view and present them fairly. In-depth analysis and discussion is a frequent component of the issue interview.

How the Type of Interview Affects Style

Keep the foregoing distinctions in mind, because style and execution of the interview differ for each. The elements are not mutually exclusive, of course, for there certainly can be an entertainment component in a talk show presentation of an in-depth analysis of a serious topic. But if a discussion of a serious topic is undertaken in a flip manner, the results can be offensive.

Likewise, the interviewer will not want to adopt for an issue interview the same style that would be used in an actuality interview. Have you ever watched a half-hour talk show that seemed to consist of nothing more than an endless, hypnotic interrogation? What you were seeing was a host who asked for specific fact or reaction but neglected to ask the guest to *discuss* the issue and *analyze its meaning*. The opportunity to discuss and analyze is the primary strength of the studio interview, and failing to take advantage of it can lead to an awkward and boring product. Listening carefully to the responses will help to ensure relevant follow-up questions.

Regardless of the type of interview, the goal is the same: to obtain interesting, relevant, and provocative responses. Some factors will be out of your control, but the most important aspect is your responsibility. You must adequately prepare for the interview.

Preparation for the Interview

Off-camera/off-mic interviewing will comprise a good deal of the interviewing you'll be doing. Although at times the interviewer barges in with lights burning and cameras rolling, most interviews are set up well in advance, and information has been gathered before the video or audio tapes roll. The information-gathering process might involve calling up the interviewee and putting together some basic facts before inviting him or her to the station for a studio interview.

Preparing Questions

How much information to gather before turning on the cameras and/or mics is a judgment call. On one hand, too little preparation before the tape rolls can result in a clumsy session, and it will be obvious to the audience that it was thrown together at the last minute. At the other extreme, too much advance preparation can result in a “flat” interview over the air. The interviewee who is responding to the same set of questions for the second or third time may sound as if he’s being very patient with a slightly stupid interviewer. Also, too-extensive preparation can put guests on guard, giving them a chance to prepare evasive responses to questions they’d rather not answer.

There is one other important point. Many people will be reluctant to give you the most mundane information when you start the conversation with microphone in hand. Some subtle, low-pressure questioning in a conversational tone, done off-mic or off-camera, often elicits a much better response for the air. One additional advantage of preparatory information gathering is that guests are very hard put to omit or refuse to comment on information they have already given to you or confirmed before the tapes rolled.

The Importance of Research

Research is an important factor in interview preparation. An interviewer’s lack of knowledge is usually very apparent once the conversation starts. Never let cockiness and overconfidence seduce you into walking into an interview unprepared. Preparation should always be a priority for two major reasons, one obvious and one not so obvious.

1. You can conduct a much more intelligent interview by being well-informed.
2. You can fulfill your responsibilities to management, your audience, and yourself by not letting outrageous statements slip by unchallenged.

For example: you are host of a talk show and your guest, the leader of a neighborhood group, assails the city for not providing enough low-income housing. After the program airs, you receive an angry call from a city official who informs you that there have been low-income units sitting vacant for months. This situation was highlighted at the city council meeting last week. It made all the papers. Where were you?

Some basic research would have allowed you to question your guest more closely, challenging his assertion by citing the recent council discussion. Lack of preparation in the following areas can also lead to on-air gaffes or unnecessarily dull interviews.

1. *Not knowing the political affiliation of your guest.* Politics will color responses, and if you do not know a guest’s politics, you will have trouble

filtering out the party line. On the other hand, you might fail to follow up on an important statement by not realizing when a politician has opposed the party line.

2. *Not knowing or completely understanding the vested interests of your guest.* For example, if your guest is employed by an organization or lobbying group to promote a particular product or belief, it is your obligation to know this and point it out to the audience. It is also important to find out if a politician has any personal interest in a particular piece of legislation, or what boards of directors a banker serves on. Knowing the background of, and reasons for, a guest's position on a subject are vital to an open, complete interview. Only careful questioning and research in advance will determine whether the guest is an impartial observer or a paid spokesperson. Having incomplete information in this respect is, in effect, a distortion in itself.

Research Material and Resources

One good way to prepare for an interview is to check through newspaper or magazine clippings on the topic, and the best place to start is often the public library. In some cases you can gain access to the files of the local newspaper.

Another avenue is to simply ask questions. Quiz co-workers, friends, and neighbors. You cannot accept everything they tell you as fact, but the leads you gather can be useful in opening other areas of research. Writers of non-fiction, who use this technique extensively, gather a great deal of material just by continually broaching a subject among various groups, even at cocktail parties. It is extremely surprising how often casual conversation can steer you to an appropriate resource or helpful individual.

Selection of a Guest and Topic

One final note concerning research and preparation: the success of an interview, especially a studio interview, depends on selection of a guest and reasonable narrowing of the topic.

By prescreening guests, you can sometimes avoid having to deal on-air with someone who is too nervous or obstinate to give a productive interview. Unfortunately, there are no foolproof predictors of the performance of a guest. Oddly, the guests who initially, off-camera or off-mic, appear to be the most blasé about the prospects of being interviewed are often the ones who "freeze up." Your initial dealings with a prospective guest may lead you to believe that he or she either is not interested enough to give an enthusiastic interview, or is covering fright by adopting an uncaring attitude. If this happens, you will have to work harder at making the guest feel comfortable with the situation. You might boost the guest's ego by explaining how pleased you

are that someone of their stature or knowledge of the subject has agreed to be interviewed. Try to make the reticent guest more self-confident.

One way to avoid trouble is to put the guest at ease and explain what is going to happen during the interview. This is especially appropriate for TV talk shows, where there is a great deal of motion on the set, and some noise also. The setting probably is unfamiliar to your guest and is likely to be perceived as threatening. Remember, the guest who has not been briefed may not understand what's going on. It's not unusual for a guest to turn and stare at the wild gesticulations of a floor manager who's trying to get your attention. Guests have been known to freeze in panic as a camera ominously slides toward them.

Think about it from your guests' standpoint. Explain, while you are preparing to go on the air (Fig. 8.1), that there is a great deal of activity in a television studio, but none of it need concern them. Let guests know that they should not look at the monitor, and warn them specifically that cameras may move. Remember that radio can be intimidating to guests, too, and a pre-air orientation can be calming to an interviewee.

The discussions you have with your guest before the actual taping or airing of the program should also serve to narrow the topic. Usually, a guest will press you for a specific list of the questions you plan to ask. As suggested earlier, giving out a list of questions before airtime is not a good idea. First,



Figure 8.1 Pre-air preparation is essential. On "Late Night America," a nationally distributed talk show on the Public Broadcasting System, guest Tommie Sue Montgomery is "prepped" just before airtime. Host of the program is Dennis Wholey (left).

the guest may respond with rehearsed, flat answers. Second, if the guest assumes that these are the *only* questions to be covered, he or she may balk at any question that was not on the list.

To lay the groundwork for the interview, however, a definition of the areas to be discussed is necessary. For example, your initial off-camera/off-mic discussion with a state economic development official may prompt you to narrow the topic to an exploration of the revitalization of your city's downtown area, as opposed to a shotgun-type discussion of the official's office and what it does.

Execution of an Interview

A successfully executed interview is usually the result of a three-pronged effort to:

1. Obtain an interview appropriate for the format or intended use, also making sure that the topic is of interest to the target audience.
2. Work effectively within technical limitations (such as time limits) and performance considerations (such as opening and closing the show, keeping the interview flowing, and making the program run smoothly).
3. Elicit responsive answers from the interviewee.

Let's examine these principles of execution in detail.

Appropriateness of the Interview for Its Intended Use

News interviewers are frequently sent out to obtain a specific fact . . .

What will next year's tax rate be?

or reaction . . .

What is your opinion about the sentence given to the defendant?

Often the fact or reaction is edited down into a short piece that can be inserted into a newscast. Thus an interviewer looking for a response from which 30 seconds can be edited might ask: "What will be the most immediate impact of the rise in the prime rate on an average-income American?"

A reporter at a press conference is also seeking specific answers. Even if the segment is to be shown in its entirety, the goal is still to elicit facts or reactions about a specific subject. An awkward way to phrase the same question under this circumstance would be: "Mr. Smith, what is the long-range impact of the increase in the prime rate, and how will it affect the various

segments of the economy, such as manufacturing, services, and, eventually, the consumer?" This question is likely to provoke a full-blown lecture, not a succinct reply.

Technical and Performance Considerations

An interview is not a natural situation, although a skilled broadcaster can make it appear so. If an excellent interview has the character of a conversation in the host's living room, it is because the host is skilled in working within the technical limitations of the TV or radio facility and equipment. The graceful wrap-up that appears so simple and easy is probably a product of preparation, experience, and instinct.

Following are some suggestions on ways to work within the confines of broadcast structure and format and to deliver a professional-appearing performance. Specific techniques of the question-and-answer aspects of the interview itself are discussed later in this chapter.

Preparation of Introductions and Closings Do not put too much faith in your ad-libbing abilities; you can ruin an otherwise good talk show by flubbing the beginning or the end. On a talk show, it is the host's responsibility to set the scene properly. Four elements should be part of an opening:

1. What the topic is
2. Who the guest is
3. Why the guest is worth listening to
4. *Why the audience should care about the topic*

The final factor is vital. A show on economics might be of little interest to viewers or listeners unless you explain that the prime rate will determine whether they can buy new houses. A show on food additives won't have much appeal unless you specify that certain additives, which may be harmful, may be in the food your audience and your audience's family will eat for dinner. It is generally good practice to write notes on the openings and closings and use them for reference.

Proper Use of Prepared Questions; Use of Follow-Up Prepare questions, but don't be a slave to your list. Preparing questions helps to focus your own thinking as to the thrust of the interview. Moreover, a prepared list can be a lifesaver when an unresponsive guest fails to give answers that lead into other questions. Thus a list of prepared questions is useful, but it should not be the end-all of the interview. Here is an excerpt from an actual interview.

Interviewer: Mr. _____, what do you think of the majority leader's actions?

State

Representative: To be honest, it makes me feel ashamed of the whole system. This sort of thing just takes the heart out of you, and I don't feel right associating with the system. I don't think I'm going to run for reelection.

Interviewer: Now, what do you think of the chances for a tax hike next year?

That interviewer stuck to a prepared list to the point of ignoring an unexpected answer and managed to miss a major story. Always listen to the answers to your questions and follow up when appropriate.

Keeping Listeners' and Viewers' Attention A major responsibility of an interviewer, of course, is to keep the audience from tuning out. Lack of interesting material is a major culprit, but *distractions* also steal the audience's interest from the subject at hand. Here are some suggestions for avoiding distraction and keeping the viewers' and listeners' interest levels high.

1. *Don't make meaningless noises.* You might say "uh-huh" 30 times in a normal conversation, but it would appear downright silly on the air. "I see," "yes," "right," and "you know" are other verbal tics to be avoided.
2. *Fill in your listeners and viewers from time to time.* The first piece of advice usually offered to play-by-play sports announcers is: "Give the score, because if the listener doesn't know the score, you're not doing your job." The same advice, to a lesser degree, goes for talk show hosts. The audience won't always know exactly what the interview is about if they tuned in late or weren't paying attention, and it is up to you to fill them in, perhaps after a commercial: "We're back with Dr. Frank Adams, who is telling us how to get in shape for spring sports. . . ." That's all it takes.
3. *Stick to the subject.* If you are talking to a fire chief about ways to prevent house fires, you do not want to get into an extended dialogue about the social problems that cause arson. Some examination of that issue is important, and probably necessary, but it should not take over the show. Be particularly wary of guests who wander into controversial areas that are not within the boundaries of their expertise.
4. *Establish the guest's qualifications, and reaffirm them from time to time.* The audience wants to know why they should bother listening to your guest: "We're talking about poison prevention with Dr. Janice Jones, who is a toxicologist, a specialist in the study of poisons, and is head of University Hospital's Poison Control Center. . . ."
5. *Don't assume too much knowledge on the part of your audience.* If you are conducting an interview about vacation travel, remember that a good share of your audience may never have been on an airplane. Likewise, don't assume that every viewer or listener has an up-to-date knowledge of current events.

If the discussion starts at a level beyond the knowledge of a good share of your audience, you will lose the attention of many listeners and viewers. Set the groundwork simply and completely, giving information that will be obvious to some members of your audience but not to others.

Dealing with Time Restrictions One of the most awkward aspects of a talk show format is dealing with the clock. A good segment can be spoiled by having to cut off a guest in midsentence with a frantic closing.

One of the most frequent questions guests ask before going on the air is how they will know when to stop talking. Try telling your guest, "Just watch me. You'll know when it's time to wrap up."

You usually don't have to do anything special; having the guest tuned into your body language cues is often enough. After all, can't you tell when someone is in a hurry, regardless of whether that person states it verbally? If you find that the subliminal approach doesn't work, and you are having trouble getting out of the show in time for commercials or the program end, you may elect to set up some sort of cue with guests.

Taking Advantage of Your Guest's Talents Although the principle of taking advantage of a guest's talent sounds obvious, many interviewers have become infatuated with the technique of asking comedians about the tragic aspects of their lives. A little of this is all right, but a little also goes a long way. Be sure to give your funny guest an opportunity to be funny. The audience expects this and will, by and large, be disappointed if it doesn't happen.

Likewise, if you are interviewing a wise analyst of current affairs, be certain to give the guest the latitude to do what he or she does best. Along the same lines, don't try to steal the show from your guest. Remember, the audience is listening and watching because of the guest, not because of you. If you were the star, the station wouldn't bother cluttering up the set with interviewees.

Eliciting Responsive Answers to Your Questions

Despite the considerable overlap between the performance considerations discussed above and the specific techniques of questioning discussed next, it is productive to concentrate on some of the methods utilized by interviewers to obtain logical, reasonable, and useful responses. Here are some principles and their applications.

Avoiding "Dead-End" Questions Sometimes, an interview can grind to a halt because the questions just don't lend themselves to lively conversation. There are two main methods of preventing this from happening.

1. Avoid asking questions that can result in yes or no answers. Instead of saying, "I gather you don't think this is fair?" try asking "What do you think

is unfair about the situation?" A yes-or-no question may be very useful, however, if you are trying to pin down a guest who is being evasive.

2. Avoid obvious questions, and avoid obscure questions. Do not ask a politician who has lost an election if he is disappointed. On the other end of the scale, do not start off an interview by quizzing a scientist on the molecular structure of a high-performance ceramic, unless you are doing an in-house presentation geared for people who have a technical understanding of the subject.

Getting a Complete Answer Often, through accident or intent, an interviewee fails to provide an entire answer, or leaves an issue hanging. The hallmark of a skilled interviewer, however, is the ability to elicit complete answers to his or her questions. This often involves waiting for an answer to be completed or, at the end of a response, stating that the question hasn't been answered completely. To get a complete answer, use the following techniques.

1. *Wait out a noncommunicative interviewee.* Some people may not be willing to give complete answers, but some are simply terse and short-spoken. When you need a more complete answer, just keep looking at the interviewee. He or she will get the message that more is expected.

If the interviewee is trying to evade giving a full answer, he or she may just stare back at you—but that is an answer in itself. Usually, though, interviewees will give in before you will.

2. *Point out that you are not getting an answer and repeat the question.* Never be afraid to say, "Excuse me, Senator, but that's not what I was asking. My question is. . . ."

Many public figures are experts at avoiding unpleasant questions and giving the answer they want to give regardless of what is asked. It's up to you to get the interview back on track and not let the evasive answer go unchallenged. For example:

Interviewer: Do you expect another round of layoffs?

Corporate

Vice-President: We anticipate a very healthy turn-around of the economic situation, especially when our new division opens in 18 months, when we actually expect to add jobs to the payroll.

Interviewer: I'm glad to know the long-range job situation looks good but what about the immediate future? Do you expect another round of layoffs before the new division opens?

3. *Take your responsibilities seriously when looking for an answer.* Do not become pontifical on the subject, but remember that a broadcast interviewer is, in effect, a representative of the public. You have a right to ask questions and a right to a reasonable answer.

Always be polite, but never let yourself be cowed by a high-ranking official who is 30 years your senior. Never mind how well the interviewee (says he) knows the station manager. Do your job, and remember that you are not doing your job if you allow yourself to be intimidated.

Developing a Style The key to developing a successful interviewing style lies in finding the approach that works best and polishing it. The boyish appearance and demeanor of one excellent interviewer gain him a stunning amount of cooperation and information. His approach is usually something along the lines of: "Gosh, I really don't understand this, and I'm sort of in a jam to get a story so I'd really appreciate any help you can give me." He uses his style very well, and invariably comes away with more information than overbearing, bullying competitors.

Perhaps an aggressive attitude is best for you, however. Style is a matter of experience, so experiment and cultivate methods that work well on an individual basis.

Understanding Why Questions Backfire In an interview situation, the host can inadvertently create negative impressions of himself or herself and of the guest by falling into the traps of mincing around unpleasant questions and being a cheerleader.

1. *Don't be hesitant about asking unpleasant questions.* Suppose you are interviewing a former convict who now works with a children's group. Questions about why the guest was in prison and what he learned from that experience are unavoidable, so ask them straight out and do not hedge.

Your inclination to preserve the dignity of your guest is perfectly natural. Remember, though, that a direct question will be far less damaging to your guest's dignity than a mincing, indirect approach, which leads the audience to believe that the subject is distasteful to you.

2. *Avoid being a cheerleader for a guest.* You may be interviewing a celebrity whom you greatly admire, but your audience won't be well-served by having you gush all over him or her for 30 minutes. Maintain your perspective.

Specific Techniques for Focusing the Issue Perhaps the clearest distinction between a poor interviewer and a good one is that the good interviewer keeps the discussion focused on a central theme, whittling away some of the verbiage to keep answers understandable and to the point. Two valuable techniques for focusing the issue are using *transitions* and *the paraphrase*.

1. *Focus the issue with transitions.* People being interviewed for talk shows or for newscasts may wander from the point, either by accident or because they want to avoid the topic under discussion.

The interviewer can politely steer the conversation back on track by use

of a transitional device that is not abrupt. For example, assume that you are interviewing a home economist on the subject of budget-saving meals. The economist has mentioned the inexpensiveness of Chinese cooking, but has gotten off on a tangent about the benefits of Mandarin versus Cantonese spices. You can gently return the conversation to the subject by saying: "Yes, Chinese food is very good and very inexpensive. Are there other ethnic foods that represent good bargains?" This gets you back to the topic of budget-saving meals tactfully, without making an abrupt jump, and the conversation can continue naturally. You may, of course, want to be abrupt when an interviewee is obviously trying to duck a question.

In some cases, the guest may stray from the point because he or she has an ax to grind. For example, the head of a police union, asked if a strike by uniformed officers would endanger residents of high-crime neighborhoods, might overlook the question and begin a discourse on how the city failed to bargain in good faith. If you want to preserve the ambience of the interview without taking a blunt approach at that particular time, you can use a gentle transition: "Well, the collective bargaining has been going on for months, with no solution in sight. But it seems that the situation in high-crime areas during a police strike could be an immediate problem, and I wonder if you could tell me. . . ."

If the transition fails, you may elect to resort to the more direct principle of stating flatly that the question hasn't been answered. This heavy-handed technique, though, is generally more useful in an interview that will be edited than in a talk show. The reason? If you start pressing a guest 5 minutes into a half-hour talk show, you may have 25 tough, uncommunicative minutes ahead.

2. *Focus the issue through a paraphrase.* In many cases the answer you receive from a guest simply won't make much sense, either because the guest cannot express it better or because he or she does not want to say it more clearly. For example, a politician being quizzed on government finance might say: "Well, as the people of this great state know, budgets are tight in this day and age, and some form of revenue enhancement may be in order to preserve the programs that have made this great state a leader in. . . ." One way to make sense of such a response is to paraphrase what you think the interviewee just said and see if he or she agrees with it: "Governor, do I understand that you are saying there may be a tax increase next year?"

Now, you are forcing an answer and focusing the issue. The governor can agree with what you said, back off from what he said, refuse to make a specific statement at this time, or blandly offer another waffling answer. A more detailed response is necessary, and you may have finessed him into predicting a tax increase in plain English.

Techniques for Keeping Statements Fair Interviewers are not required to judge the validity of every statement made by every guest, but they are responsible for challenging what appear to be unfair attacks and illogical or unsupported

statements. As a representative of the public, you have a duty to call attention to unfair or misleading statements.

Specifically, you must balance both sides of the issue and keep the discussion logical.

1. *Balancing the issue.* A trend in talk shows is to invite several guests with opposing views and let them battle it out before mics and cameras. Guests on the same show may differ widely in their eloquence and communication abilities, so it is up to you to see that a less-skilled interviewee is not trampled by an aggressive guest. You may have to play the devil's advocate, just to ensure that all sides of a matter are fairly represented.

Your most important responsibility as a pseudoreferree is to make sure that if charges are made, they are supported or are clearly identified as unsupported allegations or personal opinions. Potentially damaging allegations should not be left hanging. Try to resolve such matters before moving on to the next point. The next technique may be quite useful in this regard.

2. *Keeping the discussion logical.* A discussion of formal logic is beyond the scope of this book, but if you have the opportunity for further instruction in logic, take advantage of it. Essentially, it is your responsibility to ensure that the statements presented by your guests are factual, and that the conclusions and inferences drawn make sense. Here are some examples of lapses in logic that should make your antennae tingle:

- An interviewee says that all homosexuals are dangerous deviates and “Dr. Smith” has proven it. Don’t let something like this go unchallenged. Who, exactly, is Smith? What is he a doctor of? Exactly what does the proof that is claimed consist of?
- A guest says that “ten people died in yesterday’s fire because there were no smoke detectors.” This is a dangerous type of statement because it may be true, though unprovable, and even if it’s not true at all (7 victims were in a narcotic stupor, 2 were unattended infants, and the guy who set the fire left a suicide note in a metal safe), there’s an element of validity that tempts the broadcaster to violate the rules of logic.
- A politician running for reelection contends that the fears of the elderly in a certain rundown neighborhood are groundless. He cites statistics indicating that an elderly person has less chance of falling victim to street crime in that neighborhood than a young person.

Statistics are very difficult to sort out, but a broadcast communicator should always be prepared to challenge them. In the case of the politician and home for the elderly, the interviewer remembered that the neighborhood in question contained a very large nursing home.

“But Mayor _____, don’t these figures include residents of the _____ Nursing Home?”

The mayor admitted that they did.

“There are hundreds of elderly people in that nursing home, and many of them are bedridden. They couldn’t be victims of street crime if they *wanted* to. Doesn’t this cast some doubt on your statistics?”

You will not always be able to score this type of coup, of course, but a healthy understanding that statistics can be extremely misleading if used with self-serving intent may shed light on many illogical contentions put forth by interviewees.

Techniques to Draw Out Reluctant Guests Fear is a strong element in the performance of a guest. Being on-air *can* be frightening, even at times to experienced performers. Remember, too, that some people simply are not verbally oriented. A “man of few words” can be admirable in many respects, but he may not make an ideal interviewee.

Two ways of getting a guest to open up include *personalizing the questions* and, if the situation really deteriorates, using your list of *disaster questions*.

Personalizing questions is a useful technique because guests who are afraid of repercussions often are reluctant to give complete and responsive answers. A lower level manager of a social program, for example, may be very edgy about providing specifics because he “can’t set policy.” If you are confronted with such a situation, avoid questions that make the guest seem like a policy maker. Instead of asking, “What is your agency’s position on . . . ,” try the following approach: “What sort of things is your agency doing to overcome. . . .” This approach is *very useful* when dealing with workers in a highly structured bureaucracy.

Some people do not fear repercussions; they just don’t like to talk, aren’t very interesting, or don’t care very much about getting their message across. For some reason these people can and do appear on talk shows, so you need to know some techniques for opening them up.

A good way to elicit a response from an untalkative guest is to ask, more or less, “What does your program (service, etc.) mean to our audience? How could it affect them?” Even the most uncommunicative guests will be reluctant to admit that what they do with their lives has no impact on other people. This is what makes personalized questions good “disaster questions,” as discussed below. Such questions also lend themselves to follow-ups.

Sometimes, however, interviews just go badly, and you must be prepared for that rare guest who “clams up.”

The reasons may be varied, but often they are seated in people’s ignorance of the impression they make on television or radio. Thus a guest may sit tight-lipped as a murder defendant for 30 minutes to keep from appearing “too gabby,” or “undignified.” But at the conclusion of the program, he will turn to the host with a worried look and ask, “I didn’t run off at the mouth too much, did I?”

Summary

Here are some *disaster questions* that may bail you out when a guest only mumbles monosyllabic answers.

1. "What are some of the personal success stories you've had in your experience with the program (agency, organization, etc.)?" It is a rare guest indeed who doesn't have something he or she is proud of, and willing to talk about at greater length.
2. "Why did you get into this line of work (support this cause, etc.)?" This is an intensely personal question, and even the most uncommunicative guest will not let it slide.
3. "What advice would you give to someone starting off in this line of work (interested in supporting a similar cause, facing this problem, etc.)?" Likewise, personal questions, an opportunity for the guest to draw on his or her experience, are very difficult to slough off.

This is not the definitive list of disaster questions, and you might want to develop some of your own. The key, of course, is the personal angle, an angle that just might help in all your interviewing tasks. Why? Because the prime factor in any type of interview, with any purpose, is *what the subject means to people*. People and their lives, not facts and theories, are what interests an audience.

Summary

Interviewing can be made difficult by a number of factors, including rigid time restrictions, nervous guests, and interviewees who want to use your program as a soapbox. Overcoming these obstacles and conducting a successful interview involves determining the type of interview (i.e., studio or actuality), preparing for the interview, and executing the interview.

Preparation for the interview involves drawing up a list of questions and doing research. Selection of the guest and topic is often the interviewers' responsibility, also. Execution of the interview entails effectively working within technical restrictions and performance considerations, and eliciting valid responses that are appropriate for the format or intended use of the interview.

The technical restrictions and performance considerations mentioned above involve openings and closings of interview segments, proper use of prepared questions and following up on questions, and keeping listeners' and viewers' attention. Time restrictions must be dealt with effectively, and the interviewer must grasp the techniques of closing an interview segment gracefully.

An interviewer must be concerned with getting a *response*, not simply an answer. Techniques to spur continued conversation and get complete, relevant answers are essential.

Some questions backfire for reasons not immediately apparent. Reasons may include interviewer hesitancy toward asking unpleasant questions or, conversely, an obvious “cheerleading” attitude toward the guest.

Skilled interviewers know how to focus an issue. They do this through use of devices such as transitions and paraphrases.

It is the interviewer’s responsibility to keep statements and allegations fair. Inherent in this responsibility are the tasks of balancing issues during an interview and keeping the discussion and contentions within the bounds of logic.

Some guests are very frightened or simply uncommunicative. Talk shows with such guests can be disastrous, but the technique of personalizing the question can often elicit good responses. Every interviewer should be prepared with a list of “disaster questions,” material that can be used at any time and almost always will resurrect the interview. Such questions involve explorations of the individual’s personal success stories or lifelong goals, and usually are not sloughed off by even the most uncommunicative guest.

Exercises

1. Have a classmate or co-worker read a newspaper article on a particular subject and take notes. Your job is to interview him for 5 minutes on that topic.

This is a realistic type of interview situation, because many of your interviewees will have a limited knowledge about the topic, and the interviewer will have to stay within certain boundaries. Admittedly, you and your guest will be operating from a small data base, but this exercise will prove helpful if you try to maintain a rhythm and a level of interest, regardless of the rough spots.

2. Prepare a list of the five most immediate and pressing questions you would want to ask in the following circumstances. Assume that you will have a limited amount of time, so make the questions brief and to the point. List them in descending order of importance.
 - a. You have arrived at the scene of an explosion and have cornered the police chief. Your questions, for example, might be: “Is anyone hurt or dead? Are people still in danger? How did the explosion happen? How will the investigation proceed? Is this incident related to a similar explosion last week?”

Exercises

- b. You are interviewing an actress who will open tonight in a play she also wrote and directed.
- c. You are asking a person who has just been acquitted of a crime for his reaction.
- d. You are speaking with the head of a suicide hotline agency about how teenage suicide can be prevented.
- e. You are interviewing a college professor who says that the elderly in the United States are treated very shoddily and do not get the respect they deserve from the younger generations.

Discuss your list of questions with classmates or co-workers.

3. Watch a television interview program and keep track of the questions asked by the host. Grade those questions on how interesting they were *to you*. In other words, how badly did you want to ask that question yourself?

Keep track of issues you feel were left hanging, or weren't dealt with adequately. Also, write down questions you feel the guest evaded or did not answer completely.

By taking careful notes, you will wind up with a virtual flow sheet of the interview program, and you should have a much better idea of how such programs progress when they are done well, and even when they are not.



Television and Radio Specialties

The various specialty assignments in broadcasting offer a fascinating panorama of opportunities. For many, a move into a specialty such as sports or weather comes as a propitious career opportunity. For others, a career as a sportscaster or weather reporter is a lifelong goal.

In addition to the familiar specialties of sports and weather, broadcasters find fulfillment and profit in such fields as narration and as hosts of radio talk shows.

This chapter will acquaint you with some of the specialty assignments in broadcasting and give a broad overview of the techniques utilized. In every case, the basic principles are refinements of the broader elements of good communication presented throughout this text. In addition, broadcasting specialists utilize many of the specific techniques covered here:

- A sportscaster often must conduct an incisive interview (Chapter 8) and, during play-by-play, must do a good job on commercials (Chapter 10).
- A weathercaster, especially in times of weather emergency, must gather and present facts lucidly and responsibly in his or her role in the news function (Chapters 6 and 7).
- A narrator must have an effective voice (Chapter 2) and must be able to grasp the essentials of the copy (Chapter 3).

In short, a broadcast specialist must be a broadcaster and a communicator *first*. Other skills will come with practice and specialized training, both formal and informal. There really is no way, for example, to explain how to become a sportscaster. Sportscasters become sportscasters through extensive experience and, foremost, through a broad personal knowledge base, which is impossible to pick up in a few lessons.

That is why this chapter is brief and primarily introductory, touching on

sports, weather, narration, and acting as host of special types of programming such as children's shows and hosted movie presentations.

Sports

Knowledge of sports cannot be faked. Sports fans are often experts themselves, and this means that an aspiring sportscaster must have a strong interest in, and knowledge of, the games to be reported. A sports anchor must be well-informed about all sports, even activities he or she may not find personally appealing. In many cities, for example, competitive bowling is extremely popular. Hence, the sports reporter must project knowledge and enthusiasm, qualities that come about only by painstaking homework, in a sport that may be unfamiliar.

In addition, a wide personal data base is important because opportunities for sports coverage open very quickly. Should a major fight be booked for your city, someone will have to handle the story, and if you work in the sports department, that someone is likely to be you. It is worthwhile to be aware of and interested in all the various types of sports work.

Types of Sports Assignment

Sports work generally falls into four categories: anchor work, sports reporting, play-by-play, and color. Anchor work in sports parallels that of news. Sports reporting also translates the role of radio or TV reporter from news to sports.

Play-by-play is unique and requires a specialized set of abilities, discussed later in this section. Color work, dealt with in the section on play-by-play, is the provision of commentary and insight.

Personality in Sports

It has been said that the sports reporter provides as much entertainment value during a sports anchor spot as the sport that is being covered. That statement can't be proved one way or the other, but it is apparent that personality and entertainment value play a much stronger role than in news. In one market, for example, a popular feature of the top-rated news reporter is a weekly recap of all the blunders that occurred in various sporting events, complete with musical background. Such an approach obviously could not be used with news. Neither would the remark of a reporter that he had egg on his face after an inaccurate prediction be followed by the cracking of an egg

on the reporter's forehead, as once happened in sports. Although this example is an extreme one, be aware that sports does allow for more interjection of personality and entertainment values, and therefore places an additional demand on the sports announcer.

Issues in Sports Coverage

Sports certainly is not all fun and games. As recent drug scandals show, sports have a far-too-serious side. So while an element of entertainment is part of the sports broadcaster's repertoire, he or she must also function as a reporter. Sensitive information must be dealt with responsibly. Also, anyone who has ever mixed up a score on-air knows that there is no room for error in the recital of who beat whom. Fans find such mistakes virtually unforgivable.

Sports Anchor Work

"The sports anchor has to think quickly, because everything happens right before airtime," points out a popular sports anchor with an unusual background. WROC-TV's Anne Montgomery (Fig. 9.1) is reported to be the first female sports anchor in Rochester, New York, and combines her on-air expertise with experience as a referee in several sports.

Montgomery's point is well taken. Typically, many games are still running or just ending as the TV sportscaster is about to go on-air. Network sports feeds, showing highlights of games and events, are fed at 5:10 P.M., 7:35 P.M., and 11:10 P.M. EST. In many cases this means that some segments for the 11 o'clock news are recorded and put on air by a production person. The sports anchor, who has not seen the material, knows, from a printed rundown fed in advance, only that there is a 50-second piece on the Boston–New York game.

To further complicate matters, the sports anchor must keep track of games in progress. Some stations have courtesy arrangements with broadcast and cable networks that televise certain teams. These arrangements allow sportscasters to air clips of the contests but in many cases *after each game has ended*. Imagine the rush to get a clip on air when a home run in the bottom of the ninth inning breaks a tie game at 11:15!

The sports reporter, who often is an alternate anchor on weekends, helps out with production in stations large enough to support more than one sports person and also files local packages to be integrated into the sports segment.

Sports anchoring, then, requires the on-air enthusiasm of a die-hard sports fan combined with the pressure-handling ability of a wire service news editor. Sports reporting calls for the ability to assemble a news package and an eye and ear for stories that will interest fans. Here are some suggestions for effective anchoring and reporting.

Figure 9.1 Anne Montgomery, sports anchor for WROC-TV in Rochester, New York.



1. Stress stories that interest your local audience. Remember, taking a new job and moving to a new area involves learning what makes headlines in local sports. In parts of Texas, for example, high school football often creates more excitement than the pro sport. Other cities in various parts of the nation have a strong liking for greyhound racing, candlepin bowling, or lacrosse.
2. Prewrite as much as possible, and overplan for the sports segment. Because of the last-minute nature of TV sports, expected segments do not always materialize and you must have material to fill.
3. Pay particular attention to variety in reading scores. In radio especially, the sportscaster must invent many verbs to take the place of "defeated" or "beat." A long list of scores requires some imagination. A phrase such as "Boston overpowered New York, 9-3," adds color. Other useful verbs include, "squeaked past," "downed," and "hammered." Avoid stretching too far, though. "Obliterated" and "decimated" get a bit tedious. In fact, some local sportscasters can become rather comic in their attempts to hype the delivery of scores. If you do not feel comfortable using this type of device, it is better to avoid it. If possible, write the verbs right into the copy.
4. Always keep your energy level high. Speak with intensity. Enjoy what you are doing, and let it show.
5. Remember that the personalities of the athletes are as important as the outcome of the games. Listeners and viewers are interested in personal items relating to the players, too.

Sports Play-by-Play

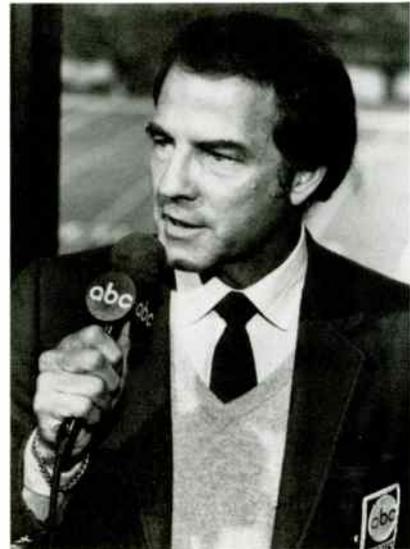
A facile play-by-play announcer can generally find abundant work in local markets, although this work will generally be on a part-time basis. In small and medium markets, newspeople, staff announcers, and even sales personnel add to their income by broadcasting local sports. This is a difficult assignment, however, requiring good on-air skills and an extensive knowledge of the sport.

One important aspect of play-by-play is the differing nature of individual events. Think of the different approaches and knowledge bases required for hockey and for football. To illustrate, we contrast the attributes of play-by-play announcers for baseball, football, basketball, hockey, and boxing.

Baseball games have many periods of little or no activity, so the play-by-play person must be able to fill with talk of interest to the audience. This ability will become particularly apparent in rain-delay situations.

Baseball play-by-play also entails the ability to follow action quite a distance away. Good vision, or the ability to compensate for poor vision by an in-depth knowledge of the game, is essential.

Figure 9.2 Frank Gifford is a veteran sports commentator whose articulate, polished style has attracted a wide following among football fans. (Copyright American Broadcasting Companies, Inc.)



Football is a technically oriented game, and the play-by-play announcer has to be up on the plays and able to follow them. In-depth analysis is often provided by a color commentator. In addition, there are many statistics to be followed, including downs, yardage on previous carries, and so on.

Things happen fast in football, and it takes great skill on the part of the announcer to convey the action accurately and add an element of excitement. Frank Gifford (Fig. 9.2), a former running back, combines his knowledge of the game with fine verbal skills to do a superb job. Listening carefully to Gifford is one of the best exercises an aspiring play-by-play announcer can undertake.

Basketball, from the announcer's standpoint, can almost become nightmarish in its complexity. Listeners want the announcer to keep track of how many fouls a player has, how many rebounds, and how many points each player has scored in the game so far. There are fewer players than in football, however, and the announcer usually is stationed in a press box close to the action or on the floor next to the playing area.

Hockey is challenging. By the time the announcer has told the audience who is in possession of the puck, the game has moved to the other end of the rink. Hockey play-by-play announcers must be able to paint vivid word pictures on radio and keep up with the action on television.

Boxing entails the ability to do speculation and analysis. Since almost all boxing broadcast today is televised, the play-by-play commentator must be able to do much more than relay reports of who hit whom. The broadcaster must analyze the bout to determine why one fighter's style makes him vulnerable to the punches of the other or whether one fighter is being tired by body

blows. It is also necessary to speculate, for example, whether a contestant's jabs are piling up points with the judges.

There are occasional opportunities to cover sports such as golf, where an announcer must constantly fill time, and track and field, where the play-by-play person must keep close track of the shifting positions of runners.

Although the requirements for individual sports differ widely, some of the basic skills and procedures remain constant. In terms of game coverage procedures, none is more important than preparation. Rosters must be obtained, along with as much factual information about the team and its players as possible. In most colleges and all professional organizations, sports information directors prepare kits of information especially for the play-by-play and color commentators. Pay close attention to special rules, such as a three-knockdown rule in boxing or a sudden-death playoff in football. Learn the positions of the players, and check for hard-to-pronounce names.

Circumstances will dictate how much help you will have in preparation and actual coverage of the game. In football, spotters may be provided. For baseball, you will want access to the official scorer, who can inform you of rulings. Baseball fans have a particular interest in rulings, wanting to know, for example, if the player will be credited with an RBI or if the run resulted from a fielder's error.

The popular combination of play-by-play announcer and color commentator allows for a logical division of duties and enables each sportscaster to concentrate more fully on the game. Although in many cases the color and play-by-play roles are integrated into one announcer's duties, when a separate color announcer is employed, he or she is expected to provide highly informative insights into the sport, including:

1. Details the casual fan might miss.
2. Anecdotes about the game and the players.
3. A personalized "feel" for what it is like to play the game—how, for example, it feels to be checked into the boards or caught for a safety in the end zone.

The chemistry that makes certain announcing teams successful is an elusive concept. Among the more easily spelled out play-by-play and color principles are the following.

1. Allow yourself to become excited by the sport. Many former players are successful sportscasters because they love the game and are thrilled by a fine play, not merely because of their technical knowledge.

Phil Rizzuto's famous exclamation "HOLY COW!" is more than just a trademark. He loves baseball and is not afraid to show it.

2. Don't repeat yourself. Listeners do not need to be told "It's a beautiful day here in Cleveland" more than once or twice. Reacting to the pressure of the need to fill time, announcers often become repetitious, and the

only cure is awareness of this pitfall and an adequate supply of material to fill time.

However, audience members do appreciate frequent repetition of the score. When in doubt and desperate for something to say, the score is as good as anything. Time can also be filled by reading scores of other games.

3. When in doubt about a play, wait until you know for sure to make the call. Analysis of Frank Gifford's style was recommended above, and if you listen carefully, one of this broadcaster's strengths will become apparent. Gifford has the ability to maintain a natural rhythm in calling a play while waiting to see *for sure* who has the ball or who made the tackle. In other words, he gracefully avoids giving the player's name until he is certain. Gifford very seldom has to correct himself after having called the wrong player.

Identifying football players can become an onerous task, especially on a muddy field when uniform numbers become obscured. However, a delay in calling a play sounds much better than having to backtrack and figure out who really did take the handoff.

4. When using statistics, communicate with those numbers rather than repeating them. The audience may or may not be interested to learn that the man at the plate is a .310 hitter. To be compelling, the announcer might say that the pitcher is left-handed and the batter is a .400 hitter against lefties. He's also known as a good man in the clutch, and this is really one of the clutch situations of the season, with the Sox down by one run in the bottom of the ninth with a runner on second. . . .
5. Never let up on energy or enthusiasm during the commercials. Play-by-play announcers are often called on to do commercials and should keep in mind that those commercials help pay their salaries.
6. Be sure to keep up with rule changes and ground rules. Getting acquainted with an official who can fill you in on changes is an excellent idea. Similarly, learn officials' hand signals.
7. It is better to give the score and time remaining too often than not often enough.
8. Practice and develop your own methods of quickly spotting players and plays. Many knowledgeable sportscasters maintain that a sportscaster who lags behind the public address announcer is not doing his or her job.
9. Pronunciation of names is often a problem. In college and high school games, one of the best ways to check on pronunciation is to ask the cheerleaders, who often know the athletes personally. Use this option if you don't have time to track down coaches, players, or sports information people.
10. In play-by-play, avoid using numbers to designate people. Each player has a name, and it should be used.

Weather

Today's weather forecast has evolved into a high-tech, graphically stunning presentation. In addition, weather forecasters are called on to make highly localized predictions that will have an impact on hundreds or thousands of audience members in a particular region.

The Weather Person's Role

The modern weather reporter is often both a meteorologist and an entertainer. The American Meteorological Society has established qualifications for meteorologists, and this professional organization issues a seal that is displayed on approved weather forecasters' programs.

For all practical purposes, a meteorologist entering today's world of broadcasting needs a four-year degree in that field. Although it is perfectly legal to be employed as a weather forecaster without a degree, Meteorologist John Flanders of WPRI-TV in Providence, Rhode Island (Fig. 9.3), notes that the competition for jobs is stiff and degreed meteorologists have a decided advantage.

Why is it advantageous for a local weathercaster to be a trained meteorologist? Advancing technology has made weather forecasting a more exact science, and the process of giving a detailed weather forecast now involves



Figure 9.3 John Flanders, weathercaster for WPRI-TV in Providence, Rhode Island.

much more than ripping a paragraph or two off the wire machine and drawing warm and cold fronts on a map.

Listeners and viewers now expect more specific and more localized forecasts, and a forecaster with training is better able to predict such events as the likely path of snowfall or a thunderstorm. Remember, a small variation in the path of a thunderstorm can make an enormous difference to the city that is either hit or missed.

Note, too, that all forecasts are not the same. In periods of good weather, forecasts are similar. It is bad weather that introduces the factors subject to analysis and interpretation. The modern meteorologist/entertainer provides this type of information, and does so in a way that holds the interest of the audience.

A Typical Workday for a Weathercaster

Meteorologists working exclusively in radio often are employed by one of a number of forecasting firms that provide local feeds to radio stations.

In television, the weathercaster for the 6 and 11 o'clock news might arrive at the station at 3:30 and begin to extract weather information from a computerized data base. Several different weather maps (Fig. 9.4) are fed via special printing machines, and the information on those maps must be studied and digested. Such information includes patterns of upper air movement, temperatures, and wind direction. The weathercaster will then begin preparation of his or her maps. In modern stations, the maps are computer generated, like the one pictured in Figure 9.4.

Preparation for the Show

For some weathercasts, as many as 15 or 20 different maps will be prepared. Data are updated constantly and stored on computer disk for recall during airing of the weather. Before the weather segment airs, the forecaster will have prepared the maps and determined their order. He or she will do a quick rehearsal of the patter that is to accompany each graphic.

Graphic

Large satellite projection

Closer projection

Fronts illustrated on colored map

Audio

A nice day in the northeast today, with only a bit of light cloud cover from Pennsylvania. . . .

The only trouble spot is this warm front, which will move . . .

. . . into our area by tomorrow morning.

New Technology

The proliferation of new technologies imposes an additional responsibility on a weathercaster, who is often expected to impart to the weather report a dramatic graphic impact. Demonstrated ability to appreciate and manipulate visual elements is becoming an increasingly important part of the TV forecaster's résumé. Add to this the need to be able to compress or expand the forecast at will, or at least at the will of the news producer, who may ask for a reduction in weather to make room for an additional package. Alternatively, the weather segment may have to be expanded to make up for a news story that fell through.

An impressive amount of information must be compressed into those few minutes, and the show must move with vigor, both graphically and in terms of the weathercaster's delivery.

Narration

The art and science of reading audio to juxtapose with video is rapidly developing into a distinct specialty. One reason for this is an increase in the use by firms and organizations of videotapes and slide-tape presentations.

Documentaries also frequently use an off-camera narrator. Some narration is done on camera, but the vast majority is done voice-over-video. However, since the term "voice-over" has acquired a separate meaning in relation to commercials and news, the word "narration" more accurately describes the process of reading a script off-camera.

Figure 9.5 Will Lyman, narrator of the PBS "Frontline" series and "Vietnam: A Television History."



The Purpose of a Narration

A narration must reinforce the program, providing an ebb and flow and matching with the video image on-screen. The voice must communicate effectively without being intrusive.

Synchronizing Narration with Video or Slides

Narration can be recorded with the performer looking at a monitor, or simply taped and edited in later. Many producers favor narration working to picture because it saves them additional work in the editing process. A good share of announcers, though, favor recording the narration straight, without the distraction of a monitor. Some narrators will choose to work one way or the other, depending on the situation. Will Lyman (Fig. 9.5), narrator of the

PBS series “Frontline” and “Vietnam: A Television History,” notes that his technique varies. “‘Frontline’ is occasionally done without seeing the video. But for the Vietnam series, I requested to work to picture so I would know what kind of scene I was speaking over. I didn’t want to blast through some shocking picture.”

Effective Narration Techniques

Industrial narrations, news narrations, and documentary work require some specialized skills. The vocal approach to a narration is not the same as for commercials or news. Among the techniques useful for this task are the following.

1. Strive to develop an open easiness, a personality behind the voice that communicates but does not dominate.
2. If working to picture, position the screen and your script where both can be seen easily, so that you don’t have to strain and adopt an unnatural posture. The problem of awkward posture, with its negative effects on voice and delivery, is common in narration situations but not often recognized.
3. Pay close attention to the projection of mood, a major requirement in narration. Project what you feel is the appropriate mood, along with the appropriate measure of personal involvement with the copy.
4. Avoid a hard-sell delivery. Narration, for the most part, requires more subtlety than other assignments.
5. If long segments must be delivered strictly to time, use the mark-ups shown in Chapter 3 to indicate time cues. The right reading, for example, might have the second paragraph begin 25 seconds into the manufacturing scene. A note of this on your copy can indicate whether an adjustment is in order to hit the next scene properly.

Acting as Host of Special Types of Programming

Many of the more interesting assignments in broadcast work, such as acting as host of a children’s show, are for the most part extinct on the local level. Others, including being host of a radio call-in program, are increasing. The role of host in any presentation, though, can be an interesting one. Many of the specialty assignments described in this chapter are good part-time options for a broadcaster. Play-by-play, for instance, is an interesting way to supplement your income in a small market. Rare assignments such as game shows or movie programs will by their very nature be part-time.

If you have an opportunity to try a specialty assignment, take the job if at all possible and if the job will not sidetrack you from your ultimate career goal. Exposure to the demands of these jobs will do nothing but help you improve as an all-round broadcast professional.

Master of Ceremonies

An infrequent but challenging assignment involves MCing such events as telethons or on-air fund-raisers. Here, the performer must have the ability to ad-lib virtually indefinitely. Also, he or she has to keep track of various and sundry schedules and activities.

The MC job, as those who have tried it know, is striking in the amount of physical and mental strain entailed. Humor, intelligence, and good interviewing skills are essential. The primary responsibility, however, is the ability to inject excitement into what may be intrinsically dull.

Radio Talk Show Host

As discussed in several other sections of this text, the role of talk show host is a demanding one. It is primarily a position demanding interviewing skills, but in addition requires good to excellent ad-libbing ability and strong projection of a personality.

Because radio talk is an entertainment medium, a host's career will be short-lived if he or she cannot captivate an audience. Another useful attribute is a sense of humor, because callers can be rude or abusive. Helpful, too, is a good sense of when the talk is bordering on the slanderous.

A broad base of knowledge is essential to the talk show host's job. You simply cannot do without it.

Host for Movie Presentations

The "sprocket jockey" still flourishes in some markets. The setting is usually a simulated screening room, but some presentations involve the host in costume, particularly the shows that feature horror movies.

Very few if any announcers make their entire living from hosting movie presentations, but it is an interesting assignment. The prime requirement is the ability to act relaxed and natural in an unnatural situation. Knowledge is important, too. Movie buffs can be more fanatical about trivia than even sports fans.

Your job, in essence, is to promote the film and make viewers want to watch it. Enthusiasm and a positive approach are the keys.

Summary

Host for Children's Shows

It is probably impossible to manufacture an on-screen liking for children if you prefer to avoid them in real life. Hosting a children's show involves understanding youngsters and being able to talk with them, not at them or down to them. Many elementary school teachers have become successful hosts in this sort of programming.

Unfortunately, children's shows on the local level are largely a thing of the past. A well-intentioned FCC regulation prohibiting the show host from delivering commercials or introducing the product has resulted in a decline of local advertisers, which in turn has all but eliminated this important source of funding.

Host for Game Shows

Although rare, local game shows still exist, often in the form of quiz programs that pit one school against another. On the national level, only a handful of personalities make a living at game shows.

The requirements for hosting programming of this type include the ability to handle figures easily, since almost any game requires tallying of points. You'll have to think quickly if something goes wrong, and above all you must be able to instill excitement and enthusiasm in each contestant's performance.

Summary

Specialty assignments in broadcasting can be challenging. Although they call for special skills, the basic requirements of broadcast communication still form the underpinning of the announcer's abilities. To specialize successfully, one often needs a specific academic and/or practical background.

Sports requires a great deal of knowledge and a willingness on the part of the announcer to learn about sports new to him or her. Many sportscasters make their reputations as "personalities," but there are serious issues in sports coverage, and journalistic skills are necessary.

Sports anchoring is stressful because it involves a great deal of last-minute checking before going on the air. Sports anchors must appeal to local audience interests, and they must be energetic and versatile in their on-air approach. Play-by-play announcers must have an in-depth knowledge of the sport. Each sport presents its own particular set of problems. Football, for example, is hard to follow because it involves so many players, rules, and technically oriented plays.

Play-by-play announcers must be excited by the games they cover. They must avoid repetition, and they must not call plays before they have verified the information. Also, announcers must do a good job on commercials.

Weather reporters are often certified meteorologists. They work with computerized data bases and, for television, must be able to create attractive graphic presentations. In addition, the weather anchor must present the information succinctly and with poise. The job of a weather forecaster becomes very tense in times of weather emergency.

Narration is a specialized skill. Good narrators do not intrude on program content. Narration must be relatively low key, and the projection of the proper mood is imperative.

Broadcasters occasionally have the opportunity to act as hosts of special types of programming. Except for radio talk show hosts, most of these assignments, such as telethon MC and host of movie presentations or children's shows, are not full-time jobs but offer supplemental income and interesting opportunities to expand skills.

Exercises

1. Using a portable cassette machine, record a segment of play-by-play for a televised basketball, football, baseball, or hockey game. Do your preparation by compiling information from prewrites in the newspaper. If there is not enough information in the local paper, pick up a relevant copy of a sporting magazine. With the TV audio down, of course, record your version of the play-by-play, and review the tape.
2. Record the narration from the script in the drill section, Appendix B, of this book. You can get a fair idea of the video components from the shot descriptions immediately above the copy to be read by the narrator. Pay particular attention to mood and pace.
3. Watch three weather forecasters on the three major network affiliates in your area. Take comprehensive notes on program elements. In a few paragraphs, compare and contrast the weathercasters in terms of the following:
 - a. Level of interest exhibited by them
 - b. Level of interest they instilled in you
 - c. Energy conveyed
 - d. Credibility
 - e. Use of graphics

Commercials and Acting

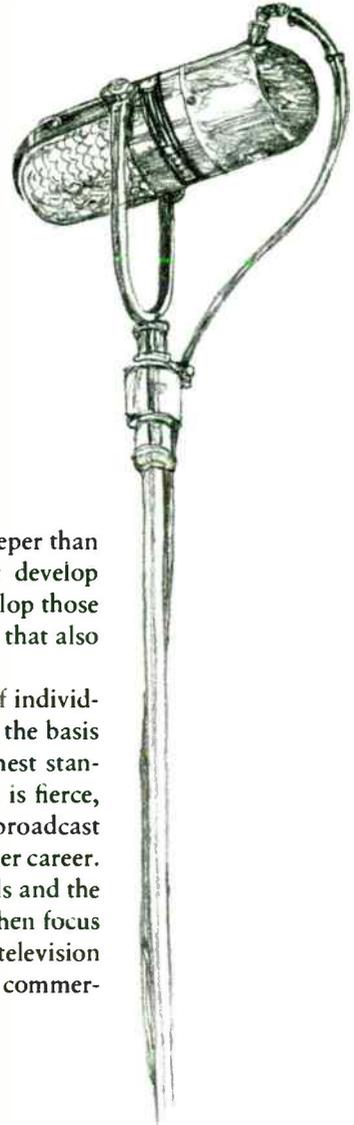
There is little demand today for performers whose talent goes no deeper than producing mellow tones. People doing commercials today must develop genuine communication and acting skills. The performers who develop those skills often find a vast and lucrative market open to them, a market that also provides a degree of artistic challenge.

Artistic challenge in a commercial? Yes, absolutely. Criticisms of individual ads and the industry as a whole notwithstanding, advertising is the basis of commercial broadcasting, and it is generally done with the highest standards of production and the best talent available. The competition is fierce, the rewards great, and the work exacting. Remember, too, that a broadcast performer's ability to execute a commercial will help advance his or her career.

This chapter begins with a discussion of the basics of commercials and the performer's role in them, also examining techniques of acting. We then focus on how various techniques and skills specifically apply to radio and television commercials. Chapter 10 closes with an exploration of freelance commercial roles.

Basics of Commercial Announcing

In the past 20 years, broadcast advertising has come into its own as a separate discipline. Production capabilities are part of the reason. In the early days of television, for example, a standard commercial might involve nothing more



than one camera pointing at an announcer pouring a glass of beer and giving his pitch. Only occasionally did any sort of drama come into play.

Modern commercials, though, run the gamut from 30-second mini-dramas to collages of action scenes to the mundane hidden-camera testimonial.

Radio commercials have evolved, too. In the early days of radio, many advertisements featured grand-sounding speeches describing the high quality of a particular product. Today, the emphasis has shifted to shorter phrases that usually do not so much describe the attributes of the product as portray its benefits (how it will make you feel better, look better, etc.). Radio advertising now also makes much greater use of the dramatic scene, the mini-drama.

But the biggest difference in modern radio advertising is the focus on communicating with a *particular* audience. Commercial producers often fashion several versions of an ad: one for hit radio, one for country, one for easy listening, and one for adult contemporary formats. Hitting a specific target audience is what modern radio is all about. A really good performer can gear his or her reading to a specific audience.

Overview of Commercial Types

Commercials come in several shapes and sizes, and a familiarity with them is helpful to a performer. Although there is some overlap, our breakdown is in terms of radio and television.

Radio Commercial Overview Most ads fall into the categories of a *straight reading* of a script, a *donut*, an *ad-lib*, an *acted scene*, a *man-in-the-street*, or a heavily produced *montage*. Many spots contain elements from several of these categories. The following descriptions include a summary of the particular demands the respective categories place on a performer.

Straight reading: All you have to work with are the words in the copy. A straight reading demands careful attention to variations of pitch and pace. The performer must also be aware of the need for proper emphasis on words. Vocal quality is important, as is a good level of energy in the voice. The straight reading sometimes has music underneath the voice, called a music “bed.”

Donut: Usually furnished by an advertising agency, a donut has copy already recorded on the beginning and end. The commercial is called a donut because it has a “hole” in the middle, which a local performer is called on to fill. For example, a typical donut may open with 10 seconds of a jingle for shock absorbers, then 10 seconds of musical bed, followed by another 10 seconds of jingle and copy. The 10 seconds of musical bed in the middle—the hole—allows the local franchiser of the shock absorbers to give his message. From the performer’s standpoint, a donut requires particular attention to timing; the copy must be read in the time

allotted. Also, the performer needs an ability to match the style projected by the prerecorded elements. Reading over a bed requires timing and attention to the flow of the music.

Ad-lib: “Ad-lib” means improvised, done extemporaneously. An ad-lib commercial is usually done from a fact sheet, like the one on page 199. Sometimes, skilled broadcast performers can construct a convincing ad-lib by playing around with the wording of a set script. Ad-lib spots are quite popular at radio stations that employ one particularly good, well-known announcer. The ad-lib commercial is usually done live, although sometimes it is recorded for later airplay. Some buyers of airtime are fond of the ad-lib commercial because they feel that their product or service will benefit from identification with the air personality. In fact, the ad-lib commercial gives the appearance of a personal endorsement of the product.

This is probably the most difficult type of radio commercial to do well. Rather than simply reading a phrase, you have to think of that phrase at the exact second you need it and deliver that line convincingly. The only way to train for this skill is constant practice. Bill St. James, one of the top freelance announcers in New York, recalls that he developed ad-lib ability by inventing descriptive copy for magazine photos. This is a good practice, and one of the exercises in this chapter will focus on it.

Incidentally, an announcer who can ad-lib convincingly has an eye and ear for detail, which also is developed only by practice. Keep alert for the inspiration you can draw from the sleek lines of a car, or the condensation on a bottle of beer. Good ad-lib skills are extremely valuable to an air personality.

Acted scene: Normally, two voices are used in this kind of commercial, often a male and female. Because radio spots are short and lack visual cues, every effort is made to avoid distraction, hence the variation between voices and the limit on number.

The dialogue is usually informal, uncomplicated, and often humorous. At best it is the beautifully timed exchanges of Bob and Ray or Dick and Bert. At worst, an acted scene is a local “husband and wife” enactment, something to the effect of “My, dear, have you seen the prices at. . .”

The reason for the terrible quality of many of these commercials is the shortage of trained female voices at local radio stations. When there is a lack of professional females on staff, a receptionist is often recruited. A woman with good acting skills can develop a profitable sideline in commercials.

The acted scene demands a skill often overlooked in typical broadcast training: the ability to assume a character and sound natural while doing it. Remember, the husband who complains about scratchy collars is not supposed to sound like Don Pardo announcing a game show contestant,

and the wife is not convincing if she delivers a line about spray starch like Dame Judith Anderson playing Lady Macbeth.

Acting skills are essential for performers who wish to pursue commercial work, and those skills are addressed in an upcoming section of this chapter.

Man-in-the-street: The man (or woman) interviewed about a product or caught unaware in the act of choosing the sponsor's detergent is not always a professional performer, although professionals do appear in such ads. It is not unknown for aspiring actors and actresses to write companies praising a product in hopes of securing a man-in-the-street role. When a professional performer does assume such a role, a natural and unaffected manner is an absolute must.

Heavily produced montage: In the fast-moving genre of hit radio, some commercials contain many production elements and brief snippets of copy. This category can entail a combination of almost all the others: a sound effect, a quick dramatic scene, several pieces of music, and so forth.

This type of commercial requires the ability to put a great deal of meaning and excitement into a few words. Since you do not have time to develop thoughts or characterizations, those words must be precisely right. "Stock car racing at the fairground—the time of your life!" is an example. That one line has to convey all the excitement and allure of the event.

During production of these montage commercials, a good sense of timing is also required, since a phrase might have to fit precisely between two sound effects or other production elements.

Television Commercial Overview Many of the structures common in radio are adapted to television, although the TV ads have their own particular set of nuances. The basic categories of TV commercials are *mini-dramas*, *spokesperson presentations*, *pitch presentations*, and *voice-overs*.

Mini-drama: In TV, this kind of commercial is usually more than just an acted scene. It is a full-range 30- or 60-second drama that presents characters, conflict, and resolution at breakneck speed. When done for national agencies, these commercials are at the very top level of production lavishness and can be incredibly expensive. They involve the top competitive actors and actresses in the field, often chosen because they have the right smile or an interesting, arresting face.

Although some of these mini-dramas appear downright hokey, keep in mind that they generally do the job they're constructed to do. Who can forget the infamous Mr. Whipple, or the irritating spectre of ring around the collar?

The ring around the collar scenario is a good example of the compress-

sion of all the elements of drama into a short space. The wife's peace is shattered by the embarrassment of being discovered on a cruise ship, perhaps, with a husband suffering from "those dirty rings." Hence, characterization and conflict. The wife squirms in the agony of indecision, whereupon there is an interruption and the proper detergent is introduced. In the happy resolution, the rings disappear and husband and wife resume their trouble-free life. Effective performance in a mini-drama requires acting skills and a high level of energy.

Spokesperson presentation: This type of commercial often involves a celebrity using his or her actual identity, or it can be an *implied identity*, using someone who is recognizable as a character, but not necessarily himself. John Houseman, for example, has done commercials in the thinly cloaked persona of Prof. Kingsfield.

A spokesperson does not have to be a celebrity, but he or she must have some sort of implied identity. In other words, an unknown but distinguished-looking performer can give a very convincing spokesperson presentation for a product or service. In this case, it is the performer's implied identity as a distinguished and intelligent person, rather than celebrity status, that lends authority to the commercial.

What does this require of a performer? Basically, an authoritative presence and an honest, convincing delivery.

Pitch presentation: This harkens back to the old days of television, when the "pitchman" would deliver a sales message about a product. The difference between a pitchman and a spokesman is that the former is identified neither as a celebrity nor as a particular kind of individual. The product is of prime importance, the pitchman purely a conduit of information.

For example, consider a well-known celebrity who sells life insurance and dog food (not at the same time, of course). When he sells life insurance he acts as a trusted spokesman, implying that he, as an intelligent and trustworthy person, endorses the insurance. When he gives a stand-up dog food commercial on the set of a variety show, he is not claiming any expertise but only touting the product's benefits, acting as a conveyor of information. The dog food is the star, not the performer.

A performer in a pitch presentation must have a very high energy level and must move well and handle props with ease.

Voice-over: The performer who reads the copy is not seen in a voice-over commercial. Rather, the performer's voice is heard as a major component of the sound track.

The voice-over format is an extremely popular way of constructing commercials. It has the advantage of giving top billing to the product, not to an on-camera performer. A variant of voice-over work is dubbing

in the voice of an actor who looks but does not sound the part in a commercial.

What we usually refer to as voice-over requires an excellent sense of timing, the ability to read voice to picture, and the skill to communicate vocally without distracting from the visual elements of the presentation. In many cases, the voice-over announcer is virtually anonymous, in the sense that a trumpet player is anonymous in an orchestral setting. After all, no one listening to a musical bed in a commercial stands up and says, "Listen to that trumpet!" If that were the case, the trumpet player, regardless of his or her skill, would have detracted from the message. This is a rather roundabout way of making the point that the viewer is not supposed to be astounded by the voice-over announcer's fine delivery. In fact, much of the general public probably is not aware that there is such a category as voice-over announcers. Voice-over work is quite challenging and under the right set of circumstances very profitable.

Radio and television commercials take a variety of incarnations. Keep in mind that there are many hybrid forms that utilize several elements of the foregoing categories.

Now that we've defined the *whats*, let's examine some of the *whys*.

Goals of a Commercial

It is often assumed that the goal of a commercial is simply "to sell a product." In the long run that may be true, but there are many intermediate steps in the process. Is the purpose of a line to "sell" a bank or to make the listener believe that the bank is staffed by knowledgeable and helpful people who take an individual interest in their clients? More often, the latter statement is the immediate goal, with selling the bank a broader objective.

A performer really has to understand the goal of a commercial before he or she can come up with a decent delivery. Dig a little deeper into the copy. Find out what the copywriter is trying to get across in each word and phrase. For example, do not assume that the only goal of a travel agent's commercial is to sell vacations. In the long run, that may be true, but the immediate goals for a broadcast communicator might be to:

- Make the listener aware of how absolutely miserable this winter weather is
- Convey a sense of excitement concerning the possibility of visiting a Caribbean resort
- Communicate the idea that this vacation is a real possibility, an affordable option

Being fully aware of the goals of a commercial will give you valuable cues to the points that ought to be stressed, and to the proper inflections and rate

of reading. This applies to any line you're delivering as an "announcer," or any copy being delivered in the character of someone else, an "acted" part.

Straight Delivery Versus Acted Delivery

As mentioned earlier, one common fault of commercial performers is the inability to assume a role, the tendency to take the guise of an announcer when the performer should be donning the persona of a character in a play. There is a very fine line between a *straight delivery*, as in the delivery used by a radio personality reading a script, and an *acted delivery*. The importance of understanding acted deliveries lies not in differentiating but in being able to play a role convincingly.

For example, the producer of a college promotional film auditioned for the role of narrator a number of announcers who made their living in broadcasting, and actors who made their living on stage and in film. An actor won hands-down. "I wanted someone who could convince the audience that he was an alumnus of our college," the producer said, "and who could assume that role. The fellow we chose had only an average voice, but he really slipped into that identity. Most of the announcers would have been inappropriate."

Do not assume, however, that a broadcast communicator is always required to take on an identity. Whereas an identity was indicated for the college film, the narrator of a National Geographic documentary would appropriately use a straight delivery, almost a news style. The narrator, in that case, is not taking on a role.

In most cases, the producer of a commercial or other work will give you guidance on which type of delivery to give. The critical thing from your standpoint is the ability to summon acting skills when you are called on to play a part.

Acting

Although this book cannot present an acting course per se, acting skills are essential to a performer and are often overlooked in broadcast curricula. Many professionals in the commercial field recommend that students take as many drama courses as possible, and that's good advice. You cannot be trained as an actor in one chapter, but some exposure to the principles of acting is valuable, both for picking up practical skills and as a jumping-off point to further instruction.

In this overview we discuss the methods of *assuming a role*, giving a *natural delivery*, and utilizing actors' *techniques*.

Assuming a Role

A variety of jokes have been made about the actor who stops in midsceen and queries the director: "But what's my motivation?" That is often a legitimate question, because motivation is the key to assuming a role and carrying it through a situation described in a plot.

Why does a character say a line? Why does he or she say it in a particular manner? Why does the character look, talk, walk a certain way? All those aspects should reflect motivation, and being able to convey motivation is what spells the difference between an actor and a mere reader of lines.

An actor playing a southern gentleman will have to do more than work up a drawl. If the character is indeed a southern gentleman, he will undoubtedly have a certain way of moving: courtly and gentle gestures, perhaps. A southern gentleman is likely to have a proud bearing. If he is older, he will undoubtedly move differently from another southerner, 20 years younger.

A wide array of physical traits make up a character. As the great acting teacher Konstantin Stanislavski noted, small physical actions ". . . and the moments of belief in them" acquire a great deal of significance on stage.

Other traits will play a role in the actor's rendition of a character. Do highly educated people speak differently from people with little education? In most cases, they do, of course. And these traits must be *consistent* within the portrayal of a character. That is why television and screen writers often work up a complete biography of a character, including education, military service, political affiliations, and family history. Most of this information is never used directly, but it is important to the actors for the sake of character development and consistency. Novelists often undertake much the same process, drawing up an extensive biography of each character before the book is started.

You must do the same as an actor in a commercial. If background information is not presented to you, invent some. Make the character a *real* person. Assume you have been assigned to do the voice of a banker in a commercial. What kind of neighborhood does she live in? What does her family mean to her? What political party does she belong to? How much education has she had? Many of the questions may seem irrelevant. Indeed, in terms of the immediate needs of the role, they very well may be, but filling in the details that make a character human can help you bring that character to life.

Let's look at another example. You have been cast in the role of a tough cop in a TV commercial for cold medicine. The advertiser, who wants to overcome the "macho" male's disdain for taking medicine for the sniffles, has constructed a commercial featuring a big-city patrolman walking down the street, saying: "You know, when people are depending on me, I have to be at my best. I can't let a cold get me down. So when I feel the first signs of a cold coming on, I take Coldex. It's tougher than even *my* cold."

The lines have all been written, the camera angles all blocked out, but it is

your job to do the most important part. You must bring this character to life. How do you do it? By creating a personality sketch and relating those traits to your character's *voice quality*, *posture and movement*, *facial expression*, and *general character traits*. Here is a possible—but not definitive—point-by-point analysis.

— *Voice quality*. Do big-city cops talk softly? Hardly. A gritty, rough voice is a possibility, as is a faint hint of an Irish brogue.

— *Posture and movement*. Most likely this character would have a purposeful stride, with a great deal of confidence in his step. One realistic gesture quite in keeping with this character is to point to the camera (the viewer) when he says, "You know, when people. . . ." When he finishes the line ". . . tougher than even my cold," this character just might point to himself with his thumb. Gestures would typically be heavy and broad.

Assuming this manner of posture and movement would be helpful even if the characterization was for radio. Many radio performers utilize posture, gestures, and facial expressions as a way of reinforcing the character.

— *Facial expression*. In the movies, policemen run the gamut from a social, smiling face to angry insolence. Perhaps the image of a concerned but tough Irish cop would be in order here, assuming you physically look the part of an Irish cop.

Talking slightly out of the corner of the mouth would be appropriate for this character. (Remember, *appropriateness* is the key. Talking from the side of the mouth would not be appropriate for the character of a librarian.) Another appropriate trait would be a squinty expression, common among patrolmen who walk dusty, windy city streets. Other facial expressions? Try a knitted brow for the line ". . . when people are depending on me" and a slight jut of the jaw for the line ". . . tougher than even my cold."

Note that the goal is not to assemble a mechanical grab-bag of expressions, but rather to decide what expressions and mannerisms would be believable in this character and would accentuate the message.

— *General character traits*. We want the character to be likable, so let's invent some likable points. He is easygoing but tough. Our cop has a lot of street smarts, but probably not an extensive formal education. He likes making small talk with the merchants on his route, and has a real fondness for kids, but he won't take any guff from them.

A little personal history: he is the father of six, his brother is a priest, and he gets misty-eyed at Irish ballads.

Obviously, all these details will not be reflected point by point in the commercial, but the traits will build a persona for the character you invent. The personality traits add up to a satisfying whole, rather than a cardboard cutout.

Think in terms of those four categories—voice quality, posture and movement, facial expression, and character traits—for any character you portray in a radio or television commercial. And although acting in a dramatic series is beyond the scope of this book, keep in mind that the process of defining characters applies to all types of drama.

Now, let's apply those four categories to some different characters.

Personality Sketch

Character: A young male homeowner telling us why he got his mortgage at a particular bank.

Voice quality: You would not expect a gravel voice or a basso profundo from a young man. However the voice should transmit the qualities of confidence and responsibility. After all, he is trying to convince you of the right way to make an important decision.

Posture and movement: Youth is important here, to show that young people can get mortgages, so the character's posture and movement must reflect health and vigor. He probably exercises regularly, perhaps playing raquetball. His body language would surely be open and direct. He would not sit hunched over with hands crossed across his chest. And although his posture reflects confidence, he doesn't have a cocky swagger, and he projects a certain vulnerability.

Facial expressions: Smiles easily, but definitely is not the giggly type. Sincere, he has a level, but not challenging, gaze. By contrast, our policeman friend probably had eyes that drilled right through you.

Character traits: Probably well-educated, an engineer perhaps. He is organized, neat, owns a station wagon, and is a member of the JCs.

Personality Sketch

Character: A 25-year-old career woman searching for a new car. The commercial copy is intended to show that she knows what she wants, and knows that the people at Smith Dodge can give it to her with a minimum of fuss.

Voice quality: Bright and energetic, but certainly not sultry and definitely not dumb-blond breathless. There's no aggressive quality in her voice, just a confident assertiveness.

Posture and movement: She walks purposefully, and her posture is straight. She does not make unnecessary movements.

Facial expressions: Intelligent expression, level gaze, smiles easily but is not a jovial type.

Character traits: Well-educated person with strongly shaped goals. She probably works very hard at her job. She is physically active and has a variety of hobbies and interests, such as skiing and jogging.

Employing character sketches has the advantage of helping you determine whether an action will be in character or out of character. Basing the personality on character sketches allows the actor to assume a role and deliver the lines with naturalness.

Naturalness and Delivery

The word “natural” is somewhat deceptive, since a radio or TV commercial is not a natural situation. Instead, the important element is the *appearance* of naturalness. In real life, people mumble, have speech impediments, and exhibit other characteristics we generally do not want to reproduce in a performance. “Naturalness” boils down to an unaffected performance, a projection to the audience of a recognizable character. The broadcast communicator must make every effort, when assuming a role, to avoid a cloud of artificiality.

Here is where motivation comes into play once again. There’s nothing more to motivation than understanding something about the character and understanding why he or she is delivering the line. Is the character surprised? Angry? Patiently trying to convince us of something?

For instance, expand on the character of the career woman looking for a car. To give some additional insight into the character, here are some invented lines of dialogue: “I want a car that fits my lifestyle—practical, but not *too* practical. After all, what’s life without a little excitement?”

These lines reveal a little more of the character’s personality. She is a bit adventuresome and wants a car that does something besides transport her from place to place. However, she’s a hard working career woman, not an heiress, and probably would not opt for an exotic, expensive auto. So the lines assume a new meaning, and the actress would be wise to add just a touch of mischief to her voice and expression, some hint of the thirst for excitement that dwells beneath a staid exterior.

Another example concerns a different motivation. It is a scene in a shabby auto repair shop where the mechanic tells a young man he needs a new exhaust system.

“A whole new exhaust system?” he replies. “But you put in a new system just a month ago!” What is the motivation for this line? Frustration, anger, disgust with the whole operation. The character will, of course, go to the sponsor’s shop next time. His reaction is pretty obvious. Other reactions and motivations might require more thought, especially in a voice-over, where there are no visual cues to reinforce the message. In most cases, the voice-over calls for a straight delivery, not assuming a role, but there is no reason

not to assume certain personality traits if they are appropriate. Here are some possible ways to analyze the motivation behind voice-over copy:

Copy: Voice-over for special airline fare to California.

What the performer wants to communicate: A sense of excitement, almost incredulity, at these extremely low fares. The voice-over performer is a bearer of good news.

Copy: Voice-over to convince small investors to deal with a certain brokerage house.

What the performer wants to communicate: The voice-over performer's vocal qualities and delivery must imply that he or she is a sincere person who really wants to tell others about the good service at this particular brokerage house. The voice-over announcer might think in terms of playing the role of an intelligent neighbor.

The point is that unless these lines are delivered with motivation in mind, some artificiality will be projected into the delivery, regardless of whether the performer assumes a character. The voice-over for the airline fares, as a case in point, would not be very effective if the delivery were somber. The investment brokerage spot would be very ineffective with a singsong, top-40 disc jockey delivery. Would *you* invest with a brokerage house represented by an announcer who sounds as if he is about to say, "Hey there, girls and guys"?

One other point: it is entirely possible to assume a character and understand the meaning and motivation of the copy and still appear artificial. If character and motivation are in order, the causes of artificiality can include the following:

1. *Unnatural pronunciation.* Be wary of saying "thee" for "the" or "ay" as in "skate" for the article "a," which is usually pronounced "uh." Don't overenunciate.

If the script calls for a dialect, make sure you can speak it convincingly. Critical listening with a tape recorder is the only reliable guide. Most acting textbooks contain phoneticized dialect guides, and it would be very helpful to study them. Dialect work is extraordinarily difficult, and there's no disgrace in not being able to master it. Many broadcasters don't; just turn on your radio anywhere in the country on St. Patrick's Day.

2. *Stilted dialogue.* Sometimes, artificiality is the copywriter's fault. However, the performer usually can't change dialogue. If you are having trouble with a line such as: "My, this certainly is a wonderful product, Joyce; we must order it right away," walk away from the line for a few minutes. Try to say the line in your own words, paying attention to believable phrasing. Now, give the stilted line with the same type of delivery you used when in your own paraphrase. Some pieces of dialogue will never sound right, but this method can sometimes help.

3. *Overacting*. Putting too much into a performance is just as bad as injecting too little. The most effective way to catch overacting, or “a stench of ham,” as it is sometimes called, is to have a knowledgeable teacher or colleague critique your performance. Video and audio taping helps, too, of course.
4. *Inappropriate movement*. A gesture that is completely in character with the part you’re playing may appear totally inappropriate on television. On TV, you are working in a confined space and must often create the illusion of movement rather than executing the movement itself.

For example, a commercial that calls for you to walk across a used car lot requires compact and controlled movement, because the distortion of the TV lens would make a normal gait appear as though you were bounding across a basketball court. Walking and moving on television is a skill in itself, which can be developed only by practice and the viewing of tapes.

Factors that add artificiality to an otherwise well-constructed performance can be eliminated only by awareness and constant practice. There are very few “naturals” who can stroll onto a set and walk and talk well, basically because appearing on television is, as mentioned, an “unnatural” situation. The same principle applies to radio, perhaps more strongly, since a performance relying entirely on voice can be difficult to pull off well.

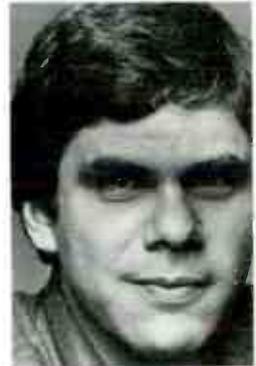
Techniques

In addition to the abilities to assume a role and to bring about a natural delivery, television and radio commercials, whether acted or with a straight delivery, require mastery of certain specialized techniques. A technique is loosely defined as a method whereby a performer treats certain details of his craft. Techniques unique to television and radio are considered in the sections on those topics, but we’ll close this acting section with a discussion of techniques for improving any type of broadcast performance.

Of primary importance is the ability to *animate your delivery*. Animation literally means “putting life into,” and that’s exactly what you’ll be called on to do when reading copy. Veteran New York voice-over commercial actor Nick Schatzki (Fig. 10.1), who has voiced commercials for clients such as Eastman Kodak Company and New York *Newsday*, notes that one way to bring copy to life is to visualize someone to whom you are speaking. Picture a single individual, he advises, and talk directly to that person. If necessary, form a mental image of that person sitting, in miniature, on top of your microphone.

Breathing life into copy is not accomplished purely by voice quality. Agent Lester Lewis handles such top commercial talent as Bob and Ray and Jan Miner (*Madge the Manicurist*). When Lewis judges the ability of a performer, he listens for the ability to animate copy. “Don’t assume that just be-

Figure 10.1 Nick Schatzki, an actor who frequently does voice-over work, brings copy to life for accounts like *New York Newsday*, Olympia Beer, and Eastman Kodak.



cause you have a good voice you can do commercials,” Lewis says. “It’s not the voice, but what you do with the voice, that’s important. Also, don’t think that reading 30 seconds of copy is going to be a cinch. You have to bring that copy to life. Look closely at the copy: What is the copywriter trying to say? What are the important points in the copy? Without understanding that, you can’t give a good reading.”

Understanding the copy is largely a function of the methods of analysis discussed in Chapter 3. If you combine that analysis with the techniques of identifying motivation and determining the goals of a particular commercial, you can attack the job with a thorough comprehension. The following pointers are important to developing commercial technique.

1. Good acting skills will always increase your ability to communicate and animate copy. Acting training usually focuses heavily on methods of infusing life into a character. Many pros, including Lester Lewis, recommend that you take a variety of drama courses and get some stage experience, if you have the opportunity.
2. Working before a live audience is a helpful experience to any broadcast communicator because it gives a sense of how things play. Broadcasters trained only in broadcasting sometimes lack a sense of comedic timing, for example, a skill best honed in front of living, laughing people.

The ability to animate copy is a technique useful in both radio and television commercials, and for all practical purposes, in any other form of broadcasting, too. Techniques pertaining specifically to each medium are discussed next in the sections summarizing radio commercials and television commercials.

Radio Commercials

Earlier, the basic types and structures of radio commercials were described. Since radio spots rely entirely on sound, the broadcast communicator must be particularly sensitive to what sound can do and must be adept at maximizing the impact of the sound elements. This means that you will be concerned with more than just the vocal delivery. Also important is the ability to play off other elements, such as music and sound effects. In addition, there are special talents required of a radio commercial performer, talents unique to the field.

Unique Aspects of Radio Commercials

In a sense, the producer of a radio commercial has a more difficult task than someone constructing an ad for television. Why? Because the radio copy must be aimed with pinpoint precision at a target audience. In another sense,

this can be interpreted as a factor making the job easier, since the TV producer is in the position of having to please almost everyone.

The essence of the discussion is that radio is a one-to-one medium. The successful performer on radio is the performer who can put across a message on a personal basis. Getting to specifics, you will be called on to do some tasks unique to the medium. Of primary importance is ad-libbing from a *fact sheet*.

Fact Sheet The ability to do a credible job ad-libbing from a fact sheet, and the related ability to please sponsors, can take you very far in modern radio. The effectiveness of an ad-lib commercial lies in the injection of the performer's personality into the spot. In radio, personality is still very much alive. In earlier times, personalities such as Arthur Godfrey could maintain that kind of role on television. Godfrey was the acknowledged master of the ad-lib commercial, both on radio and television. His folksy, absolutely natural delivery was stunningly effective in pleasing sponsors and motivating buyers.

Can you summon up this ability? Try and build an effective ad-lib around the following fact sheet.

- The Charter House Restaurant, 411 Grand Avenue, serves the widest array of seafood dishes in the city.
- Seafood is caught fresh every day and brought right from the boat to the kitchen.
- Specialties include lobster for two, a complete dinner with wine, Caesar salad prepared at the table, and baked potato. All for \$17.95.
- Colorful atmosphere, including the Clipper Ship Lounge where fishnets line the walls. There are brass nautical decorations. One-ton anchor outside entrance.
- Owners Joey and Paul Italiano provide first-class hospitality at bargain prices.

Here is one way, but not the only way, a radio air personality might do the ad-lib:

When you dine at the Charter House Restaurant you get a great bargain, and you can choose from the widest array of fine seafood dishes served anywhere in the city. Do you know where the Charter House is? Well, it's up on 411 Grand Avenue, right off the Seashore Expressway, and that's important because if you know that section of the city you also know that the Charter House sits right on the water, next to where the fishing boats dock. The seafood comes right off the boats and into the Charter House kitchen, so whenever you eat at the Charter House you're getting today's catch.

Right now you can enjoy the "Lobster for Two" special, a complete

dinner that comes with a Caesar salad prepared at your table—hey, that’s a show in itself—and you also get wine and baked potato. All for \$17.95 . . . remember, that’s for two people, \$17.95 for a complete dinner.

By the way, the food at the Charter House is only part of the experience. If you’ve never been there, make it a point to stop in and have a drink at the Clipper Ship Lounge . . . that’s the place where they have fishnets on the walls and all those brass nautical gizmos. And you’ll know you’re in the right place when you see the one-ton anchor outside the door.

We were there last week and had a great meal and great service, too. The owners, Joey and Paul Italiano, make sure you get first-class hospitality at bargain prices. That’s the Charter House Restaurant, 411 Grand Avenue.”

This announcer gave the sponsors a good deal for their advertising dollar, both in terms of content and time. And this type of commercial provides for variety: a good performer could ad-lib it four or five different ways during the day or week, giving a different emphasis each time.

Obviously, there are abundant differences between radio and TV commercials, but the injection of personality, as illustrated above, is one of the facets that makes radio such a unique and compelling medium.

Production Basics

Often in radio the performer is the one who also does the production work. This requires basic skills such as using an audio console, mixing of sources, and operating a variety of equipment. The skills are essentially the same as those outlined in Chapter 5. In a commercial, the goal is to utilize these skills to enhance the commercial message.

The performer must be sensitive to production details such as relative levels of sound from different sources. For example, reading over a music bed requires a delicate balance. The music can’t be loud enough to drown out the voice, but the music must not be so soft as to be imperceptible.

Extensive instruction in production is beyond the scope of this text. Note that a knowledge of production can always be helpful to a performer, so even if your ambitions lie in on-air work, taking as many production courses as possible will be extremely worthwhile. Why? Notice how a good grounding in production techniques can enable you to enhance a message in a radio commercial in these examples.

— You are reading a piece that is set outdoors, but you’re in-studio and picking up a lot of echo and reverberation from the walls. A basic knowledge of acoustics would enable you to make your spot more believable by set-

ting up a simple baffle to block reflection of the sound and eliminate the echo and reverberation.

- Knowing the characteristics of different mics can enable you to choose a mic with a great deal of “presence” for an intimate feel in a perfume commercial.
- A knowledge of special effects and how to produce them can add to the message. Use of filters, for example, can cut down on the frequencies passed through the console and can produce a weird, unearthly effect, useful for attracting attention if used appropriately.

Delivery Techniques

There are two more specialized techniques above and beyond the style considerations and production elements discussed so far. These techniques are indispensable in radio, and also have some specific applications in television, especially in voice-over work.

The techniques are *reading to time* and *compressing copy*. They are two of the most useful skills you can develop, and frequently are the talents that separate a good performer from one recognized as being top drawer.

Reading to Time Some professionals maintain that reading to time calls for an ability you are, or are not, born with. Others contend that constant practice can develop this skill, and we’re inclined to agree with the latter view. The bottom line in this dispute, though, is that no one can teach you how to read copy in exactly 30 seconds. It is a talent that can be achieved only by experience. Essentially, the goal is to develop an internal clock, which lets you know when the pace has to be picked up or slowed down.

Why read to time? Well, in many commercials there is a certain time slot allotted for copy, and if it is 19 seconds the copy *has* to be 19 seconds, no more and no less. In most radio stations 30-second spots must last precisely 30 seconds, since they may be used in a “hole” provided in a network newscast, and therefore can’t fall short or run long.

Although there is no magic formula for developing this skill, incorporating the following suggestions into your practice can help speed the process of learning.

1. Develop a familiarity with music and music phrasing. Listen critically to music and learn to identify key changes, or the distinction between a trumpet solo and a clarinet solo. This is helpful because music beds can be used as cues. If, after a couple of rehearsals, you find that you should be giving the prices of the products when the key changes, you can use the key change as a landmark from which to adjust the rate at which you read the rest of your copy. In the long run, this will be easier and less distracting

than trying to keep one eye glued to a timer or stopwatch. Knowing the background music also helps you to match your delivery more naturally to the music bed.

2. When you start practicing development of a time sense, shoot for hitting 10 seconds, not 30, on the dot. Once you have mastered 10 seconds, try reading 30-second spots exactly to time, thinking in terms of three 10-second segments. Another way to practice is to read a 30-second spot and then cut it down to 25 seconds. Do it again, aiming for 35 seconds.
3. Mark your copy with time cues, as shown in Chapter 3.

Compressing Copy

Successful performers frequently point out that one of the most valuable skills in their arsenal is the ability to put a lot of words into a short time. The reason is simple. Time is money, and the more commercial words a sponsor gets for his or her time allotment, the happier the sponsor will be. As a result, copy is often written very tightly, and frequently there are more words in a 30-second spot than could normally be read comfortably in 30 seconds.

This requirement frequently gets out of hand. A merchant once presented one of the authors with a page and a half of single-spaced typewritten copy and requested that it be “squeezed into” a 60-second spot.

Compressing copy, reading rapidly without a rushed, chatterbox delivery, is a valuable skill that can be enhanced by practice and some of the following specialized techniques.

1. *Use a musical analogy.* When an orchestra speeds up a piece of music, the relationship among the notes and rests remains the same: a quarter note is still one-fourth as long in duration as a whole note, but both will be shorter in duration when the tempo is picked up. The same is true of rests between notes. They remain proportional.

The biggest fault of the performer who produces a rushed, hurry-up sound is reading the elements of the copy out of proportion. The result is a change in the phrasing, sometimes eliminating all natural pauses between words and/or phrases. Another symptom of the hurry-up syndrome is a monotone, where the “melody” of the copy is altered.

When you have to speed up your delivery, remember not to change the *relative* rate of delivery, and don’t alter the melody of your voice. Speed up everything, but do not change the relationship among words.

2. *Read ahead in your script.* Reading ahead allows you to speed up the copy and retain its naturalness. Typically, in a hurry-up delivery, the performer forms a direct connection between eye and mouth, becoming less a communicator and more a reading machine, concentrating on speed and losing meaning and flow. Stay a sentence ahead in the copy, and you will phrase

the words in a more natural way because you will be saying a sentence, not reading words.

Television Commercials

Earlier, we examined some of the types of television commercial and discussed what they demand of a performer, as well as the process of creating a character for television or radio. This section explores some of the specific techniques particularly relevant to television commercial performance.

It is important to understand that the television commercial industry is, in most cases, not a part of the television broadcast industry. Many commercials are produced by independent production houses, and the performers generally are trained as actors, not broadcasters. In television voice-over work, there's a greater percentage of broadcasters.

Local TV stations do produce commercials, but there is usually not a major amount of on-camera work for the broadcaster in these markets. Voice-over work is, however, typically assigned to the broadcaster in local markets.

On the national level, commercial production is a highly specialized business, with the spots written by ad agencies and produced by independent houses. In this environment, performers typically work on a freelance basis.

Regardless of whether the assignment is on a local TV spot or nationally syndicated, the importance of properly creating a character and giving a genuine delivery cannot be overstated. In addition, TV has some very stringent technical requirements which, if not adhered to, can put performers out of the running before they get a chance to show their talents. These techniques are unique to on-camera acting.

On-Camera Acting

A television camera is a merciless instrument, capable of picking up every detail of a performance, good and bad. An actor or performer must constantly be aware of the power of this unblinking eye and must develop the following specialized skills.

Ability to Control Movement Turning to face someone, a simple act in everyday life, can be horrendously complicated in a television studio. The performer must be able to turn without causing the studio lighting to cast uncomplimentary shadows. Too large a movement will pull the performer from his or her mark, usually a piece of tape on the floor, thus throwing off all the camera angles.

Performers frequently must be able to talk with another on-air person without looking directly at him or her. In the theater, actors typically direct their gaze downstage, toward the audience, so that more of their faces are visible to the audience. In some circumstances, you must do the same on TV: look in an unnatural direction during dialogue so that more of your face is seen by the camera.

Television, like football, is a game of inches. The performer must develop the necessary skills to stay on a mark, move the same way in subsequent takes, and remember his or her body positions at the end of a take so that they can be matched up with the beginning of the next take.

Ability to Control Mannerisms “You wouldn’t believe some of the faces people make when they’re on camera,” says Vangie Hayes, casting director for the J. Walter Thompson advertising agency in New York. She notes that “some performers feel that they have a talent for punctuating everything they say with a raised eyebrow. But that mannerism becomes very distracting.”

Ability to Project a Type Since time in a television commercial is so limited, there is little opportunity to build a character by dialogue or exposition. Much of the character’s personality must be readily apparent, which is why the woman who plays a young mother has to be a young mother “type.” Her identity must virtually leap from the screen.

Types in commercial acting include the young mother, the young father, the distinguished spokesperson, the sexy leading-lady type, the macho male, and the “character” part. Cultivating your particular type, whether you are destined to play college professors or cab drivers, is important. Obviously, you must be believable within your type, meeting age and physical requirements. A strong Brooklyn accent may work to your advantage in seeking cab driver parts, although you would be well advised to lose it for any other type of mass media work.

Type casting is very important in commercial work, and specialists often put “young father” or “character type” right on their résumés. You should identify your strengths, especially your ability to play a type, and exploit them.

Handling Props

The days of the stand-up commercial with prop in hand are pretty well past, although some local stations utilize this structure and on occasion a national spot will do it for novelty. When a product is held, the close-up often features a professional hand model.

In terms of simply handling a prop, the rule of thumb is not to let it glare on the camera lens. A book, for example, must be tipped at the proper angle to prevent the reflection from the lights from causing the cover to glare badly.

Freelance Assignments

A secondary, but just as important, rule is never cover the product with hand or fingers.

Props in modern commercials are more likely to serve as items to be consumed. Commercial performers frequently are called on to ingest a product, and they must do so with as much satisfied, ecstatic zeal as can be summoned within the bounds of common sense. If you are eating a slice of pizza, the director will expect you to be capable of reacting to the taste of the pizza. If you are drinking milk, be prepared to communicate enjoyment.

You will be expected to portray an enormous amount of delight in the consumption of a product. Remember, if you ever are lucky enough to secure a part in a commercial such as this, you will be operating in a big business and will be expected to perform on cue, as a professional.

Freelance Assignments

As has been noted, national commercial work is for the most part done on a freelance basis. Many of the performers are actors, and some, especially in voice-over work, are broadcasters. On a local level, the participation of professional broadcasters is much greater.

Freelance assignments are available on the national and local levels, although an employee of a particular station may frequently find restrictions placed on the types of outside work in which he or she may engage. Parts in commercials are obtained through:

- Ad agencies, which handle advertising accounts for clients and often do the scripting and casting for the commercial
- Model and talent agencies, which supply talent and take a cut of the talent's compensation
- Production houses, the firms that actually film or tape the commercial
- Broadcast stations, which assign commercials to in-house talent and sometimes hire freelancers

The competition for parts in commercials, especially TV commercials on the national level, is intense. Before you even enter the ring, you should have tapes (audio and/or video, depending on your interest) of your best work to present to the casting director of the organization you approach, or to an agent. You will also need a résumé summarizing your previous commercial experience, if any, along with your training. An 8-by-10 black-and-white portrait photo is also required.

In some cases, a commercial performer must belong to a union, such as the Screen Actors Guild (SAG) or the American Federation of Television and Radio Artists (AFTRA). Unions are examined more closely in Chapter 12.

What are the qualifications for picking up a commercial role? The principal quality J. Walter Thompson casting director Vangie Hayes looks for is “. . . the ability to talk to someone. There was a time when most announcers were the ‘deep, disembodied voice,’ but today the emphasis is on communication.”

One of the attributes of a performer’s voice, Ms. Hayes notes, is the level of interest it carries. “I think a good voice is a voice that you would hear on a TV in another room, and walk into that room just to see what’s going on. A good voice is also an interesting voice . . . perhaps even a voice with a little rasp in it.”

Ms. Hayes concurs with others in the field who advise that practice is the only way to improve. Hear yourself on audio tape, she advises, and see yourself on video. Compare your performance to those of professionals, and always be aware of areas in which you can polish your skills.

A Final Note

Commercial performance can be an extremely lucrative field, a comforting thought when you consider that broadcasting on-air work as a whole does not pay very well. Yes, top performers do make a great deal of money, but at the local level, especially in small markets, on-air talent generally makes less than salespeople or management and in very small stations, secretarial help. Remember that those at the top *are* at the top, the very top, of a fiercely competitive pyramid. The top news anchor jobs, for example, are not easily obtained.

Securing commercial roles is never easy, but the field does offer quite a bit of opportunity. And for staff radio personalities and certain television staff on-air performers, the ability to deliver a commercial convincingly is a sure step to career advancement. *Never* underestimate the role of commercials and the value of developing the talent to do them well. As long as there is broadcast advertising, the performer who can convince us to use a product or service will be in demand.

Summary

Broadcast advertising has emerged as a separate discipline. Modern commercials take many forms. Among those forms in radio are straight reading, donut, ad-lib from a fact sheet, acted scene, man-in-the-street, and heavily

produced montage. Forms in television include mini-drama, spokesperson presentation, pitch presentation, and voice-over.

The long-range goal of a commercial is to sell a product or service, but there are many intermediate steps. The commercial, for example, might seek to create a sense of excitement in the listener and then communicate that the product or service offered is affordable and a realistic option. It is a much more sophisticated business than simply saying, "Buy this product."

It is very important for a commercial performer to be able to do a straight delivery (what is usually thought of as announcing) and an acted delivery, which involves assuming a role.

Acting is a discipline within itself, and proficiency can require years of study. However, familiarity with some basic principles is helpful to any broadcaster interested in commercial performance. The primary consideration in acting a role is determining the motivation, the complex of factors that cause a character to say a line in a particular manner.

The actor must do an analysis of a character and determine that character's physical traits, level of education, voice quality, posture and movement, facial expression, and other traits. It is vital that the actor's delivery be consistent with the overall personality sketch of the character.

Commercial actors must particularly avoid unnatural-sounding speech, stilted dialogue, overacting, and inappropriate movement.

The way a performer treats his craft is often defined as technique. In very basic terms, applying to both television and radio, technique is the means of animating copy, bringing it to life.

There are unique aspects of radio and television commercials to which special techniques must be applied. Radio commercials involve polishing the technique of reading from a fact sheet, being able to integrate production basics into the overall effort, and such specialized delivery techniques as reading to time and compressing copy. Television commercials call for the specialized techniques of on-camera acting and handling props.

Most performers in commercials that are broadcast nationwide work on a freelance basis. Parts for commercials are subject to stiff competition, but the financial rewards are great. In fact, the entire broadcast commercial industry offers handsome rewards to performers at many levels.

Exercises

1. Write a 30-second television commercial for a raincoat. The commercial must contain a dramatic scene, with one actor talking about why his or her raincoat is a great piece of apparel. Here's an example.

Video

Salesman gets off airplane, coat slung over his shoulder

Puts coat on

Salesman sees distinguished-looking client, walks up to him, shakes hand, turns to camera

Audio

My St. Cloud raincoat has put up with a lot . . . downpours in New Orleans, snow in Buffalo, wind in Chicago.

It's even been stuffed in a travel case and used as a pillow. But it always looks good . . . and I look good in it.

And in my business, you can't afford to look sloppy. I've got to look sharp and be sharp.

In addition to writing a commercial, prepare a personality sketch of the main figure. Decide on voice quality, posture and movement, facial expressions, and general character traits. For example, traits for our salesman would probably include a hard-driving personality and a lack of tolerance for poor products. Because he is demanding, he picks a good coat, which is the point of the commercial.

Do this for the following four characters. The characters can be male or female, and you can vary the characteristics of the coat (it does not have to be a dress topcoat). Write a script and a personality sketch for:

- a. A fisherman
- b. A rich, dashing man or woman about town
- c. An international reporter
- d. A detective on a long outdoor stakeout

After you have written the commercials and character sketches, perform the scene. Do it from the standpoint of each of your four characters.

2. Using copy from the drill section (Appendix B) or copy provided by your instructor, tape three versions of a standard 30-second radio script. Do one version in exactly 25 seconds, one version in exactly 30 seconds, and another in exactly 35 seconds.
3. Ad-lib a 60-second (approximately) commercial from a magazine ad. Use as little of the ad's direct wording as possible. Try to draw inspiration from the photo, rather than the text.



Polishing Your Skills

It has been suggested that the primary factor that separates top professionals from the rest of the pack is not talent. It is *the ability and determination to improve*, to learn from mistakes, and to benefit from self and external critique. A sad fact of the business is that some very talented people “stall” long before reaching their professional peaks. The reason, more often than not, is complacency.

This very brief chapter deals with one of the most significant topics examined in the text. We discuss methods of self-evaluation, improvement of skills, and examples of how professionals put self-improvement to work in their careers.

Evaluation

There are two ways to improve on-air delivery:

1. Listening to or viewing a tape of yourself and doing a self-critique
2. Having a teacher, supervisor, or co-worker critique your performance

The second option is often more productive, but sometimes more difficult to come by. In small markets, for example, there may be few people willing and/or able to offer a worthwhile critique and suggestions for improvement.

When external critique is available, it frequently comes as part of the process of grading in an educational setting or standard performance evaluation in an employment situation. Such advice is valuable, and although it may not

always be correct, it is wise to listen, file the information away mentally, and use it for reference whenever you engage in self-criticism.

Evaluation of one's own performance may lack the objectivity of an external critique, but it can provide an irreplaceable insight into on-the-air performance. Viewing or listening to your own tapes, at regular intervals during all stages of your professional advancement, is invaluable.

Using Tapes: What to Look for

Be totally objective, and don't make excuses. Don't think, "Well, I really meant to say something else, but I understood what came out." Evaluation must be done from outside your own head, so to speak, from the standpoint of the listener or viewer. Therefore, *evaluate in terms of pure communication*.

Be sure that ideas and moods are communicated in such a way that they will be perceived immediately by a member of the audience. Ask yourself if the communication elements are clear.

Next, break down the *whys*. Why was this commercial not as good as it could have been? Where were the mistakes, and how could weak areas be improved? Do not settle for a general overall negative feeling: *break down problem areas into specifics*.

Be vigilant in hunting for mistakes in pace, a lack of variety in the reading. Is the pitch right? Does the delivery sound phony?

Isolating any and all of these factors can help in the quest for self-improvement. If the pace is inappropriate, for example, experiment until you arrive at a pace that reinforces the message, rather than detracting from it.

As mentioned in Chapter 3, any interference in the communication process detracts from the impact of the message. In addition to the problem areas specified above, distractions such as poor diction, regionalism, unusual voice patterns, or oddities in appearance divert the audience's attention from the message. When viewing or listening to tapes, *identify distractions*.

Do you constantly raise one eyebrow during a newscast? Make a consistent effort to keep that eyebrow down from now on. If your pitch drops repeatedly at the end of each and every sentence, work on vocal variety.

The process of evaluating in terms of pure communication, breaking down problem areas into specifics, and identifying distractions can be used for air-checks or in practice sessions. Practice sessions are, of course, a must for improvement of on-air ability and provide a low-pressure environment for ironing out the problems uncovered during self-critique. Additional applications for practice sessions are listed in the following section on improvement.

Self-evaluation can be a painful but extraordinarily productive experience. Use tapes as much as possible; at the very least, practice before a mirror. Look and listen objectively. One excellent prescription for self-evaluation is

to have someone tape you at a time when you are not aware it is being done. This way, you will be natural and won't be *trying* to do an exceptional job.

This strategy works well with critiquing sports play-by-play. Have your play-by-play recorded and then set the tape aside for a few days. Listen to your description, and if you can follow the game by what you've said, you probably did a good job. It is important not to play the tape for two or three days, because if you listen right after the game, you will be filling in from memory many of the details that should be clear from your description alone.

Remember that self-evaluation can be positive as well as negative. Note what you do well in addition to finding fault. This will identify strengths and head off discouragement. *Do not give up. Keep working.*

A Complete Self-Evaluation Checklist

When listening to or viewing a tape, keep this checklist before you. The section entitled "Voice and Diction" applies to both television and radio; "Visual Presentation" contains items specific to television.

As you evaluate your performance, jot down the "no's" on a separate sheet of paper and, if possible, the counter numbers of the audio or video tape machine at the point where you noticed the particular problem. This will give you the opportunity to go back and review the negative aspects of your performance. You may wish to note the positive aspects of your work, too. Also write down some coherent notes (notes you will understand next week or next year) to yourself on your separate sheet of paper.

Performance can be evaluated many ways. Sometimes you may want only a quick review, at other times an in-depth study. This list is kept flexible so that you may tailor it to your individual needs. Exercise 1 at the end of this chapter provides a possible framework for complete self-evaluation. Keep your notes and your tapes forever. This way, you can establish a lifelong baseline from which to judge your improvement.

Voice and Diction

- | | | | |
|---------------|---|---------|--------|
| Pitch | Does my voice rise and fall naturally, without any artificial patterns? | Yes ___ | No ___ |
| Voice quality | Is there resonance in the voice? | Yes ___ | No ___ |
| | Is it free of a tight, pinched quality? | Yes ___ | No ___ |
| | Is it free from hoarseness or a guttural quality? | Yes ___ | No ___ |
| Diction | Do I clearly separate words? Do I say "it was," rather than "ih twas?" | Yes ___ | No ___ |
| | Is my delivery free from regionalism? | Yes ___ | No ___ |
| | Is diction free of clipped, too-precise quality? | Yes ___ | No ___ |

Polishing Your Skills

	Is my diction free of other distractions? Do I say "bottle," rather than "bah-ull?"	Yes ___ No ___
Breath control	Is my voice free from breathiness?	Yes ___ No ___
	Do I sound as though I have an adequate air support and supply? Do I avoid running low on breath during reading?	Yes ___ No ___
	Did I have adequate diaphragmatic support during the reading (check this during the on-air session)?	Yes ___ No ___
Interpretation	Do I understand the basic ideas of the copy?	Yes ___ No ___
	Do I <i>appear</i> to understand the basic ideas of the copy?	Yes ___ No ___
	Can I now, after listening to the tape, immediately repeat the flow of ideas in the copy?	Yes ___ No ___
	If the piece is a commercial or public service announcement, can I now summarize the thrust of the copy in a single sentence?	Yes ___ No ___
	Checking the reading against the script, do the key words I had marked still appear to be the correct words?	Yes ___ No ___
Expression	Did I give proper stress to the key words?	Yes ___ No ___
	Does the reading make sense and lead to a compelling point?	Yes ___ No ___
Mood	Do I project a proper and appropriate mood for the copy?	Yes ___ No ___
	Is the reading devoid of overplaying, overacting, or a maudlin quality?	Yes ___ No ___
	Are transitions clear? Is it perfectly evident where one piece of copy stops and another begins?	Yes ___ No ___
	Does mood change during transitions?	Yes ___ No ___
Pace	Is pace appropriate to piece? Does it reinforce the message?	Yes ___ No ___
	Is the pace natural sounding?	Yes ___ No ___
	Does pace vary within copy? Are the variations appropriate?	Yes ___ No ___
Naturalness	Does delivery sound conversational?	Yes ___ No ___

Evaluation

	Does it sound like speech, and not like reading?	Yes ___ No ___
	Is my reading believable?	Yes ___ No ___
	Is my reading sincere?	Yes ___ No ___
	Is my reading free of elements of obvious and outright imitation?	Yes ___ No ___
Phrasing	Are words naturally delivered in phrases?	Yes ___ No ___
	Is the reading free of any unclear phrasing (an adjective that "dangles," for example, leaving the listener unsure of exactly what is being described)?	Yes ___ No ___
	Are pauses used properly and effectively?	Yes ___ No ___
Energy and interest level	Does the delivery interest you, and would it interest members of the audience?	Yes ___ No ___
	Is energy level appropriate to the copy, not too hyper or too laid-back?	Yes ___ No ___
	Do I appear to care about what I am reading?	Yes ___ No ___
Visual Presentation		
Appearance	Is my on-camera presentation free of visual distractions such as unruly hair or poorly fitting clothes?	Yes ___ No ___
Gestures and movement	Are gestures natural, instead of seeming stiff or forced?	Yes ___ No ___
	Is eye contact direct and level, while still seeming natural and comfortable to the viewer?	Yes ___ No ___
Facial expression	Is my expression appropriate for the copy?	Yes ___ No ___
	Do my expressions change during reading?	Yes ___ No ___
	Is head movement natural and not distracting, free of bobbing, and always within the frame?	Yes ___ No ___
Posture and body language	Does my posture express interest and energy?	Yes ___ No ___
	Is body position natural and not rigid or stiff?	Yes ___ No ___

Take your self-evaluation seriously, and be critical. If you are fortunate enough to have a colleague willing to provide an honest critique, share this checklist with him or her.

A Checklist for Long-Term Plans

Evaluation does not end with an examination of the mechanics of an air-check. There is also a strong need for lifelong, career-wide checks and plans. Ask yourself the following questions.

- | | | |
|---|---------|--------|
| Do I have a daily regimen of vocal and breathing exercises, such as those described in Chapter 2? | Yes ___ | No ___ |
| Do I have a target body weight, and do I maintain that weight? | Yes ___ | No ___ |
| Do I take advantage of any opportunity to ad-lib (sports coverage, acting as host of telethon, etc.)? | Yes ___ | No ___ |
| Do I constantly develop my vocabulary by reading widely and looking up unfamiliar words? | Yes ___ | No ___ |
| Do I read a variety of material, including news magazines, trade journals, and literature? | Yes ___ | No ___ |
| Do I observe and learn from others? | Yes ___ | No ___ |
| Do I have long-term goals? | Yes ___ | No ___ |

Improvement

As pointed out above, once problems have been identified, you can practice to eliminate the distracting or inappropriate elements. Also, you need a low-pressure environment in which to practice the following.

1. *Hone your ability to read a sentence or more ahead in copy.* This is valuable for radio as well as television. To repeat an important point made earlier in this book, radio announcers must be able to glance up from copy to read clocks, find carts, or look for other pieces of copy. Reading ahead helps you think in terms of communicating phrases and thoughts, rather than just reading words.

When practicing, force yourself to keep your eyes moving ahead in the copy. Aim for staying a full sentence ahead, but experiment by going as far ahead as possible.

2. *Ad-lib.* You will not be embarrassed by clumsy ad-libs made during practice, and practicing extemporaneous skills can prevent those ad-libs from being clumsy in the future. Ad-lib anything during practice: humorous patter, record intros, news reports based on notes. Ad-libbing is largely an acquired skill.
3. *Fine-tune your sense of timing.* Practice condensing 30 seconds worth of copy into 15 seconds. Such a skill will be a lifesaver when you are trying to hit a network newscast "on the money." Also practice reading copy strictly to time, developing the accuracy of your internal clock.

Bolstering Strong Points

Improvement is more than eliminating the negative. The positive points in your delivery, and your particular strengths and abilities, deserve to be accentuated, too.

The first goal of a broadcast communicator should be to correct deficiencies. But once those problem areas are uncovered and corrective work is under way, start thinking about exploiting those strong points.

- Do you have a strong sense of logic and analytical thinking? You may be able to develop devastating interview skills.
- Do you have an engaging personality? Perhaps a career as a radio personality, specializing in strong personality identification, is for you.
- Do you have a strong and profound interest in people and their ideas? Then you may have a valuable advantage in the radio or television talk show field.
- Do you have an interest in, and understanding of, business and finance? Try your hand at some business-related news reporting, and you may find yourself in demand.
- Are you a good writer? Think about strengthening that skill and applying it to radio or television news. Good writing, to a news person, is *always* an asset.
- Are you a hustler and self-promoter, always interested in making calls, meeting people, and making deals? Think about possibilities in freelance commercial and/or voice-over work, where talent and the ability to promote yourself can lead to high financial rewards.

The list is just about endless. Look within yourself and your background for those special qualities that can be polished and strengthened.

A Word About Health and Fitness

Physical vigor, a key to success in broadcasting, is often overlooked as a factor in skill building and career advancement. Realistically, you need not be a bodybuilder or marathon runner to compete in on-air broadcasting. You must, however, have the stamina to work long hours and still appear bright and energetic on mic or camera. Remember, too, that time off from work due to illness is very much frowned on in the broadcast industry.

Although broadcasting is a demanding job, both physically and mentally, those demands won't contribute to your level of physical fitness. A mail carrier benefits from walking and a warehouse worker from lifting, but you'll spend most of your working hours sitting in a studio or driving from appointment to appointment. That is why a personal fitness program is beneficial

and just as important as any skill-building program. There is no shortage of good physical fitness advice today, so take the responsibility for researching the issue and finding what's right for you.

A special note for TV performers: weight will always be a concern to you, so consider diet strongly when planning a fitness program. Face facts. There are few fat on-air people, and gaining weight can hinder your career advancement.

Case Histories

The material presented in this chapter is not isolated theory passed down from an ivory tower. Almost any successful professional will have a case history of career experimentation and broadening of professional horizons, combined with a calculated plan of personal improvement. Various career paths might be taken. Consider, for example, the case of a salesman for a large manufacturing firm. This man was extremely successful but not very happy. He had a background in amateur theatricals and decided to audition for some part-time television and radio work.

His audition showed promise, and he was signed on to do some television booth announcing. Booth announcers were rapidly becoming an endangered species, however, so he began to supplement his income with commercials. What a natural career extension for a salesman! His contacts and knowledge of advertising helped him to become highly successful.

Success in commercials brought him to New York City, where a role in a soap opera was added to his résumé. Quality of life in New York was not up to his expectations though, so he applied for, and got, a weathercaster job in his hometown, a smaller market. The weather job evolved into a host position on a magazine-type show.

The career path did not stop there, however. His knowledge of advertising eventually led him to establish an advertising and public relations agency, which provides artistic and financial rewards, combined with the challenge of running a small business.

Although this broadcaster tried a number of career paths, none were false starts and none of the effort was wasted. All this experience and all the skills acquired add up to a whole in his present job.

Persistence and a constant drive for self-improvement pay off. Take the case of an announcer who worked weekends while in college. He was a jock at a teenybopper station, but that job soon became unsatisfying and the pay was poor. He was offered work at a station doing album-oriented rock, and it proved to be an excellent slot for him. But the station's format was changed to nostalgia, which he did not particularly like. He did a competent job, though, studying the music and making a tremendous effort to fit within the format.

Sticking Points

Eventually, a sales position opened at a country station, and he took it, wanting to discover whether sales was really the part of broadcasting that would make him happy. That did not turn out to be the case. Air work was his goal, and he started sending out tapes and extending feelers through friends in the business. He did not regret having tried sales, because the question of whether sales was his natural spot always would have been a haunting one if the effort had not been made.

The result of his career search? The morning-drive job in an AOR station in one of the nation's largest markets. The program director who hired him was impressed not only with his radio background but with his demonstrated willingness to work hard and adapt.

The ability to recognize and correct deficiencies is crucial. Note the case of a young woman, a recent college graduate. Rather stocky and having a coarse-sounding voice, she lacked at first some of the physical attributes expected of a news reporter.

Eventually she made some improvements in appearance and vocal ability, but her main attribute was her skill as an on-air newsperson, cultivated by endless, backbreaking experience.

After college, she returned to her hometown and became a volunteer at the cable station, doing anything and everything she was asked. On-air work didn't come until a year later, when she convinced the cable system director to let her produce and host a 15-minute weekly feature. The feature enjoyed moderate success, and after another year she asked the director of the cable station to help her find a job in news. The director made some calls and secured an interview for her at a small station.

The woman advanced to a larger station, coincidentally in the same market as her college, and she could ask her former performance professor to watch her newscasts and critique them. Eventually, she moved on to a good job in one of the larger medium markets.

Although she did not have a large amount of natural talent, her constant efforts to improve, and her willingness to seek and accept criticism, *made* her a good on-the-air communicator.

Sticking Points

The foregoing cases highlight the importance of persistence in skill building and personal improvement. In addition, an examination of the career development of successful broadcasters also points up a willingness to blast through a period of stagnation, a sticking point.

Some people stall at sticking points, but others look around them, try to decide what's wrong, and make changes. Al Roker (Fig. 11.1) is the week-night weather anchor for WNBC, New York City. He attributes much of his

Figure 11.1 Al Roker of WNBC-TV, New York, New York.



success to being at the right place at the right time, but also points out that he made conscious efforts to improve his on-air skills and appearance.

“When I was in Syracuse I wanted to move on, but something was holding me back,” he says. “I had been up for a job in Washington, D.C., but was turned down. Word got back to me that my weight had been part of the problem.”

Roker lost weight and was again seen by an executive of the station in Washington. This time, he got the job. The next stop was in Cleveland. “After 5 years in Cleveland I felt that I had grown professionally as much as I could there,” Roker says. “I was stalled and had to figure out what was going wrong. What I did was to concentrate on other parts of my career, such as reporting and interviewing.”

Roker took on additional duties as host of a talk show, for which he won an Emmy. He also began focusing on field reporting, and won an Emmy and a UPI award in that category, also.

Roker says he is not sure whether those additional skills were directly responsible for landing the job at WNBC but notes that versatility never hurts. “In New York, those skills may not necessarily open the door, but once you’re through that door they’ll help you stay in the room.”

Other broadcasters highlighted in this text can point to similar efforts to surpass a sticking point in their careers. Anne Montgomery felt she was encountering a credibility problem as a female sportscaster, so she immersed herself in sports as a referee. Skeptical station managers could hardly doubt the sports knowledge of someone who had officiated in so many different events.

Meteorologist John Flanders progressed through a series of markets to reach his present position in a highly rated New England station. Surprisingly, though, he began his career in Albany, New York, as a broadcast technician. He became bored with repairing video tape recorders, and when there was an opening for a weekend meteorologist, Flanders pointed to his radio on-air experience and his dual-major degree in communications and meteorology. He got the job but stayed in his position as a technician. Flanders worked seven days a week—technician during the week, weathercaster on the weekends—for two years. His break into full-time weather forecasting came when he secured a job in a good market in the Midwest, a position he probably would not have qualified for without those years of part-time experience.

Persistence pays. Will Lyman, now one of the best-known voice talents in the country, worked for years without much recognition until the break into the “Frontline” program. Then, things began to take off.

Not all of you will achieve national fame, or a regular job in a major or medium market. But each of you can and should make the most of your talent, constantly working to improve. Otherwise, you are cheating yourself.

Summary

The ability and determination to improve is as important to the on-air broadcaster as raw talent. Evaluation is critical to improvement; you can listen to or view a tape of yourself, or have an instructor or colleague monitor the tape and offer criticism. When reviewing your own tapes, be totally objective. Evaluate in terms of pure communication. Break down problem areas into specifics. Identify distracting elements, such as poor speech habits. Utilize the self-evaluation checklist presented in this chapter.

Once problems have been identified, you can begin the process of improvement. In addition to working on problems uncovered in critique, an improvement program centers on enhancing strong points. Uncover your exceptional abilities and capitalize on them.

Many pros project the image of success. Often, however, it took struggle, failure, and more struggle to get where they are today.

Exercises

1. Using the checklist provided in this chapter, evaluate one of your tapes. Prepare a tape in a field you particularly enjoy and entertain as a career goal, such as rock music air personality work or television news.

Make an effort to check yes or no in every category. If the answer to a question is yes, grade your performance on that particular attribute excellent, good, or fair. For example, after filling out this question:

Is the pace natural sounding? Yes X No

Try to quantify the naturalness of the sound. Was the level of naturalness good or excellent? Make these and other notations in the margin of the checklist.

2. Use the same method for evaluating the performance of an on-air professional in your selected field. Choose someone whose work you particularly admire.
3. Design a series of five exercises to deal with particular problems you encounter in on-air delivery.

One announcer who had problems with ending patterns, for example, read 10 minutes' worth of copy and played back the tape, carefully scrutinizing the ending patterns. The tape confirmed that every sentence ending went down in pitch, over and over and over. Then the announcer wrote notes in her copy to help overcome the problem. Her notes represented changes in pitch and looked like this:

Career Advancement

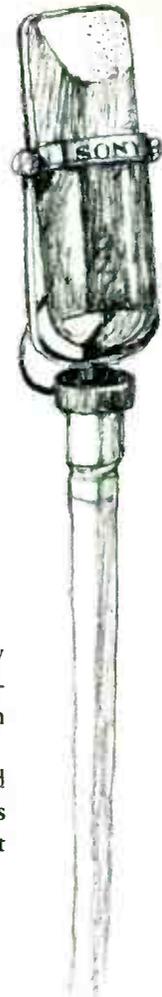
Natural talent, in the world of the professional on-air broadcaster, is simply not enough. Nor does willingness to work hard and improve guarantee success. A career in broadcasting also involves getting and keeping a job and, in most cases, moving on to a better job or a series of better jobs.

The first job is often the toughest to land. The work will be difficult and the pay will be low. The experience will also be invaluable. This is a business you learn in the business. Basic skills can be acquired in the classroom, but full professionalism can be gained only by work experience.

On-Air Opportunities for Broadcasters

With the understanding that a beginner will be paid as a beginner, even with a college degree, you are ready to start your search for a broadcast on-air position. That first job will almost certainly involve duties you will not like or want to do, but versatility is essential. Although your goal may be TV news anchoring, you may have to pull many radio music show shifts. Aspiring radio personalities must do news. Sportscasters may have to do commercial production. All duties you will be asked to perform must be done with a smile, for realists understand that there are dozens of applicants for even the most humble positions, and hundreds for the desirable jobs.

Be aware that you must be in good physical condition, because your career will frequently involve terrible hours. A shift may start at 5 A.M., continue until 2, and then begin again with the evening newscast at 5 P.M. In radio, shifts of six days per week are common. And don't expect holidays off. The show, so to speak, must go on. Colds and the flu won't automatically qualify



you for a day off, either. If you are expected to sign on the station at 6 A.M. you *must* be there, unless you can rouse the manager out of bed to take over your shift.

After a year or so of successful and dedicated work in a small market, you might, repeat *might*, be able to move on to a better small market or a medium market. Never take such advancement for granted, because the competition is stiff. A modest broadcast job, which does not pay appreciably more than that of a kitchen helper in a good restaurant, can easily attract a hundred applicants.

If these prospects do not discourage you, if you are so set on on-air work that you can ignore the odds, and if you realistically think you possess the talent to overcome the challenge of hundreds of other applicants, you may have a future as on-air talent.

On-Air Jobs

An important consideration in the life of an on-air performer, in news or radio personality work or any other part of the industry, is that your career path is likely to resemble that of a gypsy. Your résumé, as some broadcasters say, will look like it was written by Rand–McNally.

There is no reason why a broadcaster must move from market to market if he or she is content to work in a small town. Broadcasting from small towns often is of high quality, and the small market environment offers safety and ease of existence unknown in major cities. Small market broadcasters do not become rich and famous, but they enjoy a fine quality of life and a great deal of influence.

Medium market on-air people also can enjoy good-quality lifestyle, and cities considered to be medium markets, such as Syracuse, New York, or Austin, Texas, offer, in smaller doses, every advantage of a major city. Medium markets frequently have professional sports teams, symphony orchestras, and major universities. They also are more likely to have affordable housing than major markets.

The big money, however, comes in the major markets, the Bostons and Philadelphias. Radio personalities make generous salaries, and the salaries of TV news anchors are in the six-figure range. The majors are difficult to crack, and there is no concomitant rise in job security when one reaches the big time.

Sometimes newcomers to broadcasting elect to settle in major markets and work their way up through low-level jobs, such as mail room or even janitorial duties. This approach has pluses and minuses, which are discussed shortly.

As mentioned, the beginner will have to do many jobs not directly related to what he or she perceives as an ultimate career goal. Such exposure, though, is beneficial for two reasons.

1. Trying a wide variety of jobs gives you exposure that will be valuable later in your career. The value might not be apparent immediately, but any experience in the business usually is an asset regardless of your career path. If, for example, you wind up in some form of management, that period in sales or production will certainly enhance your knowledge of the business overall and make you a better manager.
2. You may not have enough ability to pursue the career path you think you want to follow. Alternately, you may do well as a disc jockey but find that you hate the job. Many an aspiring disc jockey has found more satisfaction in news, and vice versa.

Those in a position to hire you will appreciate, even demand, versatility and a willingness to work in a variety of assignments. Virtually without exception, they will place a higher premium on demonstrable professional experience than on a professor's statement that you were a fine student. And you may be required to start in an off-air capacity and earn the shot to go before the camera or microphone.

Humility is important, not so much as a rite of initiation but as a realistic approach to the task of finding a broadcast job. Your realistic self-assessment and willingness to work will translate into what broadcast executives think of as a good attitude.

Jeff Rosser (Fig. 12.1), news director of WNEV Television, Boston, discusses the advantage of a good attitude for an applicant. Sitting in his office in the station's modern headquarters, he gestures toward a table stacked twelve-deep with videotapes. "All those tapes," he says, "are from professionals with years of experience in small and medium markets. Yet I still receive applications from recent graduates who want to start on-air."

Rosser and other broadcast executives echo the contention that the chances of a newcomer, slim to begin with, are often made worse by a somewhat arrogant approach to the application process. Many neophytes refuse to hear of anything other than on-air work, even though production or writing or other duties might be the only available avenue toward their goals. Other applicants destroy their credibility by overstating their résumé qualifications, for example, by listing "extensive experience in documentaries" to describe participation in two college projects.

In essence, Rosser advises that Boston is not the place to start looking for a job. "Start at a smaller station. You'll be allowed to try a wide variety of jobs, and will get to make some mistakes and learn from them. The only way to learn a job is by doing it.

"Some people do start as copy-rippers in major markets, but a lot of them, after a couple of years, are asking themselves, 'Why am I still ripping copy?' Wouldn't it have been better for that person to have gone to Vermont and learned how to write, or how to run a camera?"

While Rosser's advice is aimed at aspiring news people, it applies well to

Figure 12.1 Jeff Rosser, news director of WNEV-TV, Boston.



graduates in any broadcast field. And his final point perfectly sums up the goal of the applicant in the broadcast industry: “When I hire someone, I tell that person: ‘All right, you’re good, and I’m going to grant your wish. I’m going to put you on air, and provide you with a staff of more than a hundred people to help. We’re also going to provide you with millions of dollars’ worth of equipment for you to use in preparing your work. Then, we’re going to take your piece and present it to hundreds of thousands of people. And we’re going to pay you very well in the process.’ Now, who could hear that and not be enthusiastic about the job?”

Moving into Management or Related Duties

A realistic assessment of on-air work shows that it is difficult to obtain, and advancement involves tooth-and-nail competition among a veritable army of dedicated, talented people. But even though on-air work does not become a lifelong career for many, it does provide an excellent springboard into other occupations. Some on-air talent moves into management, especially in radio. Program directors often started as announcers. Today’s radio program director has a job that is often a cross between chief announcer and executive in charge of the music, programming legalities, and overall station sound. News on-air people can move into news management. Most news directors have some on-air background, which contributes to their understanding of the overall news effort. The top levels of station management are generally drawn from the ranks of sales. But there is nothing to prevent a radio staff announcer from combining his or her early career with experience in time sales. In some markets, selling is part of the job. In almost any radio market, good salespeople outearn on-air talent.

The entire chain of human communication is interrelated at almost all levels. On-air performers frequently elect to move into positions in advertising and public relations. Contacts made during and after working hours facilitate this kind of change, and the insights picked up during years of on-air work will help in this or any other career.

Self-Marketing Techniques

Now that the groundwork has been established, let’s consider the nuts-and-bolts business of getting hired and, once hired, furthering your career. The entire process starts right *now*. While in college, get as much experience in any facet of the business as possible. This standard and seemingly uninspired

advice is vitally important. Do anything and everything: work on a campus radio station; produce and narrate audiovisual presentations; try to secure weekend or fill-in work at local radio stations at any hour of the day or night if you can possibly manage it.

If professional internships are available, apply for them without fail. The vast majority of internships are for off-air slots, but these will be valuable for gaining an understanding of the business and developing professional contacts. Those contacts can lead to first jobs.

Upon graduation, your practical experience will be reflected in your tape and résumé, two of the tools commonly used in self-marketing.

Résumés and Tapes

Although a good résumé and tape are important for a beginning broadcaster, they are not the be-all and end-all of a job search. A beginner's résumé rarely if ever contains elements evocative enough to urge a program director, news director, or station manager to hire that person based on the résumé alone. A tape is obviously important, and must demonstrate raw talent, but in the absence of good, solid, professional on-air work, a tape is not in itself a very powerful marketing tool for the beginner.

Experienced broadcasters can send a tape and résumé and expect results. The tapes and résumés of beginners will commonly be in direct competition with those of experienced professionals, and experience will usually be the deciding factor.

Résumés and tapes are only tools in the marketing effort. They will not get the job done by themselves. Being hired requires interviewing, following up on leads, and making contacts. With the understanding that a tape and résumé are the first steps in job hunting and career development, let's examine each tool.

The Résumé A good résumé will stress experience. Recognizing that experience for a recent graduate will be sparse, stress whatever coursework or internships you have had that are particularly relevant.

Richard Labunski, Assistant Professor in the School of Communications of the University of Washington in Seattle, noted in a primer prepared for conferees and interns of the International Radio and Television Society: "Generally speaking, a résumé of a new college graduate with internships and work at the campus radio station should only take one page." In a seminar on job seeking, Labunski advised: "If you need to, you can run your résumé to two pages, but under no circumstances should it be longer than that." The résumé shown in Figure 12.2 is an example of a format Labunski recommends.

Activities or work experience unrelated to your field are superfluous on a

Figure 12.2 A sample résumé. (Courtesy of Professor Richard Labunski, School of Communications, University of Washington, Seattle.)

STEVE SMITH

222 Maple Avenue
Spokane, Washington 98444
(206)445-6210

Birth date: April 29, 1963

Birthplace: New York City

Education: B.A., broadcast journalism, University of Washington (May, 1985). Courses included: TV news reporting, broadcast news writing, mass media law, international communication; and courses in political science, economics, history, and English.

Produced and co-wrote a 15-minute video documentary on the large number of homeless in the university community, "The Unwanted Among Us." Also wrote and edited several reporter packages.

Experience: Anchor and reporter, KCMU radio, the licensed campus radio station (1983-1985). Covered local government, campus politics, and routine news stories.

News internship at KOMO-TV, Seattle, summer, 1984. Helped producer and assignment editor prepare for 12-noon newscast. Did some writing. Set up interviews for weekly talk show.

Other work experience: Volunteer in local Big Brother Program, YMCA (summer 1983). Spent two weekends a month with 8-year-old boy. Did various recreational and educational activities.

Skills: Shoot and edit videotape; speak Spanish.

References: Professor John Spicer
School of Communications
University of Washington
Seattle, WA 98195

Mr. Harry Jones
News Director
KOMO-TV
P.O. Box 4
Seattle, WA 98111

résumé unless an entry for a civic or voluntary activity reflects favorably on you. Two other points are advocated by Labunski.

1. Avoid putting in your résumé an “objective” or “position sought” category. You can always discuss in your cover letter why you are seeking and are qualified for a certain job. Strive to keep your résumé as generic as possible so you can use it for many different positions.
2. You do not have to list references in your résumé if the space would be better allocated to something else. An employer will almost always ask you for references anyway, before you start in the job. But if the résumé appears too short, references can be used to fill space.

It goes without saying that your résumé must be clearly typed and free of any mistakes. Have the résumé typed on an excellent-quality typewriter, and shop around for a good printing job. Be sure that the reproductions are crisp and clear. One worthwhile option that is not especially expensive is to have your résumé reproduced on stiff, good quality paper. Ask for a bond paper with 25 percent rag content.

Tapes Your tape should reflect experience with the kinds of duty available at the station to which you are applying or needed for the particular job you seek. If the job involves afternoon drive at a radio station featuring a hard-rock format, you will be well served by a tape featuring a similar approach. A job for a general assignment reporter at a TV station requires a tape with one or more packages, perhaps a minute or 1:30 in length.

This, of course, is the ideal situation. Tapes are difficult and expensive to produce, especially for television. Realistically, you must make do with what is available at your school or campus station.

For audiotapes, you can probably do some individual tailoring, since radio production equipment is more readily available than video. But in many cases, you will have to produce a general tape showing basic skills. For a basic audiotape, consider assembling a brief—5 minutes or less—collection of pieces that includes the following.

1. *A few record intros.* Do not, of course, play the records all the way through. Fade down the cuts after a few seconds. Try to demonstrate your enthusiasm in this very brief time, as well as your ability to match vocal style to the music and to handle the console.
2. *A brief newscast.* Pay particular attention to showing contrast between and among stories and to reading with meaning.
3. *One or two commercials.* Strive to show your naturalness and acting ability.
4. *An ad-lib.* The ad-lib can be part of your music intros. Have it show humor, have it show knowledge of music, but above all make it demonstrate *your ability to be conversational.*

If you feel confident that you will specialize in radio news, your tape can emphasize that area, but do not rule out airshift work because that may be all that is available.

Videotapes If you have the ability to produce a videotape in school, by all means do so, because hiring a professional studio is very expensive. Your ideal videotape will include the following.

1. *A news anchor segment.* Show eye contact. Use a TelePrompTer if one is available. Demonstrate as much as possible your ability to convey information and show your interest in the news.
2. *A stand-up commercial delivered straight to the camera.* Write a commercial yourself, and deliver it. If possible, use props.
3. *A short interview* (no longer than 2 minutes). Put an open and close on the interview to demonstrate that you can manage time restrictions. Show that you can handle yourself and others in an on-air situation and that you can get right to the heart of a topic.
4. *A news package, if available.* If not, deliver a stand-up news report to the camera.

Save your expensive tapes, particularly your videotapes, for interviews. Mailing them out cold involves the risk of not getting them back. You can, however, increase your chances by enclosing a stamped, self-addressed envelope.

Videotapes should be on 3/4-inch cassette. For audio, cassettes are acceptable but small reels are better. Reel-to-reel tape machines are usually hooked up to better quality speakers, and you may gain a subtle advantage by the presentation of your tape.

The best way to present a tape is at an interview.

Job Leads and Sources of Leads

One of your best tools for uncovering job leads is an effective letter. It may be the cover letter for your résumé, or simply a letter addressed to the program director, manager, or news director of a station in which you are interested. Such a letter to a station executive does three things.

1. It informs the program director that the writer is going to be in town on a particular date. (Broadcast executives are more likely to agree to talk to you if you will be in the area anyway because they are very reluctant to invite anyone to travel a long distance to discuss a job that may not exist.)
2. It allows the writer to meet the executive and discuss the station and the broadcasting business in general, not a particular job or future employment at that station. (Again, giving the impression that you are courting an immediate job will often draw the response: "We don't have any jobs." A more general request can often be more productive.)

3. It introduces the writer, tells something about his or her background and qualifications, and shows that the writer has undertaken to research that particular station. Never send out a form letter, either as a cover letter or in scattergun applications.

Be sure to send letters to a person, not a title. This shows that you have made some effort to find out the identity of your prospective boss. To confirm the name of the news director, you can call the station's news department (in the evening, to save telephone tolls). Also, if you can indicate that you understand the community and its needs, so much the better. Should you secure an interview, you may have a chance to play your tape and to discuss career goals and opportunities at this particular station.

Volumes have been written on the technique for a successful interview, and little can be added to this body of knowledge other than to emphasize the most important points of all:

- Express enthusiasm and a willingness to work in any capacity.
- Know something about the station, its format, and its audience.

Information about stations and station personnel and information on cable operations can be gleaned from the same source that yielded the name and address to which you sent the letter: *Broadcasting/Cablecasting Yearbook*. This expensive volume (about \$80 at the time of writing) is available in larger libraries and furnishes the call letters, addresses, telephone numbers, and names of management personnel for all radio and television stations in the United States. Other information concerning technical specifications, format, and special programming is also supplied. Remember that broadcast employees change jobs frequently, and if your budget permits, always call to confirm that an executive listed in the *Yearbook* still works at the station.

Other sources of job leads include the classified sections in *Broadcasting*, a weekly periodical that is also found in many large libraries. You may wish to subscribe to this magazine, and the address is provided in the list of suggested readings. Do not rely too heavily on the classifieds in *Broadcasting*, though. Very few employers will foot the bill for an ad in a nationwide trade to recruit beginners.

Your first job may be turned up by a job search, or may surface from word of mouth. That is why contacts are so important.

Developing Contacts

Friends, friends of friends, and even their friends can be valuable to you in the search for employment. Broadcasting is a tightly knit fraternity, and many jobs are never advertised. They open, are heard about on the grapevine, and are filled by someone who knows someone.

This is a business where an announcer might quit on the same day you

walk in, tape and résumé in hand. By virtue of being in the right place at the right time, you may land the position. Or, a friend in the station may let you know about the opening. Sometimes, the executive with whom you have had a “getting to know you” interview will remember you, like you, and retrieve your telephone number from the top of the résumé.

Every contact you make, every interview you arrange, is a factor in your favor. Do not look on “contacts” as a dirty word, because in the business of broadcasting, it is not. Broadcasting is a business of contacts. Here are suggestions for developing your own set of contacts.

1. Stay in touch with your college communications department and with alumni associations.
2. Keep in touch with alumni. Write down the names and addresses of alums and keep track of their progress. College and university “old boy” networks can be extremely valuable.
3. If you are turned down for a job, try to keep the person who turned you down as a contact. Never, never burn your bridges with an executive who does not hire you. You may have been a close second choice, but if you express anger and outrage at not getting the job, you’ll never be in contention again. Instead, contact the person who did not hire you and find out, in a nonconfrontational way, why you didn’t get the job. Say that you are concerned with self-improvement and would like to know how to better yourself. Perhaps it was a simple matter of needing more experience, and the job could be yours next time.

The Business End

If nothing else, remember that broadcasting is a business run by business people. Some of these people may have been performers at one time, but they are not generally motivated by artistic goals. Quite properly, they are concerned with turning a profit. The fact that broadcasting is a business necessitates the discussion of dollars and cents, along with general working conditions.

Salaries

Salaries in the broadcast field, particularly for on-air performers, are generally far less than most members of the general public would expect. This is particularly true in small markets, where even well-known local broadcasters may be making close to minimum wage.

In general, as has been discussed, salary is pegged to market size. Market size is described by the ratings of *areas of dominant influence*, commonly known as ADIs. There are slightly more than 200 ADIs in the United States, with New York being the largest and Los Angeles the second largest. The smaller the ADI number, the larger the market. Thus New York is ADI #1 and Los Angeles is ADI #2.

A beginner generally does not have a good chance of cracking the top sixty or so markets. That means, for a while at least, working in a smaller market and accepting a small salary. Your starting salary will reflect the size of the market, the health of the station, and the worth of your position. Every station manager has a good idea of the maximum value of a particular job. The morning drive announcer at a local radio station, for example, will never be paid more than the position generates in advertising revenue. The station owner and/or manager, obviously, will also have to deduct overhead and allow for a fair profit. Therefore, the person controlling the purse strings will know that no morning announcer, no matter how good, is worth more than \$250 a week for this particular position. The market reaches a point of diminishing returns.

The particular economic conditions in a market, such as the popularity of the station and the amount of competing signals from major stations, will determine the maximum value of that position. There is so much variety among markets that quoting salaries based on market size is misleading. One profitable radio station in Watertown, New York, for example, will pay a morning drive announcer in the neighborhood of \$25,000 per year, even though the market size is in the 160 category. Other markets deep in the hundreds might pay a fraction above minimum wage. One television reporter in the 60th market makes about \$19,000 per year, despite almost two decades of experience. He works at a station with poor profits in a market dominated by competing TV news operations.

Yes, major market air professionals make a great deal of money, but that is a long trip down a difficult road. And even a moderate salary in a larger market can leave you devastatingly poor because of the cost of living in a big city. When considering jobs, ascertain the cost of apartment rentals before committing yourself.

Contracts

You may be asked to sign a one- to three-year contract after being hired by a broadcast station. This is not a likely situation for a beginner, however, since most small markets do not have contracts.

Contracts specify many different things but always put salary figures in black and white, often with built-in escalator clauses. Sometimes the salary is renegotiated yearly.

A contract entails an obligation on your part and on the station's part. It will state a specific period of time in which you agree to stay in the station's employ, but in *most* cases stations will not hold you strictly to this clause. You can typically escape a contract as long as you are not going to a directly competitive station within the market. If you want to move to a competitor before your contract has expired, however, you may have a fight on your hands.

Contracts also work for you, specifying some of your working conditions and hours. Most contracts say that you can be discharged only for "good cause." That vague term is less than ironclad protection, but it is better than none at all.

Agents

For top performers, an agent is a necessity. For beginners, an agent is out of the question. Agents act as middleman between a performer and management. In return, they take a percentage of a broadcaster's salary.

As a beginner, your salary will be too low to attract any agent who works on a percentage basis. As you progress, you may wish to engage an agent, or, when the time is right, an agent will contact you.

Many big-time performers find that an agent not only attracts and screens assignments and negotiates the best possible financial package but also serves as a buffer between management and the performer. A performer will not have to haggle directly with his or her boss.

Unions

The primary union for on-air talent is the American Federation of Television and Radio Artists, known as AFTRA. Other unions that may have some involvement in a performer's career are the National Association of Broadcast Engineers and Technicians (NABET) and the Screen Actors Guild (SAG). Unions set minimum salaries for employees at covered stations, along with guidelines for working conditions, hours, duties, recording fees, and residuals.

Because unionized stations are generally, but not always, those in the larger markets, most beginners will not have to join a union. As you progress, you may be hired at a unionized station. Then, after a certain grace period, you will be required to join the union.

You do not have to be a union member to be considered for a job at a union station.

Union shops may restrict your activity to the duties described in a rigidly drawn contract, which is why large markets with tightly specified union restrictions are not the places to experiment with various aspects of the job.

The Impact of Ratings

Broadcasting is a simple business, really. If programs on the air do not deliver a sufficient audience, the programs go—and with them, the talent. The business of broadcasting must have a bottom line, and the rating system determines much of that bottom line. Although everyone involved in broadcasting agrees that current rating systems are far from perfect, they are the only way broadcasters can quantify success or failure.

A rating is a percentage of all possible listeners or viewers in an area who are watching or listening to you. A share is the percentage of those who are watching or listening at a particular time who are tuned into a particular station. Thus a 2 rating and a 20 share on a radio program means that the program had 2 percent of people with radios tuned in, and of all the people tuned in, 20 percent were listening to that particular show.

The primary rating systems for television are conducted by Arbitron Ratings Company and the A. C. Nielsen Company. In radio, Arbitron and Birch Consumer Research, Inc., are two of the primary services, although there are many others. Ratings are done by electronic monitoring, by the filing of written logs, and by other methods including telephone polling. In all but the smallest markets, ratings are vitally important to a station and to a performer. Ratings are published at different intervals, depending on the size of the market, ranging from monthly to semiannually. These published figures are commonly referred to as “the book.”

Jobs are lost when ratings fall. If you are a news anchor, and your newscast is last in two consecutive books, your job may be in serious jeopardy.

Station executives will make a variety of program and personnel decisions based on the book. From a performer's standpoint, remember that ratings are nothing more than information. Station management may recommend changes and policy based on analysis of those ratings, and those changes may directly affect you. Perhaps the ratings indicate a need to appeal to a more youthful market in a morning drive program. The music and overall approach of the program may be changed, and the announcer is expected to adapt his or her delivery to reflect those changes. Similar situations may be encountered in news, or in any portion of the broadcast schedule.

Conclusion

Your study of broadcasting in college and your early work experiences do not lock you into an announcing career. If your career does not develop as you wish, your broad education and communication skills will serve you well in any type of job.

Career Advancement

There are many interesting alternatives that relate to announcing. The three authors of this book, for example, have intertwined years of work as air talent with jobs in teaching, journalism, advertising, writing, public relations, civilian and military broadcast management, and acting.

Yes, it is a tough business. But do not be unnecessarily discouraged, because although many who study broadcast announcing do not make it, *thousands DO!* If you honestly believe you have the talent, motivation, and drive, *go for it.*

Appendix A

Foreign Pronunciation Guide

This table is designed for quick reference when you are trying to determine the correct pronunciation of words in the four most frequently encountered foreign languages in American broadcast copy.

Russian words in broadcast copy are transliterated from the Cyrillic alphabet used in written Russian. The process of transliteration is based on supplying the English-speaking person with the spelling that will yield the closest approximation of the correct pronunciation.

Often the copywriter or news service will provide a pronunciation guide to the conventional English pronunciation of foreign names and places. By taking advantage of resources like this guide and pronunciation guides available to broadcasters, you will develop a sense of foreign pronunciation that will greatly improve your rendering of most of the foreign words you encounter.

Using the Pronunciation Guide

The chart that follows is designed for quick reference. The sounds most frequently encountered in foreign pronunciation are listed in the left-hand column. In the next four columns you can find the treatment of that sound in the four most commonly encountered foreign languages.

A short example of each sound is provided for each language listed. Where there is more than one possibility for a sound, the alternatives are given. In each case the simplest and briefest explanations are given. For a sound that can be easily described by a term, such as “aspirated,” the description is used. In other cases an example from a uniformly pronounced English word is given to illustrate the sound.

Keep in mind that this chart is designed for convenience and ease of use. Only by making it a practice to read copy containing foreign names and words will you gain the ability to deliver such material with confidence and naturalness.

Appendix A

Vowels	FRENCH	GERMAN	ITALIAN	SPANISH
a	as in <u>f</u> ather	as in <u>f</u> ather	as in <u>f</u> ather	as in <u>f</u> ather
aa		as in <u>g</u> ate		
ae, ai	ai, <u>b</u> et or <u>g</u> ate	ai, <u>r</u> ide		ae, ai, as in <u>r</u> ide
au	<u>s</u> o	<u>c</u> ow		<u>c</u> ow
e	<u>b</u> et or <u>u</u> p	<u>g</u> ate or <u>b</u> et	<u>g</u> ate or <u>b</u> et	<u>g</u> ate
é	<u>g</u> ate		<u>g</u> ate	
ê	<u>b</u> et			
è	<u>b</u> et		<u>b</u> et	
eau	<u>s</u> o			
ei	<u>b</u> et	<u>r</u> ide		<u>g</u> ate
eu	<u>b</u> urn	<u>s</u> oil		
ey	y sound as in <u>y</u> et	<u>r</u> ide		
i	ee as in <u>g</u> reet	<u>g</u> reet or <u>k</u> iss	<u>g</u> reet or <u>y</u> (before or after vowels)	<u>g</u> reet
ie		<u>g</u> reet		<u>y</u> ea
o	<u>s</u> hore or <u>u</u> p	<u>s</u> o or <u>s</u> aw	<u>s</u> o or <u>s</u> aw	<u>s</u> o
ô	<u>s</u> o			
ö, oe		<u>t</u> urn, <u>s</u> ay (pursed lips)		
oi	<u>w</u> aft		<u>b</u> oy	<u>b</u> oy
ou	<u>s</u> tool			

Consonants*	FRENCH	GERMAN	ITALIAN	SPANISH
b		sounded as "p" when at the end of a word		
c	as "k" when final sound in word; "s" before e, i, y; "k" elsewhere	"kh" before a, o, u	"ch" before e, i, y; "k" before a, o, u	"s" before e, i, y; "k" otherwise
ch	"sh" "ck"	(aspirated)	"k"	
ck			"kk"	
d		"t" when at the end of a word		"th" within or at the end of a word
dt		"t"		
f	as in English	as in English	as in English	as in English
g	"zh" before e, i, y; elsewhere as in "get"	as in "get" when first sound in word; sometimes guttural "ch"	"j" before e, i, y; as in "get" before a, o, u	"h" before e, i, y; as in "get"
gh			as in "get"	
gl			before "i", similar to billiards	
gn	"ny" as in "onion"		"ny" as in "onion"	
h	silent	as in English	silent	silent
j	"zh"	"y"	often as "i"	"h"
ll				"y"
m, n, ng	when preceded by vowel, in the same syllable, the vowel is nasalized			
ñ				"y" added to following vowel sound
q	"k"			

Appendix A

Consonants*	FRENCH	GERMAN	ITALIAN	SPANISH
qu	“k”	“kv”	“qw”	“k” before e, i
r	guttural rolled or trilled	guttural or trilled		
s	as in “see”; “z” between vowels	“z” when beginning word or before vowel; as in “see”	as in “see”	
sc	“sk” before a, o, u; “s” before e, i		“sk” before a, o, u; “sh” before e, i	
sch		“sh”	“sk”	
sp		“shp” at beginning of word		
st		“sht” at beginning of word	“t”	
t	as in English	as in English	as in English	as in English
th	“t”	“t”		
v		“f”		“b”
w	“v”	“v”	rare, like “v”	
x				“s” when preceded by consonant
z		“ts”	“ts” as in “cats” or “dz” as in <u>finds</u>	

*Pronounced very much as they are in English; exceptions are noted here.

Appendix B

Introduction to Drill Material

The following material is provided with the generous permission of the agencies that produced it. It is included for your use in developing copy reading skills in a variety of forms commonly encountered by broadcast performers. We have selected material that is broadly representative of copy you are likely to encounter in day-to-day broadcast operations and related fields.

To make most effective use of this copy, take the time to analyze the material to discover the intentions of the copywriters and the techniques and devices that were employed to achieve such purposes. When you've completed your analysis, the task becomes one of identifying the techniques you as the performer can bring to bear on the written message to breathe life into it and to assist in achieving the writer's purpose in the minds of the viewers and/or listeners.

Keep in mind that nearly anyone can render an understandable reading of this copy. But of those who try, very few succeed in the competitive arena that leads to the top of the broadcasting professions. To succeed, you must combine your innate talent with careful attention to the techniques described in this book and a determination to bring something unique to each piece of copy you encounter. The process is one that takes time, hard work, and persistence in addition to a fair amount of good old-fashioned luck.

Wire-Service Copy

This section reproduces material that comes to subscribers from the wire service of United Press International. A great deal of material moves on the wires, and subscriber stations make use of it in a variety of ways. This material is a sampling from a period of 24 hours. The volume of actual copy transmitted is many times that reproduced here, but we have included material from the major categories of information used by most broadcast stations: a pronunciation guide, which is typically fed once in every 24-hour period; news copy; financial information; sports reports; weather copy; and feature material.

Appendix B

As you can see, the bulk of the material is written in broadcast style, ready to be read on the air. Items like stock market information, market reports, and baseball line scores cannot be read intelligently without a familiarity with the format in which they are presented. This is gained quickly, however, when you work with such copy day after day.

News

The primary value of a wire service to a subscriber is the availability of up-to-the-second news reports. Breaking news of wide significance is transmitted immediately by the wire service, and updates are frequent.

The “World Briefs” are transmitted in a format and length suitable for a station’s hourly newscasts. “World Briefs” are about 5 minutes long and are the mainstay of the “rip-and-read” news operations of small stations, which do not staff a full-time newscaster. Larger stations use this material as part of more comprehensive news summaries, which may also include state news (see sample) and local news, which is assembled at the station.

The “World Roundups” are more lengthy, and stories include more detail than the stories in a “World Briefs” report. “World Roundups” fulfill the requirements of longer newscasts and also provide more detail on current news stories.

“World Headlines” are very brief summaries of current stories and are often used to preview newscasts coming up on the station or to provide quick reports between newscasts.

099NYR

WORLD-PRONO-GUIDE

-22-

AL FATAH (AHL FAH'-TAH), ARAB GUERILLA GROUP. P-L-O BRANCH

APARTHEID (UH-PAHR'-TAYT), RACIAL SEPARATION POLICY IN SOUTH AFRICA

ARAFAT, YASSER (YAH'-SEHR AHR-AH-FAHT'), HEAD OF THE PALESTINE

LIBERATION ORGANIZATION

ASSAD, HAFEZ (HAH-FEHZ' AH-SAHD'), PRESIDENT OF SYRIA

BEVILACQUA, JOSEPH A. (BEH-VIH-LAH'-KWAH), RHODE ISLAND SUPREME COURT JUSTICE

DUARTE, JOSE NAPOLEON (HOH-SAY' NAH-POH-LYOHN' DWahr'-TEH) PRESIDENT OF EL SALVADOR

FRUSTACI (FROOS-TAH'-SEE), PATTI, WOMAN WHO DELIVERED SEPTUPLETS BY

CAESARIAN SECTION IN ORANGE, CALIFORNIA

GANDHI, RAJIV (RAH-ZHEEV' GAHN'-DEE), INDIAN PRIME MINISTER

GEMAYEL, AMIN (AH-MEEN' JEH-MAYL'), PRESIDENT OF LEBANON

GORBACHEV, MIKHAIL (MEEK'-HAYL GOHR-BUH'-CHEHF), SOVIET COMMUNIST

PARTY LEADER

HUSSEIN, (HOO-SAYN'), KING OF JORDAN

JIHAD (ZHEE-HAHD'), ISLAMIC, A TERRORIST GROUP

MUBARAK, HOSNI (HOHS'-NEE MOH-BAH'-RAHK), EGYPTIAN PRESIDENT

PHNOM PENH (PUH-NAHM' PEHN), CAMBODIA

SAKHAROV, ANDREI (SAHK'-AH-RAWF), DISSIDENT SOVIET

SHIITE (SHEE'-IGHT), MUSLEM SECT

SIKH (SEEK), HINDU SECT

SUAZÓ CORDOVA, ROBERTO (ROH-BEHR'-TOH SWAH'-SOH KOHR-DOH-BAH)

HONDURAN PRESIDENT

VON BULOW, CLAUD (KLOWS VAHN BYOO'-LOH), WEALTHY SOCIALITE CHARGED WITH

TWICE ATTEMPTING TO KILL HIS HEIRESS WIFE

UPI 05-22-85 04:50 AED

295YNR

WORLD HEADLINES

-0-

SOME MEMBERS OF CONGRESS SAY THE NAVY IS NOT GOING FAR ENOUGH TO PUNISH GENERAL DYNAMICS CORPORATION FOR QUESTIONABLE ETHICS. THE DEFENSE CONTRACTOR GAVE ADMIRAL HYMAN RICKOVER 67-THOUSAND DOLLARS IN GIFTS BEFORE HE RETIRED.

NAVY SECRETARY JOHN LEHMAN TODAY FROZE UP TO ONE-BILLION DOLLARS IN PAYMENTS ON NEW CONTRACTS TO GENERAL DYNAMICS UNTIL THE FIRM ADOPTS A "RIGOROUS CODE OF ETHICS" TO PROTECT THE PUBLIC TRUST IN ITS DEALING WITH THE GOVERNMENT.

-0-

STREET FIGHTING WAS SO INTENSE TODAY THAT RESCUE WORKERS COULD NOT FERRY OUT CASUALTIES FROM CLASHES BETWEEN PALESTINIANS AND SHITTE (SHEE'IGHT) MOSLEMS BATTLING FOR CONTROL OF BEIRUT'S THREE REFUGEE CAMPS 116 PEOPLE ARE DEAD.

-0-

A MEDICAL GROUP WANTS CONGRESS TO DECLARE A MORATORIUM ON SALE OF THE POPULAR THREE-WHEEL, ALL-TERRAIN MOTORBIKES. A SPOKESMAN FOR THE AMERICAN ACADEMY OF PEDIATRICS SAYS 67-THOUSAND PEOPLE WERE INJURED RIDING THE VEHICLES LAST YEAR.

UPI 05-21-85 08:03 PED

52YNR

WORLD-17TH-BRIEFS

-21-

THE CRACKDOWN GENERAL DYNAMICS CONTINUES. NAVY SECRETARY JOHN LEHMAN HAS FROZEN UP TO ONE-BILLION DOLLARS IN PAYMENTS ON NEW CONTRACTS AT TWO OF THE NIG DEFENSE CONTRACTOR'S DIVISIONS. HE ALSO FINED THE FIRM 676-THOUSAND DOLLARS FOR GIVING RETIRED ADMIRAL HYMAN RICKOVER OVER 67-THOUSAND DOLLARS IN GIFTS BETWEEN 1961 AND 1977.

-21-

IN SOUTH BEND, INDIANA, JURORS TUESDAY NIGHT FOUND 18-YEAR-OLD DALE WHIPPLE GUILTY IN THE NEW YEAR'S DAY AX MURDERS OF HIS PARENTS. HOWEVER, THE JURY RULED HE WAS MENTALLY ILL AT THE TIME. EARLIER TUESDAY, THE JUDGE REJECTED DEFENSE CLAIMS THAT WHIPPLE ACTED TO PROTECT HIMSELF FROM PHYSICAL AND SEXUAL ABUSE.

-21-

THE COAST GUARD WILL RESUME ITS SEARCH WEDNESDAY FOR FIVE MISSING CREWMEN OF AN OIL RIG THAT CAPSIZED TUESDAY IN A SOUTH LOUISIANA BAYOU. SIX MEN DIED, BUT NINE OTHERS WERE RESCUED. THE COAST GUARD HOPES TO USE A SPECIAL SAW TO CUT INTO A CHAMBER INSIDE THE VESSEL'S HULL.

-21-

FEDERAL AGENTS RAIDED AN ILLEGAL FIREWORKS FACTORY IN EUCLID, OHIO, TUESDAY AND CONFISCATED 500 TO 700 POUNDS OF GUNPOWDER AND 25-THOUSAND FIREWORKS. THE AGENTS SAY THEY'VE LEARNED THE IDENTITY OF THE OPERATOR OF A YOUNGSTOWN FIREWORKS FACTORY THAT EXPLODED MONDAY. NINE PEOPLE DIED IN THE ACCIDENT.

-21-

THE SEXTUPLETS BORN TUESDAY TO 30-YEAR-OLD PATTI FRUSTACI (FROOS-TAH'-SEE) OF RIVERSIDE, CALIFORNIA, REMAIN IN CRITICAL BUT STABLE CONDITION AT AN ORANGE, CALIFORNIA, HOSPITAL. THE SEVENTH BABY WAS STILLBORN. FRUSTACI IS LISTED IN GOOD CONDITION AND HER HUSBAND SAMUEL SAYS HE'S IN "GREAT" CONDITION.

UPI 05-22-85 12:24 AED

053YNR

WORLD-17TH-BRIEFS-MORE

-21-

DESPITE TUESDAY'S ANNOUNCEMENT OF A CEASE-FIRE, A VIOLENT STRUGGLE HAS NOT DIED DOWN BETWEEN SHIITE (SHEE'-IGHT) MOSTLEM AND P-L-O FORCES VYING FOR CONTROL OF BEIRUT'S THREE REFUGEE CAMPS. FIERCE FIGHTING HAS CAUSED AT LEAST 116 DEATHS.

-21-

POPE JOHN PAUL IS BACK IN ROME FOLLOWING HIS TIRING, 11-DAY TOUR OF THREE EUROPEAN NATIONS. DURING HIS FLIGHT HOME FROM BELGIUM, THE PONTIFF TOLD REPORTERS HIS STORMY VISIT TO THE NETHERLANDS WAS "INDESPENSABLE." HE ALSO SAID HE HAD MANY POSITIVE FEELINGS TOWARDS THE CHURCH IN HOLLAND.

-21-

SALVADORAN PRESIDENT DUARTE (DWAHR'-TEH) ADDRESSED THE ORGANIZATION OF AMERICAN STATES IN WASHINGTON TUESDAY. DUARTE SAID HE WAS SATISFIED WITH THE WAY DEVELOPMENTS IN EL SALVADOR ARE RECEIVING-- WHAT HE CALLED -- "FAIR AND OBJECTIVE" COVERAGE. DUARTE IS EXPECTED ON CAPITOL HILL WEDNESDAY.

-21-

MARYLAND GOVERNOR HARRY HUGHES HAS AGREED TO EASE WITHDRAWAL LIMITS AT FINANCIALLY-TROUBLED SAVINGS AND LOANS IN HIS STATE. HUGHES ANNOUNCED TUESDAY NIGHT HE'S AMENDING AN EXECUTIVE ORDER THAT DRASTICALLY CURTAILED WITHDRAWALS FROM MARYLAND'S THRIFT INSTITUTIONS.

-21-

GOVERNMENT EXPERTS SAY THE U-S ECONOMY SANK IN THE FIRST QUARTER OF 1985 ... MANAGING ONLY SEVEN-TENTHS OF ONE PERCENT GROWTH FROM JANUARY TO MARCH. THE PREVIOUS QUARTER G-N-P GREW AT A FOUR-POINT-THREE PERCENT ANNUAL RATE. THE REAGAN ADMINISTRATION'S 1985 FORECAST WAS FOR A STEADY THREE-POINT-NINE PERCENT EXPANSION.

UPI 05-22-85 12:30 AED

WORLD-2ND-ROUNDUP

-21-

A DRILLING RIG CAPSIZES IN LOUISIANA. . . THE SENATE REJECTS A BID TO SCRAP THE M-X MISSILE. . . INFLATION CONTINUES ITS MODERATE TREND... A CALIFORNIA WOMAN DELIVERS SEPTUPLETS. . . THOSE STORIES AND MORE NEXT, FROM U-P-I.

(RIG)

HEAVY RAIN AND WINDS ARE SLOWING EFFORTS TO FIND SIX MEN STILL MISSING AFTER THE CAPSIZING OF A DRILLING RIG IN A SOUTH LOUISIANA BAYOU. THE RIG HAD 23 MEN ABOARD AND WAS BEING MOVED INTO THE GULF OF MEXICO WHEN IT CAPSIZED JUST AFTER MIDNIGHT. NINE MEN WERE RESCUED FROM THE WATER IMMEDIATELY. TWO MORE WERE RESCUED LATER BY DIVERS WHO CUT INTO THE BARGE-LIKE VESSEL AFTER HEARING TAPPING INSIDE.

SIX BODIES HAVE BEEN RECOVERED. THE SEARCH FOR THE REMAINING SIX CONTINUED DESPITE THE THUNDERSTORMS. . . AND DESPITE A HEAVY LAYER OF DIESEL FUEL FLOATING ON THE WATER.

RESCUERS WERE WORKING AS FAMILIES OF THE MISSING HUDDLED NEARBY TO WATCH. THEY'VE RUN OXYGEN LINES INTO THE RIG IN THE HOPE THAT THE MEN ARE ALIVE IN AIR POCKETS.

-21-

(DEFENSE)

THE M-X MISSILE DODGED ANOTHER ANTI-MISSILE BALLOT IN THE SENATE TODAY. BUT IT NOW FACES ANOTHER VOTE THAT CONCERNS THE WHITE HOUSE.

SENATORS VOTED 56-42 TO REJECT A PROPOSAL BY DEMOCRAT GARY HART OF COLORADO TO DUMP THE M-X PROJECT. BUT NEXT UP IS A SUGGESTION BY GEORGIA DEMOCRAT SAM NUNN TO CUT BACK ON THE NUMBER OF M-X MISSILES.

THE 1986 DEFENSE AUTHORIZATION BILL CONTAINS TWO-BILLION DOLLARS FOR A THIRD INSTALLMENT OF 21 M-X MISSILES. UNDER NUNN'S PLAN THE ADMINISTRATION WOULD GET ONLY 12.

THE WHITE HOUSE SENT AIDES TO MEET WITH NUNN AND SENATE REPUBLICAN LEADERS ABOUT THE PROPOSED CUTBACK. BUT THE SUGGESTION IS NOT NEW. IT'S BEEN IN THE WORKS SINCE A MARCH GO-AHEAD VOTE ON THE CONTROVERSIAL 10-WARHEAD MISSILE.

SENATOR WARREN RUDMAN PREDICTS A CLOSE VOTE ON NUNN'S PROPOSAL. THE NEW HAMPSHIRE REPUBLICAN SAYS SUPPORT FOR THE M-X APPEARS TO BE FADING.

UPI 05-21-85 03:57 PED

230 YNR

WORLD-2ND-ROUNDUP-MORE

-21-

(ECONOMY)

LATEST GOVERNMENT STATISTICS GIVE THE ECONOMY MIXED REVIEWS. FOR CONSUMERS, PRICES WERE UP FOUR-TENTHS OF ONE PERCENT LAST MONTH. RISING GASOLINE AND FUEL OIL COSTS ACCOUNTED FOR MORE THAN HALF THE INCREASE IN THE CONSUMER PRICE INDEX.

THE RISE WOULD HAVE BEEN BIGGER EXCEPT THAT FOOD PRICES WERE DOWN TWO-TENTHS OF ONE PERCENT. . . THE FIRST DECLINE OF ANY SIZE IN THAT CATEGORY SINCE MAY OF 1984.

GASOLINE PRICES FOR APRIL WERE UP THREE-POINT-ONE PERCENT. ALSO HIGHER WERE COSTS FOR HOUSING, MEDICAL CARE AND ENTERTAINMENT.

THE APRIL INCREASE BRINGS THE 1985 INFLATION RATE . . . MEASURED ON AN ANNUAL BASIS . . . TO FOUR-POINT-TWO PERCENT.

IN ANOTHER AREA OF THE ECONOMY, EXPERTS ARE EXPRESSING CONCERN OVER TODAY'S REPORT THAT THE GROSS NATIONAL PRODUCT HARDLY MOVED FROM JANUARY THROUGH MARCH.

MORE MORE

UPI 05-21-85 04:05 PED

232YNR

-21-WORLD-2ND-ROUNDUP-MORE

1ST ADD 230YNR

THE G-N-P EXPANDED JUST SEVEN-TENTHS OF ONE PERCENT AS CONSUMER DOLLARS WENT FOR PRODUCTS MADE IN OTHER COUNTRIES. THE GROWTH IN THE FIRST QUARTER WAS THE SLOWEST SINCE THE LAST QUARTER OF THE 1981-1982 RECESSION.

THE G-N-P FIGURES HIGHLIGHT THE GROWING INCONSISTENCIES IN AN ECONOMY THAT IS COMBINING STRONG DEMAND WITH WEAK PRODUCTION. AND THEY RAISE QUESTIONS ABOUT THE POSSIBILITY OF AN INCREASING UNEMPLOYMENT RATE.

-21-

(REAGAN)

THERE WAS A MEETING OF THE MINDS TODAY AT THE WHITE HOUSE AS PRESIDENT REAGAN WELCOMED PRESIDENT ROBERTO SUAZO (ROH-BEHR'-TOH SWAH'-SOH) OF HONDURAS.

THE TWO LEADERS AGREED ON THE DANGER OF AGGRESSION THEY PERCEIVE COMING FROM NICARAGUA.

REAGAN RE-AFFIRMED THE UNITED STATES' COMMITMENT TO DEFEND HONDURAS AGAINST ANY SANDINISTA ATTACK. SUAZO RE-STATED HIS NATION'S COMMITMENT TO THE MUTUAL DEFENSE TREATY.

SUAZO ALSO PRAISED REAGAN AS A "DECISIVE, VIGOROUS LEADER" WHO HAS ESTABLISHED A LEADERSHIP ROLE IN THE WORLD. AND HE CHARACTERIZED CONGRESSIONAL REFUSAL TO SEND AID TO NICARAGUAN REBELS AS A VICTORY FOR THE COMMUNIST REGIME IN NICARAGUA.

UPI 05-21-85 04:11 PED

236YNR

WORLD-2ND-ROUNDUP-MORE

-21-

(ESPIONAGE)

A SPY CASE INVOLVING A RETIRED NAVY OFFICER MAY TURN INTO A FAMILY AFFAIR.

THE NAVY SAYS IT PLANS TO QUESTION THE 22-YEAR-OLD SON OF JOHN WALKER, AMONG OTHERS, AS AN INVESTIGATION CONTINUES INTO ALLEGED PASSING OF TOP-SECRET MILITARY DATA TO THE SOVIET UNION.

Introduction to Drill Material

THE F-B-I ARRESTED WALKER EARLY YESTERDAY AT A MOTEL NEAR THE DISTRICT OF COLUMBIA. HE'S BEING HELD WITHOUT BAIL IN BALTIMORE, PENDING A REVIEW HEARING NEXT WEEK.

WALKER'S SON, MICHAEL, IS ASSIGNED TO THE U-S-S NIMITZ. . . THE FLAGSHIP OF THE NAVY'S NUCLEAR-POWERED CARRIER FORCE. THE SHIP IS DOCKED AT HAIFA, ISRAEL. THE NAVY SAYS THE SAILOR IS BEING DETAINED ABOARD THE SHIP, PENDING FURTHER INVESTIGATION, BUT IS NOT UNDER ARREST.

THE F-B-I ACCUSES THE OLDER WALKER OF LEAVING SECRET PAPERS FOR THE SOVIETS IN A SHOPPING BAG IN WOODS NEAR THE CAPITAL. THE DOCUMENTS ALLEGEDLY WERE COPIES OF PAPERS FROM THE NIMITZ. SOME DEALT WITH SOVIET SHIP MOVEMENTS IN THE MEDITERRANEAN.

THE BAG ALSO CONTAINED A LETTER THAT ALLEGEDLY LINKS THE YOUNGER WALKER TO THE SPY WORK.

-21-

(NUCLEAR)

A MICHIGAN CONGRESSMAN IS CALLING FOR AN INQUIRY INTO AN ALLEGED JOINT NUCLEAR TEST BY ISRAEL AND SOUTH AFRICA SIX YEARS AGO.

A LOBBYING GROUP CALLED THE WASHINGTON OFFICE ON AFRICA SAYS THERE'S AMPLE EVIDENCE TO DOCUMENT THAT A TEST OCCURRED IN THE SOUTH ATLANTIC. THE GROUP BASES ITS FINDINGS ON SECRET NAVAL RESEARCH DOCUMENTS THAT ARE NOW DECLASSIFIED.

MORE MORE

UPI 05-21-85 04:31 PED

238 NYR

-21-WORLD-2ND-ROUNDUP-MORE

1ST ADD 236YNR

THE GROUP'S REPORT SUGGESTS THAT THE CARTER ADMINISTRATION KNEW ABOUT THE TEST BUT SUPPRESSED INFORMATION ABOUT IT FOR POLITICAL REASONS.

DEMOCRATIC REPRESENTATIVE JOHN CONYERS DIDN'T MINCE WORDS IN RESPONDING TO THE REPORT. CONYERS CALLED IT A CASE OF "SCIENTIFIC COVER-UP" AND REQUESTED A "CONGRESSIONAL OVERSIGHT INVESTIGATION."

MEANTIME, THE STATE DEPARTMENT IS STICKING TO THE VIEW REACHED BY A SCIENTIFIC PANEL IN 1980. THE GOVERNMENT PANEL SAID THE ALLEGED BOMB TEST COULD NOT BE PROVEN.

UPI 05-21-85 04:34 PED

242 YNR

WORLD-2ND-ROUNDUP-MORE

-21-

(SEPTUPLETS)

FOR NOW, THEIR NAMES ARE ONLY A, B, C, D, E, AND F. THEY ARE FOUR BOY BABIES AND TWO GIRL BABIES . . . BORN WITHIN FIVE MINUTES OF EACH OTHER THIS MORNING AT A HOSPITAL IN ORANGE, CALIFORNIA.

HIGH SCHOOL TEACHER PATTI FRUSTACI (FROOS-TAH'-SEE) GAVE BIRTH TO THE SIX BABIES BY CAESAREAN SECTION AS 36 DOCTORS AND NURSES STOOD BY. A SEVENTH CHILD WAS STILLBORN.

DOCTORS SAY THE SIX BABIES HAVE GOOD COLOR AND WEIGH BETWEEN ONE AND ONE-AND-A-HALF POUNDS. THEY ARE LISTED IN CRITICAL BUT STABLE CONDITION. THE MOTHER'S CONDITION IS GOOD.

FRUSTACI, WHO IS 28, WAS TAKING FERTILITY DRUGS AT THE TIME SHE CONCEIVED.

DOCTORS DECIDED TO DELIVER THE BABIES IN THE 28TH WEEK OF PREGNANCY AFTER FRUSTACI EXPERIENCED SOME BREATHING PROBLEMS RELATED TO THE HUGE SIZE OF HER BELLY. SHE GAINED AN ESTIMATED 80 POUNDS AND HAD BEEN CONFINED TO BED SINCE MARCH 25TH.

133YNR

NY-PENNSY-BRIEFS-MORNING

PENNSYLVANIA NEWS IN BRIEF

-22-

RETURNS KEEP TRICKLING IN FROM YESTERDAY'S PRIMARY ELECTION. IT APPEARS REPUBLICANS JOHN KELLY JUNIOR AND ZORAN POPOVICH AND DEMOCRAT JUSTIN JOHNSON HAVE SECURED NOMINATIONS TO FILL VACANCIES ON THE SUPERIOR COURT. INCUMBENTS POPOVICH AND JOHNSON ARE LEADING THE DEMOCRATIC BALLOT. KELLY... THE ONLY CANDIDATE RATED UNQUALIFIED BY THE STATE BAR ASSOCIATION... HANDILY WON THE REPUBLICAN BALLOT. JON LAFAYER IS BATTLING JOHNSON AND POPOVICH FOR THE SECOND AND THIRD NOMINATIONS ON THE GOP BALLOT.

-22-

(WASHINGTON)-- GOVERNOR THORNBURGH AND VARIOUS PENNSYLVANIA REPRESENTATIVES WILL BE MAKING LAST MINUTE APPEALS TO DELAY THE RESTART OF THREE MILE ISLAND TODAY. THORNBURGH WILL APPEAR BEFORE THE NUCLEAR REGULATORY COMMISSION TO ASK THAT ALL SAFETY ISSUES BE RESOLVED BEFORE A VOTE ON THE RESTART IS HELD. THE NRC HAS SCHEDULED THAT VOTE FOR MAY 29TH... NEXT WEEK.

-22-

(PITTSBURGH)-- OFFICIALS OF PRESBYTERIAN -UNIVERSITY HOSPITAL IN PITTSBURGH HAVE GIVEN CONDITIONAL APPROVAL TO THE USE OF THE JARVIK-7 ARTIFICIAL HEART. THE HOSPITAL HAS APPLIED TO FEDERAL AUTHORITIES FOR PERMISSION AND ARE DRAWING UP GUIDELINES FOR THE USE OF THE HEART. THE HOSPITAL INTENDS TO USE IT AS AN INTERIM LIFESAVER ON PATIENTS AWAITING HEART TRANSPLANTS.

-22-

(PHILADELPHIA)-- PHILADELPHIA HAS RECEIVED 1-POINT-2 MILLION DOLLARS IN CONTRIBUTIONS TO REBUILD THE NEIGHBORHOOD DESTROYED IN THE ASSAULT ON MOVE LAST WEEK. SOME 250 PEOPLE MADE HOMELESS HAVE RECEIVED EMERGENCY FUNDS TO HELP THEM RELOCATE. FORENSIC EXPERTS CONTINUE TO TRY AND IDENTIFY THE REMAINS OF SIX OF 11 PEOPLE FOUND INSIDE THE MOVE HOME AFTER THAT FIRE.

(PITTSBURGH)--PITTSBURGH COUNCILMAN JACK WAGNER SAYS HE WANTS TO PUT A LITTLE FEAR IN THE SCHOOLCHILDREN OF THE CITY WHEN IT COMES TO DRUGS. YESTERDAY HE SUGGESTED PUTTING DOGS IN SCHOOL HALLS TO SNIFF OUT ILLEGAL DRUGS. WAGNER SAYS NARCOTIC OFFICERS ARE LOSING THE BATTLE ON DRUGS BECAUSE THEY DON'T HAVE THE SUPPORT OF SCHOOL AND ELECTED OFFICIALS.

-22-

(UNIVERSITY PARK)-- A PENN STATE GEOLOGIST SAYS A NEW TECHNOLOGY COULD HELP STOP ACID MINE RUNOFF INTO WATER SUPPLIES. THOMAS GARDNER SAYS REMOTE SENSING OF RECLAIMED MINE AREAS BY SATELLITE CAN PINPOINT WHERE THIS ACID RUNOFF GOES AND WILL HELP DEVISE NEW METHODS OF RECLAIMING STRIP MINES TO PREVENT IT.

-22-

(MILFORD)-- WILDLIFE EDUCATOR JIM FOWLER WANTS TO COMBINE EDUCATION WITH RECREATION IN A 16-HUNDRED ACRE PARK IN NORTHEASTERN PENNSYLVANIA. FOWLER. . . KNOWN TO MANY AS THE STAR OF TV'S WILD KINGDOM. . . SAYS HE WANTS TO PLACE NATIVE ANIMALS IN THEIR NATURAL HABITATS WITH VISITORS VIEWING THEM FROM WALKWAYS.

-22-

(WILLIAMSPORT)-- HOUSE MAJORITY LEADER JAMES MANDERINO TOOK THE WITNESS STAND YESTERDAY IN A FEDERAL BRIBERY TRIAL INVOLVING A CALIFORNIA COMPUTER COMPANY. MANDERINO SAID HE DID NOT SEEK KICKBACKS AND WASN'T OFFERED ANY TO SMOOTH PASSAGE OF LEGISLATION AWARDING THE FIRM A TAX RECOVERY CONTRACT. MANDERINO APPEARED IN DEFENSE OF FORMER DAUPHIN COUNTY GOP CHAIRMAN WILLIAM SMITH AND CALIFORNIA LAWYER ALAN STONEMAN.

UPI 05-22-85 07:27 AED

Financial Information

Financial information includes stock market reports and stories dealing with the business world, and government economic news. Financial news is most often assembled by the station into scheduled reports, but it is sometimes integrated into entertainment formats as incidental information, similar to weather forecasts or sports scores.

The copy that follows includes closing stock market reports and other financial news as well as a headline summary of financial news. Reading the closing stock market listings requires some practice. These listings can be deciphered by reading through the written copy, which is also included. Practice using the listings in raw form to ad-lib stock market updates.

Appendix B

237YNR

URGENT

STOCKS-CLOSE

(NEW YORK)-- INVESTORS HAVE DONE IT AGAIN, THEY'VE CLOSED OUT WALL STREET WITH A SECOND RECORD IN AS MANY DAYS. PRELIMINARY READINGS SHOW THE DOW INDUSTRIALS UP ALMOST FIVE POINTS AT THE CLOSE, TO JUST UNDER 13-HUNDRED-10 ON HEAVY TRADE NEAR 130-MILLION SHARES. THE ADVANCE CAME EVEN AS DECLINES LED ADVANCES BY SOME 50 ISSUES.

UPI 05-21-85 04:32 PED

239YNR

STOCKS-CLOSE-DOW

30 INDUS 1,309.70 UP 4.82

20 TRANS 626.22 OFF 0.77

15 UTILS 163.57 OFF 1.13

65 STOCK 535.85 UP 0.37

UPI 05-21-85 04:34 PED

240 YNR

STOCKS-CLOSE-NYSE

COMPOSITE 109.65 OFF 0.07

INDUSTRIAL 124.75 UP 0.09

TRANSPORTATION 102.18 UP 0.29

Introduction to Drill Material

UTILITY 58.80 OFF 0.32

FINANCE 119.04 OFF 0.65

EQUIVALENT TO A LOSS OF THREE CENTS IN THE AVERAGE PRICE OF AN N-Y-S-E
COMMON SHARE. VOLUME 130,150,000 SHARES.

UPI 05-21-85 04:36 PED

252YNR

STOCKS-CLOSE-MORE

-0-

HERE ARE 4 P-M COMPOSITE PRICES FOR THE 20 MOST WIDELY HELD STOCKS LISTED
ON THE N-Y-S-E:

AMER ELECT PWR 22 3-4 UP 1-4

A-T-T 24 OFF 1-8

BCE 31 3-8 UNCH

BRIT PET 27 3-4 OFF 1-8

CMNWLTH ED 30 3-4 OFF 1-8

DETROIT ED 16 3-4 OFF 3-8

DUPONT 59 1-4 OFF 1-2

EXXON 52 3-4 UP 3-8

FORD 43 5-8 UP 5-8

G-E 61 1-4 OFF 1-4

G-M 70 5-8 UP 1-4

G-T-E 41 7-8 OFF 1-8

IMPRL CHEM 38 1-2 UP 1-4

I-B-M 133 UNCH

MOBIL 31 UP 7-8

PAC G-E 19 3-4 UNCH

PHIL A ELEC 15 3-8 OFF 3-8

SEARS 36 1-2 UP 1-4

SOUTHERN 20 3-4 OFF 1-8

TEXACO 37 1-8 OFF 1-2

UPI 05-21-85 05:09 PED

255YNR

STOCKS-CLOSE-MORE

-0-

758 ISSUES ADVANCED ON THE N-Y-S-E TODAY; 816 DECLINED; AND 416 WERE UNCHANGED FOR A TOTAL OF 1,990 ISSUES TRADED.

BOND SALES ON THE N-Y-S-E TOTALED 43-POINT-ONE-MILLION DOLLARS COMPARED TO THE PREVIOUS DAY'S 56-POINT-NINE-MILLION.

ON THE AMERICAN EXCHANGE, STOCKS CLOSED MIXED. TRADING HIT SEVEN-POINT-FIVE-MILLION SHARES, AND BOND SALES TOTALED THREE-POINT-ONE-MILLION DOLLARS. THE AMEX INDEX CLOSED AT 232.47 OFF 0.03. THERE WAS A LOSS OF TWO CENTS IN THE AVERAGE SHARE PRICE. 288 ISSUES ADVANCED, 296 DECLINED AND 220 WERE UNCHANGED FOR A TOTAL OF 804 ISSUES TRADED.

ON THE MIDWEST EXCHANGE, STOCKS WERE MIXED WITH NINE-POINT-NINE-MILLION SHARES TRADED.

ON THE LONDON EXCHANGE, STOCKS CLOSED MIXED.

UPI 05-21-85 05:23 PED

257YNR

STOCKS-CLOSE-MORE

-0-

THE 10 MOST ACTIVE STOCKS IN N-Y-S-E COMPOSITE TRADING . . .

STOCK	SALES	LAST	NET	CHANGE
SIGNAL COS	1,935,200	40 7/8	OFF	1/2
A-T-T	1,826,600	24	OFF	1/8
PHIL ELEC	1,641,000	15 3/8	OFF	3/8
EAST KODAK	1,491,400	43 7/8	UP	3/4
HEWLETT PACK	1,428,000	34 1/4	OFF	1 3/4
MOBIL	1,377,100	31	UP	7/8
DOMINION RES	1,350,400	32 1/2	UP	3/4
AMER EXPRS	1,341,900	45 1/4	OFF	1/2
SCHLUMBERGER	1,308,500	40 1/2	UP	3/8
PAN AM	1,291,800	6 3/8	UP	1/8

UPI 05-21-85 05:28 PED

259YNR

STOCKS-CLOSE-MORE

-0-

THE STANDARD AND POOR'S INDEX SHOWED 400 INDUSTRIALS AT 210.02 UP 0.16 ;
20 TRANSPORTATION 163.73 UP 0.06 ; 40 UTILITIES 85.37 OFF 0.44 ; 40 FINANCIAL
23.31 OFF 0.17 ; 500 STOCKS 189.64 OFF 0.08.

UPI 05-21-85 05:30 PED

019YNR

FINANCIAL-FIRST-HEADS

-22-

WALL STREET OPENS A NEW DAY AT ANOTHER RECORD HIGH. . . THE SECOND THIS WEEK. INVESTORS GOT BEHIND ANOTHER RALLY EFFORT YESTERDAY AND MOVED THE DOW INDUSTRIALS UP FOUR-POINT-82 TO A RECORD OF 13-HUNDRED-NINE-POINT-70. THE EFFORT CAME ON HEAVY TRADE OF 130-POINT-ONE MILLION SHARES AS DECLINES LED ADVANCES BY ALL OF 51 ISSUES.

-0-

TEXAS INSTRUMENTS CONFIRMS THAT DALLAS AUTHORITIES ARE INVESTIGATING AT LEAST TWO FORMER EMPLOYEES ACCUSED OF MISAPPROPRIATING MORE THAN 20-MILLION DOLLARS IN TRADE SECRETS FROM THE COMPUTER FIRM.

THE DALLAS TIMES HERALD REPORTS THE TWO SUSPECTS ARE ACCUSED OF MISAPPROPRIATING T-I'S NEW TECHNOLOGY FOR COMPUTERS RESPONDING TO VOICE COMMANDS.

-0-

STOCKHOLDERS HAVE GIVEN APPROVAL FOR THE 422-MILLION-DOLLAR STOCK TAKEOVER BY ATLANTA-BASED CITIZENS AND SOUTHERN BANK OF THE LANDMARK BANKS OF FORT LAUDERDALE, FLORIDA. . . UNLESS THE SUPREME COURT STRIKES DOWN REGIONAL INTERSTATE BANKING.

THE MERGER IS THE SECOND UNDER NEW REGIONAL INTERSTATE BANKING LAWS IN THE TWO STATES AND WOULD CREATE THE FOURTH LARGEST BANK IN THE SOUTHEAST. WITH EIGHT-POINT-ONE-BILLION DOLLARS IN ASSETS, CITIZENS AND SOUTHERN IS THE LARGEST BANK HOLDING COMPANY IN GEORGIA. THE THREE- POINT-NINE-BILLION DOLLAR LANDMARK IS FLORIDA'S FIFTH LARGEST BANK.

UPI 05-21-85 11:03 PED

Market Reports

The wire service feeds market reports as raw information. It is not the intention of this book to give you a course in hog pricing or to teach you about agricultural markets. We include this material because in many areas of the country this information is of great interest to listeners. Stations that use these reports are well prepared to provide the simple instructions necessary to effectively report the information.

038YNR

MARKETS-SUMMARY

-21-

KANSAS CITY: COWS 1.00-2.00 HIGHER IN LIMITED TEST; NOT ENOUGH OF ANY OTHER CLASS TO ESTABLISH MARKET PRICES. COWS BREAKING UTILITY AND COMMERCIAL 1-3 42.00-44.00. BARROWS AND GILTS 1.00 HIGHER; 1-3 210-260 43.00-43.50. SPRING LAMBS 1.00 HIGHER, CHOICE-PRIME 100 72.00

-21-

OMAHA: STEERS FULLY 50 LOWER; HEIFERS 50 TO 1.00 LOWER; COWS STEADY. STEERS CHOICE 2-4 1050-1300 59.00-60.00; HEIFER CHOICE, FEW PRIME 2-4 NEAR 1125 60.00. COWS BREAKING UTILITY AND COMMERCIAL 2-3 41.00-43.00. BUTCHER UNEVENLY 50 TO 1.00 HIGHER; 1-3 210-240 44.00-44.50 SPRING LAMBS STEADY; CHOICE AND PRIME 100-110 76.00

-21-

ST. LOUIS: BARROWS AND GILTS 1.00-1.25 HIGHER; 1-2 210-250. 43.50-44.00, MOSTLY 43.75-44.00. STEERS AND HEIFERS WEAK TO 50 LOWER, COWS FIRM TO 1.00 HIGHER; CHOICE STEERS, FEW PRIME, 58.00-58.50, CHOICE HEIFERS, FEW PRIME, 57.00; BREAKING UTILITY AND COMMERCIAL COWS 41.00-43.00.

Appendix B

-21-

SOUTH ST. PAUL: STEERS STEADY TO WEAK, HEIFERS WEAK TO 50 LOWER; COWS FIRM TO 1.00 HIGHER. STEERS CHOICE 2-4, 1050-1350 56.50-58.00, HEIFER CHOICE 2-4, 975-1175 55.75-56.75. COWS CUTTER AND BONING UTILITY 1-3, 40.00-44.00. BARROWS AND GILTS 1.00-2.00 HIGHER, 1-3, 200-260 43.00-43.50. LAMBS FIRM TO 1.00 HIGHER; OLD CROP SHORN CHOICE AND PRIME 95-125 1-2 PELTS 70.00-73.00; SPRING CHOICE AND PRIME 90-120 72.00-74.00.

-21-

SIOUX CITY: BUTCHERS 50-1.00 HIGHER, 1-2 210-250 44.35-44.50, MOSTLY 44.25. STEERS AND HEIFERS 50 LOWER; 2-4 CHOICE STEERS 1,100-1,400 58.500-59.50; 2-4 CHOICE HEIFERS 950-1175 57.50-58.50.

-21-

ST. JOSEPH: BARROWS AND GILTS 1.00 HIGHER; 1-2 200-250 43.25-43.50. SPRING LAMBS 1.00 HIGHER; CHOICE AND PRIME 90-110 70.00 -72.00

-21-

INDIANAPOLIS: BARROWS AND GILTS 75-2.00 HIGHER; 1-3 220-260 43.50-44.25. STEERS AND HEIFER STEADY TO 50 LOWER; COWS STEADY TO 2.00 LOWER; CHOICE STEERS 56.00-58.00; CHOICE HEIFERS 55.50-56.75; UTILITY AND COMMERCIAL COWS 39.75-44.75. SHEEP UNTESTED.

-21-

MORE MORE

UPI 05-21-85 11:51 PED

056YMR

MARKETS-SUMMARY-MORE

-21-

NATIONAL GRAIN:

CASH GRAIN AND SOYBEANS CLOSED LOWER. MAJOR CROP DEVELOPMENT AND SEEDING CONTINUES TO PROGRESS WELL AHEAD OF YEAR AGO LEVELS AND GOOD CROP PROSPECTS WEIGHED ON MARKET PRICES.

TERMINAL GRAIN:

	TODAY	CHANGE	LAST YEAR
WHEAT	5/21/85		5/22/84
KANSAS CITY	3.31	DN 1	3.98
MINNEAPOLIS	3.96	DN 3	4.52
PORTLAND	3.92	DN 2	4.16
ST. LOUIS	3.15	DN 2	3.57
CORN, U.S. NO. 2 YELLOW:			
KANSAS CITY	2.83	UNCH	3.58
MINNEAPOLIS	2.73	DN 1	3.52
SO. IOWA	2.80	UNCH	3.62
OMAHA	2.66	DN 1	3.43
NORFOLK	2.28		3.76
SOYBEANS, U.S. NO. 1 YELLOW			
KANSAS CITY	5.83	DN 6	8.93
MINNEAPOLIS	5.73	DN 6	8.82
SO. IOWA	5.78	DN 4	8.91

-21-

TUESDAY'S TRUCK AND RAIL BIDS FOR GRAIN DELIVERED TO CHICAGO INCLUDING DELIVERY TIME, PRICE AND CHANGE FROM PREVIOUS DAY:

NO. 2 SOFT WHEAT: UP TO 30 DAYS, 3.13-3.21 OFF 26 3/4-18 3/4. NO. 1. YELLOW SOYBEANS: UP TO 15 DAYS, 5.63 1/4-5.68 1/4 OFF 18-13 1/4; 15 TO 30 DAYS, 5.68 1/4 NO COMPARISON.

TERMINAL ELEVATOR BIDS: NO. 2 YELLOW CORN, UP TO 15 DAYS, 2.81 OFF 1; 15 TO 30 DAYS, NO BIDS REPORTED.

PROCESSOR BIDS: NO. 2 YELLOW CORN, UP TO 15 DAYS, 2.81-2.84 OFF 1 TO UNCH; 15 TO 30 DAYS, 2.82-2.84 OFF 1.

-21-

CHICAGO BUTTER: (92 SCORE A) 1.401/2-1.431/4; (93 SCORE AA) 1.411/2-1.431/4.

-21-

CHICAGO EGGS: PRICES TO RETAILERS (GRADE A, IN CARTONS, DELIVERED): EXTRA LARGE 54-56; LARGE 51-54; MEDIUM 39-42.

-21-

NEW YORK EGGS PAID AND DELIVERED TO NEW YORK STORE DOOR LOWER ON EXTRA LARGE AND LARGE. PRICES PAID AND DELIVERED TO RETAILERS: EXTRA LARGE 53-55; LARGE 51-54 AND MEDIUMS 41-44.

-21-

NEW YORK COTTON FUTURES CLOSED TUESDAY 15 LOWER TO 14 POINTS HIGHER. JULY 65.36, OCT. 63.72, DEC 63.73, MAR 64.77, MAY 65.40, JULY 65.75, OCT. 62.95.

ESTIMATED SALES: 1,400 CONTRACTS. OPEN INTEREST: 15,174 UP 157 SETTLEMENT ON PREVIOUS AND CLOSE AND SUBJECT TO REVISION. THE NY SPOT AVERAGE 8 MARKETS, 1 1-16 INCHES: 60.70.

-21-

END-MARKETS-SUMMARY

UPI 05-22-85- 12.44 AED

040YNR

MARKETS-SUMMARY-MORE

-21-

MIDWEST LIVESTOCK:

THE USDA REPORTS FED CATTLE PRICES WERE LOWER IN THE MIDWEST UNDER THE INFLUENCE OF A SHARP DECLINE IN THE DRESSED BEEF TRADE. PRICES ON BARROWS AND GILTS MOVED SHARPLY HIGHER UNDER THE INFLUENCE OF A REDUCED FEDERAL INSPECTIONRATE.

STEERS AND HEIFERS STEADY TO 1.00 LOWER. CHOICE 2-4, 1050-1400 STEERS 56.00-60.50. CHOICE 2-4, 925-1175 HEIFERS 55.75-60.00. COWS STEADY TO 2.00 HIGHER. CUTTER AND BONING UTILITY 1-3 37.00-45.00. OKLAHQMA CITY FEEDER STEERS STEADY TO WEAK. MEDIUM AND LARGE FRAME 1, 540-600 68.60-75.00. CATTLE UNDER FEDERAL INSPECTION THE FIRST TWO DAYS THIS WEEK ESTIMATED AT 259,000 COMPARED WITH 253,000 A WEEK AGO AND 271,000 A YEAR AGO.

MORE MORE

UPI 05-21-85 11:53 PED

313YNR

MARKET-MN-GRN-CLOSE

(MINNEAPOLIS) -- WHEAT FUTURES CLOSED LOWER TODAY ON THE MINNEAPOLIS RAIN EXCHANGE.

SPRING WHEAT

MAY 364 1-2

JUL 356 3-4

SEP 352 3-4

DEC 358 1-2

MAR 364

WHITE WHEAT LOWER

MAY 389 NT

JULY 366 NT

SEP 363

DEC 372

CASH GRAIN:

NO 1 DARK NORTHERN SPRING 350 3-4N-350 3-4N

12-17 PERCENT PROTEIN 370 3-4N-452 3-4N

NODAK-MONTANA WINTER 333 3-4N-433 3-4N

MINN-SODAK WINTER 333 3-4N-433 3-4N

CASH DURUM MPLS 416N-445N DULLUTH 412N

NO 1 HEAVY OATS 165N-172; NO 2 HEAVY OATS 165N-166

NO 1 PLUMP RYE 233-235; NO 2 RYE 230N

FLAX 735B

NO 1 YELLOW SOYBEANS 573 1-4B

NO 2 YELLOW CORN 273 1-4B

BARLEY MOREX 206-265, GLENN 206-250

FEED BARLEY 205N

Introduction to Drill Material

GRAIN BULLETIN:

JUL WHEAT FUTURES PRICE 356 3-4, DOWN 3 1-2

SPRING WHEAT BASIS UNCHANGED

WINTER WHEAT BASIS UNCHANGED

CASH DURUM CHOICE NO QUOTE; MILLING UNCHANGED

TERMINAL MPLS AND DULUTH UNCHANGED

SUNFLOWER SEEDS MPLS NO BID; DULUTH 13.20B, UNCHANGED

FLAX UNCHANGED

NO 1 OATS UNCHANGED; NO 2 OATS UNCHANGED TO DOWN 1

NO 1 RYE MPLS UNCHANGED TO UP 3, DULUTH UNCHANGED; NO. 2 RYE UNCHANGED

JUL CORN FUTURES PRICE 275 1-4, DOWN 3-4

CASH CORN BASIS DOWN 2B, UNCHANGED

CASH CORN PRICE 273 1-4B DOWN 3-4

JUL SOYBEAN FUTURES PRICE 568 1-4, DOWN 6

CASH SOYBEAN BASIS UP 5B, UNCHANGED

CASH SOYBEAN PRICE 573 1-4B, DOWN 6

MALTING BARLEY UNCHANGED

FEED BARLEY SPOT UNCHANGED; TO ARRIVE DOWN 5

UPI 05-21-85 09:09 PED

Sports

The immediacy of wire service transmission is of particular value in passing on sports information in a timely manner. Sports scores, news of sports teams and athletes, and sports statistics comprise a large portion of the information transmitted each day by wire services.

Sports information comes across the wires as ready-to-read information and as raw information. Individual scores are transmitted frequently while contests are in progress, and they are collected at convenient intervals.

We have included a variety of typical sports information. Our sample period was during baseball season, which allowed us to include the fascinating format of the baseball line score. The line score gives the announcer a great deal of information in a small space. A glance at the line score for each inning that has taken place allows you to talk knowledgeably about the pitching and the hitting and to offer some statistics.

A primary consideration in sports reporting is proper pronunciation of names of players and coaches. Fans are among the least sympathetic of people when an announcer demonstrates a lack of familiarity with a sport by mispronouncing names.

Another consideration in making effective use of wire service sports copy is ad-libbing ability. Since so much sports information comes in as raw data, basic familiarity with sports terminology and the names of major personalities will go a long way toward making your presentation credible.

262YNR

BB-NTL

AFTER SIX INNINGS, CIN REDS 2 CHI CUBS 0

UPI 05-21-85 05:38 PED

81YNR

BB-NTL

CIN REDS 001-100-030 5-6-2

CHI CUBS 000-000-200 2-6-0

STUPER, HUME (7), POWER (8) AND KNICELY

FONTENOT, FRAZIER (8), BRUSSTAR (8) AND DAVIS; LAKE

WP HUME (1-2) LP FRAZIER (1-1)

HR PEREZ (CIN) HIS SECOND

UPI 05-21-85 06:58 PED

306YNR

BB-AMN

AFTER 3 INNINGS, TOR BLUE JAYS 2 CHI WHITE SOX 2 (TIE)

UPI 05-21-85 08:44 PED

308YNR

BB-AMN

AFTER 3 INNINGS, ML BREWERS 3 CLE INDIANS 3 (TIE)

UPI 05-21-85 08:48 PED

325YNR

BB-AMN

AFTER 3 INNINGS, KC ROYALS 2 TEX RANGERS 0

UPI 05-21-85 09:33 PED

326 YNR

BB-NTL

AFTER 6 INNINGS, MTL EXPOS 5 LA DODGERS 1

UPI 05-21-85 09:34 PED

327 YNR

BB-NTL

AFTER 3 INNINGS, SF GIANTS 3 PHA PHILLIES 0

UPI 05-21-85 09:35 PED

Appendix B

03YNR

HKY-NTL-FINAL

STANLEY CUP PLAYOFFS

PHA FLYERS 4 EDM OILERS 1 (FLYERS LEAD SERIES 4-1)

UPI 05-21-85 10:44 PED

021 YNR

BB-AMN

AFTER 6 INNINGS, BOS RED SOX 9 MINN TWINS 1

UPI 05-21-85 11:10 PED

022YNR

BB-NTL

LA DODGERS 000-010-000 1-5-2

MTL EXPOS 000-302-01X 6-12-0

HONEYCUTT, DIAZ (8) AND SCIOSCIA

GULLICKSON, REARDON (7) AND FITZGERALD

WP GULLICKSON (5-4) LP HONEYCUTT (2-4)

HR WALLACH (MTL) HIS SECOND

HOU ASTROS 001-000-001 2-5-1

PGH PIRATES 200-010-00X 3-6-0

SCOTT, CALHOUN (5), ROSS (6), SMITH (8) AND BAILEY

REUSCHEL, CANDELARIA (8) AND PENA

WP RUESCHEL (1-0) LP SCOTT (2-2)

UPI 05-21-85 11:12 PED

Introduction to Drill Material

023YNR

BB-AMN

MIL BREWERS 120-100-000 4-11-1

CLE INDIANS 030-020-01X 6-10-1

HIGUERA, KERN (6), LADD (8) AND MOORE

CREEL, CLARK (3), THOMPSON (6) AND BANDO

WP CLARK (1-1) LP HIGUERA (1-3)

HR JACOBY (CLE) HIS THIRD

UPI 05-21-85 11:13 PED

28 YNR

S

NY-INTL-SUM

MAINE 100 003 001--5 9 0

ROCHESTER 020 000 000--2 7 0

ROMAN, BEARD (9), CALDERON (9) AND WILLARD

KUCHARSKI, JACKSON (6), JOHNSON (9) AND BJORKMAN

WP--ROMAN (2-0), LP--KUCHARSKI (2-3) SAVE--CALDERON (2)

HRS--MAINE: WILSON (HIS 5TH, IN THE 6TH, TWO ON), DUGAS (HIS 1ST, IN THE 9TH, NONE ON); ROCHESTER: MOLINARO (HIS 4TH, IN THE 2ND, NONE ON), FALCONE (HIS 4TH, IN THE 2ND, NONE ON).

A--1,752

T-2:40

UPI 05-21-85 11:28 PED

029YNR

BB-NTL-FINAL

STL CARDINALS 6 ATL BRAVES 3

UPI 05-21-85 11:29 PED

Appendix B

030YNR

BB-AMN

KC ROYALS 200-010-020 5-5-1

TEX RANGERS 000-000-000 0-3-1

BLACK AND SUNDBERG

TANANA, STEWART (9) AND BRUMMER

WP BLACK (4-3) LP TANANA (0-5)

HRS BRETT 2 (KC) HIS SIXTH AND SEVENTH

SUNDBERG (KC) HIS FOURTH

CHI WHITE SOX 020-010-000 3-7-0

TOR BLUE JAYS 200-000-011 4-7-0

BANNISTER, NELSON (6), AGOSTO (8), JAMES (8) AND FISK

LEAL, LAMP (6), LAVELLE (9) AND MARTINEZ, WHITT

WP LAVELLE (1-0) LP JAMES (1-1)

HRS GAMBLE (CHI) HIS THIRD

BARFIELD (TOR) HIS NINTH

UPI 05-21-85 11:31 PED

032YNR

BB-AMN

AFTER 3 INNINGS, DET TIGERS 0 CAL ANGELS 0 (TIE)

AFTER 3 INNINGS, BLT ORIOLES 1 OAK A'S 1 (TIE)

UPI 05-21-85 11:38 PED

Introduction to Drill Material

033YNR

BB-AMN

AFTER 3 INNINGS, NY YANKEES 4 SEA MARINERS 0

UPI 05-21-85 11:39 PED

034YNR

BB-NTL-FILA

PHA PHILLIES 6 SF GIANTS 5

UPI 05-21-85 11:40 PED

039YNR

BB-AMN-FINAL

BOS RED SOX 9 MINN TWINS 1

UPI 05-21-85 11:51 PED

043YNR

BB-AMN

BOS RED SOX 103-113-000 9-16-2

MINN TWINS 010-000-000 1--7-1

KISON, OJEDA (9) AND GEDMAN

SCHROM, LYSANDER (4), KLAWITTER (6), EUFEMIA (6) AND SALAS, ENGLE

WP KISON (1-0) LP SCHROM (3-3)

HRS EVANS (BOS) HIS FOURTH

ARMAS (BOS) HIS ELEVENTH

BUSH (MINN) HIS FOURTH

UPI 05-22-85 12:03 AED

Appendix B

048YNR

BB-AMN

BOS RED SOX 103-113-000 9-16-2

MINN TWINS 010-000-000 1--7-1

KISON, OJEDA (9) AND GEDMAN

SCHROM, LYSANDER (4), KLAWITTER (6), EUFEMIA (6) AND SALAS, ENGLE

WP KISON (1-0) LP SCHROM (3-3)

HRS EVANS (BOS) HIS FOURTH

ARMAS (BOS) HIS ELEVENTH

BUSH (MINN) HIS FOURTH

UPI 05-22-85 12:11 AED

049YNR

BB-NTL

SF GIANTS 300-000-020 5-11-3

PHA PHILLIES 000-130-20X 6--6-2

HAMMAKER, MINTON (6), GARRELTS (8) AND BRENLY

RAWLEY, ANDERSEN (6), CARMAN (8), TEKULVE (8) AND VIRGIL

WP RAWLEY (4-3) LP HAMMAKER (0-4)

HR URIBE (SF) HIS FIRST

ATL BRAVES 010-002-000 3-9-1

STL CARDINALS 201-100-20X 6-9-0

BARKER, GARBER (6), FORSTER (7) AND BENEDICT

COX, HORTON (6), AND NIETO

WP COX (4-1) LP BARKER (1-4)

HRS HORNER (ATL) HIS SECOND

HORNER (ATL) HIS THIRD

COLEMAN (STL) HIS FIRST

UPI 05-22-85 12:13 AED

Introduction to Drill Material

214YNR

SPORTS-4TH-GLANCE

-21-

RECENTLY RETIRED UNIVERSITY OF WASHINGTON BASKETBALL COACH MARV HARSHMAN HAS UNDERGONE TESTS AT A KENNEWICK, WASHINGTON, HOSPITAL FOR AN ABDOMINAL AILMENT. THE 67-YEAR-OLD HARSHMAN WAS ADMITTED TO THE HOSPITAL YESTERDAY.

-0-

UNIVERSITY OF IOWA BASKETBALL COACH GEORGE RAVELING HAS ASSURED ATHLETIC DIRECTOR BUMP ELLIOTT THAT HE WILL BE BACK FOR ANOTHER SEASON. RAVELING REPORTEDLY VISITED WITH SEATTLE SUPERSONICS GENERAL MANAGER LENNY WILKENS SEVERAL WEEKS AGO.

-0-

THE FINANCIAL ADVISER FOR UNIVERSITY OF MIAMI QUARTERBACK BERNIE KOSAR SAYS HE HAS SCHEDULED A MEETING WITH THE OWNER OF THE U-S-F-L PORTLAND BREAKERS LATER TODAY. THE N-F-L CLEVELAND BROWNS HAVE THE FIRST CHOICE IN THE SUPPLEMENTAL DRAFT FOR KOSAR.

-0-

THE CHICAGO CUBS HAVE CALLED UP SWITCH-HITTING OUTFIELDER CLEOETHA "CHICO" WALKER FROM IOWA OF THE AMERICAN ASSOCIATION. WALKER WAS BATTING .310 AND HAD 15 STOLEN BASES AT IOWA.

UPI 05-21-85 03:06 PED

273YNR

SPORTS-5TH-GLANCE

-21-

BASEBALL

IN THE NATIONAL LEAGUE . . .

IN THE SEVENTH INNINGS, CINCINNATI 2 CHICAGO CUBS 1

-0-

JOHN MCENROE AND JIMMY CONNORS HAD WORLD TEAM TENNIS CUP MATCHES AGAINST SPANISH OPPONENTS INTERRUPTED BY RAIN AT DUESSELDORF, WEST GERMANY, TODAY. BOTH AMERICANS WERE DEADLOCKED IN THEIR MATCHES.

IN THE ONLY COMPLETED MATCH TODAY, IVAN LENDL DEFEATED MATS WILANDER 6-4, 6-3 TO GIVE CZECHOSLOVAKIA A 1-0 LEAD OVER SWEDEN.

-0-

ROOKIE DRIVER RAUL BOESEL WAS HONORED TODAY AT THE INDIANAPOLIS MOTOR SPEEDWAY FOR HIS 206-POINT-498 MILES-AN-HOUR AS THE FASTEST NEWCOMER ON THE GRID. THE AMERICAN DAIRY ASSOCIATION OF INDIANA HONORED THE 27-YEAR-OLD DRIVER FROM BRAZIL.

-0-

WEST VIRGINIA WILL ANNOUNCE TOMORROW WHETHER IT WILL REMAIN IN THE ATLANTIC 10 CONFERENCE OR GO ELSEWHERE. THE SCHOOL PRESIDENT MET WITH ATHLETIC DIRECTOR FRED SCHAUS (SHOWSS) TODAY.

UPI 05-21-85 06:29 PED

290YNR

SPORTS-6TH-GLANCE

-21-

BASEBALL

IN THE NATIONAL LEAGUE. . .

CINCINNATI 5 CHICAGO CUBS 2

-0-

ANGEL CORDERO (AHN'-HEHL KORH'-DAIR-oh) JUNIOR WILL NOT BE IN THE IRONS WHEN "SPEND A BUCK" GOES AFTER A TWO-MILLION-DOLLAR BONUS IN NEXT MONDAY'S JERSEY DERBY. THE VETERAN JOCKEY WHO RODE "SPEND A BUCK" TO VICTORY IN THE KENTUCKY DERBY IS COMMITTED TO ANOTHER MOUNT AT ANOTHER TRACK.

"SPEND A BUCK'S" TRAINER SAYS CORDERO IS BEING REPLACED BY LAFFIT PINOY (PIHN-KIGH') JUNIOR.

-0-

FIRST BASEMAN DARYL SCONIERS (SKAHN'-YEHRs) WAS RECALLED FROM THE MINOR LEAGUES TODAY BY THE CALIFORNIA ANGELS. THE VETERAN SPENT PART OF SPRING TRAINING IN A REHABILITATION CENTER FOR TREATMENT OF A DRUG PROBLEM.

-0-

BRUCE BERENYI (BUH-REHN'-EE) OF THE NEW YORK METS WILL UNDERGO ARTHROSCOPIC SURGERY ON HIS PITCHING SHOULDER TOMORROW. THE RIGHT-HANDER ALSO WAS MOVED FROM THE 21-DAY TO THE 60-DAY DISABLED LIST.

-0-

NUMBER-SIX GEORGIA DEFEATED TOP-SEEDED U-C-L-A 5-1 TO WIN THE N-C-DOUBLE-A TENNIS CHAMPIONSHIPS. TODAY'S VICTORY BY THE HOST BULLDOGS MARKS THE FIRST TIME SINCE 1972 THAT ANY SCHOOL OUTSIDE OF CALIFORNIA HAS WON THE TITLE.

-0-

MILOSLAV MECIR (MEE'-LOH MAY-SIRH') OF CZECHOSLOVAKIA DEFEATED ANDERS JARRYD (YARHD) OF SWEDEN 2-6, 6-3, 7-5 IN THE RAIN-PLAGUED WORLD TEAM TENNIS CUP MATCHES AT DUESSELDORF (DOOHZ'-EHL-DORHF), WEST GERMANY.

UPI 05-21-85 07:39 PED

037YNR

NY-BUF

(HAMBURG, NEW YORK) -- PHIL'S IMAGE BEAT PAGEL BY ONE-AND- THREE-QUARTER LENGTHS TO WIN THE 28-HUNDRED DOLLAR FEATURED RACE AT BUFFALO RACEWAY TONIGHT.

DON ROTHFUSS DROVE THE WINNER OVER THE MILE IN 2-01 AND 3-5 TO PAYOFFS OF 20-DOLLARS . . . 6-80 AND 5-DOLLARS. ZIP ALONG ARTISAN WAS THIRD.

A 4-5 DAILY DOUBLE OF TRAIN COLLINS AND MUCKALEE KATIE PAID 159-80.

UPI 05-21-85 11:44 PED

138YNR

ADERS

R S

BC-LEADERS 5-21

MAJOR LEAGUE LEADERS

BY UNITED PRESS INTERNATIONAL

BATTING

(BASED ON 3.1 PLATE APPEARANCES X NO. OF GAMES EACH TEAM HAS PLAYED)

NATIONAL LEAGUE

	G	AB	R	H	PCT.
HERR, STL	37	138	26	52	.377
CRUZ, HOU	38	152	22	53	.349
PARKER, CIN	38	148	16	51	.345
HAYES, PHIL	37	135	18	46	.341

Introduction to Drill Material

MURPHY, ATL	37	140	27	47	.336
MC GEE, STL	31	112	23	37	.330
GARVEY, SD	36	150	23	49	.327
VAN SLYKE, STL	36	100	18	32	.320
CLARK, STL	37	130	24	41	.315
VIRGIL, PHIL	33	107	13	33	.308
AMERICAN LEAGUE					

	G	AB	R	H	PCT.
BRUNANSKY, MINN	38	140	27	48	.343
DAVIS, OAK	37	129	38	44	.341
WHITAKER, DET	33	130	27	44	.338
COOPER, MIL	32	130	11	42	.323
BRADLEY, SEA	37	146	19	47	.322
RIPKEN, BALT	36	141	29	45	.319
PUCKETT, MINN	38	172	23	54	.314
TEUFEL, MINN	37	133	22	41	.308
GRIFFIN, OAK	37	124	16	38	.306
HENDERSON, SEA	32	124	18	38	.306

HOME RUNS

NATIONAL LEAGUE -- MURPHY, ATL 11; CLARK, STL 8; MARSHALL, LA AND PARKER, CIN, 7; DAWSON, MON, GARVEY, SD AND STRAWBERRY, NY 6.

AMERICAN LEAGUE -- DAVIS, OAK 12, ARMAS, BOS AND BRUNANSKY, MINN 11; PRESLEY, SEA 10; BARFIELD, TOR, KINGMAN, OAK AND THOMAS, SEA 9.

RUNS BATTED IN

NATIONAL LEAGUE -- MURPHY, ATL 34; CLARK, STL 32; PARKER, CIN 30; HERR, STL 29; WILSON, PHIL 27.

AMERICAN LEAGUE -- DAVIS, OAK AND BRUNANSKY, MINN 32; RIPKEN, BALT 31; MATTINGLY, NY 29; BAYLOR, NY AND HRBEK, MINN 28.

STOLEN BASES

NATIONAL LEAGUE -- COLEMAN, STL 28; DERNIER, CHI AND MC GEE, STL 14; GLADDEN SF AND WILSON, NY 13.

AMERICAN LEAGUE -- PETTIS, CAL 22; COLLINS, OAK 15; GARCIA AND MOSEBY, TOR 11; HENDERSON, NY 10.

PITCHING

VICTORIES

NATIONAL LEAGUE -- HAWKINS, SD 8-0; MAHLER, ATL 8-2; ANDUJAR, STL 7-1;
GOODEN, NY 6-2; SOTO, CIN 6-3.

AMERICAN LEAGUE -- HAWKINGS, SD 8-0; NAHLER, AATL 8-2; ANDUJAR, STL 7-1;
GOODEN, NY 6-2; SOTO, CIN 6-3.

AMERICAN LEAGUE -- PETRY, DET 7-2; BODDICKER, BALT AND VIOLA, MINN 6-2; SEVEN
PITCHERS TIED WITH 5 VICTORIES.

EARNED RUN AVERAGE

(BASED ON 1 INNING X NUMBER OF GAMES EACH TEAM HAS PLAYED)

NATIONAL LEAGUE -- KRUKOW, SF 1.48; VALENZUELA, LA 1.64; GOODEN, NY 1.69;
BROWNING, CIN 1.70; SANDERSON, CHI 1.94.

AMERICAN LEAGUE -- KEY TOR 1.96; MORRIS, DET 2.40; HEATON, CLEV 2.44;
BLACK, KC 2.51; BURNS, CHI 2.54.

STRIKEOUTS

NATIONAL LEAGUE -- GOODEN, NY 66; DELEON, PITT 63; RYAN, HOU 61;
VALENZUELA, LA 60; SOTO, CIN 56.

AMERICAN LEAGUE -- CLEMENS, BOS 59; MORRIS, DET 57; BOYD, BOS 53; BANNISTER,
CHI 51; ALEXANDER, TOR, BODDICKER, BALT AND HOUGH, TEX 43.

SAVES

NATIONAL LEAGUE -- GOSSAGE, SD 10; REARDON, MTL AND SMITH, CHI 9; SUTTER
ATL AND POWER, CIN 8.

AMERICAN LEAGUE -- HOWELL, OAK, HERNANDEZ, DET, MOORE, CAL AND RIGHETTI,
NY 9; CAUDILL, TOR, JAMES, CHI AND WADDELL, CLEV 7.

UPI 05-22-85 07:55 AED

159YNR

SPORTSTALK-2ND-RUP

-22-

HERE IS SPORTSTALK, THE LIGHTER SIDE... THE SPORTS PEOPLE... THE ODDITIES...
BY U-P-I BROADCAST SPORTS EDITOR WALLY MARTIN IN CHICAGO.

RACE DRIVER MICHAEL ANDRETTI WAS ASKED RECENTLY WHAT HIS STRATEGY WOULD
BE STARTING IN THE MIDDLE OF THE FIELD IN THE FIFTH ROW.

ANDRETTI HAD TO THINK ABOUT IT BECAUSE HE BELIEVES IT'S THE FARTHEST BACK
HE'S EVER BEEN SINCE HE STARTED RACING.

BASICALLY, ANDRETTI WILL BE LOOKING FOR A NICE CLEAN START. STAY OUT OF
TROUBLE. GET TO THE FIRST TURN IN GOOD SHAPE AND THEN TRY TO WORK THROUGH THE
FIELD. THE GUYS UP FRONT WILL TAKE OFF BECAUSE THEY WILL BE RUNNING IN CLEAR AIR.
HE'LL BE RUNNING IN DIRTY AIR.

ANDRETTI SAYS HE FIGURES THAT IF HE CAN STAY ON THE LEAD LAP UNTIL THE FIRST
PIT STOP HE'LL BE OKAY. NATURALLY, HE'D RATHER BE UP FRONT... BUT IT'S A LONG
RACE. MICHAEL HOPES TO "PASS THEM" ONE AT A TIME.

A YEAR AGO, MICHAEL QUALIFIED FOURTH-FASTEST... FINISHED FIFTH... AND WAS
CO-ROOKIE OF THE YEAR. THAT WAS A BIG THRILL BECAUSE HIS DAD MARIO WAS THE TOP
ROOKIE IN 1965... AND HE WANTED TO KEEP THE ANDRETTI NAME ON THAT LIST.

-22-

(FAN FACT)

IN THE LAST 10 YEARS, THREE DRIVERS HAVE WON THE INDIANAPOLIS 500 CLASSIC
TWICE.

CAN YOU NAME THE DRIVERS?

SINCE 1975, BOBBY UNSER, JOHNNY RUTHERFORD AND RICK MEARS HAVE WON
TWICE-- UNSER IN 1975 AND 1981... RUTHERFORD IN 1976 AND 1980... AND MEARS IN
1979 AND LAST YEAR.

UPI 05-22-85 10:09 AED

Weather

Weather information is another wire service staple. Forecasts, weather alerts, temperature readings, and severe weather warnings form a major component of radio's value to its listeners. Wire service copy is for most stations the primary source of weather information.

Weather information may be the material most frequently presented in radio. It is a part of regular newscasts, it is the subject of detailed reports during entertainment programming, and it is included constantly as part of ad-lib material by announcers and disc jockeys. And in fact weather information can be a liability if you let it become a crutch for filling in the spaces between records when you can think of nothing else to say.

In using the weather copy here, keep in mind the various ways in which it is used. Try to integrate it naturally into your ad-lib style and learn to read the data with a sense of understanding. Much of the work is done for you by the wire service, but since it is so big a part of radio's service, be sure that you can handle it effectively.

O2YNR

WEATHER-EVENING

-21-

MAJOR MAP FEATURES AT 7 PM CDT TUESDAY . . . A COLD FRONT CURVED FROM A LOW OVER NORTHWEST QUEBEC - 29.64- ACROSS EASTERN QUEBEC . . . THROUGH A LOW OVER NORTHERN MAINE - 29.79. . . ACROSS CAPE COD . . . TO ANOTHER LOW OVER SOUTHEAST PENNSYLVANIA - 29. 85-. IT CONTINUED ACROSS NORTHWEST VIRGINIA . . . NORTHERN KENTUCKY . . . SOUTHEAST MISSOURI. . . BECAME STATIONARY AND EXTENDED ACROSS SOUTHEAST KANSAS TO THE TEXAS PANHANDLE. A WARM FRONT REACHED FROM NORTHERN ONTARIO TO A LOW OVER NORTHEAST MANITOBA - 29.82-. A COLD FRONT CURVED FROM THE MANITOBA LOW ACROSS SOUTHERN SASKATCHEWAN . . . BECAME STATIONARY AND EXTENDED TO NORTHWEST ALBERTA. LOWS WERE OVER NORTHWEST LOUISIANA - 29.79 - . . . SOUTHEAST MONTANA -29.88- AND SOUTHWEST NEW MEXICO- 29.76 -. HIGHS WERE OFF THE WEST CENTRAL FLORIDA COAST - 30.00 - . . . AND OVER NORTHEAST WISCONSIN IN -30.18 - . . . NORTHWEST KANSAS - 30.06- AND SOUTHEAST OREGON 30.09-.

PREDICTED MAP POSITIONS FOR 7 PM CDT WEDNESDAY . . . A WARM FRONT WILL REACH FROM THE ATLANTIC OCEAN ACROSS SOUTHERN NORTH CAROLINA TO A LOW OVER MIDDLE TENNESSEE. A COLD FRONT WILL EXTEND FROM THE LOW ACROSS NORTHWEST ALABAMA . . . SOUTHWEST LOUISIANA INTO THE GULF OF MEXICO. A STATIONARY FRONT WILL EXTEND FROM THE MINNESOTA ARROWHEAD ACROSS SOUTHERN MANITOBA AND SOUTHERN ALBERTA TO SOUTHWEST BRITISH COLUMBIA. A COLD FRONT WILL CURVE FROM THE PACIFIC OCEAN ACROSS WESTERN OREGON AND NORTHWEST CALIFORNIA . . . BACK INTO THE PACIFIC. LOWS WILL BE OVER SOUTHERN NORTH DAKOTA AND THE NORTHERN GULF OF CALIFORNIA. HIGHS WILL BE OVER EASTERN IDAHO . . . SOUTHERN COLORADO AND WESTERN NEW YORK STATE.

-21-

THE NATIONAL WEATHER FORECAST FOR WEDNESDAY . . . SHOWERS AND THUNDER STORMS WILL EXTEND FROM SOUTHERN SECTIONS OF THE MID ATLANTIC STATES AND THE SOUTH ATLANTIC COASTAL STATES ACROSS SOUTHERN SECTIONS OF THE OHIO VALLEY . . . THE TENNESSEE VALLEY TO THE CENTRAL GULF COAST. SHOWERS AND THUNDERSTORMS WILL BE SCATTERED OVER THE MIDDLE AND LOWER MISSISSIPPI VALLEY . . . THE SOUTHERN PLAINS . . . THE CENTRAL HIGH PLAINS AND THE CENTRAL PACIFIC COAST. MOST OF THE NATION WILL HAVE HIGHS IN THE 70S AND 80S. READINGS WILL BE IN THE 60S OVER NORTHERN MAINE . . . NORTHERN SECTIONS OF THE OHIO VALLEY . . . MOST OF THE GREAT LAKES AND PARTS OF THE CENTRAL ROCKIES. AFTERNOON TEMPERATURES WILL CLIMB INTO THE 90S OVER PARTS OF FLORIDA . . . THE DESERT SOUTHWEST AND INLAND PORTIONS OF CALIFORNIA.

UPI 05-21-85 10:44 PED

NY-WEASUM

NEW YORK STATE WEATHER SUMMARY

-21-

... SEVERE THUNDERSTORM WATCH IN EFFECT FOR SOUTHEASTERN NEW YORK UNTIL 10 PM EDT THIS EVENING ...

THE LEADING EDGE OF COOLER AIR MOVED ACROSS MOST OF NEW YORK TODAY ... BUT SLOWED DOWN AS IT APPROACHED NEW YORK CITY LATE THIS AFTERNOON.

HIGH TEMPERATURES WERE A BIT COOLER THAN YESTERDAY ... MAINLY IN THE 60S TO MID 70S ... BUT CLOSE TO 80 AROUND NEW YORK CITY.

THERE WERE A FEW SHOWERS DURING THE DAY ... MAINLY IN EASTERN NEW YORK. SOME THUNDERSTORMS BLOSSOMED IN THE HUDSON VALLEY AND THE CATSKILLS AND DOWN THROUGH THE NEW YORK CITY AREA. SOME OF THE STORMS HAD SMALL HAIL ... FREQUENT LIGHTNING AND STRONG GUSTY WINDS.

TONIGHT WILL BE RATHER COOL WITH CLEARING SKIES. LOW TEMPERATURES WILL DROP TO THE UPPER 30S AND 40S OVER MOST OF THE AREA AS A FAIR-WEATHER SYSTEM BUILDS INTO THE STATE.

THE FAIR WEATHER ... HIGH PRESSURE SYSTEM WILL STAY WITH US THROUGH WEDNESDAY NIGHT. THIS WILL MEAN WEDNESDAY WILL BE A SUNNY DAY ... BUT IT WILL BE COOL FOR THIS TIME OF THE YEAR. EVEN WITH ABUNDANT SUNSHINE TEMPERATURES WILL ONLY REACH INTO THE 60S.

WEDNESDAY NIGHT WILL STAY COOL WITH READINGS AGAIN IN THE UPPER 30S AND 40S.

THURSDAY WILL BE RATHER CLOUDY IN SOUTHEAST NEW YORK AND THERE MAY EVEN BE A SHOWER CLOSE TO THE PENNSYLVANIA BORDER . . . AS A WEAK WEATHER DISTURBANCE PASSES THROUGH THE MIDDLE ATLANTIC STATES.

HOWEVER . . . TEMPERATURES WILL BE A BIT MILDER . . . NEAR 70 TO THE MID 70S.

FRIDAY SHOULD BE DRY AFTER THE DISTURBANCE MOVES OFF THE ATLANTIC COAST. BUT ANOTHER WEATHER-MAKER WILL SLIDE ACROSS THE AREA OVER THE WEEKEND . . . AND THERE'S A GOOD BET THERE WILL BE AT LEAST SCATTERED SHOWERS WITH IT.

UPI 05-21-85 05:57 PED

83YNR

WEATHER-EXTEND-FORECAST

-21-

THE NATIONAL WEATHER SERVICE SIX TO 10 DAY OUTLOOK FOR MONDAY MAY 27TH THROUGH FRIDAY MAY 31ST CALLS FOR TEMPERATURES TO BE BELOW NORMAL FROM THE OHIO VALLEY AND EASTERN GREAT LAKES REGIONS EAST NORTHEASTWARD THROUGH NEW ENGLAND AND ABOVE NORMAL FROM THE INTERMOUNTAIN REGION EASTWARD TO THE MISSISSIPPI VALLEY. ELSEWHERE TEMPERATURES WILL BE NEAR NORMAL.

PRECIPITATION WILL BE ABOVE NORMAL IN NORTHERN NEW ENGLAND AND FROM OREGON AND NORTHERN CALIFORNIA NORTHEASTWARD INTO EASTERN MONTANA. BELOW NORMAL OR NO PRECIPITATION IS EXPECTED FROM SOUTHERN AND CENTRAL CALIFORNIA EAST SOUTHEASTWARD THROUGH LOUISIANA AND FROM THE NORTHEASTERN PLAINS AND GREAT LAKES REGIONS EAST SOUTHEASTWARD THROUGH THE MIDDLE AND SOUTH ATLANTIC COAST STATES. ELSEWHERE PRECIPITATION WILL BE NEAR NORMAL.

UPI 05-21-85 07:53 PED

148YNR

WEATHER-HIGH-LOW

THE NATIONAL WEATHER SERVICE REPORTS THAT THIS MORNING'S LOWEST TEMPERATURE IN THE ADJACENT 48 STATES WAS 30 DEGREES FAHRENHEIT (MINUS ONE CELSIUS) AT WEST YELLOWSTONE, MONTANA. YESTERDAY'S HIGH WAS 102 (39 C) AT PALM SPRINGS, CALIFORNIA.

UPI 05-22-85 09:02 AED

096YN

WEATHER-EARLY

-22-

MAJOR MAP FEATURES AT 1 AM CDT WEDNESDAY . . . A COLD FRONT EXTENDED ACROSS SOUTHEAST QUEBEC . . . NORTHEAST MAINE . . . SOUTHEAST NEW YORK STATE AND THE MARYLAND PANHANDLE TO CENTRAL WEST VIRGINIA . . . BECAME STATIONARY . . . THEN CONTINUED ACROSS SOUTHERN ILLINOIS AND NORTHEAST OKLAHOMA TO EAST CENTRAL NEW MEXICO. A WARM FRONT REACHED FROM SOUTH CENTRAL ONTARIO TO A LOW OVER WEST CENTRAL ONTARIO -29.90-. A COLD FRONT CONTINUED FROM THE ONTARIO LOW ACROSS SOUTHEAST SASKATCHEWAN . . . THEN CURVED TO EAST CENTRAL ALBERTA. A LOW WAS OVER NORTHEAST MISSISSIPPI -29.80-. HIGHS WERE OVER NORTH CENTRAL LOWER MICHIGAN -30.18- . . . EAST CENTRAL COLORADO -30.09- AND SOUTHWEST MONTANA -30.03-.

PREDICTED MAP POSITIONS FOR 7 AM CDT THURSDAY . . . A COLD FRONT WILL EXTEND FROM A LOW OVER EASTERN KENTUCKY ACROSS CENTRAL ALABAMA AND SOUTHWEST MISSISSIPPI THROUGH A LOW OVER SOUTHEAST TEXAS INTO NORTHEAST MEXICO. A WARM FRONT WILL REACH FROM THE KENTUCKY LOW ACROSS THE NORTH CAROLINA COAST INTO THE ATLANTIC OCEAN. A STATIONARY FRONT WILL EXTEND FROM SOUTH CENTRAL ONTARIO TO SOUTHEAST BRITISH COLUMBIA. LOWS WILL BE OVER SOUTHWEST ARIZONA . . . NORTH CENTRAL SOUTH DAKOTA . . . AND WELL OFF THE SOUTHERN COAST OF BRITISH COLUMBIA. HIGHS WILL BE OVER SOUTHWEST NEW ENGLAND . . . CENTRAL COLORADO . . . NORTH CENTRAL IDAHO AND WEST CENTRAL ONTARIO.

THE NATIONAL WEATHER FORECAST FOR WEDNESDAY ... RAIN AND THUNDER STORMS WILL EXTEND OVER THE OHIO VALLEY ... THE TENNESSEE VALLEY ... THE SOUTHERN HALF OF THE APPALACHIANS ... FLORIDA ... THE EASTERN GULF OF MEXICO COAST ... AND FROM NORTH CENTRAL TEXAS ACROSS THE TEXAS PANHANDLE THROUGH NORTHERN NEW MEXICO. HIGH TEMPERATURES WILL BE IN THE 60S OVER MUCH OF MAINE ... AND ALSO SCATTERED ALONG THE GREAT LAKES. HIGHS WILL REACH THE 90S OVER THE GEORGIA COAST AND MUCH OF FLORIDA ... ALSO THROUGH THE DESERT SOUTHWEST. HIGH TEMPERATURES WILL BE IN THE 70S AND 80S ACROSS MUCH OF THE REMAINDER OF THE NATION.

UPI 05-22-85 04:29 ACD

098YNR

WEATHER-TEMPERATURES

HERE'S A LIST OF TEMPERATURES AND CONDITIONS AS REPORTED BY THE NATIONAL WEATHER SERVICE ... (AT 3 A-M, E-D-T)

CITY	F	C	WEATHER
ATLANTA	69	21	CLDY
ANCHORAGE	49	9	FAIR
BOSTON	62	17	FOGGY
CHICAGO	48	9	FAIR
CINCINNATI	55	13	PCLDY
DENVER	50	10	PCLDY
DETROIT	46	8	FAIR
FORT WORTH	66	19	FAIR
HONOLULU	74	23	PCLDY
KANSAS CITY	57	14	CLDY
KEY WEST	82	28	FAIR

Appendix 8

LAS VEGAS	73	23	FAIR
LITTLE ROCK	67	19	FOGGY
LOS ANGELES	59	15	FAIR
MINNEAPOLIS-ST. PAUL	53	12	FAIR
NEW ORLEANS	72	22	FOGGY
OKLAHOMA CITY	61	16	FAIR
OMAHA	52	11	FAIR
PHILADELPHIA	64	18	FOGGY
SALT LAKE CITY	56	13	FAIR
SAN FRANCISCO	55	13	PCLDY
SEATTLE	59	15	PCLDY
ST. LOUIS	66	19	CLDY
WASHINGTON, D-C	67	19	FOGGY

UPI 05-22-85 04:45 AED

162 YNR

WEATHER-MID-MORNING

-22-

MAJOR MAP FEATURES AT 7 AM CDT WEDNESDAY . . . A COLD FRONT EXTENDED
SOUTHWEST ACROSS NEW BRUNSWICK THROUGH A LOW OVER NORTHEAST MAINE -29.85- . . .
ACROSS CENTRAL NEW JERSEY TO NORTH CENTRAL VIRGINIA. . . BECAME STATIONARY AS IT
CONTINUED THROUGH A LOW OVER WESTERN TENNESSEE -29.70- . . . NORTHWEST ARKANSAS
AND SOUTHWEST OKLAHOMA TO THE SOUTHWEST PORTION OF THE TEXAS PANHANDLE. A
WARM FRONT REACHED FROM EAST CENTRAL ONTARIO TO A LOW OVER CENTRAL ONTARIO
-29.85-. A COLD FRONT EXTENDED FROM THE ONTARIO LOW TO SOUTHWEST MANITOBA . . .
BECAME STATIONARY AS IT CONTINUED TO WEST CENTRAL SASKATCHEWAN. A LOW WAS
OVER NORTH CENTRAL SOUTH DAKOTA -29.90-. HIGHS WERE OVER NORTHERN LOWER
MICHIGAN -30.18- . . . EASTERN COLORADO -30.12- AND NORTHWEST UTAH -30.09-.

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PREDICTED MAP POSITIONS FOR 7 AM CDT THURSDAY . . . A COLD FRONT WILL EXTEND FROM A LOW OVER NORTH CENTRAL NORTH CAROLINA ACROSS CENTRAL ALABAMA TO A LOW OVER EAST CENTRAL TEXAS. A STATIONARY FRONT WILL REACH FROM THE NORTH CAROLINA LOW ACROSS THE NORTH CAROLINA COAST INTO THE ATLANTIC OCEAN. A COLD FRONT WILL CURVE ACROSS CENTRAL QUEBEC . . . NORTHERN LOWER MICHIGAN AND CENTRAL WISCONSIN TO CENTRAL MINNESOTA . . . BECOME A WARM FRONT AND CONTINUE TO A LOW WEST OF LAKE WINNIPEG. A COLD FRONT WILL REACH FROM THE MANITOBA LOW TO SOUTHWEST ALBERTA . . . BECOME STATIONARY AND CONTINUE TO A LOW OVER SOUTH CENTRAL BRITISH COLUMBIA. A COLD FRONT WILL EXTEND FROM THE BRITISH COLUMBIA LOW ACROSS CENTRAL WASHINGTON AND THE NORTHERN COAST OF CALIFORNIA INTO THE PACIFIC OCEAN. A LOW WILL BE OVER SOUTH CENTRAL SOUTH DAKOTA. HIGHS WILL BE OVER NORTHWEST WYOMING, SOUTHEAST IOWA, SOUTHWEST NEW ENGLAND AND THE EAST CENTRAL COAST OF FLORIDA.

-22-

MORE MORE

UPI 05-22-85 10:23 AED

165YNR

WEATHER-MID-MORNING-MORE

-22-

TODAY'S NATIONAL FORECAST . . . SHOWERS AND THUNDERSTORMS WILL BE SCATTERED OVER THE LOWER HALF OF THE APPALACHIANS . . . THE LOWER OHIO VALLEY . . . THE TENNESSEE VALLEY . . . FROM NORTHERN GEORGIA ACROSS ARKANSAS AND THE SOUTHEAST THIRD OF MISSOURI . . . AS WELL AS OVER CENTRAL COLORADO. HIGHS WILL REACH THE 60S OVER MUCH OF NEW ENGLAND . . . ALONG THE GREAT LAKES . . . AND FROM CENTRAL COLORADO OVER THE TEXAS PANHANDLE. HIGHS IN THE 80S WILL EXTEND OVER MONTANA AND THE NORTHERN PLATEAU . . . ALSO FROM THE CAROLINAS THROUGH THE CENTRAL GULF COAST ACROSS SOUTHERN TEXAS. HIGHS WILL REACH THE 90S OVER MUCH OF FLORIDA AND THROUGH THE DESERT SOUTHWEST.

UPI 05-22-85 10:43 AED

256YNR

URGENT

NY-WEATHER WATCH

--REFILING TO CORRECT TO WATCH--

(ALBANY) -- THE NATIONAL WEATHER SERVICE IN ALBANY HAS ISSUED A SEVERE THUNDERSTORM WATCH FOR 11 COUNTIES IN EASTERN AND SOUTHEASTERN NEW YORK. THE WATCH INCLUDES THE EASTERN NEW YORK COUNTIES OF COLUMBIA . . . DUTCHESS . . . ORANGE . . . PUTNAM . . . SULLIVAN . . . AND ULSTER. IN SOUTHEASTERN NEW YORK . . . A WATCH HAS BEEN POSTED FOR NEW YORK CITY AND NASSAU . . . ROCKLAND . . . SUFFOLK AND WESTCHESTER COUNTIES . . . PLUS ADJOINING COASTAL WATERS OFF NEW YORK CITY . . . NASSAU . . . SUFFOLK . . . AND WESTCHESTER COUNTIES.

UPI 05-21-85 05:26 PED

249YNR

WEATHER - TEMPERATURES

DOMESTIC TEMPERATURES AND WEATHER CONDITIONS, AS REPORTED BY THE NATIONAL WEATHER SERVICE AT 3 P-M, E-D-T . . .

CITY	F	C	WEATHER
ALBUQUERQUE	71	22	PCLDY
ANCHORAGE	48	9	FAIR
ATLANTA	84	29	FAIR
BOSTON	72	22	SHWRY
BUFFALO	65	18	FAIR
CINCINNATI	59	15	RAIN
CLEVELAND	58	14	FAIR
DENVER	53	12	SHWRY
DES MOINES	68	20	FAIR

Introduction to Drill Material

DETROIT	62	17	FAIR
FORT WORTH	73	23	PCLDY
HONOLULU	77	25	PCLDY
INDIANAPOLIS	69	21	CLDY
KANSAS CITY	74	23	CLDY
KEY WEST	87	31	FAIR
LAS VEGAS	80	27	FAIR
LITTLE ROCK	68	20	PCLDY
LOS ANGELES	66	19	FAIR
LOUISVILLE	78	26	CLDY
MIAMI	88	31	CLDY
MINNEAPOLIS	62	17	PCLDY
NASHVILLE	82	28	CLDLY
NEW ORLEANS	68	20	TSTM
NEW YORK	72	22	HAZY
OMAHA	69	21	FAIR
PHILADELPHIA	80	27	PCDLY
PHOENIX	86	30	FAIR
PITTSBURGH	59	15	FOGGY
SALT LAKE CITY	68	20	PCLDY
SAN ANTONIO	86	30	PCLDY
SAN DIEGO	69	21	FAIR
SAN FRANCISCO	64	18	FAIR
SEATTLE	64	18	FAIR
ST. LOUIS	77	25	PCLDY
WASHINGTON D-C	82	28	PCLDY

UPI 05-21-85 05:01 PED

263YNR

NY-ZONES-SUB

NEW YORK STATE ZONE FORECASTS

-21-

GREATER CAPITAL DISTRICT

EASTERN MOHAWK VALLEY

TONIGHT . . . BECOMING CLEAR AND COOL. LOWS NEAR 45. NORTHWEST WINDS
DIMINISHING TO 5 TO 10 MPH. WEDNESDAY . . . SUNNY AND PLEASANT. HIGHS 70 TO 75.
NORTHWEST WINDS 5 TO 10 MPH. WEDNESDAY NIGHT . . . FAIR AND COOL. LOWS IN THE 40S.
THURSDAY . . . A MIX OF CLOUDS AND SUNSHINE. STILL COOL. HIGHS NEAR 75.

-21-

LAKE GEORGE-SARATOGA REGION

TONIGHT . . . BECOMING CLEAR AND COOL. LOWS 40 TO 45. NORTHWEST WIND
DIMINISHING TO 5 TO 10 MPH. WEDNESDAY . . . SUNNY AND PLEASANT. HIGHS AROUND 70.
NORTHWEST WINDS 5 TO 10 MPH. WEDNESDAY NIGHT . . . FAIR AND COOL. LOWS IN THE 40S.
THURSDAY . . . A MIX OF CLOUDS AND SUNSHINE. STILL COOL. HIGHS 70 TO 75.

-21-

SUSQUEHANNA-REGION

WESTERN MOHAWK VALLEY

TONIGHT . . . BECOMING CLEAR AND COOL. LOWS IN THE 40S. NORTHWEST WINDS 5 TO
10 MPH. WEDNESDAY . . . SUNNY AND PLEASANT. HIGHS AROUND 70. NORTHWEST WINDS 5
TO 10 MPH. WEDNESDAY NIGHT . . . FAIR AND COOL. LOWS IN THE 40S. THURSDAY . . .
CONSIDERABLE CLOUDINESS WITH 30 PERCENT CHANCE OF A SHOWER. HIGHS AROUND 70.

-21-

LOWER HUDSON VALLEY

... SEVERE THUNDERSTORM WATCH IN EFFECT UNTIL 10 PM EDT TONIGHT ... THIS EVENING ... LOTS OF CLOUDS WITH OCCASIONAL THUNDERSTORMS. WINDS MAY BE STRONG AND GUSTY IN THE VICINITY OF THE THUNDERSTORMS. REMAINDER OF TONIGHT ... A FEW CLOUDS AND COOL. LOWS AROUND 50. NORTHWEST WINDS 5 TO 10 MPH. WEDNESDAY ... SUNNY AND PLEASANT. HIGHS NEAR 75. NORTHWEST WINDS 5 TO 10 MPH. WEDNESDAY NIGHT ... FAIR AND COOL. LOWS IN THE 40S. THURSDAY ... CONSIDERABLE CLOUDINESS WITH A 30 PERCENT CHANCE OF A SHOWER. HIGHS 70 TO 75.

-21-

ST. LAWRENCE VALLEY

SARANAC-LAKE PLACID REGION

WESTERN ADIRONDACKS

CHAMPLAIN VALLEY

TONIGHT ... A FEW CLOUDS AND COOL. LOW AROUND 40. NORTHWEST WINDS 5 TO 10 MPH. WEDNESDAY ... SUNNY AND A BIT COOL. HIGHS 65 TO 70. NORTHWEST WINDS 5 TO 10 MPH. WEDNESDAY NIGHT ... CLEAR AND RATHER COOL. LOWS 35 TO 45. THURSDAY ... CONSIDERABLE SUNSHINE AND NOT AS COOL. HIGHS IN THE 70S.

-21-

CATSKILLS

... SEVERE THUNDERSTORM WATCH IN EFFECT IN SOUTHERN AREAS UNTIL 10 PM EDT TONIGHT.

THIS EVENING ... LOTS OF CLOUDS WITH OCCASIONAL THUNDERSTORMS. WINDS MAY BE STRONG AND GUSTY IN THE VICINITY OF THE THUNDERSTORMS. REMAINDER OF TONIGHT ... BECOMING CLEAR AND COOL. LOWS IN THE 40S. NORTHWEST WINDS AT 5 TO 10 MPH. WEDNESDAY ... SUNNY AND PLEASANT. HIGHS AROUND 70. NORTHWEST WINDS 5 TO 10 MPH. WEDNESDAY NIGHT ... FAIR AND COOL. LOWS IN THE 40S. THURSDAY ... CONSIDERABLE CLOUDINESS WITH 30 PERCENT CHANCE OF A SHOWER. HIGHS AROUND 70.

UPI 05-21-85 05:47 PED

Radio Spots

The challenge in supermarket radio spots is to make the specials sound special. In Figures B.1, B.2, and B.3, look for the key words and work on making the price information jump out of the rest of the copy. The listener can't look back to find it if you don't get it across the first time.

Figure B.4 is a little radio drama. The right mic technique can help here. By working close to a good-quality mic, the performers can better convey the coziness of the conversation. This spot requires attention to acting skills. Radio stations around the country make themselves sound like amateur operations when they enlist the services of the clerical and sales staffs to perform roles like these.

Figure B.5 needs to be overplayed to be effective. Ham it up. Remember that the second voice is a phone-in guest on a radio talk show. Experiment with sound effects.

The music on Figure B.6 is up-tempo. It demands an announcer with an energetic delivery. Pay attention to rate, pitch, and voice quality. Every word is important, and the upbeat mood must be maintained throughout.

Figure B.1 Supermarket radio spot. Copyright by William Cook Advertising, Inc.

WDJ-39690
AUGUST 16, 1985

WINN-DIXIE STORES, INC.
JACKSONVILLE DIVISION *** EOW RADIO
FOR USE: AUGUST 21 - 27, 1985

**William Cook
Advertising Inc.**

1700 AMERICAN HERITAGE LIFE BUILDING
JACKSONVILLE, FLORIDA 32202 TELEPHONE 904-353-3911

WDJR-30-827 GB (ROTATES W/GA)

UNBEATABLE :30 (29 BED)

ANC: If you like fried chicken and homemade apple pie, you're gonna love what WINN-DIXIE has in store for you! We're the store that saves you more on Grade A Fresh Whole Fryers...a red-hot 39 cents a pound! Limit four with a \$10 or more food order. WINN-DIXIE has Thrifty Maid Sugar on special, too! Bake your apple pie and save while a five-pound bag is only 99 cents...a sweet price! Limit one with a \$10 or more food order. Prices good through Tuesday at your neighborhood WINN-DIXIE. We really ARE the store that saves you more!

(J-39690GB)
PMB/jcm

Appendix B

Figure B.2 Supermarket radio spot. Copyright by William Cook Advertising, Inc.

WDN-39672
AUGUST 7, 1985

WINN-DIXIE STORES, INC.
NEW ORLEANS DIVISION *** EOW RADIO
FOR USE: AUGUST 15 - 17, 1985

**William Cook
Advertising Inc.**

1700 AMERICAN HERITAGE LIFE BUILDING
JACKSONVILLE, FLORIDA 32202 TELEPHONE 904-353-3911

WDNR-30-817 X
BYA RADIO TRACK #4

MUSIC UNDER (:29 BED)

ANC: Thanks to WINN-DIXIE's Low Price Explosion, hundreds of prices have been lowered throughout the store, plus you'll still find all things WINN-DIXIE is famous for...W-D Brand U.S. Choice Beef, Harvest Fresh Produce, our bagging and carry-out service plus hot weekly specials...like W-D Brand U.S. Choice Boneless Rump Roast for an incredible \$1.39 a pound! Save on eggs, too! Now, Superbrand Grade A Large Eggs are two dozen for only one dollar! Prices are good through Saturday at WINN-DIXIE, America's Supermaket!

(N-39672X)
LG/jcm

Figure B.3 Supermarket radio spot. Copyright by William Cook Advertising, Inc.

WDTX-39674
AUGUST 8, 1985

WINN-DIXIE STORES, INC.
TEXAS DIVISION *** EOW RADIO
FOR USE: AUGUST 15 - 17, 1985

**William Cook
Advertising Inc.**

1700 AMERICAN HERITAGE LIFE BUILDING
JACKSONVILLE, FLORIDA 32202 TELEPHONE 904-353-3911

WDTXR-30WW-817
BYA RADIO TRACK #4

MUSIC UNDER (:29 BED)

ANC: Shop WINN-DIXIE for great specials on these perfect picnic companions! Get a full case of 24 twelve-ounce cans of Pepsi or Slice...just \$4.99 at WINN-DIXIE! Then pack a light and tasty lunch featuring Chicken of the Sea Chunk Light Tuna. Six-and-a-half-ounce cans are WINN-DIXIE-priced at two for only one dollar. Prices good through Saturday. And be sure to register free at your Brazos Shopping Center WINN-DIXIE to win tickets to White Water. You must be 18 to register, at WINN-DIXIE, America's Supermarket!

{TX-39674WW}
SDG/jcm

Appendix B

Figure B.4 Supermarket spot—drama format. Copyright by William Cook Advertising, Inc.

WDN-34914-3
April 30, 1984

WINN-DIXIE NEW ORLEANS
Competitive Radio

**William Cook
Advertising Inc.**

1700 AMERICAN HERITAGE LIFE BUILDING
JACKSONVILLE, FLORIDA 32202 TELEPHONE 904-353-3911

AS PRODUCED

SPOT #4

ROMANTIC MUSIC :30

WMN: Remember where we met honey...in the produce department at WINN-DIXIE.

MAN: Mmmm yeah.

WMN: There you were with your ear to that watermelon, knocking on it.

MAN: And you said, "Come in."

WMN: I wish you could have seen yourself.

MAN: I was just checking to see if it was ripe.

WMN: Silly, everybody knows WINN-DIXIE has the best produce around.

MAN: I knew that. I was just trying to get your attention.

WMN: Sure.

MAN: I know all about freshness. I picked you, didn't I?

WMN: Picked you.

MAN: Picked you.

WMN: Bananas...I picked you.

MAN: Picked you.

WMN: Picked you.

MAN: Picked you.

SNG: WINN-DIXIE

ANC: Where you pick your own...(pause) produce.

WMN: Picked you.

MAN: Picked you.

WMN: (laughs)

(4N-34914) GH:cb/tb

Figure B.5 Supermarket spot—drama format. Copyright by William Cook Advertising, Inc.

WDTX-35786
MAY 14, 1984

WINN-DIXIE TEXAS
BEEF PEOPLE BONANZA RADIO :30
FOR USE: MAY 21-JUNE 1, 1984

**William Cook
Advertising Inc.**

1700 AMERICAN HERITAGE LIFE BUILDING
JACKSONVILLE, FLORIDA 32202 TELEPHONE 904-353-3911

WDTXR-30D-35786

#30-1

ONE: Radio advisor...you're on the air.
TWO: Doctor, I want a meaningful relationship...but everybody just wants to play games.
ONE: Then start playing Beef People Bonanza at WINN-DIXIE.
TWO: But that's just another game.
ONE: True, but at least you could win FREE groceries, WINN-DIXIE gift certificates or prizes up to \$2,000 instantly or when you play it like bingo. Try it, you'll feel better.
TWO: You expect me to buy that.
ONE: Oh, there's no purchase necessary, but you must be at least 18 to play...you are 18 aren't you.
TWO: (flustered) Oh doctor, I love you for that.
ONE: You'll love playing (t)he Beef People Bonanza (game) at WINN-DIXIE... next caller.

(WDTX35786A)

BW/GH/tb

**Figure B.6 Radio spot with music. Copyright by
William Cook Advertising, Inc.**

DAA-37521-2
October 23, 1984

DODGE DEALERS ADVERTISING ASSOCIATION -
ORLANDO ZONE
Dodge Diplomat Radio :60

**William Cook
Advertising Inc.**

1700 AMERICAN HERITAGE LIFE BUILDING
JACKSONVILLE, FLORIDA 32202 TELEPHONE 904-353-3911

"DIPLOMAT/IMPALA COMPARISON"

BED #60-1 (LIVE READ)

(MUSIC UNDER ANNOUNCER)

ANC: (DEALERSHIP NAME) wants you to compare the 85 Diplomat!

(MUSIC UP)

SNG: Compare the style-you'll see it.
Compare performance - you'll feel it.
Compare the price and you'll believe it.
There's a definite difference in Dodge!

(MUSIC UNDER ANNOUNCER)

ANC: If you're considering a Chevy Impala, (DEALERSHIP NAME) invites
you to test-drive the luxury and comfort of Dodge Diplomat.
Compare the six-cylinder engine of Chevy Impala to the traditional
V-8 power and performance of Dodge Diplomat.

(MUSIC UP)

SNG: There's a definite difference in Dodge!

(MUSIC UNDER ANNOUNCER)

ANC: The 85 Dodge Diplomat gives you nine standard features that
cost extra on Chevy Impala...like an electronically tuned radio,
digital clock and trip odometer. And Dodge gives you a five-year/
50,000-mile limited warranty...Chevy doesn't. But the best
difference is a Diplomat sticker price that starts hundreds less.

(MUSIC UP)

SNG: Compare the style - you'll see it.
Compare performance - you'll feel it.
Compare the price and you'll believe it.
There's a definite difference in Dodge!

ANC: See (DEALERSHIP NAME) today!

(DAA-37521) CP/tb

TV Spots

Figure B.7 is a two-person script for a TV commercial with a music bed. Both performers need an energetic rapid delivery but not too hard sell. The goal is to make the announcers' lines blend properly with the music and the video elements. Look for key words.

Figure B.8, a commercial, calls for the talent to be on-camera. In an actual production situation the talent would use a prompting device or simply memorize the lines. While the message here is not humorous, the treatment is somewhat in a whimsical vein. You may want to experiment with several styles of delivery, from perfectly straight to very assertive to a somewhat lighter approach.

Figure B.9 is another on-camera bank commercial. The script begins by talking about the performance of the bank and ends by inviting the viewer to come in and talk. What kind of style changes are needed to make both aspects of the message effective?

Figure B.10 is on-camera too, but it uses two additional elements to call attention to the product. Loosen up, for this one is meant to be fun. A bit of exaggeration can be very helpful in making this commercial work.

Because the announcer's lines in this voice-over spot (Fig. B.11) are so brief, it's very important that they be done right. Energy and enthusiasm must come through, but don't overdo it.

Figure B.7 Two-person script for a TV commercial with a music bed. Copyright by William Cook Advertising, Inc.

CLIENT: WINN-DIXIE ORLANDO
 JOB TITLE: WEEKLY PRICE SPECIAL
 JOB #: WDO-17437 F
 DATE: SEPTEMBER 5, 1985
 COMMERCIAL #: WDO-60PS-1020 F
 RUN DATES: SEPTEMBER 18 - 20, 1985

**William Cook
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PYD TRACK WD-7-60 (:45 BED)

VIDEO	GROUP
1. Open on freshly prepared cut potatoes & carrots being poured into pan where chuck roast is simmering in light gravy.	SNG: We want to be a part of your day.
(:3)	(We want to be a part of your day)
2. Diss. to meat on platter w/meat fork pulling it apart to show tenderness & juiciness. No vegg.	ONE: There's nothing like a tender chuck roast and plenty...
(:3)	
3. Diss. to spooning carrots & potatoes (cooked) onto plate w/pieces of chuck roast.	of Harvest Fresh Vegetables for a hearty autumn dinner!
(:5.5)	
4. Diss. to W-D Brand U.S. Choice Boneless Chuck Roast (M#09:46:00) & SUPER: \$1.39 lb. U.S. Choice	TWO: So shop WINN-DIXIE for a W-D Brand U.S. Choice Boneless Chuck Roast. At \$1.39 a pound...
(:2)	
4a. Fade out above super & SUPER: Save 90¢ lb.	you'll save 90 cents a pound!
(:4.5)	
5. Cut to HF U.S. #1 White Potatoes (ventvue bag) & SUPER: 89¢ 10 lb. bag	ONE: Plus while a 10-pound bag of U.S. Number One White Potatoes is 89 cents...
(:1.5)	
5a. Fade out above super & SUPER: Save 40¢	Save another 40 cents!
(:3)	
6. Cut to fried eggs on plate w/bacon; biscuits on breakfast tray. Cup of coffee in background.	TWO: For a well-rounded breakfast, start with Superbrand Eggs.
(:3)	
7. Diss. to Superbrand Grade A Large Eggs & SUPER: 19¢ dozen Grade A	Take home a dozen Grade A Large Eggs for 19 cents...
(:2.5)	
7a. Fade out above super & SUPER: Save 80¢	And WINN-DIXIE will save you 80 cents.
(:3.5)	
8. Cut to pour of coffee in breakfast set-up.	ONE: And rise and shine to the robust flavor of Astor Coffee.

WDO-17437
Page 2

(:3.5)
9. Diss. to Astor Coffee (all grinds) & SUPERS: A dollar eighty-nine buys a pound can
No. 1: \$1.89 lb. can of your favorite grind...
No. 2; Limit 1 with \$5 or more food order
excluding cigarettes

(:2)
9a. Fade out above super & SUPER: saving you another 50 cents.
Save 50¢

(:3)
10. Cut to cooked Saluto pizza on cooling rack TWO: Then WINN-DIXIE suggests pizza for your
w/glasses of coke in bkgrnd. next get-together.

(:3.5)
11. Diss. to Saluto Party Pizza & SUPER: Buy thirty-three-ounce Saluto Party
\$2.99 Pizzas at \$2.99 each...
33 oz.

(:1.5)
11a. Fade out above super & SUPER: and save 50 cents.
Save 50¢

12. Cut to slices of chuck roast being put on GROUP
plate w/vegetables. SNG: The good food starts at WINN-DIXIE

13. Diss. to breakfast set-up w/fried eggs. We want to be a part of

14. Diss. to coffee pour in dinner or breakfast We want to be the heart of
set-up.

15. Cut to W-D animated logo, (LM#05-18:00) WINN-DIXIE wants to be a part of your day
& SUPER:
Prices good through Saturday
Not effective in Sarasota or DeSoto
Counties

(O-17437)
OB/kmh

**Figure B.8 TV bank commercial. Copyright by
William Cook Advertising, Inc.**

CLIENT: ATLANTIC BANCORPORATION
JOB TITLE: Loan TV - By The Book
JOB #: ABC-34203-8
DATE: May 30, 1984
COMMERCIAL #: ABC-30B-34203
RUN DATES:

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*** AS PRODUCED ***

Camera above and behind an ominous,
heavy-looking, book about 12 feet tall.
The very wide, high angle dwarfs
presenter standing just in front of the
enormous book. He speaks to camera.

MOC: Any banker can make a loan
that's "right out of the book."

Start to quickly crane down and dolly
toward presenter. PRESENTER WALKS
SLOWLY TOWARD CAMERA.

But when the terms are creative,
the collateral different, the
conditions unusual, you need an
Atlantic Banker...

Stay wide.

...with local lending authority,
the resources to solve problems,

Continue dolly toward front of book.

and the willingness to undertake
them.

Camera now moves in for close up of
presenter. We see the book in bkgd.

Come to Atlantic Bank...
(SFX: CRASH)

The book crashes to the floor a hair
behind the presenter.

and get away from "banking by
the book."

He turns slightly to survey the wreckage
as we SUPER:

ATLANTIC BANK
THE BEST BANK AROUND SM
MEMBER FDIC

(ABC34203-1)
KJ:cb

**Figure B.9 TV bank commercial. Copyright by
William Cook Advertising, Inc.**

CLIENT: ATLANTIC BANCORPORATION
JOB TITLE: Institutional TV Concept
JOB #: ABC-34203
DATE: April 19, 1984
COMMERCIAL #:
RUN DATES:

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Open on Converse walking along huge plexiglass
backlit State of Florida with 110 pylon.

MOC: You know, new opportunities can mean -
sticking your neck out. That's why
bankers usually go by the book,
unless you happen to be talking
about The Best Bank Around.

Example: During the Depression,
Atlantic Bank stuck its neck out and
made the first consumer loans ever
in Florida. Risky? You bet. But
Atlantic Bank believed if they gave
people the opportunity to rebuild,
they could. Of course new ideas
are one of Atlantic Bank strengths.
They brought you the first drive-up
tellers. The first automated
tellers with multi-services. The
first statewide banking - and, they
were first to put lending approval
where you need it - right in your own
Atlantic Bank.

New ideas happen every day. You
may want to talk about one right
now. (And Atlantic Bank would like
to give you the opportunity.)

When you're talking to Atlantic
Bank - you're talking to the best
bank around.

SUPER:
SHIF LOGO
ATLANTIC BANK
THE BEST BANK AROUND SM
MEMBER FDIC

(ABC34203-2)
KJ:cb

**Figure B.10 TV car-dealer commercial. Copyright by
William Cook Advertising, Inc.**

CLIENT: DODGE DEALERS ADVERTISING ASSOCIATION
JOB TITLE: Lindy Infante/Westside Dodge
JOB #: DAA-38609
DATE: December 12, 1984
COMMERCIAL #:
RUN DATES:

**William Cook
Advertising Inc.**

1700 AMERICAN HERITAGE LIFE BUILDING
JACKSONVILLE, FLORIDA 32202 TELEPHONE 904-353-3911

:30 TV

Open on Lindy Infante struggling to pull
Bubba into the back of a Dodge Ram pickup
painted the Bulls' colors & SUPER:
Coach Lindy Infante
& Bubba

COA: (talking to Bubba) "Com'on, get in."

(He turns to address the camera) It
takes a tough truck to haul Bubba to
the Gator Bowl. And they don't make
'em any tougher than the Dodge Ram
pickup. Bubba picked it out himself
at Westside Dodge.

Cut to CU of Infante scolding the bull

(Talking to Bubba) Now listen, it's
your turn to ride in the back."

Infante turns to camera while he is still
struggling.

(Addresses the camera again).
And only Dodge comes with a five-year/
50,000-mile protection plan.

Flip screen to show Infante in cab of pickup
and Bubba in back.

There's a definite difference in a
Westside Dodge. Stop by today and
tell 'em Infante (clears his throat)
and Bubba sent ya.

Cut to Dodge pickup going down a road &
SUPER:

BUB: (bull grunts or snorts)

WESTSIDE DODGE
1672 Cassat Avenue

COA: O.K., O.K. I'll cruise by the dairy.

(DAA-38609A)
GH/kmh

Figure B.11 - Voice-over spot. Copyright by William Cook Advertising, Inc.

CLIENT: FRENCH NOVELTY
JOB TITLE: Action Scene/Bill Blass Vendor
JOB #: FN-38856
DATE: March 4, 1985
COMMERCIAL #:
RUN DATES:

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:30 TV

1. Open on girl motioning to girls off-camera. SNG: She knows she's special...
 2. Second girl comes into scene and motions for third girl. She knows she's smart...
 3. Third girl comes into scene shrugging shoulders and following them. She has a style that sets her apart...
 4. Cut to quick dissolves of each girl's face. She's essentially French Novelty.
- (:10.5)
5. Cut to models at poolside chairs in Action Scene outfits. They all sit down at the same time and cross legs same way. They realize it and laugh. As they laugh, a male comes into scene and they all follow him with their heads, but look in opposite direction when he looks back. ANC: Wherever you're off to, go in style in Action Scene Sportswear. They're easy care, easy fit, in beautiful spring colors that are fun to wear... and when it's time to change...
- (:6.5)
6. Male does a double take at girls now wearing Bill Blass swimwear. (One black w/ruffled deep V-neck maillot, one black w/black & white stripe cumberbund, one black w/ruffle straight-across neckline.) They stand, swing towels over shoulder and all march past him. Last one flicks him with towel (or winks). He smiles. SNG: Essentially French Novelty.
7. Cut to girls standing together and smiling. SUPER:
Action Scene
Bill Blass
French Novelty

(FN-38856)
KRR/des

Audiovisual Script

Figure B.12, an audiovisual script, is representative of the work broadcast performers are often hired to do, has several features that make it an excellent exercise for polishing your skills. The rapid change of visual elements calls for the narrator to be precise. You must be constantly aware of the changing visuals, while taking care that your attention to this concern does not cause your concentration on your presentation to lapse.

This narration is difficult because it is not one continuous thought, but rather a series of individual thoughts, most of them relating specifically to the picture being displayed at a particular moment. The challenge is to avoid a choppy style in your delivery. A trick that helps here is to identify the central message of the presentation and keep it focused in your mind as you read.

This script demands that the narrator communicate both a sense of the fun of traveling to Costa Rica and the carefree atmosphere of an unhurried lifestyle. The writing is descriptive, and the style of the narration should be evident to the listener/viewer.

Look for key words that convey images of beauty, fun, and relaxation. Take care to emphasize these key words so that they come through clearly. You might try going through the script and highlighting all the descriptive words you see.

You also need to be careful with pronunciation in this script, which has a lot of Spanish and some French. Nothing makes a client unhappier than a narration full of mispronunciations.

Figure B.12 Audiovisual script. Copyright by
William Cook Advertising, Inc.

CLIENT: COSTA RICA
JOB TITLE: Travel Agent's AV
CLIENT: COSTA RICA
JOB TITLE: Travel Agent's AV
JOB #: CR-30275-4
DATE: September 21, 1984
COMMERCIAL #:
RUN DATES:

William Cook
Advertising Inc.

1700 AMERICAN HERITAGE LIFE BUILDING
JACKSONVILLE, FLORIDA 32202 TELEPHONE 904-353-3911

Tourist with travel agent. Two shots.

ANC: (INTRODUCTORY MUSIC)

Anyone who's ever been to Costa Rica
says it's a beautiful experience.

Two coast shots.

Costa Rica...it means "Rich Coast"...
a fitting name, because of it's rich
natural beauty...

Old church.

(8 SECONDS)

and it's rich in history...

Pre-Columbian art.

and culture.

Smiling Costa Rican.

But most of all, Costa Rica is rich
in hospitality.

Smiling Costa Rican - a woman with flowers.

The warm, friendly smiles and genuine
welcome...

Smiling child.

are what people remember most about
this peaceful country.

San Jose statue of Juan Santa Maria.

Costa Ricans are a proud people who
cherish their freedom and democracy.

Generic scene.

So in that respect, it's not a
foreign country.

Coast line shots. Three to four shots.

But, in every other way, it's a
strange and wonderful place.

Columbus named it "Rich Coast,"
and many parts look just the way he
first saw it.

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Three coast slides.

It's romantic, remote and refreshingly different.

Jungle Train in jungle.
Inside Jungle Train.

One of the more leisurely ways to see this beautiful country is by train, Jungle train.

Train shot.

This is no amusement park attraction. It's the real McCoy.

Bridge shot looking out of window.

Have your camera ready because between San Jose, the capital, and Limon on the Caribbean Coast...

Valley.

you're about to see the most spectacular change of scenery imaginable. (A LITTLE MUSIC)

Hillside.

First, you journey through mountainous terrain with a patchwork (SFX) of coffee plantations carved along the hillsides.

Three shots by bridge. Curved track.

(pause)(SFX) (series of rapid camera shots)

Coming around the mountain. Second shot of round track.

There's hardly a straight length of track on your four-and-a-half-hour journey and coming 'round the mountains is a real cliff-hanger.

Ravine.

As you pass over seemingly bottomless ravines you're thankful the only thing high-speed is the film you use.

Tropical flowers, jungle.

(SFX camera) Gradually, the mountainous flora is replaced by tropical vegetation.

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Whistle stop.

And just when you think you're in the middle of the jungle, the train pulls into a sleepy whistle stop.

Little kids.

("Enchiladas, empanadas, frescas!")
The singsong call of little children fills the air...

From inside train looking out.

as they sell their homemade snacks and cool tropical drinks.

Close-up of kids.

Taking picture from back of train.

Getting off train.

If the jungle train has whetted your appetite for adventure...

Jungle cruise.

then take the jungle cruise. It will make you forget all about the concrete jungle back home.

(2 slides more)

Black. Rapids.

SFX: Our rapid transit system is quite a bit different, too. (white-water rafting and screams "yahoo," and "whoopie")

"White water ahead!"

Your heart throbs as you near the thunder. Water explodes all around. You scream! You laugh! You made it!

Rapids.

And you never forget the thrill
And if you can catch your breath...

Jungle scenery.

you're in for some of the most breathtaking scenery you've ever seen.

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Cloud forest.

With our 18 national parks to explore, you don't want to forget your walking shoes. A Costa Rican vacation also promises to take you to new heights... like a primeval cloud forest.

Birds.

And what a welcome you'll get...by rainbow and metallic-colored birds...

Monkey.

spider monkeys...

Butterfly.

and luminous butterflies.

Cloud forest.

You've seen it on the nature programs on public television...now see it for yourself for real.

Mist.

Up here, the land is caressed with a gentle mist, and nature...

Foliage.

reigns in all her pageantry. (2 slides, 8 seconds) Amid a hundred shades of green...

Waterfall.

the cascading waterfall completes the picture of this paradise.

Hikers.

Irazu.

Another tour by bus takes you up 12,000 feet above sea level to the top of Irazu volcano.

Three shots of farm fields.

As you ascend, you pass through a picturesque countryside where freshly-plowed farm fields and crops form...

Alpine hamlets

a crazy-quilt landscape. Alpine-like hamlets decorate the mountainside and...

Stopping to look.

unless you stop half a dozen times to get a picture...

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Stopping to look.

no one back home will believe how beautiful it is. (pause)

Grass.

As you near the summit, the green carpet abruptly ends...

Volcano.

and you encounter the moon-like landscape of volcanic rock...

Volcano.

and ash.

People at the peak of the volcano.

You take a deep breath and brave another step closer to the edge of the crater.

Looking out on the horizon.

Now, you look out over the horizon. The mountain-top panorama is majestic. On a clear day, you can see both the Caribbean and the Pacific Ocean.

Panoramic view.

Horizon view.

The air is cool and clean. Yodel if you want to, because now you know what it's like to be on top of the world.

Looking cold.

If you forget you're in the tropics...

Coast.

all you have to do is explore the nearby coast.

Leisurely walking.

By now, you've adjusted to "tico" time...as the Costa Ricans call it. That means you've left the hustle-and-bustle life behind...

Six to eight shots of La Costa.

and slowed down enough to really enjoy the world around you. And what a world it is! (pause)

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Four to five shots of lovers.

ESPECIALLY if you want to be alone
together. (8 seconds pause)

Villa.

Here, you'll find oceanfront villas...

Beach.

miles of secluded beach...

Sunsets. Two or three shots.

and glorious sunsets. (pause)

Lovers. Shot.

All the elements of a romance novel...

Lovers. Shot.

And chances are you'll discover you've...

CU of lover.

always been a Latin lover at heart.

Snorkeling.

Of course, there are other things
to do, like snorkeling...

Skin diving.

or skin diving...

Sailing. Two shots.

or sailing. (pause)

Surfing.

Surfing...

Black.

(SFX) (line reeling out)

Fishing boat.

or fishing.

CU of man with reel.

"Ho ho...what a fighter!"

Fishing. Sailfish.

"Now you got him." Or maybe he's
got you.

Fishing. Sailfish.

It doesn't matter. When you lose
count of how many sails you've
raised, you've gotten your money's
worth.

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Three shots. Generic fishing shots.

Costa Rica is the world's richest fishing ground. If you don't believe it, just take a look at these beauties.

Wahoo.

Dolphin.

Marlin.

Tarpon.

The fishing is great on either the Pacific or Caribbean Coast. Or cast your cares away on the Rio Colorado and play tug-o-war with 75-pound tarpons.

Snook.

Or catch a snook and make them rewrite the record book.

Calypso.

Enough fishing. Let's catch up to the yacht Calypso.

People on deck. Food.

This tour is a virtual party at sea with plenty of good company and lots of good food.

Guitar.

It seems wherever you go in Costa Rica, somebody plays guitar. (music)

Sail out of Punteranus.

This day-long journey takes you to... uninhabited islands and secret coves once roamed by pirates.

Islands.

Couple.

There's plenty of time to relax and catch a tan...

Swimming.

go swimming...

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Walking on the beach.	look for buried treasure...
Couple.	or simply treasure the quality time together.
Generic of San Jose.	At the heart of Costa Rica is San Jose, its charming cosmopolitan capital.
Flower girl.	Flower-filled plazas...
Markets.	open-air markets...
Restaurants.	international cuisine...
Musicians.	and music everywhere...make it a festival for the senses. (pause)
Parade.	Life is a celebration in San Jose. A potpourri of parades...
Fiesta.	and fiestas...
Dancers.	and dancing in the streets.
Night scene with people.	Into the night, the streets and plazas pulsate with people on the move.
Latin band.	Bongos and brass, maracas and marimbas mingle in a Latin rhythm that is mesmerizing.
Disco.	If you get caught in its power, you have no choice but to dance the night away.
Cabaret.	In contrast to the lively discos, there are lots of cabarets with Costa Rican folk music.
Spread of food.	When you're not dancing, you'll want to be eating. And for good reason. The food is exquisite!

Figure B.12 Continued.

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Travel Agent's AV
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Japanese restaurant.

And in San Jose, there's a restaurant for every taste...

Typical restaurant.

From the ones whose specialties are typical Costa Rican dishes...

French restaurant.

to the cuisine of renowned French restaurants.

Generic restaurant shot.

Bon appetit, chateaubriand for two is less than \$15.

Cervichi.

And by all means, try the cervichi... a native hors d'oeuvre that is delicious.

Service at the table.

The service is excellent, but remember, you're on "tico" time...

Couple eating.

and dinner is more than a meal. It's an event not to be rushed. But don't stay out too late. There's so much to explore in and around San Jose.

Generic city scene.

It's a fascinating city, unlike any other in Latin America.

Spanish architecture.

It's Latin...no doubt about it...but...

European architecture.

accented with strong European influences.

National Theatre.

The National Theatre is a perfect example.

Inside shot.

Designed after the opera house in Paris, it was commissioned by 19th century coffee barons...

Inside shot.

and no expense was spared in its design or furnishings.

Inside shot.

If you plan your trip right, you may be able to include a night at the opera or symphony.

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Museum shot.

Art and culture are preeminent in the minds of Costa Ricans...

Art Galleries.

and their galleries and museums are a source of national pride.

Tourist looking at artifacts.

Here, you become a time traveler and come face to face with antiquity.

Jade museum.

You'll find museums filled with the opulent jade of a lost civilization...

Gold museum.

Pre-Columbian art and the gold dreamed of by conquistadors.

Pre-Columbian and modern art.

Everyone is fascinated by perfectly symmetrical spheres found throughout Costa Rica, their origin and meaning remain a mystery.

Spheres.

Spheres.

Couple exiting church.

Shopping.

If you want to bring back more than memories, go shopping in San Jose.

Shopping for embroidered dress.

The dollar exchanges for mucho colones, the Costa Rican currency.

Wooden bowls.

You'll find beautiful hardwood bowls, clay pottery...

Leather wallets and handbags.

and handsome leather goods.

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Jade jewelry.

San Jose is also the place to buy exquisite jade jewelry.

Coffee bags.

Rich Costa Rican coffee is pennies a pound and makes a great gift...

Cafe Rica.

as does Cafe Rica...a luscious liqueur.

Two shots of painting excart.

With good roads it's easy to travel on your own in Costa Rica, to places like Sarchi, famous for it's beautiful handpainted oxcarts in every shape and size.

Cartago scenes.

Or you can explore Cartago, Costa Rica's colonial capital.

Orosi Valley Church.

Also within hours of San Jose is Orosi Valley, where you can roam the ruins...

Lunch in Orosi Valley.

or have lunch while you enjoy a magnificent view like this.

Langkester Gardens. Three shots.

Langkester Gardens is another unforgettable tour where you'll see the world's most impressive collection of orchids.

Generic scene.

Couple.

Hotel shot.

At the end of the day, you'll find your hotel very accommodating.

Herradura Hotel.

...Whether modern and luxurious...

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Gran Hotel.

Monteverdi cloud forest.

Generic hotel shot.

Cariari.

Tennis.

Three gold shots.

Inside hotel with phone.

Generic couples..

Generic couple.

Irazu.

Secluded beach.

Forest and coast.

Waterfall.

Smiling Costa Rican.

Smiling couple.

SUPER: COSTA RICA

It's a beautiful experience.

Fade to black.

(CR-30275) GH/cdp

or stately and traditional...

or just plain homey. Whatever

appeals to you and your budget. In Costa Rica there are no mile-high condos and hotels up and down the beach...just a few first-class resorts nestled amid lots of unspoiled scenery.

And of course you'll find all the amenities...

of a world-class resort, including tennis...

and golf.

And thanks to direct dialing, you can also mix business with pleasure.

Most visitors you meet in Costa Rica are there on their second or third trip.

And the ones visiting for the first time are on someone's personal recommendation.

Costa Rica is uncommon...

uncrowded...

unspoiled...

and unlike any place else.

Add to all of that the wonderfully warm welcome you'll get...

and you'll also say...

it's a beautiful experience.

Music out.

Video Script

Figure B.13, a video script for an auto parts recycler, calls for subdued energy. The writing is straightforward rather than vivid. The narration assumes a secondary role to the pictorial elements and so must not call attention to itself. Rather, it supplements the pictorial information.

In narrating this script it is important to inject energy, but your energy must be contained, to avoid drawing attention to the style of narration. Avoid extreme variations in rate and pitch. At the same time, guard against a monotonous delivery or one that sounds tired or too rhythmic.

The viewer should be listening to the narration but not consciously. Your task is to provide a great deal of factual information and to convey the advantages of the services provided by the client.

Read the video portion of the script carefully to become aware of what the viewer is seeing at any point in the narration. Many narrators find it helpful to write a short paragraph summarizing the script, to focus their thoughts on the central message. You will be surprised at how this improves your delivery.

Figure B.13 Video script. © 1984, Linder's Inc. Written by Carl Hausman.

VIDEO	AUDIO
CU of wheel of car, spinning, then slamming to stop	SFX CAR CRASH
COVER SHOT of wrecked car being put on tow truck	ANNCR: The accident report will say that this car is totaled...But when we say a car's a total wreck, it means that the cost of repairing it is greater than the current value of the car. It doesn't mean that it's totally ruined.
CU of cop writing on clipboard	
TIGHTEN UP on car being towed away	There are plenty of usable parts in this wrecked car. In fact, this auto is now a container for used parts. Those parts can be recycled...a trend that is saving money and energy. In the next few minutes, we'll see how this trend helps you, the consumer.
CG OVER montage of shots of auto parts being sorted, hands flipping through inventory book, customer picking up used part	MUSIC (THEME) UP FULL
CG:	
LINDER'S INC. PRESENTS	
AUTO PARTS RECYCLING: A RESOURCE, A BARGAIN	
LS OF HEAVY EQUIPMENT DIGGING INTO GROUND (EDITED FROM INDUSTRY FILM)	ANNCR: A resource? Yes, if you consider the amount of energy expended to manufacture a car from scratch - roughly the same amount of energy that car will consume in a year.
CU OF CUSTOMER BUYING ASSEMBLY	A bargain? Yes, auto parts recycling saves money for everyone - and we'll see how as we follow the chain of events following the arrival of a wrecked auto at Linder's in Worcester, Massachusetts, one of the nation's largest auto parts recyclers.
CUT TO LS (LOOKING DOWN) OF CUSTOMER LEAVING	
CUT TO AERIAL SHOT	
AERIAL SHOT	Linder's is a 40-acre complex, where a staff of 60 specialists disassemble wrecked autos and make the best possible use of each component.

Figure B.13 Continued.

CS OF AUTO BEING BROUGHT INTO YARD...
COMPANY WORKER OR OFFICIAL LOOKS
OVER CAR

SEQUENCE OF CUTS OF VARIOUS
OPERATIONS: REMOVING ENGINE,
WORKERS WITH TORCHES TAKING
ASSEMBLIES OFF, ETC., MATCHED WITH
AUDIO OF LINDER'S OFFICIAL
EXPLAINING PROCESS

CU of individual part w/tag no./cut
to card in catalog/cut to person
at terminal...

Shot of company jet taking off,
shot from runway

Customers at front counter

ASSEMBLY SEQUENCE OF FENDER
(EDITED FROM INDUSTRY FILM)

MCU of worker loading fender
assembly on truck

CU of order-taker on phone.

MCU of mechanic rebuilding engine

The first step in the process is determining
which parts of the auto are salvageable....

LINDER'S OFFICIAL (DESCRIBES HOW THIS
PARTICULAR CAR WILL GO TO SEVERAL DIFFERENT
OPERATIONS, INCLUDING REMOVAL OF ENGINE,
REMOVAL OF SALVAGEABLE ASSEMBLIES, AND
RETURN OF THE SHELL TO THE YARD, WHERE THERE
ARE STILL WORTHWHILE PARTS AVAILABLE)

NARRATOR: Just having the parts in stock
isn't enough. To ensure the most cost-
effective use of various parts, Linder's has
a complete inventory, monitored by a
state-of-the-art computer system.

And, since it's not always possible to wait
for all necessary parts to come in, Linder's
officials roam the country to keep the
inventory properly stocked...traveling to
auctions and insurance company sales.

But we promised you an explanation of how all
this saves you money.

First, let's look at the direct benefit to
the consumer of used auto parts.

Think of how much time, effort, and money
go into assembly of this fender. It
consists of 21 individual parts, all of
which have to be painstakingly assembled.

MUSIC UP

MUSIC UNDER

ANNCR: The customer who's bought this
assembly has saved a considerable amount of
money by not having to pay for a totally
remanufactured part.

ORDER-TAKER: An engine for a '71 Saab?
Yes, we have that in stock....

NARRATOR: Another advantage to the
consumer is the inherent savings stemming
from easily obtained used parts...from door
handles to an entire engine.

CU of engine being tested, perhaps with oscilloscope

CS of fork lift removing engine from inventory shelf

MLS mechanic and customer in local shop; mechanic slams hood of auto

CU of mechanic looking for number on Linder's calendar, dialing phone

MCU of Linder's order-taker

CS of transmission being located, loaded

XCU of hand polishing car, pull back to show whole auto, worker handing keys to customer (This should be luxury auto.)

Auto drives away

Another auto swerves out and the two almost collide...

Near-collision HELD IN FREEZE FRAME (IF ELECTRONIC FREEZE NOT AVAILABLE, PHOTO TRANSPARENCY WILL BE USED)

OVER-THE-SHOULDER SHOT of insurance company spokesman being interviewed (NO AUDIO)

ZOOM IN to MCU of insurance spokesman, name and title SUPERED LOWER THIRD

CS OF ENGINE BEING PULLED

PULL FOCUS BACK, SUPERIMPOSE CG

CG:

At Linder's, used parts are carefully tested, rebuilt if necessary, and are often of better quality than a new part... Remember, the used part you purchase has already proved its reliability. Remember, everyone drives on used parts.

The size of Linder's inventory also means that virtually any part can be supplied, without the wait associated with ordering a new part.

MECHANIC: We can save you quite a bit of time and money by ordering a used transmission from Linder's, and it'll be as good or better than new.

ANNCR: Saving money by buying used parts pays off, whether the part is ordered through a mechanic or purchased directly by a consumer. In fact, mechanics often prefer to order a used part from Linder's, because they avoid the delay in ordering a new component from the manufacturer...and also please their customers by keeping repair costs low.

By the way, autos don't always have to be recycled piece by piece...Often, stolen or vandalized cars are turned over to recyclers by insurance companies; they are refurbished and sold whole, often at a price considerably below wholesale.

There's one other advantage to used parts, one that affects everyone, because...

accidents do happen, and they happen to everyone. And everyone pays the resulting costs in insurance premiums.

But the savings inherent in widespread use of recycled auto parts can help keep a lid on insurance costs.

INSURANCE COMPANY SPOKESMAN (EXPLAINS WHY USE OF RECYCLED AUTO PARTS CUTS COSTS, AND WHY INSURANCE COMPANIES GENERALLY FAVOR THE IDEA)

So the next time you think in terms of used auto parts, don't think of a junkyard....

Think of a nationwide four-billion-dollar industry that is working to

Figure B.13 Continued.

SAVE ENERGY, NATURAL RESOURCES
-(add)-

...save energy and natural resources,

REDUCE COSTS OF AUTO REPAIR TO
CONSUMERS
-(add)-

...reduce costs of auto parts to consumers,

REDUCE INSURANCE PREMIUMS

...and keep a lid on insurance premiums.

LS of Linder's building

And when you think of Linder's, think of a modern, progressive firm that's been a leader in auto recycling for over 60 years. Think of a company that has...

800 ENGINES
-(add)-

over 800 engines in stock, more than 1000 transmissions, over 4000 parts vehicles, and the northeast's largest selection of repairable vehicles, all backed by a 60-day guarantee.

1000 TRANSMISSIONS
-(add)-

4000 PARTS VEHICLES
-(add)-

BACKED BY 60-DAY GUARANTEE

MUSIC UP AND UNDER

THROW FOCUS FORWARD to front of Linder's; ZOOM IN to door; grandmotherly type, holding auto part, opens door, holds up part, smiles to camera

Yes, auto parts recycling helps everyone. Not only does it save energy - equivalent to an estimated 80 million barrels of oil a year - but it makes quality auto repair affordable to all of us.

LINDER'S LOGO AND ADDRESS

MUSIC UP FULL

PRODUCTION CREDITS

FADE TO BLACK

MUSIC FADES

END

END

Suggested Reading

- Everett M. Schreck. *Principles and Styles of Acting*. Reading, Mass.: Addison-Wesley, 1970. Concise, easily digested book on basic acting techniques.
- Nicolas Slonimsky, ed. *Baker's Biographical Dictionary of Musicians*, 6th edition. New York: Schirmer, 1978. One of the few works of its kind that includes pronunciations; valuable for classical music announcers.
- Konstantin Stanislavski. *Building a Character*. New York: Theatre Arts Books, 1977. Translated by Elizabeth Reynolds Hapgood. Excellent study of what makes a character real to the audience.
- Mike Wallace and Gary Paul Gates. *Close Encounters*. New York: William Morrow, 1984. Actual transcripts from Wallace interviews highlight a master in action.

Subject Index/Glossary

- Acted delivery** Speaking lines in the guise of a character, such as assuming the role of a tired husband in a headache-remedy commercial. Opposite of straight delivery, in which a reader delivers lines as an announcer, not as a character. 187–188, 191
- Acting**, 191–198, 203–204
- Actuality** The sound of an event, such as an interviewer's question, recorded or broadcast at the time the event took place. Also (more commonly in TV) called a sound bite. 106, 116, 117–119, 121, 153
- Ad lib (ad-lib)** Spoken spontaneously without being read from a script. Literally, "at pleasure." 56, 64–66, 98
- in album-oriented rock format, 95
 - in commercials, 187, 199–200
 - improvement of, 214
 - journalist and, 107, 111, 139, 142
- Adams, Mason**, 59
- Adam's apple**, 15
- Additions** In speech, the interjection of extra sounds within a word, such as saying "ath-a-lete" instead of "athlete."
- Adult contemporary (AC) format**, 93
- AFTRA** American Federation of Television and Radio Artists; a union representing certain on-air talent. 205, 232
- Agents**, 232
- Aggressive style**, 60
- Aircheck** Audio or video recording of a performer when he or she is on-air. Often used as a critiquing tool or an audition tape. 100–101
- Album-oriented rock (AOR) format**, 95
- Alten, Stanley R.**, 69
- American Marconi**, 3
- American Meteorological Society**, 177
- Amplification** An increase in the level of energy; usually refers to an electrical process that makes an audio signal more powerful. 87
- Anatomy, vocal**, 14–16
- Anchor** In current usage, anyone who delivers news on air, in radio and television, from a studio. Also used as a verb, i.e., to anchor the newscast. 9, 135, 172–173
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- Arbitron Ratings Company**, 233
- Areas of dominant influence (ADIs)**, 231
- Artificiality**, 195–197
- Assignment editor**, 129, 132–133
- Associated Press Radio Network (AP)**, 44, 122
- Attribution** A reference, within a story, to the source of the story or information. 111–112
- Audio in Media (Alten)**, 69
- Audiovisual script**, 306–318
- Audition channel**, 87, 88
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- Authority, 108
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- Baseball play-by-play, 173, 175
Basketball play-by-play, 174
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Benoit, Philip, 69
Bidirectional pickup pattern A microphone pickup pattern in which sound sources are accepted from two opposite directions but not from the sides. 69, 70
Billboard A listing of audio or video cuts to be fed by a news service. 125
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Body language, 63–64
Boxing play-by-play, 174–175
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- Camera, 142, 143
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Capacitor, 68
Cardioid A type of microphone with a one-direction, heart-shaped pickup pattern. (Note that the root *cardi*, as in *cardiac*, means *heart*.) 69–70
- Career advancement, 221–233
Carradine, John, 57
Carson, Johnny, 58
Cartridge machine A unit that plays or records cartridge tapes, which are continuous loops of tape housed in a plastic case, usually called a cart. The units are called cart machines. 89, 92, 116–117
Cassette recorder, 89, 91, 116, 117
Chancellor, John, 59, 63
Children's shows, hosting, 183
Chroma key color, 146
Chung, Connie, 60, 108
"Clearing the wire," 80, 81
Clemens, John, 133
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Clothing, 146–147
Cluttering A speech term referring to problems of rate and rhythm. Informally, we use the term to express the deviation of shoving speech sounds together in a too-rapid jumble. 21, 22
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Commercial radio, birth of, 4
Communicator, 8
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Compact discs, 89, 90

- Compressing copy** Shortening the time needed to read copy by speeding up the reading. 202–203
- Condenser mic** A microphone that contains a capacitive electrical element. Condenser, an old-fashioned term for capacitor, was retained as the term for this type of mic. Changes in the vibrating diaphragm of the microphone alter the strength of the charge held by the electrical element (the capacitor or condenser). 68, 69
- Console**, 86–87
- Consonants, frictionless**, 20–21
- Contacts**, 229–230
- Contemporary hit radio (CHR)**, 93–94
- Contracts**, 231–232
- Convention** An agreed-upon way of doing things; for example, a foreign name is pronounced over the air the way respected newscasters say it. 45
- Copy** Written material to be read over the air or otherwise used in a broadcast. Copy refers to news, advertising, or any other written script. 5, 202–203
- Copy marking**, 43–51
- Copy reading**, 56–61, 121
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- Credibility**, 108, 137
- Cricoid cartilage**, 15
- Cronkite, Walter**, 59, 60, 63
- Cue channel**, 87
- Cues**, 139, 140–141
- Dailey, Ann Madsen**, 29
- Daypart** A portion of a radio station's broadcast day; the term usually refers to a period of time in which the audience shares special characteristics. 96–97
- De Forest, Lee**, 3
- Delivery:**
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genuine, 57–58
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- Demographics**, 93
- Dialect** A distinctive variation of a language in which pronunciation, usage, and grammatical structure differ from the theoretical standard. Usually refers to a geographic difference (e.g., a Cajun dialect) but also refers to differences caused by the social class of the speaker. 22, 23–24, 196
- Dialogue, stilted**, 196
- Diaphragm**, 14, 15
- Diaphragmatic breathing** Inhalation and exhalation using the full expansion and contraction of the diaphragm, a sheet of muscle located between the chest and the abdomen; the diaphragm is responsible for motion of air through the breathing apparatus and vocal tract. 26–29
- Dick and Bert**, 59, 187
- Diction:**
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sloppy, 21–22
- Disc jockey** An informal term referring to a radio staff announcer who runs a music show (“jockeying discs”). 9

- Distortion** In speech, the improper alteration of a sound, such as saying “intertainment” instead of “entertainment.” The initial *e* sound is distorted. In broadcasting, distortion often refers to unacceptable deviations in the sound caused by the electronic equipment, for example when a tape is played too loudly over a speaker. 21
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- Docudrama, 106
- Documentary, 106
- Donahue, Phil, 60
- Donut, 186–187
- Downs, Hugh, 59
- Drivetime** Radio station dayparts in which commuters are driving autos and presumably listening to their radios. The term refers to periods of high listenership; morning drive and afternoon drive (respectively) are traditionally the largest audience-share dayparts. 96
- Easy listening format, 94–95
- Edwards, Douglas, 108
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- Eisenberg, Ron, 58
- Electronic newsgathering (ENG) cameras, 130, 142
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for weathercasting, 179, 180
- Ethics, 9–10, 113–115
- Eye contact, 73–74, 137–138
- Eyeglasses, 148
- Facial expression, 193
- Fact sheet** A listing of brief items from which the announcer will ad lib a commercial. 199–200
- Fairness, 164–166
- Field producer, 129–130
- Filters, 201
- Financial information, from wire services, 253–258
- Flanders, John, 177, 218
- Fluency problems, 21
- Folksy style, 59
- Football play-by-play, 174, 175
- Foreign words, 44–48, 235–238
- Format** The overall structure and goal of a broadcast station’s programming. Country music, for example, is the name of the format if a station plays country music exclusively. 6, 90–96
- Frankel, Aaron, 61
- Freelance assignments, 205–206
- French words, 47, 236–238
- Frequency response** The range of frequencies that can be reproduced by a microphone or audio system. 70–71
- Fricative** A speech sound produced by forcing air through a narrow vocal passage, therefore producing the sound by friction (hence the term “*fricative*”). The sound of *f*, for example, is produced by the friction of air being forced between the top lip and the bottom teeth. 20
- Frictionless consonants, 20–21
- “Frontline” series, 180, 181

- Game show host, 183
- General American speech The speech pattern used by an educated American, free from regional accents. A more precise and common term is *network standard*. 23
- German words, 47–48, 236–238
- Gestures, 61–62
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- Godfrey, Arthur, 59, 199
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- Gravel voice, 18–19
- Greene, Lorne, 60
- Gronbeck, Bruce E., 35n
- Hairstyle, 147
- Hand signals, 139, 140–141
- Hard lead, 110
- Hard news Reportage of a breaking event or noteworthy incident. As opposed to “soft news,” which refers to human-interest or feature material. 106
- Hard sell, 60, 72
- Harper, Pat, 59
- Harvey, Paul, 108
- Hausman, Carl, 69
- Hayes, Vangie, 204, 206
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- Hit radio format, 93–94
- Hoarseness, 18
- Hockey play-by-play, 174
- Holzer, Neri, 30–31
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- Howard, Norm, 49–50
- Humor, 98–99
- Huntley, Chet, 60
- Image, 148
- Immediacy, 1
- Interest, projection of, 137
- Interference, 67
- International phonetic alphabet (IPA) A comprehensive system of symbols used to describe the full range of speech sounds, of primary use to linguists, speech clinicians, and other scholars. 44
- Interview, 106, 152–168
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Kuralt, Charles, 59
- Labunski, Richard, 225, 226, 227
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Lead The opening sentence or sentences of a news story. 110–111
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“Lip laziness,” 21
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- McClosky, David Blair, 26, 30, 31
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Market reports, from wire services, 259–265
Markets:
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Master of ceremonies (MC), 182
Melody (in reading) The rise and fall of pitch among words in a sentence. 53–54
Meppen, Adrian J., 114
Message, meaning of, 36–42
Microphone A device for picking up sounds and changing the motional energy of sound waves (a vibration in the air) into electrical energy. 67–72, 201
Miner, Jan, 197
Mini-drama commercials, 188–189
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Modern Radio Production (O’Donnell, Benoit, and Hausman), 69
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Montage commercial, 188
Montgomery, Anne, 172, 218
Montgomery, Tommie Sue, 157
Mood, 40
Movement, in acting, 193, 197, 203–204
Movie presentations, hosting, 182
Moving coil mic A microphone that uses a coil that moves through a magnetic field in response to the movement of a diaphragm, which vibrates in response to sound waves. The movement of the coil produces an electrical signal. 68, 69
Moyers, Bill, 59
Mudd, Roger, 59
Murrow, Edward R., 1–2, 54
- NABET National Association of Broadcast Employees and Technicians; union representing some technical and certain other employees in broadcasting. 232
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Nasal sounds, 17
Naturalness, 195–197
Network A linkage of organizations—in our frame of reference, primarily broadcast stations—in which a central source of programming supplies material to the individual stations making up the system. 4

- Network standard** The unaccented (i.e., lack of regional accents) speech patterns and level of education speech and pronunciation used by most announcers broadcasting over radio and TV networks. 23
- News, 104–149**
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- News director, 116, 129, 132, 134–135**
- News services. See Wire services**
- Newscast, 105**
- Newscaster. See Journalist**
- Newsgathering, 115–116, 130–131**
- Nielsen, A. C., Company, 233**
- Nodules, on vocal cords, 30**
- Novel style, 60**
- Nuances, 61–64**
- O'Donnell, Lewis B., 69**
- Omission** In speech, the failure to pronounce a sound within a word, such as saying “maket” instead of “market.” 21
- Omnidirectional pickup pattern** A microphone pickup pattern in which sound sources are picked up equally well in all directions regardless of their position in relation to the microphone. 68–69, 70
- On-camera performance, 72–75**
- Operational duties, 80–84**
- Organizational duties, 80–84**
- Osgood, Charles, 59**
- Outcue** The last words (or other visual or auditory cue) in a taped presentation. Knowing the outcue helps an anchor know when the piece is ending. 117
- Overacting, 197**
- Paar, Jack, 59**
- Pace, 40–41, 136**
- Package** A complete report filed by a television journalist for inclusion into a newscast. Usually the rough visual equivalent of a radio voice actuality. 106, 134
- Paraphrasing, 112, 164**
- Performance duties, 80–84**
- Personality, 97–99, 171–172**
- Personality interview, 153–154, 156–158, 161**
- Pharynx, 15–16**
- Phonation** The act of producing a speech sound by vibrating the vocal cords. 16
- Phonetic spelling, 44–45**
- Phrasing** In general, the style of expression brought about by the way words are grouped together and spoken within that group. 51, 52–53, 136
- Physical appearance, 60, 146–148**
- Physical fitness, 215–216**
- Physiology, vocal, 16–17**
- Pickup patterns, 68–70**
- Pitch, 19, 29, 189**
- Plate, 87**
- Playback head, 89**
- Play-by-play announcing, 173–176**
- Plosive** A speech sound produced by an explosion (the same root as the word *plosive*) from the mouth. The *p* sound, for example, is produced by building up air behind closed lips and then allowing it to “explode.” 20, 29

- Polyps, on vocal cords, 30
- Posture:
in acting, 193
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- Potentiometer The device on an audio console that controls volume, usually referred to as a “pot.” 86
- Powers, Mark, 133
- Privacy right, 113–114
- Producers, 129–130, 132
- Program channel, 87, 88
- Programming, current trends in, 7
- Prompting device A mechanical device that allows an announcer to read a script while simultaneously looking into the television lens. 73, 74
- Pronouncer A written reference explaining how to say an unfamiliar word. Wire services include pronouncers in their copy. 44–45
- Pronunciation:
of foreign words, 44–48, 235–238
marking copy for, 44–51
unnatural, 196
- Props, 204–205
- Proximity effect The way that some mics tend to boost bass frequencies when the person speaking into the mic speaks very closely to the mic’s diaphragm. 70–71
- Public figure, 115
- Purpose, of message, 41–42
- Questions:
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- Rate problems, 22
- Rather, Dan, 60, 63
- Ratings Statistical measurements of the audience viewing or listening to a particular broadcast station or network. These measurements are made by specialized ratings firms and reported to the stations. The ratings report is often referred to as “the book.” 11, 233
- Reading:
communicating vs., 42–43
of copy, 56–61, 121
See also Delivery
- Reading rate, 121, 201–202
- Reel-to-reel tape machines, 89, 90, 116
- Regionalism A speech pattern characteristic of a particular geographical location, such as a New England accent or a southern accent. Regionalisms are usually a handicap to on-air performers, even within the regions from which they derive their accents. 22, 23–24

- Relaxation, vocal, 30, 31–32
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Reporter. *See* Journalist; News
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Ribbon mic A microphone using a thin element that vibrates in response to the velocity of sound waves. The ribbonlike element is suspended in a magnetic field that converts the sound to an electrical signal. 68, 69, 71
Rip and read The practice of allowing news coverage to become nothing more than ripping wire service copy off the teletype machine and reading it on-air. 81, 122
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Roker, Al, 217–218
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SAG Screen Actors Guild; union representing certain actors in film and filmed television presentations. 205, 232
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Self-marketing techniques, 224–230
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Slate Any method of indicating when a taped segment starts. Announcers often slate their taped news reports, for example, by saying: “Bribery story, take 2, rolling in three . . . two . . .” 145
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Soft news Nonbreaking news, such as feature news or human interest stories. 106
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- Spots:**
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television, 299–305
See also Commercial announcing
- Staff announcer.** *See* Radio staff announcer
- Standard English** The type of English spoken and written by an educated person. When applied particularly to the United States, the term *standard American English* is often used. 23, 24
- Standup, 106**
- Stanislavski, Konstantin, 192**
- State splits, 122**
- Statistics:**
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- Stop** A speech sound caused by completely shutting off the flow of air. A stop is a component of a plosive. The lips in the *p* sound come together to impede the flow of air and then come apart and release the “explosion.” 20
- Straight reading or straight delivery**
A reading in which the announcer delivers the copy as an announcer, not in the guise of a character. Opposite of “acted scene,” or *acted delivery*. 186, 191
- Studio interview, 153–154**
- Stuttering** A complex group of speech problems stemming from a variety of causes and offering many manifestations, one of which is stammering or spasmodic repetition of a sound. Stuttering can also involve “blocking” on words, not being able to initiate pronunciation. 21
- Style** An unusual or unique way of doing things, a method of presentation that differentiates one’s work from that of others. 58–61, 107–109, 163
- Substitution** A speech term describing a situation in which an improper sound is used in place of the proper sound, such as saying “wabbit” instead of “rabbit.” 21
- Symbols, in copy marking, 51**
- Talent** A widely used term to indicate an on-air performer. Directors and writers refer to any performer as talent, regardless of the individual’s talent level. 6
- Talk radio format, 95–96**
- Talk show host, 182**
- Tally lights** Lights on a camera that indicate when the camera is on-air. 138
- Tape, 89, 90, 227–228**
See also Video tape
- Tape recorders, 89, 91, 116, 117, 145**
- Taste, 99**
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- Television script, 319–323**

- Television studio, 142, 143
- Thyroid cartilage, 15
- Tight board or running a tight board**
Industry jargon for adeptly operating the console and butting program elements up against each other in rapid succession with no blank time or "dead air." 83, 94
- Time restrictions, 121, 161, 201–202, 214
- Trachea, 14, 15
- Transduction** Converting energy from one form to another. A microphone transduces the motional energy of sound into electrical energy; a loudspeaker transduces electrical energy into sound. 68, 89
- Transitions, 163–164
- Turntables, 87, 88
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improvement of, 25–29
maintenance of, 30–32
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- Voice actuality** A report from a journalist into which an actuality (the sound of an event or recording of an interview) is included. 106
- Voice box.** See Larynx
- Voice-over commercial,** 9, 189–190, 195–196
- Voicer** An oral report of a straight news item, spoken by a journalist who signs off with a name ("This is Ted Baxter reporting from City Hall"). 106
- Wallace, Mike, 60
- Weather information, from wire services, 280–291
- Weathercasting, 170, 177–180
- Westmoreland, William, 115
- Whimsical style, 59
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- White, Ted, 114
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- Wild sound bite** A recorded piece of sound, such as the sound of fire engines, used in an edited news story. 116
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