STUDIO and MICROPHONE

by PAUL M. STONE

An instruction guide to radio announcing, disc-jockey work and staff radio writing.

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PAUL M. STONE

A Complete Course in Radio Announcing, Disc-Jockey Work and Staff Radio Writing

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ABOUT THE AUTHOR

The author of this book, Paul M. Stone, has had a wide variety of professional radio writing and announcing experience, including radio station staff writing and announcing on two radio stations, one a CBS affiliate. Mr. Stone is an honor graduate of N.B.C. Radio-Television Institute, Northwestern University, Chicago. He has done free-lance rotogravure Sunday feature articles, editing and professional photography.

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NOTES FOR PRACTICING ANNOUNCING

Start from the beginning of this book and practice all announcements and scripts aloud as you come to them. Try to put natural, convincing quality into them, using the principles learned in these earlier chapters.

If any terms confuse you, consult the dictionary of broadcasting signals and terms at the end of chapter four.

And don't forget, a gold mine of additional announcing practice material lies in the second part of this book — the section called "Radio Station Staff Writing," beginning with chapter five. There you will find complete scripts and formats for all types of popular and classical musical programs, as well as newscasts and disc-jockey shows . . . not to mention many one-minute and half-minute spot announcements. Read and practice this second section as carefully as you do the first.

In all your practice, be firm, friendly and convincing, and you will find your way into the world of radio.

PART ONE

Announcing and Disc-Jockey Work

YOU AND YOUR ANNOUNCING JOB

As an announcer you will be doing some of the most thrilling work in the world.

You will probably begin your career on a smaller station such as one of the thousand or so 250-watters scattered in the smaller cities and towns across the country. In these stations you will "pull records" from the files, perhaps actually set them up on record turntables and play them. You may operate a control board, fading microphones, record pickups and remote network lines in and out while you announce. You will also work with tape recordings.

You undoubtedly will tear long rolls of yellow paper from the news teletypewriter, cut them up into small sheets short enough to fit into a five to fifteen minute newscast, and read them out on the air.

A complete section on news re-writing and editing appears later on in the "staff writing" portion of this book—Chapter Eight.

As an announcer you will have to know many things, and it is the purpose of this book to give you an idea of how to do them. You will learn how to talk, breathe and phrase, "punch" commercials, cue-in records, operate control boards and manage studio mike pickups.

Every section of every chapter is important, so don't slight any of them. And when you want to go out and get a job in the field, there's a special section at the end of Part One of this book which will tell you how to go about doing that. So on with it now—you're "on the air!"

CHAPTER ONE

How to Say It "On Mike"

TRAINING YOUR VOICE

One of the main things any young person needs to do in training himself to be an announcer is to strive to develop his voice as much as possible. An announcer uses his voice and it is his voice that largely "sells" him to his radio listeners. Of course there are some disc-jockeys and even staff announcers on many radio stations who do not have especially good voices and who rely mainly on a unique "personality" to put them over with their listeners. But with the majority of station announcers, voice comes first. Fortunately, you do not have to feel discouraged if you do not already have a good voice.

Even if your voice is weak you can develop it considerably by practicing a little every day at home.

Even young "pop" singers, you know, go to voice coaches and many of them who started with small insignificant voices develop large and interesting voices with practice. This is a matter of record.

There's nothing especially mysterious about voice development. You just follow a few scientific principles which are well known to all speech and voice teachers.

First of all—easy does it! If you have a rather "weak" voice, don't tighten your throat and "force." This will only tire you out.

A good large voice starts in the bottom of the lungs and builds up in the resonating chambers of the head. Keep your jaw and throat loose. When you breathe, pull the breath in by expanding the stomach, then speak out clearly and distinctly. Speak each line and phrase with as few pauses for breath as possible. Breathe deeply and well before each sentence and long phrase.

Photo Courtesy Gates Radio Co., Quincy, Ill.

SMALL-STATION ANNOUNCER AT WORK

This announcer operates his own board and record turntables. The mike hangs from a boom in front of his face. In the far corner of the studio may be seen a rack-mounted tape recorder and playback machine.

In smaller radio stations you will usually do most of your announcing sitting down at a table or control board. The mike you use may be on a table stand or it may hang from a short "boom" or arm that extends out over the table. The hanging type mikes are convenient because the table is then free for you to put your arm, papers and news sheets on, not to mention pencils, a telephone and what-have-you. You'd be amazed at how cluttered a staff announcer's studio table can get over one announcing shift.

When announcing sitting down, try to be as relaxed as you can. Most "chatty" type announcements are better done sitting down than standing, as you may then rest your elbows on the table, get your body in a comfortable position, lean your head at an informal angle close to the mike and "talk" your scripts as if you were speaking to a friend just across the table.

Here is a newscast paragraph from one of the news stories in the copy writing section of this book. Places to breathe are marked by slashes. (/)

Here is an example of how not to breathe when reading copy over the air. Read this sample aloud and you will get the idea how not to do it! Breathe wherever you see a slash. (/)

> REPORTS FROM WASHINGTON D.C. INDICATE / THAT A LARGE AIR CRASH / INVOLVING PERHAPS FIFTY LIVES / HAS HAPPENED IN THE POTOMAC / SHORT OF THE RUNWAY OF THE / NATIONAL AIRPORT.

Notice how choppy that sounded? But isn't that the way a lot of people read? Maybe you're guilty yourself. If you want to be a radio announcer you will do the above news line all in one breath! At least it will pay to practice it that way, for it will help you to develop control of your breathing and natural smooth delivery. So, take a good breath and plow in on the above "Reports from Washington" line. If you don't get quite through it the first time, practice on it. Do it in as large and full and smooth a voice as you can.

Here is another portion from the same newscast. This portion too has breathing places indicated by slashes (/). But these are the right places to breathe! If you take breaths where indicated by slashes you will come out with a good-sounding rendition. They fall in natural pauses in the copy.

> ABOUT FIVE MINUTES AFTER IT TOOK OFF FOR MIAMI, FLORIDA / THE PILOT RADIOED BACK TO THE AIRPORT COMMUNICATIONS TOWER THAT THERE WAS FIRE IN HIS PORT ENGINE / AND THAT HE WAS RETURNING TO THE FIELD. / SUDDENLY A SPURT OF FIRE WAS SEEN FROM THIS ENGINE / AND ONE WING OF THE PLANE WAS SEEN TO DIP DOWN TOWARD THE WAVES. / IT TRAILED FOR A FEW SECONDS OVER THE WATER / ALMOST TOUCHING THE TOPS OF THE WAVES / THEN THE AIRLINER WAS SEEN TO NOSE OVER INTO THE RIVER.

BY THE TIME RESCUE VESSELS REACHED THE SCENE OF THE CRASH / THE PLANE WAS ON ITS BACK ALMOST COMPLETELY SUBMERGED. / DIVERS REPORTED SOME TIME LATER THAT THERE WAS NO SIGN OF LIFE ABOARD THE SUBMERGED PLANE. / FEDERAL AVIATION COMMISSION AUTHORITIES ARE EXAMINING THE SCENE / TO TRY TO DETERMINE AS MUCH AS POSSIBLE THIS EARLY / JUST WHAT CAUSED THE ENGINE FIRE.

Notice how few breath marks there are in the above spot and how they occur in logical pauses in what is being said.

SAMPLE COMMERCIAL WITH BREATHING MARKS INCLUDED

Whiter than white / — that's the way Carter's milk looks in the bottle. / And sweeter-than-sweet / — that's the way it is in the glass. / Children love Carter's. / Grownups love Carter's too. / In fact, just about everyone loves / . . . Carter's milk.
From Carter's Dairy, 225 North Avalon Street. / Call Hemlock 6570.

Commas aren't much used in commercials, but when you're announcing, try to breathe where a comma would naturally come—at natural pauses in the copy, after rhythmic phrases, and always after sentences of course. Don't "pant" when you announce, but try to control your breath over as long phrases as possible.

Here is another commercial with breathing marks added:

Shoe-shine boys all know / —and well-groomed men do too / —that you can't shine shoes right without wax. / There's lots of wax in Jet-Rite shoe polish. / Wax with lanolin, / that's the secret of Jet-Rite. / It's at Forman's, 617 Maple Street.

You won't encounter much poetry reading, probably, in an average announcing job, but here's breath-spacing

—N.B.C. Photo

THE FEMININE TOUCH AT THE MICROPHONE

"Miss Monitor" of the famous N.B.C. Monitor show, reads a feature over the air. Chosen for her well-cultivated voice, she also does production work for N.B.C. Notice that she wears earphones in this photo. Earphones are sometimes worn by announcers to get "cue-ins" from other studios or to hear background music while they themselves are talking.

practice on a familiar song-poem. Read it slowly, with full voice and as much expression as you can. To develop breathing control, do not breathe in the middle of the lines, just at the endings, where marked:

I dream of Jeannie with the light brown hair, /
Borne like a zephyr on the summer air. /
I hear her tripping where the bright streams play, /
Happy as the daisies which dance on her way. /

Many were the wild notes her merry voice would pour. /
Many were the blithe birds that warbled them o'er /
I dream of Jeannie with the light brown hair, /
Floating like a zephyr on the light summer air.

PUNCHING WORDS IN COMMERCIALS

Another important thing in announcing commercials is to notice the emphasis marks in the copy. These are lines typed beneath words that are to be "punched" or emphasized when read by the announcer. These lines were deliberately left out of the above two commercials because the subject being illustrated was proper breath-spacing.

But here is a one-minute commercial with many words emphasized. Punch each such word a little more than the others whenever you come to them. (But not too much. Use your own taste.) And always "punch" the name of the store or firm wherever that occurs in the spot, whether it is underlined or not.

. . . . Spring is in the air! Outdoors? Yes, of course, but we mean indoors too — indoors at Shoenberg's. Shoenberg's Easter hat specials have just been unveiled and they are—Wunderbar! So don't waste time and energy going from store to store for your Easter bonnet—come to Shoenberg's, where style reigns like a king—or should we say a queen! Shoenberg's sale won't last very long, so hurry like a bunny to Shoenberg's . . . 445 Main Street.

Of course there are more words emphasized in the above spot than you're likely to find in the usual run of station

commercials. That was done deliberately to give you practice.

Here are a few general suggestions on how to announce commercials:

First, use a round and clear voice, but don't be unnatural like an orator at a Fourth-of-July picnic.

Second, speak fairly slowly and distinctly, don't "chatter" your copy.

Third, don't "sing-song" your delivery. Try to think of the content of what you are saying rather than the way you are saying it. That way, naturalness will come, and you will convince your listeners and get them to buy. For example, in the Shoenberg hat commercial you just read, try to think as you announce of the features of the sale that Shoenberg's is offering. Think of each feature of the sale as each line brings them to you. That way you will give out with the proper expression and be convincing.

DICTION IN ANNOUNCING

Diction is one of those stodgy words that high school teachers love to dangle in their students' faces. But don't worry about it. There are only a few rules to follow.

The most important rule is always to pronounce the words in the script or commercial the most accurate and well-bred way you know how. That doesn't mean to sound hi-hat when you announce, but you should k n o w that there is nothing that brands an announcer as "amateur" in the opinion of radio listeners as much as mispronounced words. One reason for this is that your listeners will always be unconsciously comparing you with the network announcers. As you've undoubtedly noticed, network announcers very seldom mispronounce words.

But don't be affected or "pretty" with your speech. The networks consider the average American "Midwestern" type speech as the best for radio work. Of course if you work, say, on a station in the South, you will not have to drop your Southern accent, as in that area it will be desirable if it is not too broad.

Of course never use "common" type words such as "ain't" on the air, unless you're doing a hill-country or Western type show. In general announcing work always be as cultured and well-bred as you know how, without losing naturalness and sincerity.

PAUSES IN SCRIPTS

Many commercial radio writers show the announcer where to pause slightly when reading lines. They do this by typing in either a dash or a string of dots (usually three) between phrases. Not all of the writers do this but a good many do.

Here is a half-minute commercial with pauses indicated in dots. Try reading it aloud, pausing a little at each group of three dots.

> Out of the darkness . . . into the light it came! . . . The monster from the deep! Whole cities were its prey . . . . Everyone dreaded its coming . . . . But only one man in all America knew how to stop it! Find out how by seeing . . . The Monster from the Deep . . . starting Monday at the Bijou.

The same effect can be gotten of course with a dash (—) or two dashes together. Whenever you are announcing a spot and you come to one of these "pause marks" hold up the speed of your talk just a little. This adds tremendously to the dramatic effect of certain dramatic-type commercials.

And in the above connection, we come now to the matter of different announcing styles in different commercials. You won't always announce each commercial the same way, you know. There are several types of delivery suitable for each type of spot you'll come up against.

ANNOUNCING THE INTIMATE-TYPE SPOT

Some commercials require the announcer to use a very chatty, non-dramatic type of talk. Many commercials for women listeners are of this type. Here is one of them, a toiletry commercial. Use a low (but not too low) tone of

1 MIN.

SOUND EFFECT: RECORDING OF CHICK PEEPING FULL VOLUME FOR FIVE SECONDS, THEN DOWN TO BACKGROUND BEHIND ANNOUNCER

ANNOUNCER: . . . They're breaking through a g a i n, friend! (ah) Yes, sir . . . it's those whiz-kid chicks from Lutz Hatcheries. We mean it's that time in February when Lutz Hatcheries always choose t h e i r best-voiced peepers to sing a chorus for you, to tell all you folks out there it's time to order again! No, it's not too early! It's high time you took advantage of that wonderful F e b r u a r y special chick-price on broiler breeds and laying breeds that Lutz is offering this year . . . Only ten dollars a hundred for White Leghorns! Only five dollars a hundred for White Rock broiler chicks . . . (ah) All you have to do to order is drop a line and a check to Lutz Hatcheries, Route 5, Chandler, Illinois. That's Lutz Hatcheries, Route 5, Chandler, Illinois.

SOUND EFFECT: CHICKS ON RECORDING, UP F U L L VOLUME AND OUT.

ANNOUNCING THE "SPIEL" TYPE COMMERCIAL

The last type of commercial you'll be called upon to do in the average station is the "spiel" type spot. This is a great deal like the dramatic-type spot except that it goes further yet in commanding the attention of the listener. You'll only be called upon to do a "spiel" type spot once in a while because the number of occasions requiring such a delivery aren't too numerous. But say a circus comes to town . . . . .

SPOT: RINGLING 1 MIN.

MUSIC: RECORD No. 334, MARCH OF THE GLADIATORS UP FULL FIVE SECONDS, THEN D O W N TO BACKGROUND BEHIND ANNOUNCER

ANNOUNCER (barker style) Ladeeeees and gentlemen! May we call your attention to the big show that's coming to Hartzville next week! Big folks—little folks—mom, dad, sis and bud will catch an eyeful of glamour and thrills the like of which they've never had! See the Terence Troup with their hundred-foot-high wire act . . . the Towner Liberty Horses . . . the girl-out-of-a-cannon spectacular and . . . last but not least . . . a fireworks act to end the show! This is something you can't afford to miss! Just once in a lifetime for the big show . . . Ringling Brothers and Barnum and Bailey . . . coming next week to Hartzville . . . corner of Division Road and Telegraph Road.

CHAPTER TWO

Microphone Technique

As an announcer, the main tool of your trade will be the microphone. It will pay you to learn how to use it properly.

There are a number of types of microphones in use these days in radio studios—dynamic-type, ribbon-type, cardioid and condenser are the main types.

The differences between these different kinds of "mikes" are almost entirely mechanical and electronic, so we won't go into the differences in this course. But there are certain basic principles of working with all microphones which you can follow pretty closely with any type of mike. The exceptions will be noted.

Basically, there are only three types of mikes. If you are in doubt in any studio which type of mike you are working with, ask the engineer in the control room.

WORKING WITH THE TWO-DIRECTIONAL MICROPHONE

The two-directional mike (sometimes called bi-directional) will "pick up" sound from its front and its back but not from its sides. Ribbon mikes and some cardioid mikes are of this type. The illustration will show you what they look like. When talking into this kind of mike, be sure you speak into the grill on the front or on the back, not the solid sides.

If you have a naturally loud voice, stand about a foot from the front or back of the mike. If your voice is somewhat weaker, stand five or six inches away. With almost any microphone except the ribbon type it is all right to speak from a distance as close as four or five inches, unless your voice is very loud.

Also, it is usually a good idea to talk somewhat across the microphone, not directly into it—especially when you are

—Photo Courtesy Capitol Records

THE "FOUR FRESHMEN" RECORD OVER A TWO-DIRECTIONAL RIBBON MIKE

As this is probably a "posed" photo, you cannot take too literally the arrangement of these popular singers around this type of microphone. A more likely arrangement would be to place all four singers in a semi-circle in front of the front of the mike, or else two in front and two singing into the back of it. The metal-banded sides of this type of mike are dead, so the two singers at the left of this photo would probably not record too well in actual practice.

working very close to it. This is because the hard consonants (B, P, T etc.) tend to "explode" off your lips and teeth into the mike and make a popping sound every time you come to such a letter in a word. When you talk somewhat across the microphone, these explosive air puffs pass by the microphone and do not explode inside it. Your voice will be just as clear talking across a microphone as directly into it, although the lower tones in your voice will not come out quite so well. These directions apply most when you are working just two or three inches from a microphone, say at a broadcast from a restaurant or dance hall, so as to cut down on crowd and other noises or to make your voice heard above a dance band.

ADJUSTING THE MICROPHONE

In large radio stations, especially network stations, no one but the control room engineer is allowed to adjust the mikes in the studio. But on all smaller and medium-sized stations the announcer adjusts his own mike.

When you stand at a microphone and there is no music stand to put your scripts on, you will be able to work much closer to the mike if you hold your script on the other side of the mike from your face. Crook your arm around the microphone stand (but don't touch it) and stand close to the mike stand with your script held on the other side of it. The mike itself will now be just a few inches from your mouth and you will be able to read the script across the top of it.

When standing at a mike, usually adjust the mike in height so that it is about level with your mouth or an inch or two lower.

Always be extremely careful when standing at a mike not to let any part of your body, neither your script, your hand or your foot, touch it. Also—and this is very important —never adjust a microphone stand while the mike is "live" (or "on"). This will make a scraping noise that will sound like thunder over the air. Always wait till the mike is "dead" (off) before you adjust it.

You will know when a mike is dead in most radio stations when you hear music or other program material com-

—Photo Courtesy Capitol Records

SINGER RECORDING OVER AN ALL-DIRECTIONAL MICROPHONE

This photo shows one of the greatest jazzmen of all time, Jack Teagarden, singing over a condenser-type microphone while making a recording. The condenser microphone is much used in recording work for its fine musical reproduction. Most brands pick up from all directions. Notice how Teagarden cups one hand over his ear. This blots out the sound of the band and allows the singer to better hear himself. Some announcers follow this practice in a silent studio, but the author has never followed it and does not especially recommend it for announcers.

ing over the studio monitor loudspeaker. The studio loudspeaker never operates when a mike is on. Remember this rule: Mike on; loudspeaker off. Loudspeaker off, mike on." When the studio loudspeaker is working, that means that all mikes in the studio are dead and you may talk to visitors or fellow employees or adjust the mikes as you wish.

You will know that your mike is "live" and that it is time for you to announce whenever the control room engineer points at you through the glass window. Or perhaps a red light will come on above the control room window instead.

THE ALL-DIRECTIONAL MIKE

Some microphones pick up sound from any direction. They are called all-directional or omni-directional. The new condenser mikes, crystal mikes and some cardioid mikes do this. You may talk into these microphones from any direction and your voice will be picked up. But as far as your actual distance from the mike is concerned, the rules we discussed in the foregoing section will apply here too.

. . . About eight inches to a foot away for a loud voice . . . from four to six inches for a medium voice . . . about three inches for a soft or weak voice. And always talk somewhat across the mike when working close, to get away from the popping sounds of the consonants.

The one exception to the rule of talking somewhat across the mike is when the announcer's voice is somewhat high and he wishes to bring out as many of the bass tones as possible. If your voice tends to be high, talk directly into the mike, except when working very close among crowd noises.

THE ONE-DIRECTIONAL MIKE

Most microphones used in radio stations today are one-directional (uni-directional). That is, they pick up from the front only. Most of the "pencil" type mikes making their appearance now are of this type. They are about ten inches or a foot long, silver colored and you talk into the end of them. They pick up only dimly from the sides and back.

These microphones are long and narrow and on a swivel at the top. You adjust these mikes at an almost horizontal angle and talk into the end of them. You may thus work close to these mikes and still have room beneath them to hold a script without crooking your arm around the mike stand and holding your script on the other side of the mike.

All the rules about distance from the mike and "talking across" apply here too.

—N.B.C. Photo

SETUP AT "MONITOR"

Dave Garroway and other famous staffers and executives at N.B.C.'s popular Monitor show, including, from left, Pat Weaver, James Fleming, Robt. W. Sarnoff and Dave. (Sitting on table). Notice the announcing setup in front. At left is announcer's TV viewing screen, so that radio programs may be coordinated with television programs in "simulcasts," with the announcer knowing at all times what is going out on TV. In front of the viewing screen are, from left, a "roving announcer's hand microphone with rubber hand grip, then a pair of earphones used by the announcers to listen to cues and background music, then a mike with a clock behind it. To the right of the mike are several switches and dials operating the "talk-back" equipment to the control room as well as mike-switches, then another mike and a telephone. At top of photo are seven electric wall clocks giving time in various places around the world.

CHAPTER THREE

Disc-Jockey Work

We now come to a part of the course having to do with one of the most money-making jobs in radio—so-called "disc-jockey" or "DJ" work. There are thousands of jobs in this field because each radio station often employs several disc-jockeys.

Actually, DJ's are nothing new. Radio had disc jockeys away back in the 1930's. DJ's are really only radio announcers who give out with music commentaries between recordings they play on the air. Businessmen buy spot time between records. The only real difference between disc-jockeys and regular staff announcers is that DJ's usually have definite time-segments on the air ranging from an hour a day to several hours that go under their own name . . . such as the "Jerry Gray show," or the "Ed Johnson show."

On some smaller radio stations these disc-jockeys sell time to new sponsors too—that is, actually do "leg work"—although this extra activity of theirs is waning somewhat nowadays.

There are many aspects to being a disc-jockey and since there are thousands of radio stations there are many jobs in this field. Some radio stations have as many as five or six disc-jockeys working time segments every day. Most stations have at least one or two disc-jockey shows. If a young person wants to be popular and a real "name" in his community he cannot do better than become a DJ. You will probably have more than your share of calls to do benefits, club meetings, parties, etc., between your radio shows . . . as many as you care to handle.

OPERATING RECORDS

The first thing you will have to know in disc-jockey work is how to play records. This is something every announcer

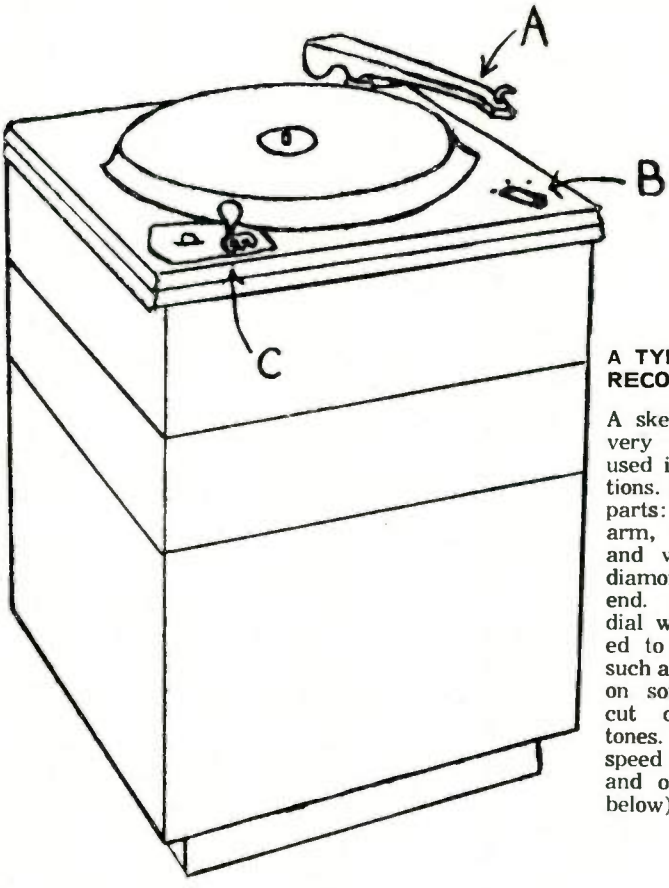
of any type should be acquainted with, because in many smaller stations the announcer plays his own records. There is no set rule in radio stations regarding who plays recordings. In the general run of the smallest 250-watt stations, the announcer has a control board and two record turntables, one on each side of him, and there is no engineer at all in the studios, which are usually downtown. A telephone line runs from the announcer's control board through the town telephone line system to the transmitter which is usually located somewhere on the edge of town. This transmitter operates automatically by remote control from the announcer's desk downtown. You need no engineering training for this simple operation, which will be explained in Chapter Four. At such smaller stations as this, the announcer is frequently the only person on duty in the studios except for the station office staff. It is up to the announcer to announce, operate microphone switches, record turntables, tape machines, and "pull" news dispatches off the teletype machines. While broadcasting one program, say a record show, you must be preparing, say,a newscast which will come up in fifteen minutes. It is an exciting task.

In medium-sized radio stations—say, 1000 to 5000 watts —there is usually a studio engineer in a control room separate from the announcer who operates the "board" and the record players. In very large stations there is even a separate man, often from the musicians' union, who does nothing but operate the record turntables.

But you most likely will begin your announcing or disc-jockey career on a small 250-watt station, of which there are over a thousand in this country. It is a fifty-fifty chance on these small stations that you will at least have to play your own records although you may not have to operate the "board" as the studio control panel is called.

Most record-playing machines in radio stations are large affairs which sit on the floor. They have a very large and heavy turntable on top, which can be adjusted by a knob to play at speeds from 33 revolutions per minute through 45 to 78.

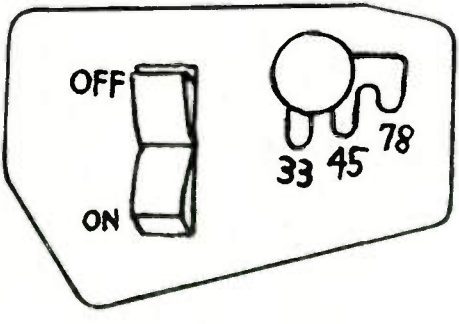
When the announcer plays his own records, as in small



A TYPICAL STUDIO RECORD TURNTABLE

A sketch of a turntable very typical of those used in many radio stations. Here are the main parts: (A) the pickup arm, very light weight and with a permanent diamond needle in the end. (B) a tone filter dial which can be moved to several positions, such as to cut out "hiss" on some recordings or cut down the higher tones. (C) The record-speed changing lever and on-off switch. (See below).

RECORD TURNTABLE SPEED-CHANGE LEVER



The round knob at the right is like an auto gear-shift lever and may be moved into any one of three slots regulating record speed. Slot at lift is 33 revolutions per minute, the middle slot is 45 revs per minute, and the righthand slot is for old records which run at 78 revs per minute. To the left is the on-off switch which starts and stops the turntable. Many stations have this switch on the control board for convenience.

stations, he usually has two of these record players to operate, one on each side of him.

There are two record players because, while a record is playing on one turntable, the announcer can set up another record on the second turntable and have it ready to go after his announcement. You switch from one turntable to another, back and forth.

Suppose you are the announcer scheduled to run a record show. If you are a disc-jockey, you will first decide on the records you are going to play. If you are a straight announcer, you will be handed the script or format for the show, or find it in the announcers' "book". Each record you will use on the show will have a file-list number so that you can readily find it in the record filing cabinet. On most stations, the 33-speed records are filed separately from the 45-speed and the 78-speed.

First, you will "pull" the records to be used on your show from the record file.

Next, you will arrange them in a pile in the order in which they are to be played, from first to last. On top of the pile you will put the "theme" record of your show.

Next, you will take them into the studio and put the pile on a table convenient to the announcer's chair and record turntables.

While the station's preceding program is winding up from the network or another studio, you will put your program theme-record on one turntable and "cue it in."

CUEING UP RECORDS

The first thing you do in cueing up a record (getting the record ready to play) is to turn the speed knob to the proper speed, (33, 45 or 78). Then you place the stylus (needle) in the first groove of the record. (Do this gently, so as not to damage the record). In ordinary "home" record playing, you could now go ahead and play the record, but not in a broadcasting studio. This is because there are always several silent grooves on the outside of every record

and when you announce a record you want the music to start immediately after you stop talking, not four or five seconds later.

You get a record to do this by "cueing it up." This is very simple. All broadcast record players have a "monitor switch" on the side of them (or sometimes on the announcer's control board) which can be turned to either of two positions—"broadcast" (on the air) or "cue up." When you turn the switch to "cue up" you cut off your studio loudspeaker from the program now on the air and listen only to the sound from the record player you intend to "cue up." At first, of course, you will hear nothing, because the record is not yet spinning.

Now, without turning on the turntable, put the tips of your fingers of one hand on the top of the record and turn it gently by hand. Turn it slowly several revolutions until the moment you hear a growling sound in the studio loudspeaker. This sound means that the needle has reached the very beginning of the music. Now stop turning the record by hand and back it up about a quarter turn into the silent grooves again. Your theme record is now "cued up." Turn the turntable "monitor switch" to "broadcast" position. Now set up your first program record (after the theme of course) on your other turntable, going through this same simple process of "cueing in." You are now ready to start your program, with your first two records set up on both turntables.

As the program before yours winds up, arrange your notes on the table in front of you and adjust the microphone to a position a few inches in front of your lips.

ANNOUNCING AND OPERATING THE "BOARD" ON A TYPICAL MUSIC PROGRAM

To start your music or disc-jockey program, turn on the "theme music" turntable and fade it in on your announcer's control board. Wait for ten or fifteen seconds, then turn down the turntable fader to background, turn on your microphone and give your opening announcement, either from written format or out of your head as the case may be. But let us give a typical example of an informal,

breezy-type disc-jockey program format with you as the disc-jockey: (Operating directions are given. Ordinarily these would not be included in a format sheet.)

JOEY SMITH SHOW 3:30 P.M.
1 HOUR

THEME: REC. No. 331; ROCK AROUND THE CLOCK, UP FULL, THEN FADE TO BACKGROUND FOR JOEY

JOEY: Hi, folks! Here I am again. Meaning me, Joey Smith, in case you don't know. This is your old friend, coming your way right out of the wild blue yonder. And don't think we haven't got some wild things to throw your way this afternoon! Like flying objects. No, silly . . . not saucers . . . platters! Round ones, we mean, with holes in the center. Platters that go round and round and come out real cool. Yes, it's going to be a lot of wild fun this afternoon, so why not stay around and dig what's cooking in the top fifteen. We've got a whole hour and a half to pull off this platter party, so we can throw our watches away, lie back on our massage chairs and just forget about . . . well . . . just forget. Here's the first one now and it's number fifteen if my Sherlock Holmes tells me right. It's Ricky Nelson and "Beat, Beat, Beat."

(Turn theme fader off, turn on second turntable and fade it in quickly). You now follow through with the rest of your show, at the end of which you put on your theme record, fade it down to "bg" (background) behind yourself, open your mike switch and say:

ENDING THEME: REC. NO. 331, ROCK AROUND THE CLOCK.
UP FULL, THEN FADE TO BG FOR JOEY . . .

JOEY: Well, that wraps up that surprise package, kids. We're scratching the bottom of the record barrel and there just isn't any more . . . not even a cracked one. Yours truly, Joey Smith, sure hopes you

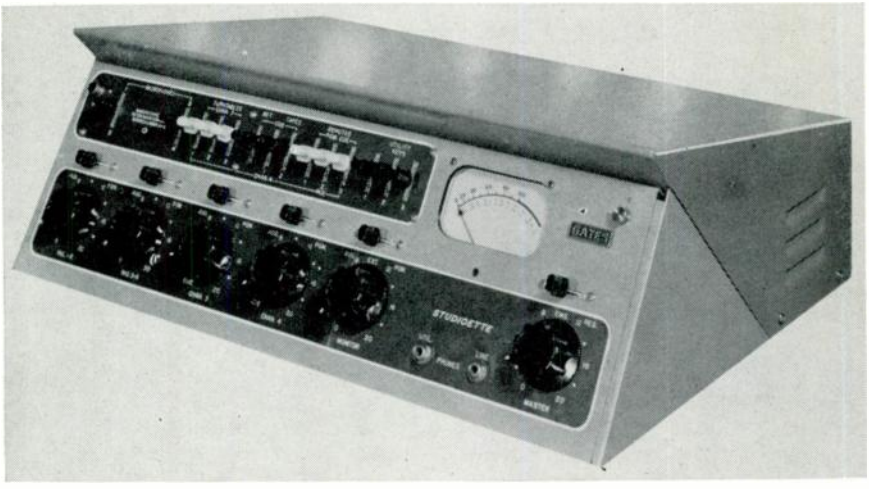
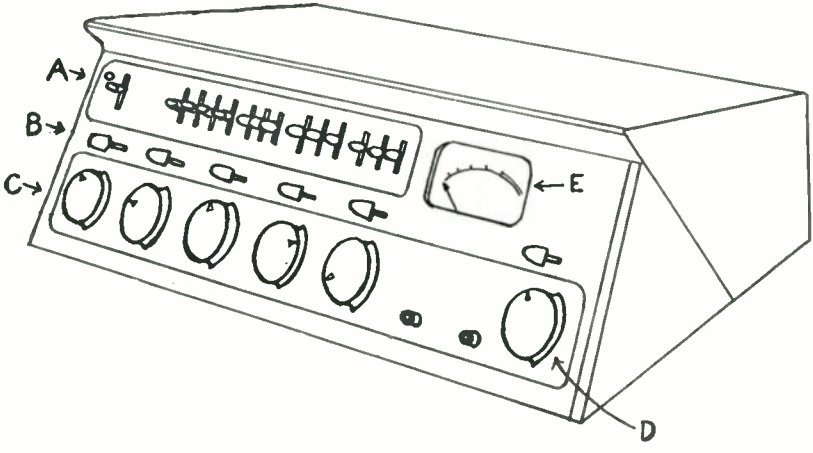


Photo Courtesy Gates Radio Co., Quincy, Ill.

A SIMPLE STUDIO CONTROL BOARD



This board is used by many announcers and is arranged as follows: (A) A row of various on-off and utility switches along the top of the board, including turntable, network, remote and tape recorder switches. (B) A row of six microphone switches, each one above its own fader. (C) A row of fader dials, operating mikes, turntables, etc. (D) A master fader dial, raising or lowering volume for all faders. (E) Volume level meter.

folks out there have enjoyed yourselves and that you'll come back for more tomorrow afternoon at three-thirty or whenever I can get the flivver here. So now, as the sun begins to sinketh in the wild West, we take leave of you on this one last wild note—he who tooteth not his own horn . . . well . . . let him do lip-sync. And now . . . hasty manana to all of you . . . auf wiedersehen . . . goodbye.

THEME: UP FULL AND OUT.

As announcer on a smaller station you will perhaps have to operate the control board as well as run records. As mentioned before, there is a telephone line running from the studio control board to the transmitter house on the edge of town where the engineer is.

CONTROL BOARD OPERATION

Control board operation is not as difficult as it sounds. You won't have to "fix things" when something goes wrong with the amplifiers or other control mechanism. You merely operate the board, which is serviced and kept in operation by one of the station engineers who visits the studio each day or two to see that things are going right.

A studio control board usually has a row of from six to nine fader dials on the front of it. Each fader has a switch above it. Some faders control the volume level of the studio microphones. Other faders do the same for the record turntables. Still other faders adjust volume on the telephone lines from remote program locations away from the studio, such as ball parks, stadiums, churches and night clubs . . . any place programs might come from. Network programs come over telephone lines in this manner from cities far away.

With the fader dials you do two things. You adjust the volume level of the program coming through the microphones (or off records or from remote lines). You also fade mikes and records in and out, "fade-to-background," etc. . The faders can be set to any position like a home-radio

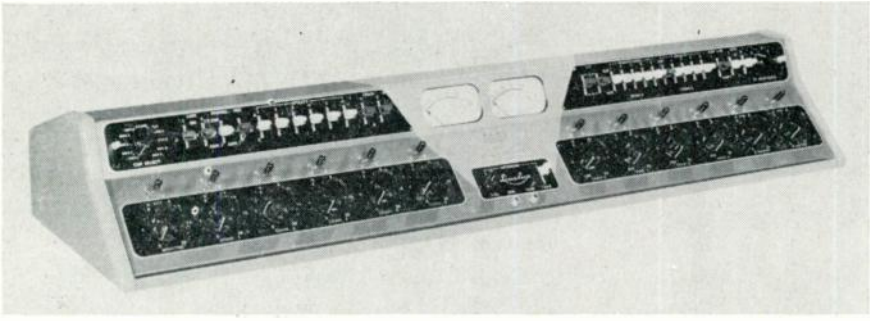
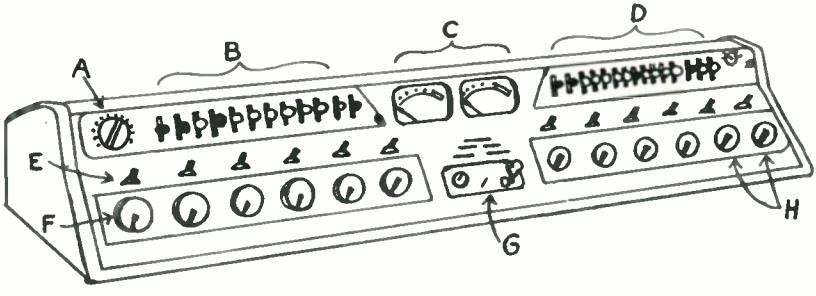


Photo Courtesy Gates Radio Co., Quincy, Ill.

A FAIRLY COMPLICATED STUDIO CONTROL BOARD



This board is also used in many stations, large and small. It is arranged as follows: (A) A cue selector enabling the announcer or engineer to select the channel he will listen to or talk to through the intercom talk-back at "G." (B) A row of "utility" switches which may switch a variety of channels or equipment. (C) Two volume level meters, one used for auditioning programs or remote lines, the other measuring the program line level. (D) A row of switches operating mainly remote lines. (E) a row of mike switches, each serving the fader-dial beneath it. (F) A row of twelve fader-dials. (G) Intercom or "talk-back" system, enabling operator to talk and listen to studio, give directions to studio, etc. (H) Two master fader-dials, one serving the program channel, the other the audition channel.

volume control, and at the top of the control board is a "volume level meter" which constantly shows you what volume level to hold. This meter has a flickering needle which swings from left to right very rapidly, following every sound, voice or note of music going out over the air. This volume meter is marked in segments from 0 to 100 units. Try to keep the sound level as near to 100 as much as possible.

Above each fader is a switch which turns the microphones, remote lines, etc., on and off. You will have most to do with the switch that turns your own microphone on and off. Most of these switches operate from left to right and have a dead place in the center. When you push the switch to the left, your microphone comes on and the monitor loudspeaker goes off. This is the position for announcing on the air. When your switch is in the center position your microphone goes off and the control room loudspeaker (the one you listen to the program on, as you are in the control room) comes on. This is the position the switch will be in when you listen to whatever is going out over the air at the moment. Whenever you want to "audition" people in the studio adjoining your control booth, turn that particular studio microphone switch to the right. You are now able to listen in on performers, musicians, etc., in the adjoining studio and adjust the studio microphone properly, but none of that will go out on the air.

ADJUSTING STUDIO MICROPHONES FOR MUSICAL AND OTHER PICKUPS

In most smaller stations, a small dance band or "combo" or small group, say, of high school musicians is all that you will ever have to arrange microphone placement for.

Most smaller stations have studios with no more than two microphones available in them. To pick up music from a small group, raise the studio microphone stand to a high position, as high as it will go. Then point the mike down at the group of musicians at about a 45-degree angle. Listen to the control room audition loudspeaker and keep moving the microphone and tilting it until you get the best

pickup. As a general rule it is best to point the microphone mainly at the softer instruments, such as the violin. The louder instruments will blast through on their own.

In a dance band, keep the microphone fairly near the saxophones and you shouldn't do too badly. Keep it away from the drums and bongos. If there is a second mike available, use it for vocal or instrumental solos and mix it in with the other mike on the control board.

When making a piano solo pickup, keep the microphone fairly high and place it close to the piano on the right (or treble) end of the keyboard, pointing it down at the strings. This will keep the mike away from the pounding and rumbling bass notes.

To sum up, a good general rule to follow is to keep the microphone high. We have already gone into the running off of a record show, so we won't go back into that. As far as remote programs and/or network programs are concerned, you fade them in and out the same as microphones. In fact, operating the faders on a broadcast control board you watch the volume meter so as to keep the program at an even volume. It's not nearly so complicated as it sounds. If you do fairly well at this, the broadcast engineer at the transmitter tower on the edge of town will "pick you up" on any minor mistakes you might make, or automatic amplifiers will do it automatically.

When you start work on a small station, the chief announcer or station manager will show you the details of operating their board, so you needn't worry.

DISC-JOCKEY CAREER DUTIES

There is more to being a disc-jockey than the technical end of it—that is, operating records, microphone technic, etc. You must first have something to say.

You do this by keeping in touch with the "doings" of all the biggest (and some of the smaller) juke-box or "top 30" favorites of the day. You will generally find only slight or hashed-over info in the daily papers and general magazines, so make it a habit to read all the latest music mags as they hit the newsstands. You must make it your business to know a lot about the big and small people in the

business, from Fabian and Presley to the Mound City Six. Memorize the "latest" about the current favorites and near-favorites as it comes out in pop music magazines and such nationally known show-business magazines as "Variety" and "Billboard." When you definitely get a disc-jockey job with a radio station, it would be a very good idea to subscribe to both of these magazines. Since Variety and Billboard are weeklies, they give very late information about the whole world of music business—records and juke-boxes in particular. Also make it a practice to scan the monthlies regularly so that you can talk about things on the air that your listeners already know something about . . such monthlies as the various movie magazines and such teen-age magazines as "Teen."

All singers and bands have press agents of course, and they will constantly send you much interesting material about the music folks they "handle." After you get a job, write to them, tell them you're a disc-jockey, and ask them to send you photos and news releases as they come along. They will probably constantly shower you with photos and news material, some of which will be practically worthless, others of which will be usable and interesting to your listeners. It all helps. Also scan the daily newspapers for whatever fits into your work.

You may also send to the publicity directors of recording companies and ask them for biographies and news releases on the artists under contract to their firm. They will send you much mimeographed material that you can draw from constantly. They will probably send you several-paged mimeographed biographies of each favorite that records for their label. These "bios" are nice to keep on file, and from them you can constantly draw interesting material about the early lives and careers of singers and band men. Tell these publicity directors that you are a disc-jockey and they will keep sending news material and human-interest articles regularly.

Also, you may as well know right now that as soon as the record companies (and there are hundreds) learn that you have a disc-jockey job, they will constantly send you their latest record releases free of charge in the hopes that

you will play them on the air. You will probably spend some portion of every day auditioning these records on your own phonograph and deciding which ones to play . . . unless you stick to the "top umpty" only.

Some of these new records you get will be worth playing . . . others will be "corny." It will be up to you to decide. Also, you may get periodic visits from record singers and/or their agents and managers. Many of these make good interviews to fill up your air time.

In regard to air interviewing, here's some good fatherly advice. Don't just prop your interviewee in a straight-back chair on the other side of your announcer's table and start to talk with him—or her. You're apt to find that you run out of interesting things to talk about quite quickly. Instead, do think of things you'd like to ask them beforehand—before the program ever goes on the air. Get your guest in a private room and run over the things you'd like to ask, marking each question and his sample answers down in a nctebook for airtime reference. Then, when you get on the air, you will not be caught short of worthwhile subjects to talk about. This applies to interviews given by regular staff announcers as well.

Here is a disc-jockey's sample notebook page he has prepared for an interview with a popular record star who has just "dropped by." Notice the questions are in numerical order. He has gone over them with his guest before the program.

INTERVIEW NOTES . . . . JOHNNY JONAH 6/1/10

Questions	Answers
1. Is your name really Johnny Jonah, or did you just dream that up?	1. Had so much hard luck when he started in that the other show-biz kids began to call him Mr. Jonah, and just went on with that.
2. Do you think rock-n-roll will last?	2. That's his specialty, so hopes it lasts forever.

3. Did you study voice, like the "classical" singers did?	3. Had some coaching from a woman in lower Manhattan, but mostly just a "knack" of his own.
4. What time of day do you record your records?	4. Eleven o'clock at night, because that's when voice is smoothest.
5. Do you welcome songs from beginning young song writers?	5. Yes. Send in a lead-sheet (one-line music with words) or a home phono record or tape.
6. Do you spend much time getting around to see disc-jockeys?	6. About one-third of his time.
7. What is the name of newest record release?	7. "Love Me, Leave Me."

The answers on the right side of the above notebook page are, of course, roughly the ones the guest gave you before the program. They are for your use only and are only for your reference during the program. When you two are on the air you do not hand him the notebook to read off his answers, of course. The answers are only to remind you what the guest said before, so that you can prod him into answering the same or similarly again if he stalls or gets "mike fright."

In other words, on the air you read off only the questions. He gives you back the answers ad-lib.

DISC-JOCKEY PATTER

In show business, a comedian's or performer's line of talk is called his "patter" and he may recite it from memory, from a script, or ad-lib. When you are a disc-jockey you will be expected to say reasonably witty or jivey talk between each record. What you say must of course be sin-

cere and not just "put on," for listeners can spot a fake a mile away. You can be "cute" of course, but it has to be in character—your character. So decide right away what type of popular music you like best and feature that on your programs.

As mentioned before, you can get much interesting material to talk about from "Billboard" and "Variety" weekly magazines, from popular music magazines, movie monthlies and teen-age magazines—not to mention the press releases and news stories put out by the publicity directors of the record companies and the singers' press agents.

It's not what you say, but the way you say it that we're going to talk about now.

Suppose, for example, you're reporting some recent new love interest of a famous boy singer. There are at least two ways you could say this. Here first is the dull way:

DISC-JOCKEY: By the way, there's some new love interest reported between Maxie Davis and a young Hollywood starlet named Dixie Marie. Maxie, you know, has not been dating much lately because of professional engagements in theatres and recording dates, and this news comes of some interest to his many fans. Maxie and Dixie were seen at the Brite-Lite club a few nights ago and they seemed to be quite interested in each other.

There are many ways the above might be said to make it more peppy and hard-hitting, and here is one:

DISC-JOCKEY: Say, did you hear about the big flash at the Brite-Lite club on the Sunset Strip the other night? It was the photographer's bulbs flashing and all cameras were pointed at little Maxie Davis and his new on-the-arm charmer he was whisking into that famous nitery. Maxie's been held down by recording dates and theatre engagements lately and this new squiring looks interesting.

Most of your on-the-air talk as a disc-jockey will be introducing records. You can use one sentence or ten to tell what's coming up next on the platter turntables. Suppose, for example, you're introducing a new record by a group of young singers called the "Jet-streamers." You could do it in one line, like this:

> "Here's a new platter by the Jetstreamers called "Messing Around."

Then, again, if you really knew something about the Jetstreamers through reading magazines and getting news items from publicity directors of record companies, you could expand that introduction to ten lines or more, thus:

> "Here's a fresh one now by the Jetstreamers, that way-out group of ex-collegiates who've been making good in a hurry lately. It's one the "Jets" recorded at a late-night session just three weeks ago at Horizon's Studio in "H-Wood." If you listen closely you'll hear the wonderful guitaring in the background by Ken Goodlet, the Jets' regular accompanist on club dates. But 'nuff said, and here's that new thing I feel you'll like. It's got a sort of rockabilly beat to it, but it's sweet too. Listen to "Get-together Moon."

Yes, record "intros" can be many things, but if you're going to be a popular DJ you'd better make them as ear-catching and interesting as you can. It isn't just a matter of length or how much you say. It's largely the way you say it that makes the difference between a $50 a week DJ who just gets by and a several-hundred-a-week "fair-haired boy."

Here are five sample intros, all introducing the same record. I have written them to progress from dull to bright, just to show you how many different ways there are of expressing the same thing.

1. "Here's Jay Conners to sing 'Going Steady'."
2. "Jay Conners now—and a new one called 'Going Steady'."

3. "Like Jay Conners? Here's that s m o o t h voice of his on a brand new bit of a thing called 'Going Steady'."

4. "Waxings come and waxings go, but when Jay Conners makes one, you know there's easy listening ahead. Here's J.C. and a new one . . . 'Going Steady'."

5. "Take a song idea, add a word or two, then mix in a line of notes that sparkle like soda. You've got a recipe for good listening. And then you add a voice like Jay C o n n e r s'. That's the final touch that makes a thrilling thing out of a fine new record like 'Going Steady'."

The above intros are somewhat in the traditional or conservative style of music introductions. Take the same singer, the same record, and add a little pop talk if you prefer. Then you've got something like this:

> "Way out there—sparkling like the wide blue yonder in purple tenor tones—this thing done by Jay Conners called 'Going Steady'."

If the above's a little too romantic for your taste, you can get right down to old mother earth with something like this:

> "A beat . . . a voice . . . and the intimate styling of Jay Conners. Here's a new thing titled 'Going Steady'."

Had enough? By this time you should have a pretty good idea of what can be done with record introductions. Make them snappy and naturally original. But don't "put it on" too much. Be yourself. The above sample intros suit my particular personality and delivery. Maybe your own requires a different line altogether.

For practice, try writing down a few snappy record introductions about popular records you know, then reading them off interestingly. Or, better yet, just make them up out of your head—talk or ad-lib them.

CHAPTER FOUR

New Equipment and New Ways in Announcing

In the last few years amazing changes have taken place in the way radio stations are run. Small stations especially have benefited from these changes and improvements in equipment. Even within the last year new electronic devices were invented and perfected which are changing the nature of the announcers' duties. Some of these new devices have enabled many more small stations to go on the air profitably, creating new opportunities in announcing. The number of radio stations now on the air in the United States has increased to more than 3400, and new stations are going on the air constantly. In fact, there are now more applications for new stations filed with the FCC (Federal Communications Commission) than they are able to handle.

The opportunity for announcers is greater right now than ever before, for in the "Announcers Wanted" section of the latest issue of "Broadcasting - Telecasting" Magazine's want-ad section are listed no fewer than 32 opportunities for announcers. And nineteen of these are available to the announcer who does "straight announcing"—that is, does not have a first-class license as a transmitter operator, as is required by some stations. Ninety per cent of America's radio stations use announcers with absolutely no engineering training, and you would be eligible for announcing jobs in any of these stations. There is a simple reason for this.

REMOTE CONTROL TRANSMITTER OPERATION

Ninety percent of America's broadcasting stations now have studios in town with their transmitter and tower on the outer fringes of town. But the transmitter outside of town operates by itself—that is, by "remote control" from the downtown studio. No transmitter engineer is needed

on duty at the transmitter—and, in fact, the transmitter building is generally kept locked to guard against vandals.

The way this is done is through "remote control" over telephone lines by the announcer in the downtown studios. This announcer, who needs no engineering training, sits at the control board operating the dials and turntable equipment, as before described in previous chapters of this book. Near him, either mounted on a rack panel or elsewhere, is a remote control box with three meters (checking transmitter plate voltage, plate current and antenna current) plus a dial and two switches.

All the announcer has to do to put the station on the air in the mornings is to flip one of these switches. This sends control impulses to the edge-of-town transmitter over a special telephone line and puts the station on the air automatically. The announcer does not have to have a government transmitting license such as broadcast engineers do, only what is called a "third-class" license, which is available to you if you are a citizen of the United States. The only other requirement for getting a third-class license is that you have an hour or so of instruction in reading the meters on the remote control panel. This instruction will be given you by the station's chief engineer, who will likely be the only first-class licensed man on the station staff. The FCC requires that there be one actual engineer on the staff of every radio station to take care of occasional equipment failures at the transmitter and other station maintenance work.

If anything goes wrong with the remote transmitter, you simply phone the engineer and he will go out to the transmitter house and correct what is wrong.

MUSIC AND ANNOUNCEMENTS ON CARTRIDGE TAPE

Electronic tape cartridges are another of the recent aids to the announcer and disc-jockey on local stations, making his work easier. It is much easier to handle and cue-up tape cartridges than it is recordings, not to mention quicker. A tape cartridge is a small plastic box con-

taining an endless length of recording tape with a musical selection or sequence of selections on it. The announcer merely inserts the tape cartridge into a special playback unit at his elbow, makes his announcement and presses a "start" button. Instantly the musical selection begins and shuts itself off automatically, ready for the next selection.

As mentioned, this machine saves the disc-jockey much trouble and inconvenience, with no cueing-up necessary, because he does not have to spend his time cueing-in and setting up records on turntables, which is at best an awkward job.

The cueing-up on tape cartridges is entirely automatic. You just slip the cartridge in the playback unit and press the button.

The current "top thirty" hit records can all be recorded on cartridge tape by the station engineer or even by the announcer whenever there is spare time, and be constantly available for use. The machine can also be used for prerecording special programs and special announcements.

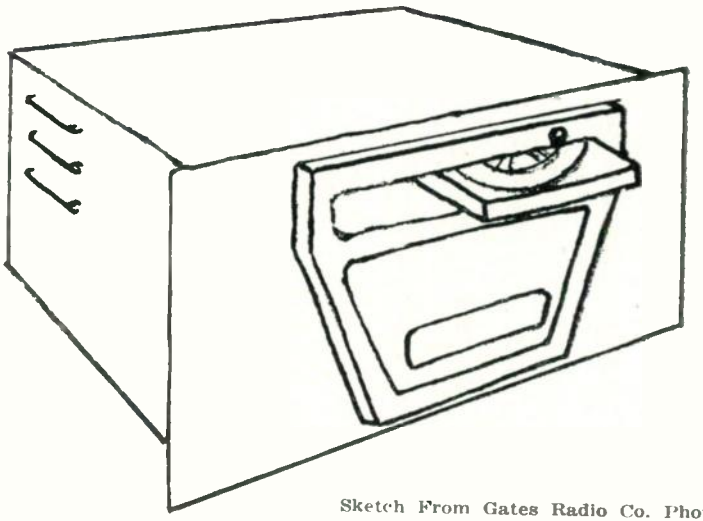
There is also a machine that plays 100 45-rpm records at the desire of the announcer, cueing each up automatically while the announcer is announcing.

SPOT TAPE

Spot tape is one of the very newest developments in radio broadcasting and can be a wonderful help to a smaller station in providing local sponsors with unusual spot announcements. It is a great production tool for any station to have.

The spot tape machine is a small tape recording machine that records on a tape "blanket" about thirteen inches wide instead of the thin 1/4" wide strip of tape such as regular reel-type tape recorders use. Actually the spot tape machine looks a little like an old-time Edison cylinder phonograph when it is opened—with streamlining added of course!

The wide tape blanket on this machine is capable of



Sketch From Gates Radio Co. Photo

A TAPE CARTRIDGE PLAYER

Described in the text, this new machine allows the announcer to insert a clear plastic tape-cartridge into the slot and get anything from music to announcements to a 45-minute program all pre-recorded earlier at the station.

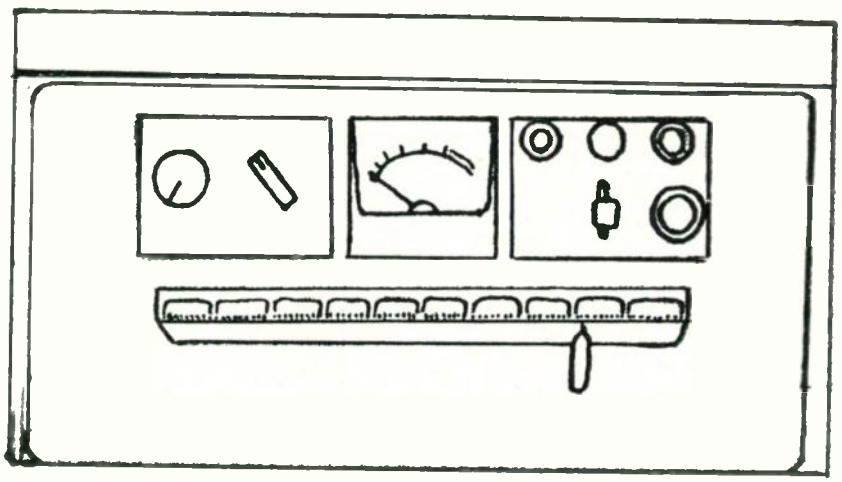


Photo Courtesy Gates Radio Co., Quincy, Ill.

A SPOT TAPE RECORDER

. . . records 101 spot announcements on a wide belt, through the amplifying equipment at top of board. Notice the horizontal slider-scale near the bottom of the board. This has 101 narrow notches, one for each announcement. The announcer slides the slider along to any one of these, presses a button, and a prerecorded announcement goes out on the air. This way, the announcer does not have to bother threading a tape recorder with recording tape.

recording and playing back on the air 101 individual announcements on 101 individual tracks. These recording tracks are side-by-side, extremely close together on the "blanket." You, the announcer, can select any one of these pre-recorded announcements by simply moving a slide across the front of the machine, a matter that takes but a few seconds. The slider moves on a scale that shows exactly where to stop the slider to pick up a certain announcement. This scale is graduated in groups of ten numbers, each one ranging from A to K, somewhat as the keyboard on a juke-box is.

For example, when a certain pre-recorded announcement is called for in the announcer's schedule, he will look to see its key number. Perhaps it will say "3-B."

All the announcer has to do now to set up this commercial on the spot tape recorder at his elbow is to move the slider on the front to section "3", letter "B". Then he presses the "start" button and the announcement comes out over the air. Each spot may run as long as 90 seconds.

With the spot tape recorder smaller stations may write up and record much more elaborate and interesting commercials for their sponsors than has been possible in the past. Sound effects, musical jingles, and multiple voices can be used, much as the nation-wide sponsors use.

Don't worry that spot tape will throw any announcers out of work, however, for there has to be an announcer on duty at all times in every station to give the news, do "DJ" and generally liven things up. In fact, this is required by Federal law.

We repeat—the opportunities for announcers today are greater than ever before.

GETTING A JOB IN ANNOUNCING AND DISC-JOCKEY WORK

"Broadcasting" Magazine is by far the best place to look for job opportunities in announcing and disc-jockey work. It's published at 1735 DeSales St., N.W., Washington, D. C. Its present full title, I believe, is "Broadcasting-Telecasting Magazine" and it's 35c per copy, $7.00 per year, published weekly. Send for a copy and look through the classified ads in it for "Announcers Wanted." You should find many openings.

But before you do the above, you should first make up a sample of your voice-work. You do this with a tape recorder. Either rent one for a few days from a local radio shop or go to an inexpensive recording studio in your area. Take along some commercials you've written up, or, if you don't do your own writing, take along some news items from the newspaper that you can read—also advertisements. If you have a typewriter, type these items up first at home on typewriter paper, so that you can read them easily on-mike without "fluffing" (making mistakes). Practice reading them over and over before you go to the recording studio, so you'll be able to read them smoothly and convincingly.

When you get to the recording studio, settle yourself at a table in the studio in front of the mike and try to be as relaxed as possible. Speak in a natural, forceful and friendly manner, as the book has taught. When you have your tape made, you'll have a "tool" that will help you get a job.

That is because most help-wanted ads in "Broadcasting-Telecasting" magazine ask that you send either a tape or disc recording of your voice by mail so that they can audition you. Include with your tape a short (preferably typewritten) resume of your experience and/or training and, if the ad requests it, send also a small photo of yourself.

When applying in person for a radio job, always wear a nice suit. If you're a young woman, wear a stylish but sensible business-type suit or tailored dress. Always be neat and friendly—that goes without saying.

There are many jobs open in radio for young people with interest and some talent and training. You will fit into one of them.

You now have a pretty good idea how to go ahead in announcing and disc-jockey work. The rest is up to you. Practice announcing. Practice talking or reading aloud record introductions. Practice reading aloud news items from magazines and newspapers as well as scripts from the following chapters on "Radio Staff Writing." Use the principles outlined in this book and you'll be well along toward your goal.

—N.B.C. Photo

A PANEL DISCUSSION AT "MONITOR"

Famous N.B.C. personalities and executives have an air discussion. In front is Dave Garroway, then starting at left are Sylvester (Pat) Weaver, former President of N.B.C., then Clifton Fadiman, famous raconteur, then Monitor regulars Walter Kiernan and Morgan Beatty. Notice the microphone setup used on this show, with a separate mike for almost everyone on the show. In small station operation you will probably not have this many mikes at your disposal, so arrange your "guests" around a square table with a general pickup mike in the center.

DICTIONARY OF ANNOUNCERS' STUDIO SIGNALS

As a radio announcer you will be constantly using signals to tell the control room engineer on the other side of the glass panel what you are going to do.

There is a regular "sign language" in constant use by announcers in all radio stations, and these silent signals are the same everywhere. Here is a list of the most useful ones. First the meaning is listed, then the appropriate sign. This short list is not alphabetical.

1. "Start Theme" (Annor. wants engineer to begin playing recorded theme music at beginning or end of program.)

   SIGN: Place first finger of right hand at right angles across tip of first finger of left hand to make a "T" shape.

2. "Start Record" (Annor. wants engineer to begin to play a certain record.)

   SIGN: Make large circular motion with right hand, indicating spinning of record.

3. "Station break?" This signal is usually given by engineer to announcer, to remind him it is time to give the station call letters. When done by announcer it is usually a query to the control room asking if it is time to give station break.)

   SIGN: Make a motion with both fists together as if you were breaking a stick between them. (Signifying "break.")

4. "Fade music to background." (This signal is used more than any other. Announcer wants engineer to fade record down to background under his announcement.)

   SIGN: Make downward dipping motion with right hand, palm down.

5. "Turn on my microphone"

(Anncr. often gives this signal at the end of the "fade to background" dip.)

SIGN: Point thumb of right hand toward yourself, fingers clenched as in hitch-hiking. When done after "fade to background" signal, make downward dip with hand, then quickly clench fingers and point thumb toward yourself, as if it were all one motion.

6. "Cut off my mike"

SIGN: Make crosswise "cutting" motion across your neck with finger of right hand.

7. "Hurry the program"

(Used often by control room producer, when there is one.)

SIGN: Make small quick circles with index finger of right hand.

OR:

Face palms of hands toward each other and about five inches apart. Make pushing motion several times toward each other. (Indicating "squeeze" action, or "hurry program.")

8. "Make program last longer—draw program out."

SIGN: Make stretching, taffy-pulling motion with fingers of both hands, "pulling out" away from center several times. In other words, "Stretch the program."

9. "_____minutes to go till end of program."

SIGN: Put up palm of hand toward person you're signalling to. Number of fingers held up correspond to number of minutes left—such as: Four minutes—four fingers; five minutes—five fingers, etc.

DICTIONARY OF RADIO BROADCASTING STUDIO TERMS (ALPHABETICAL)

Ad-libs	Comments, such as disc-jockey talk, that are made up by an announcer out of his head rather than read from a script.
All-directional mike	A microphone that picks up sound from all directions. (Also called omni-directional.)
AM	Amplitude Modulation. Standard type radio broadcasting such as most radio stations use.
Audition Tape	The tape recording of your announcing delivery that you send to radio stations advertising for help wanted, such as in "Broadcasting" magazine.
"Bios"	Mimeographed biographies of record stars put out by the publicity directors of recording companies.
Blast	A sudden undesirable loud noise that goes out on the air.
Blues	Music written in the style of the "blues song" of the American Negro. It features an earthy, emotional, wailing quality and speaks of the loneliness of life.
Classical Music	Symphonic and operatic music in general.
Commercials	The "ads" an announcer reads over the air, advertising the sponsor's product or service.
Conservative Style	A straight-type introduction to a record, without jive-talk.

Continuity	The script material that is broadcast on a radio station every day.
Control Room	The small room off the studio that houses the control board and record turntables. The engineer sits in it and communicates with the announcer through a glass window.
Cueing Up	The procedure of hand-turning a recording on its turntable while listening to an audition loudspeaker so that the pickup needle will be as close to the starting point of the music as possible.
"Cut"	A term meaning to stop the music or program abruptly. It also means to turn off the microphone.
Date-line	The date and place notation at the beginning of every story that comes over the teletype. Sometimes announcers read the "place" (such as "New York") over the air, but almost never the date.
Deadline	The last minute a piece of copy or a commercial must be ready to put in the announcer's "book" or be read on the air.
Dialect	The special twang or regional flavor of a radio announcer's voice, either natural or deliberately put in, as for a play or sketch.
Diction	The way you announce and pronounce words.
Disc-jockey	An announcer on a radio station who has his own show under his own name. He runs popular records and sponsors buy time on his show.

Dramatic-type Spot	A commercial meant to be read in a strong, forceful, dramatic manner.
DJ	Short for "disc-jockey."
Ending Line	The last line of a news story. It often gives something of a short summary of the status quo in the story.
Fade	To bring down the volume of a record or live music with a control-board dial. Full fades to silence are called "fade-outs." Partial fades are indicated on scripts as "fade to background behind announcer." "Fade-in" means fade the music up to full volume again.
Faders	The dials on a studio control board that fade mikes, turntables and remote lines in and out. Also called "pots," "gain controls," and "dials."
File-number	The number a radio station gives to a recording or transcription in its record library. This number is on that record's file card in the card file.
Flash	A sudden important item that comes over the teletype. It is usually accompanied by the ringing of a bell in the teletype. If the flash is important enough, the announcer may interrupt a program to present it.
FM	Frequency Modulation. A type of radio broadcasting that is static-free and brings a higher fidelity to the music.
Follow-up	The part of the commercial or news story that comes after the lead-line. It develops details.
Format	The stock opening and closing of a radio show. Formats are usually written out and changed every so often.

Format Sheet	The stock opening and closing to a radio show, typed on a sheet and kept in the announcers' book. Format sheets are often alternated according to the days of the week and changed every month or two.
Gimmick	A trick or interesting "twist" in a commercial or script that attracts the listeners' attention.
Hea line-prevue Style	A type of newscast in which the newscaster opens the show with short, catchy headlines that give the listener a prevue of what is to come after the commercial.
Hi-fidelity	Recorded music released in the last few years that has all the low notes and high notes that were often absent in earlier records. Hi-fidelity records are made to sound like actual performances.
Hill-country Music	Folk music and other music in the style of that sung in the hill country of Tennessee, Kentucky, Arkansas, etc.
Homey-type Spot	A commercial that touches the home-instinct of good, simple people.
Intimate-type Spot	A commercial meant to be read in a close-mike, simple, across the card table manner.
Jive-talk	Jazzy talk used by some disc-jockeys. Its vocabulary changes often.
Lead-line	The first line in a commercial or news story. It should be pithy and ear-catching.

Light Classical Music	A type of music which is between popular and classical. It includes Strauss Waltzes, operetta music, and such like.
"Lip-sync"	Lip synchronized singing to phonograph records.
"Live"	Anything that goes out on the air that is not recorded beforehand.
Microphone Technique	The way you handle and talk into a microphone.
"Mike Fright"	The nervous state inexperienced people (such as people you may interview) get into sometimes when they talk on the air.
Mike Switch	The switch that turns on a given microphone.
Mix	To blend the sound from one microphone in with the sound from another.
Monitor Switch	The switch or switches on record turntables or the control board that allow you to listen in on a record before you play it on the air.
Name-and-address Line	The last line or two in a commercial. It often includes the name and address of the advertising firm and perhaps the telephone number also.
Off-mike	Speaking somewhat away from the microphone.
One-directional Mike	A microphone that picks up sound only from the front, not the back or sides. (Also called uni-directional.)
On-mike	Speaking near the microphone.

"Outside-in" Method	A method of organizing radio newscasts that starts with foreign news items, proceeds to the United States items, then to regional and finally to local. This type of development is, of course, merely a guide and not to be followed slavishly.
Participating Sponsor	A sponsor who buys spot commercials within a radio show, such as a disc-jockey show, but does not buy the whole program. There are often many participating sponsors on one record program.
Patter	The commentary or line-of-talk put out by a disc-jockey regarding records and record people.
Popular Music	A general term covering all types of popular music, rock-n-roll, ballads, music from popular shows, etc.
Portfolio	A notebook full of samples of your writing.
Press Agent	A publicity man hired by record stars to keep them in the public eye. He sends news items to newspapers, disc-jockeys, etc.
Progressive Jazz	The sophisticated type of jazz, usually completely improvised, played by music combos in big-city night clubs, especially in New York. Ella Fitzgerald is one of the best of the progressive jazz singers.
Publicity Director	A man employed by record companies to publicize their stars.
"Pulling" Records	Taking records out of the shelves and getting them in order for a program.

"Punch"	The emphasis the announcer gives to certain important words in a commercial. He "punches" the word. The staff writer indicates words to be punched by typing a line under them.
Record "Intro"	A disc-jockey's speech in introducing a record.
Record Library	The shelves or racks in a radio station that hold the station's library of recordings. Each record is usually catalogued on a card in a card-file in the radio station's office.
Remote Broadcast	Program originating away from studio.
Resume	A letter telling of your training and/or experience in announcing or staff writing.
Re-write	Editing and typing up teletype news stories into script form. It involves often rearranging, shortening and tightening up the story.
Rockabilly	Rock-n-roll music with a very definite hillbilly or hill-country flavor.
Rock-n-roll	The type of music popularized first by Elvis Presley. It features a hard and jumping beat and a lusty voice, and usually has a hill-country flavor to it.
Running Theme	Theme music that occurs after every record in the program and continues under the announcer's voice as he announces each record. It gives constant identification to the program.
Run-on Lines	Lines in commercials or scripts which are too long and complicated for easy reading by the announcer.

Schedule	A sheaf of paper stapled together that lies like the "book" on the announcer's desk. The schedule lists in order all the day's programs and between-program commercials, their times of presentation, and their source (live announcer, remote location, network, or transcription). The announcer initials each program and commercial after it is presented.
Segue (seg-way)	To fade out a piece of music and fade in another immediately afterward.
Silent Grooves	The silent grooves on the outside of a record before the music starts.
"Sing-song"	A boring, constantly up-and-down intonation of the voice that tends to lull the listener to sleep.
Solo Mike	A microphone used for vocal or instrumental solo and mixed in at the control board with the orchestra microphone.
Sound Effects	Recorded or "live" sounds, such as thunder, horses' hooves or car horns, which are used in commercials or scripts.
"Spiel"-type Spot	A commercial meant to be read in a carnival-barker or ring-master manner.
Spots	The same as "commercials." See Commercials.
Spot Tape Player	A special tape machine that records and plays back 101 announcements from easily-selected channels.
Staff Writer	A writer of commercials or scripts who works on salary in the offices of a radio station.

Standards	Popular music written years ago that stays popular year after year. "Smoke Gets in Your Eyes" is such a number.
Station Break	The announcing of the station's call-letters by the announcer. It is usually a thirty-second interval every fifteen minutes or half hour that includes time for a commercial and perhaps time and temperature also.
Station Manager	The station executive who supervises the running of the station and hires the broadcasting staff and office staff.
Tape Cartridge Player	A special tape machine that records and plays back on cartridges that require no threading.
Teletype	An automatic typewriter that types up news that comes over leased telegraph wires from the large cities. It types up news stories on long rolls of yellow paper and furnishes most of the material for the station's newscasts.
The "Book"	The notebook or folder that lies on the desk at which the on-duty announcers sit. The "book" contains all the commercials, scripts and format sheets used in one day or a portion of a day by the announcer on duty. They are arranged strictly in the order in which they are to be read on the air. Usually there is a morning book, an afternoon book and a night book.
Theme	The opening and closing music for a musical or other type program.
Time Salesman	Salesman working for the station who goes around to businessmen trying to get them to buy commercials or time on the station.

Time Segment	A period of time bought on the air by a sponsor.
Transcriptions	Large fifteen-inch recordings that are made especially for broadcasting. They can hold a full fifteen-minute program on one side.
Turntable	A record-playing machine in a radio station. A station always has at least two, often more.
Two-directional Mike	A microphone that picks up sound from the front and back but not from the sides. (Also called bi-directional).
Volume Level	The level of the sound being broadcast—the loudness of it.
Volume Meter	A meter with a needle that responds constantly to the level of sound being broadcast.

TYPICAL ONE-DIRECTION MICROPHONES

A highly directional cardioid mike. Very powerful and crisp in its pickup. Picks up from one direction.

A good cardioid mike. Slightly wider angle pickup than the above and especially good for the reproduction of music, especially singers. Picks up from one general direction.

PART TWO

Radio Station Staff Copy Writing

INTRODUCTION

Radio is a fascinating field and there is room for many talents. You probably have at least some interest in, and ability at, writing or announcing and disc-jockey work or you would not be reading this book. Writing ability is more widespread than some people think. Of course not everybody can write a best-seller novel or a good Broadway play, but there are many jobs to be had in more workaday writing fields "right around home."

Store copywriting and department-store ad writing are some of these.

Radio is one of them, too. Everywhere you look these days you see radio and television towers—especially around the outskirts of cities and towns. Each one of these towers is beaming out music, talk, entertainment and news from twelve hours to twenty-four hours a day. You can fit into this exciting scheme of things if you train yourself in the basic fundamentals of small-station commercial and continuity writing. From the smaller stations you can progress to the larger ones.

As a beginning writer you will probably start out with a small local station of 250 watts or so. Then, as your work gets better, you can proceed to the more powerful stations, the big 5000 and 50,000 watt network affiliates in the larger cities.

Duties of Radio Staff Writer

The staff writer in the smaller stations works usually on his own in his own little office, or at his own desk in a larger office. He writes spot "commercials," program continuity, music commentary and perhaps re-writes news from the teletype. On small stations you will probably be respon-

sible to the station manager or program manager. You will also deal with "time salesmen." They tramp the city streets soliciting ads from merchants. These jolly but persistent fellows will constantly be at you, nudging your elbow to get out some sample "spot" for the Deluxe Shoe-shine Parlor or the Ritzy Soft Drink Emporium down on Main Street. They are usually "nice guys" but a trifle "pushy" so don't let them push you around too much.

Above all it will be necessary for you to get your work out on time. This doesn't mean a certain day. It means a certain minute. Radio goes by the clock—by the second, even the split-second. You must meet deadlines.

Sometimes the small-station staff writer fills in with announcing, and the basic principles of this, as well as the technical aspects was covered in part one of this course. This applies to disc-jockey work as well.

May this instruction help you in fullfilling your wish to get into the broadcasting field!

CHAPTER FIVE

How to Write the Commercial Announcement

WRITING THE HALF-MINUTE COMMERCIAL

Radio station staff writers write "continuity." In fact they are sometimes called "continuity writers." Continuity is everything that is spoken by the announcers on the air—except "ad-libs" of course. Continuity includes commercials, program copy, music commentary and re-written news. In short, everything.

But most of what you will be writing on the average small station will be commercials—half-minute commercials mostly, since these fit into the thirty-second time intervals between programs. These thirty-second intervals between programs are called "station breaks" and the announcer fills them in with (first) the station call-letters, such as "This is WTAX, Springfield." Then he generally follows the station call-letters with a commercial, finishing up in the few seconds remaining after the commercial with time and/or temperature.

The half-minute, or "station-break" commercial should run about twenty or twenty-five seconds when spoken on the air—not a full half-minute. This allows the announcer an extra five to ten seconds to give station call-letters and time/temperature.

Of course, the half-minute commercial is often used between recordings on music programs and disc-jockey shows as well as during station-breaks.

Incidentally, when you type commercials, always double-space. Also, many stations type their commercials in ALL CAPITALS so the announcer will be able to read easily. Other stations use typewriters with special large type.

Another suggestion: keep lines in commercials as short and pithy as possible. Don't use what high school teachers generally call "run on" lines. Don't say "You will find

some excellent values today at Julian's" if you can say, "Fine values at Julian's today!"

Now, to write your first half-minute commercial:

The lead-line

The half-minute commercial should be about five lines long (averaging about eight words to a line). And it should start with the proverbial "bang." That is, the first line should catch the listener's attention—prick up his ears. It is in the first line of the commercial that you have your best chance to be original and creative.

Suppose, for example, you have been assigned to write a twenty-five second commercial (or "spot" as it is sometimes called) advertising a handbag sale at a local department store. Your opening line, or "lead line", should not be like this:

"There's a big new handbag sale starting tomorrow at Smith's."

There's a good chance your listeners may not listen to the commercial after hearing this line, it sounds so dull.

A better, more original and attention-getting opening line might go something like this:

> "Handbags that look expensive — handbags that aren't expensive. That's what you'll find tomorrow at Smith's big sale. (Etc.)

Or this:

> "Handbags! Large handbags—small handbags—medium-sized handbags! They're all going tomorrow at Smith's at savings . . . (Etc.)

Or this:

> "Come to Smith's handbag trade-in! Bring your old outmoded handbag to Smith's tomorrow and trade it in on one of the new models that are going at savings (etc.).

Or this:

> "Beautiful handbags for milady! That's what you'll find tomorrow at Smith's remarkable handbag sale" (etc.).

You get the idea!

Now try a few lead lines of your own on the above subject or any other subject. Here are a few suggestions:

A sale of toiletries
A motor tune-up at a local garage
A brand of bread
A sale of women's suits at a local dress shop.

Use your own ideas. A good lead-line should be short, punchy and to-the-point.

The Follow-up

After the lead-line, wherein you "hook" your listeners into listening, comes the "follow-up" in which you tell the listeners exactly what the store or firm has to offer. In the half-minute commercial this is several lines long and will likely include such specific information as "price" and a description of the goods or service being sold. The "follow-up" need not be as flashy as the lead-line but you should make it as interesting as you can without leaving out any of the necessary information the store wants you to give.

As an example of a follow-up, lets write one to follow one of the sample lead-lines in the foregoing section:

(Lead line)

Handbags that look expensive — handbags that aren't expensive. That's what you'll find tomorrow at Smith's big sale. (Follow-up) Some handbags are leather, some plastic, some two-tone, some textured. And they're as low as $2.50.

Why not try a few follow-ups of your own! Tack them onto the lead-lines you wrote.

Writing the Name-and-address Line

Almost all local-station commercials written for stores and similar firms have a last line that "clinches" the most important information in the "spot." This line usually includes the name of the store and the address, and in some commercials includes a phone number. For practice, let's complete the handbag commercial we've been working on by adding a typical name-and-address line. Notice how the

words the announcer is to emphasize or "punch" are underlined.

Many stations also have the policy of underlining the store name, such as "Smith's" wherever it appears in the commercial. The reason for this is that the announcer will thus unconsciously "punch" the store name a little in his delivery every time he says it. The store or firm name is the most important thing in every commercial and you should write it into every spot wherever you can. Notice how "Smith's" appears often in the spot we've been working on. Now we'll add a name-address line to the following spot:

> Handbags that look expensive. Handbags that aren't expensive. That's what you'll find tomorrow at Smith's big sale. Some handbags are leather, some plastic, some two-tone, some textured. And they're as low as $2.50. (Address line) That's tomorrow at Smith's, 459 South Downing Street.

Another name-address line for the above spot might go this way:

> See them tomorrow at Smith's, 459 South Downing Street.
>
> Or again:
>
> Drop in to Smith's tomorrow and browse. Smith's—459 South Downing Street.

Of course if the store in the commercial is very well known, such as the largest department store in town, the address won't be necessary.

How to use sound-effects, music and gimmicks in commercials

When writing for a local station where the commercials are practically always spoken "live" (not recorded) by the announcer on duty, almost all commercials will be written "straight"—that is, without sound effects or other "gimmicks." However, once in awhile you can write in a particularly apt sound even into a half-minute spot. But with the new "spot tape" machines (explained back in Chapter Four) being used by more and more stations, local commercials can now be recorded and the chance to use music, multiple voices, sound effects and dramatics will be wide indeed.

As an example of a "live" sound-effect, suppose you're writing a commercial for a firm that employs house-to-house salesmen. You could then start the commercial with three or four raps on the table by the announcer to imitate a salesman rapping on the door. When indicating sound effects in a commercial always use a separate line and use all capitals.

You would write this in this way:

SOUND EFFECT: THREE RAPS ON TABLE BY ANNOUNCER.

ANNCR: Hello there, lady of the house. This is the cameraman for Schwan Brothers photo studio, and when I knock on your door sometime this week, you'll know that I've come to take a free photo of your child. I won't tell you any more about it now but . . . just listen for those raps on the door!

Of course no name-address line was necessary in the above spot because the salesman (or "photographer" in this case) is coming to the customer, not the other way around.

Some local radio stations own a library of recorded sound effects, such as rain, thunder, lightning crash, auto motors, car brakes, horns, etc. Sometimes these can be worked into commercials in the same way as "live" sounds. Type them into the commercial in all capitals, the same as live sounds.

Using music in commercials

All radio stations these days own large libraries of recorded, transcribed and taped music—everything from symphonies and operas to rock-n-roll and progressive jazz. The titles and file-numbers of these selections are kept by each station in a card file handy to the staff writers and other office people. You can use any or all of these types of music in commercials, as they add distinctiveness and variety to spot announcements. Indicate the music in typed capitals the same as sound effects. You can start the commercial with a few seconds of music at full volume, then indicate a fade to background behind the announcer. (The number be-

fore the music title is the station's catalog file number of the record).

MUSIC: No. 348 WALTZ OF THE FLOWERS

HOLD AT FULL VOLUME FOR FOUR SECONDS THEN FADE TO BACKGROUND BEHIND ANNOUNCER

ANNCR: Beiderwild's anniversary celebration means glamour for you! Yes, you can't afford to miss the free gift that Beiderwild's Floral Shop is offering to every woman in Springdale tomorrow only. It's a Beiderwild rose corsage—tomorrow only at Beiderwild's, 458 Main Street.

MUSIC: UP FULL QUICKLY AND OUT.

Incidentally, we'd like to remind you at this time that there's a vocabulary list of radio terms used by staff writers after chapter four. All the most-used terms such as "cut," "segue," etc., are there listed and explained. You will also find a list of terms and signals used by studio announcers and disc-jockeys.

You now have all the directions for writing half-minute spots. Why not try writing up a few of your own for practice. Here are a few suggestions for subjects:

A flower show
A meat market sale
A united Charity appeal
A "go to church this Sunday" appeal
A department store "white sale"

THE ONE-MINUTE COMMERCIAL

All of the commercial spots described so far have been half-minute spots. However, almost all radio stations sell one-minute time segments for commercials wherever they can be worked in. Practically all the rules for half-minute spots apply to one-minute commercials. The only exceptions are in the timing and manner of development.

Whereas the twenty or twenty-five second commercial is generally about five eight-word lines long, and fifty-sec-

ond or fifty-five second commercial will have about twelve lines.

Also, greater expansion of the inside or "follow-up" part of the commercial is possible. Here is an example, using one of the commercials we worked on in the "half-minute commercial" chapter of the book, expanded to fifty-five second length:

> Beiderwild's anniversary celebration means glamour for you! Yes, you can't afford to miss the free gift that Beiderwild's Floral Shop is offering to every woman in Springdale tomorrow only. It's a rose corsage created in the Beiderwild manner. And that's only one of the many floral novelties you'll find at Beiderweld's. For instance, there's the unique cactus garden where just about every cactus grown in the Western deserts of America grow in profusion, waiting for your selection. And see too Beiderwild's amazing selection of beautiful t r o p i c orchids. So come tomorrow to Beiderwild's fifty-year anniversary celebration. That's Beiderwild's, 458 Main Street, tomorrow, for your free rose corsage gift. And don't forget—for fine funeral and wedding designs, always call Beiderwild's . . . Grandview 8-0111. T h a t's Grandview 8-0111.

Notice how often the store name is repeated in the foregoing spot. Notice, too, that the phone number is repeated. That's often a good idea, as in many types of businesses the phone number is more important than the address. This includes cab companies, flower shops, tow-truck garages and the like. Of course, unless the number is an easily remembered one, it may not be worthwhile to list it.

In the above commercial you will notice that the lead-line at the beginning and the name-address line at the end are approximately the same as in the Beiderwild half-minute commercial studied earlier. It is the center section or "follow-up" section that is expanded upon. Many details are brought in that there isn't time for in the shorter length commercial. This is the main difference between the half-minute and full-minute commercial.

Try writing a few full-minute commercials on your own for practice. You can use the same subjects as suggested in the half-minute commercial chapter, but remember that you will have to have more details to fill in with.

—N.B.C. Photo

A RADIO NEWSROOM

This scene in an N.B.C. newsroom shows how both men and women work in the various phases of radio. Notice the news teletype machines in the background and the many telephones in front.

CHAPTER SIX

How to Write Program Formats

One of the jobs you will be often called upon to do as a staff radio writer is to write program formats for various musical and other type programs run by your station. Formats" are stock openings and closings for day-to-day or week-to-week programs run by the station and are usually mimeographed, or duplicated in some other way, and kept in the files and kept in the announcers' "book" for constant use.

You see, the station announcer may sometimes think up (or "ad-lib" as it is called) the musical comments between the records he spins. But what the announcer says to open and close various types of programs is usually written down for him on a "format sheet." One for each program is kept in the announcers' "book" which contains the scripts and commercials for each days broadcasting and usually lies on the announcers' desk in the studio.

Of course listeners would get tired if exactly the same things were said every day to open the same program. This means that each program must have not just one but a set of format sheets which are alternated as to the days of the week. They are usually completely changed each month or two.

For example, suppose the station you work on runs a daily evening program of light classical or "operetta" type music called "Vienna Nights." This program could get along with two format sheets—one for use on Monday, Wednesday and Friday evenings, the other for use on Tuesday, Thursday and Saturday evenings—changed, say, once every two months.

They would look like this:

PROGRAM: VIENNA NIGHTS MON.-WED.-FRI. FORMAT
60 MIN. 8:00 P.M.

MUSIC THEME: No. 114 VIENNA BLOOD WALTZ

UP FULL FIFTEEN SECONDS THEN DOWN TO BACKGROUND BEHIND ANNOUNCER

ANNCR: Here's music for listening—music of old Vienna! Here is your hour for dreaming to the hi-fidelity recorded music of the Old World—the world of dreams and romance. So just sit back and close your eyes and listen to the sparkling songs of yesteryear . . . Vienna Nights!

THEME: UP FULL THEN OUT

PROGRAM: RECORDED MUSIC; VIENNA NIGHTS

ENDING THEME: VIENNA BLOOD WALTZ

UP FULL THEN DOWN TO BACKGROUND BEHIND ANNOUNCER

ANNCR: Nights for dreaming . . . nights for romance. This has been a full hour of the music of the Old World . . . Vienna Nights. You have heard on hi-fidelity records the music of the waltz and the polka, the gay music of the dance . . . music to dream by on Vienna Nights. Listen again tomorrow evening at eight for another program of the best in music on . . . Vienna Nights!

THEME: UP FULL THEN OUT.

And now here is the alternate format:

PROGRAM: VIENNA NIGHTS TUES.-THURS.-SAT. FORMAT 8:00 P.M.
60 MIN

MUSIC THEME: NO. 114 VIENNA BLOOD WALTZ

UP FULL FIFTEEN SECONDS, THEN DOWN TO BACKGROUND BEHIND ANNOUNCER.

ANNOUNCER: This is the music of romance . . . music to dream by. Yes, it's time for Vienna Nights again, ladies and gentlemen, the delightful music of the Old World, of other

days, brought to you on hi-fidelity records by this station for your listening enjoyment. So just lie back and listen and dream to the music of yesterday . . . the music of Vienna Nights.

THEME: UP FULL AND OUT.

PROGRAM: VIENNA NIGHTS, RECORDED MUSIC.

ENDING THEME: UP FULL THEN FADE TO BACKGROUND BEHIND ANNOUNCER.

ANNOUNCER: The music of romance has been yours to dream to. WKZY has brought you on hi-fidelity records the best the Old World musicians and Old World composers have to offer. Vienna Nights is brought to you every evening except Sunday by this station, for your listening enjoyment . . . for your relaxation after the day's work. Listen again tomorrow evening for the music of the Waltz, the music of romance on . . . Vienna Nights.

THEME: UP FULL TO END OF PROGRAM AND OUT.

Almost all types of programs have written formats in most stations. It is difficult for many announcers to start and end a program distinctively, even when the actual comments on the musical selections are made up by them as they go along—or "ad-libbed" as they call it. Much of your time as a station writer will be taken up in writing new, and changing existing formats that have been used too long.

Following are two sample formats for a morning hill-country and western recorded music show. Notice how the announcer's part has a slight hillbilly or western dialect written into it.

CHUCK-WAGON SHOW — MON.-WED.-FRI. FORMAT
60 MIN. — 7:00 A.M.

MUSIC THEME: RECORD NO. 211 MY ADOBE HACIENDA

UP FULL THEN FADE TO BACKGROUND BEHIND ANNOUNCER.

ANNOUNCER: A good morning to you all out there! Here's your Chuck-Wagon Show again, coming out of the corral right on time with recorded music of the hill country and the old West. So just sit back and sip your cup of morning java and listen to the music of the Chuck-Wagon Show.

THEME: UP FULL AND OUT.

PROGRAM: CHUCK-WAGON SHOW, RECORDED

ENDING THEME: ADOBE HACIENDA, UP FULL THEN FADE TO BACKGROUND BEHIND ANNOUNCER.

ANNOUNCER: Well, this is it, pardners. It's been your early morning Chuck-Wagon Show, with the records and hill-country singers you like best. Hope you went for our round-up of Western and hill-country music and that you'll be around tomorrow morning again at breakfast-call time for another Chuck-Wagon Show. Adios, Amigos! See you . . . manana!

THEME: UP FULL AND OUT.

We will now have a section showing samples of various types of formats for a variety of different types of programs, such as pop music, disc-jockey, news and classical music. We will show only one format for each type of show instead of alternating ones, so as to save time and space.

POPULAR MUSIC FORMAT (DJ)

Of all the types of programs today, the popular music show is undoubtedly more heard than anything else. Another word for it is disc-jockey show or "DJ" show. In fact, this type of show is so important that a section of popular music introductions for records was included in chapter three. As for now, here is a format of a typical pop music show—the type that runs "standards" or long-time popular songs

from the twenties on, rather than the "ten top favorite" type of DJ show. The particular type of show in this format features "blues" type songs. Notice the expression directions to the announcer.

PROGRAM: BLUE MOOD MON.-WED.-FRI. FORMAT.
30 MIN. 9:00 P.M.

THEME: NO. 445 BLUES IN THE NIGHT

UP FULL, THEN FADE TO BACKGROUND UNDER ANNOUNCER.

ANNCR: (intimate style) Here's music for a blue mood . . . music for today . . . music for tonight. If music with a beat, with a message, is your "dish" then this program is for you. Don't go away mad—just listen for awhile to music in a Blue Mood!

THEME: UP FULL AND OUT.

PROGRAM: BLUE MOOD, RECORDED

ENDING THEME: NO. 445 BLUES IN THE NIGHT.

ANNOUNCER: (intimate) This is it. We've had it . . . and we suppose you have, too. It's all been on records and its title has been . . . Blue Mood. We sincerely hope you've enjoyed this little love-affair with the blues—and that you'll join our little blues-party tomorrow night at nine-o'clock sharp for another session of the music of way-down-Basin-Street and way-up-Chicago-way. Till tomorrow then at nine . . . and another Blue Mood!

THEME: BLUES IN THE NIGHT, UP FULL AND OUT.

DISC-JOCKEY FORMAT

The disc-jockey program format is considerably the same as the pop music format, except for one thing. It is usually spoken by an announcer who introduces the show's DJ (or disc-jockey). This is not always true of course. On some DJ shows, the disc-jockey introduces himself. This follow-

ing format is of the first type. Notice the very informal style, written to imitate ad-libs.

PROGRAM: JERRY BAUM SHOW. TUES.-THURS.-SAT.
60 MIN. FORMAT 4:30 P.M.

MUSIC THEME: NO. 115 LULLABY OF BIRDLAND

UP FULL THEN TO BACKGROUND BEHIND ANNOUNCER FOR . . .

ANNCR: Hi, there! It's four-thirty and here we are again—just we three! Meaning, of course, you, me, and Jerry Baum, who just sits off there alone in the corner of the studio with his thoughts and a record file cabinet chock full of goodies on wax. Want some? Well, Jerry's all ready to package a few of the favorites and send them out your way to see what you think of them too. All right, Jerry . . . how's about it!?

THEME: OUT.

JERRY: HIS OWN RECORDED SHOW AND COMMENTARY.

ENDING THEME: LULLABY OF BIRDLAND, UP FULL THEN TO BACKGROUND UNDER ANNOUNCER.

ANNCR: A grave announcement, friends. Jerry's got tonsillitis and can't go on with the show any longer today. This happens every afternoon about five-thirty, but he's asked me to tell you that he'll be back tomorrow afternoon with more goodies on wax that are kicking around in the top thirty or thereabouts. So why not join us just for kicks tomorrow afternoon—at four-thirty, right? Right!

THEME: LULLABY OF BIRDLAND, UP FULL AND OUT.

THE NEWS PROGRAM FORMAT

News programs are very popular on radio stations today. Many stations carry news on the hour, every hour. So news-program formats will come up to be written con-

stantly on the job. Here's a sample of one. Note the use of the recorded sound effect.

NEWS PROGRAM: MORNING HIGHLIGHTS
15 MIN. MON.-WED.-FRI FORMAT 7:00 A.M.

SOUND EFFECT: No. 30 RECORDING, NEWS TELETYPE CLACKING. UP FULL FOUR SECONDS, THEN FADE BACKGROUND UNDER ANNOUNCER.

ANNCR: It's time for Morning Hilights—brought to you each morning by KLAA to tell you what's going on in the world today. Yes, this is news for breakfast, digested just right by KLAA's news writers to give you a balanced menu of the news from all over the world and right-around-home too. Here's John Holliday to tell you all about it.

NEWSCAST: HOLLIDAY.

SOUND EFFECT: TELETYPE, RECORDED, UP FULL THEN FADE DOWN BEHIND ANNOUNCER.

ANNCR: And that winds up the news for this morning. You've heard the Morning Hilights news show brought to you each morning at this same time by KLAA in the interest of better public understanding of the world and what's going on in it. Listen again tomorrow morning for John Holliday and . . . Morning Hilights.

SOUND EFFECT: RECORDED TELETYPE, UP FULL AND OUT.

ADVANCED COMMERCIALS AND RECORDED TYPE COMMERCIALS

When a national or large regional company wants to put spot commercials on more than one radio station, and wants something distinctive in the bargain, that company's advertising manager often turns to the recorded or "transcribed" commercials. Since these commercials are recorded in a studio only once and then duplicated and sent out to

many stations, more time, effort, and better talent are usually expended on them. "Talent" such as actors, singers and instrumental musicians are usually hired from their respective unions on a two-hour basis and they thus have plenty of time to rehearse the script in the recording studio before putting the commercials on tape or disc.

With "spot tape" local stations can now do much of this, too. You can have great leeway when writing a commercial that is to be recorded. The recording studios in which the recordings are made have large libraries of "mood music" as well as recorded sound effects, not to mention better studio and microphone equipment than the average small radio station has. You won't need to be afraid to write-in such things as thunder, rain, storm, wind, motors, or anything you might think of. Such studios often have fake "live" sound effects, too, such as doors on casters that can be opened and shut, locked and even squeaked to imitate real doors. Horses' hooves are often imitated by clomping rubber toilet plungers onto gravel on a table. A fire in the grate can be imitated by crumpling cellophane continuously near a microphone.

Also, when your spot is to be recorded, you can write in two, three, four or more voices into your script in one short commercial, as the actors are available in the cities where the recording studios are. "Gimmicks" such as poetry may even be used. As mentioned, with spot-tape machines, much of this now applies to the smaller stations also.

Here is an example of a one-minute recorded commercial that uses almost all of the tricks above mentioned:

SOUND EFFECT: RECORD NO. 48, WIND WHISTLING AROUND THE HOUSE.

UP FULL FOUR SECONDS, THEN DOWN TO BACKGROUND BEHIND ANNOUNCER.

ANNCR: (kidding manner) The w i n d is howling! The temperature is going down—down—down! Travelers are bucking the wind. But you—you are comfortable i n s i d e your home because you've got Calgary fuel oil in your furnace. Smart you!

and think up interesting comments out of his or her own head.

If you should be faced with writing full scripts for heavy classical music programs, you will find many music reference books readily available in the city library.

Here is an example of a typical classical music script such as is used these days by many stations on evening classical music programs. Notice the formal style of the announcer's comments. But don't be too stodgy. Strive more for an intimate, chatty style. Notice, too, the use of the "running theme" which links all the selections in the program together with the program's theme music—in this case, "Schubert's Serenade," which occurs again and again after every selection, and furnishes a background for the announcer's commentary.

PROGRAM: MUSIC OF THE AGES 9:00 P.M.
60 MIN.

MUSIC THEME: RECORDING NO. 335, SCHUBERT'S SERENADE.

UP FULL FOR THIRTY SECONDS, THEN FADE TO BACKGROUND UNDER ANNOUNCER.

ANNCR: WKZY presents . . . Music of the Ages! Here is great music of the past and the present, presented the hi-fidelity way by this city's foremost music station. So sit back and listen to . . . Music of the Ages.

THEME: SCHUBERT'S SERENADE, UP AND OUT.

ANNCR: (chattily) Tonight Music of the Ages takes pleasure in bringing you "strange" music. That means m u s i c literally "out of this world," music of imagination . . . music of ghosts and goblins and spells and sorcery. Strange music such as that has been written, off and on, for centuries, and one of the most familiar of the c o m p o s e r s of "strange" music was Camille Saint-Saens. Saint-Saens is not as well known as, for instance, Beethoven, but he wrote such a variety of truly wonderful music that today

he is recognized as one of the great composers of all time. His was truly music of imagination—and the most well-known of his selections tells of a nightly dance of skeletons around the tombstones of an old graveyard, led by Satan himself playing on a violin. Listen now to Saint-Saen's "Danse Macabre," played by the New York Philharmonic Orchestra under the direction of Eugene Ormandy.

MUSIC: RECORD NO. 542 DANSE MACABRE.

RUNNING THEME: SCHUBERT'S SERENADE, UP FULL TEN SECONDS, THEN DOWN TO BACKGROUND BEHIND ANNOUNCER AND HOLD .

ANNCR: You are listening to Serenade, WKZY's evening program of hi-fidelity classical music. Tonight Serenade features "strange music" . . . the music of the imagination, the music of the weird and the unusual. As a contrast to the uncanny qualities of Saint-Saen's "Danse Macabre" let us listen now to one of the most delightful pieces of imagination ever written. It is a selection that recalls to mind visions of satyrs and fauns and running deer on a summer's afternoon in the forests of the Old World. If you saw Walt Disney's "Fantasia" you will remember the dance of the hippo ballet dancers with the crocodiles, done to the music of the selection we are now going to hear. Here is Leopold Stokowski's rendition of Ponchielli's "Dance of the Hours."

MUSIC: RECORD NO. 115 DANCE OF THE HOURS.

RUNNING THEME: SCHUBERT'S SERENADE; UP FULL FOR TEN SECONDS, THEN DOWN TO BACKGROUND BEHIND ANNOUNCER.

ANNCR: Moussorgsky was one of the greatest composers Russia ever produced. His, indeed,

was "strange" music . . . music of the imagination. One of his greatest orchestra pieces is a sort of collection of impressions on the mind of a visitor to an art museum as he wanders from picture to picture. It is called "Pictures at an Exhibition" and it well fits into tonight's Serenade theme of "strange music." In it, we will hear pictures in sound ranging from such novelties as "Ballet of the Chicks in Their Shells" to "The Great Gates of Kiev" and "Hut of the Baba Yaga." Here now is Moussorgsky's imaginative "Pictures at an Exhibition."

MUSIC: RECORD NO. 285 PICTURES AT AN EXHIBITION.

RUNNING THEME: SCHUBERT'S SERENADE, UP FULL FOR TEN SECONDS, THEN DOWN TO BACKGROUND BEHIND ANNOUNCER.

ANNCR: To bring "Serenade's" presentation of "strange music" to a close we bring you a waltz. "What's strange about a waltz?" you ask. Well, there are all kinds of waltzes, you know. Most of them, of course, are gay—the music of romance. But there are other kinds of waltzes too. One of them was written by the great Finnish composer, Jan Sibelius. He called it "Valse Triste" and it tells the story of a young society woman who has a strange rendezvous with a mysterious visitor. She dances a waltz with him, but the visitor turns out in the end to be . . . death himself. A little morbid—but then, most "strange music" is. We conclude tonight's Serenade with the St. Louis Symphony's rendition of Sibelius' "Valse Triste."

MUSIC: RECORD NO. 333 VALSE TRISTE.

ENDING THEME: SCHUBERT'S SERENADE; UP FULL FOR FIFTEEN SECONDS OR SO, THEN FADE TO BACKGROUND BEHIND ANNOUNCER.

ANNCR: This has been . . . Serenade . . . your evening program of the best in music presented by station WKZY the hi-fidelity way, on long -playing records. Tonight Serenade has brought you something a little different—a program of "strange music"—music of the weird and the unearthly. Listen again tomorrow evening at nine for another Serenade. Tomorrow night's program will bring you the music of the lands of the East . . . music of exotic romance. You will hear such selections as Cesar Cui's "Orientale," the "Song of India" and "In a Persian Market." So listen again tomorrow evening at nine for another . . . Serenade.

THEME: SCHUBERT'S SERENADE; UP FULL AND HOLD TILL PROGRAM END.

CHAPTER EIGHT

How to Re-write Teletype News and Arrange Newscasts

In a fair number of radio stations, the station copy writer also does re-writing of the news which comes to the station teletype over leased wires from the big news agencies in New York, such as International News Service or United Press.

News re-writing is an art in itself, but we can give you a pretty good idea of how it's done so you can do it yourself.

In most of the smaller stations, the studio announcer on duty rips long rolls of yellow paper from the teletype machine himself, cuts them up (with a paper cutter or on the sharp edge of the table) into separate items and reads them on the air exactly as they came over the teletype.

This has several disadvantages, though. For one thing, many of the news stories which come over the teletype are much too long, especially for five-minute newscasts and even for fifteen-minute newscasts. They should be "pruned" before presenting on the air. Also, the newscast sounds more broken when read from raw teletype material and there is no chance to make each item conform to the stylized policy of the station. That's why news programs on the larger stations are almost always re-written by a newsman or a trained copy writer, whether they are regional, local, or national teletype stories.

Here is an example of what can be done with a teletype news story by a good re-write man in the local station.

From the teletype:

UP, Albuquerque, N.M., 6/12/60—IT IS REPORTED THAT TWO WOMEN TEACHERS ON VACATION FROM THEIR PHILADELPHIA SCHOOL HAVE BEEN FOUND DEAD IN THE DESERT COUNTRY FLANKING HIGHWAY 60 EAST

OF SOCORRO, NEW MEXICO. THEY HAD BEEN REPORTED MISSING BY RELATIVES WHOM THEY WERE SCHEDULED TO VISIT IN PHOENIX, ARIZONA, AND STATE POLICE PATROLS HAVE BEEN SEARCHING FOR THEM SINCE YESTERDAY MORNING.

EARLY THIS AFTERNOON THE BODIES OF THE TWO TEACHERS, MISS BEVERLY MILL AND MISS AMY COCHRAN, WERE FOUND APPROXIMATELY A MILE FROM AN ABANDONED WINDMILL CATTLE-TROUGH NEAR THE EASTERN ARIZONA BORDER. A NOTE WAS ALSO FOUND NEAR THE CATTLE-TROUGH. IT WAS APPARENTLY WRITTEN BY ONE OF THE TEACHERS. THE NOTE, BARELY LEGIBLE, STATES THAT THE TEACHERS' COUPE SKIDDED FROM THE HIGHWAY EARLY YESTERDAY MORNING AND GOT STUCK IN SOME LOOSE SAND ALONG THE SHOULDER OF THE ROAD. AFTER TRYING IN VAIN TO GET THE AUTO BACK ON THE ROAD, THE TWO TEACHERS STRUCK OFF ACROSS THE PARCHED DESERT COUNTRY IN SEARCH OF WATER AND HELP. THE NOTE STATES THAT THEY SEARCHED FOR SEVERAL HOURS, THEN BECAME FAINT FROM THE DRIVING HEAT OF THE DESERT AFTERNOON. THEY THEN TRIED TO RETURN TO THEIR CAR WITH THE IDEA OF DRAINING WATER FROM THEIR RADIATOR FOR DRINKING PURPOSES, BUT COULD NOT FIND THE CAR.

THEY THEN STARTED OFF TOWARD A WINDMILL ON THE DISTANT HORIZON, BUT WHEN THEY GOT THERE THEY FOUND THE TROUGH DRY. THE NOTE ENDS WITH THE VAGUE NOTICE THAT THEY WOULD TRY TO SEEK WATER ACROSS THE DESERT TO THE EAST. APPARENTLY THE TWO WOMEN GOT ONLY A MILE FROM THE WINDMILL WHEN THEY DIED OF HEAT EXHAUSTION.

MISS COCHRAN AND MISS MILL ARE BOTH WELL THOUGHT OF IN THE PHILADELPHIA SCHOOLS, WHERE THEY HAVE TAUGHT FOR MANY YEARS.

The above is what might be called a fairly typical example of a news item as torn off a teletype machine in a radio station.

You will notice that it is quite long and gives quite a bit of side information that would be included at best only in a very long newscast. Newscasts, you know, are often not too long—perhaps only five or ten minutes. A fair number of news items has to be included within this time and if the announcer read everything on the above printed "Missing Ladies" teletype sheet, half his newscast time would be already used up.

On a typical five-minute hourly newscast you may run, say, four or five items, each one 45 seconds or one minute long. So in re-writing the "Missing Ladies" news item you would first shorten it. But you would not do this by cutting out the end portions. Some items in the last half can be more important than those in the first half. You must pick and choose, all the way through the story. Here is an example of the "Missing Ladies" news story after being selectively shortened:

(News Item, re-written)

Albuquerque, New Mexico: Two women teachers on vacation from their school in Philadelphia have been found dead in the desert country of Western New Mexico. They had been reported missing by relatives in Phoenix, Arizona, and state police patrols had been searching for them since yesterday.

The bodies of Miss Beverly Mill and Miss Amy Cochran were found early this afternoon near an abandoned windmill cattle-trough near the Arizona border. According to a note left by one of the teachers, their auto skidded off desert highway 90 west of Socorro early yesterday and got stuck in the sand. When they couldn't get it going again, they struck off across the boiling desert in search of water. After wandering in the heat for hours, they came upon the cattle-trough, only to find it dry. Not long after that, the two women died of heat exhaustion. Miss Cochran and Miss Mill were well known in the Philadelphia school system, where they taught for years.

The above re-written news story is less than half as long as the item as originally "pulled" directly from the teletype machine. You will notice that items and facts were care-

fully picked from various parts of the teletype story, according to their actual value as news or human interest.

WRITING THE LEAD-LINE

Now, something as to the actual form a re-written news story should take. Just as in commercials, there are three separate parts to a news story. The first of these is the "lead." It corresponds to the headline in a newspaper news story. The lead is the first line or two of the news story and it should give, in capsule form, the main idea of the story or just what the story is all about.

In the "Missing Ladies" story, the lead line (as re-written) is: "Albuquerque, New Mexico; Two women teachers on vacation from their school in Philadelphia have been found dead in the desert country of western New Mexico."

(Incidentally, the "Albuquerque, New Mexico" at the beginning may or may not be spoken by the announcer. It depends upon the policy of the particular station you work for.)

You will notice in the lead-line above that the main idea of the story is immediately brought to the listener. He doesn't have to wait a half minute or so to find out what the story is all about. (If he did, he might lose interest and stop listening.) The main essential fact of the story is brought forward right away: "Two women teachers on vacation from their school in Philadelphia have been found dead." The original teletype story, as you remember, started out with four entirely unnecessary words . . . "It is reported that . . . "

Besides giving the main important fact of interest to the listener without unnecessary words intruding, the lead-line should be as short as possible, concise, and as strikingly interesting as you can make it.

By "strikingly interesting" we mean that, just as in writing commercials, you should not say, "Reports from Washington D.C. indicate that a large air crash involving perhaps fifty lives has happened in the Potomac short of the runway of the National Airport," when you can make it so short and much more interesting by saying, "An air crash in the Potomac River near the National Airport has taken an estimated fifty lives, reports from Washington say."

This last version gets right down to the fact of the thing in the first three words, "An air crash . . . " whereas the first version has fully seven words: "Reports from Washington D.C. indicate that a . . . " before you even get to the vital attention-drawing words, "air crash."

WRITING THE NEWS STORY DEVELOPMENT OR "FOLLOW-UP"

Just as commercials do, your re-written news story will have a follow-up after the lead-line. In the follow-up you add more details to your essential facts and work into various side-issue and human interest facts of the story, if there is time enough in the newscast. In this connection we might say that in writing or re-writing news stories always be extremely careful to stick to the facts as they are revealed in the teletype story. It is all too easy in trying to make the story colorful to accidentally add exaggerations or items of interest that aren't strictly true. This type of unconscious exaggerating usually happens in the follow-up section where human interest and color are usually added.

If you will notice in the central or follow-up section of the re-write of the "Missing Ladies" story, the re-write man kept strictly to the original facts of the story as they came off the teletype machine. He shortened and selected from them and arranged them and re-wrote them, of course, but he didn't add anything out of his own head, either consciously or unconsciously. The follow-up section of that story starts with "They had been reported missing by relatives in Phoenix, Arizona . . . " and ends with, "Not long after that the two women died of heat exhaustion."

THE ENDING LINE

The ending line of the news story is not as definite in form as the ending line of a commercial. The ending line of the commercial usually clinches the important facts of the ad, namely, store name, address, and possible phone number.

The ending line of the news story, on the other hand, usually sums up the status quo in the situation and gives some idea of what is to come. This is especially true in a crime or political story. In these stories the last line may

have a "further developments tomorrow" sort of flavor such as, "Mr. Doe goes under a lie-detector tomorrow morning and police are hoping more information will come to light on additional recent crimes in the area, which they have reason to believe might have been pulled off by his gang."

In other stories, such as our "Missing Ladies" one, the last line may merely sum up or round off the story gracefully with a line such as, "Miss Cochran and Miss Mill were well known in the Philadelphia school system, where they taught for years."

To give you practice in re-writing a news story, here is a sample of a long and verbose item direct from the teletype machine. Try to write a shortened version of this by selecting various facts from the longer story and arranging them into a shorter, more concise story, with shorter lines and possibly shorter words. It is our old friend of chapter one, the airplane crash story, just as ripped from behind the glass of the teletypewriter:

UP, WASHINGTON, D.C. 6/12/60—REPORTS FROM WASHINGTON D.C. INDICATE THAT A LARGE AIR CRASH INVOLVING PERHAPS FIFTY LIVES HAS HAPPENED IN THE POTOMAC SHORT OF THE RUNWAY OF THE NATIONAL AIRPORT. THE CRASH OCCURRED THIS AFTERNOON TO A TWO-ENGINE JET CONTINENTAL JUST AFTER ITS TAKEOFF.

ABOUT FIVE MINUTES AFTER IT TOOK OFF FOR MIAMI, FLORIDA, THE PILOT RADIOED BACK TO THE AIRPORT COMMUNICATIONS TOWER THAT THERE WAS FIRE IN HIS PORT ENGINE AND THAT HE WAS RETURNING TO THE FIELD. AS THE MEDIUM-SIZED AIRLINER APPROACHED NATIONAL AIRPORT OVER THE POTOMAC, WITNESSES NOTED THAT THERE WAS SMOKE TRAILING FROM ONE OF THE ENGINES. SUDDENLY A SPURT OF FIRE WAS SEEN FROM THIS ENGINE, AND ONE WING OF THE PLANE WAS SEEN TO DIP DOWN TOWARD THE WAVES. IT TRAILED FOR A FEW SECONDS OVER THE WATER ALMOST TOUCHING THE TOPS OF THE WAVES, THEN THE AIRLINER WAS SEEN TO NOSE OVER INTO THE RIVER.

BY THE TIME RESCUE VESSELS REACHED THE SCENE OF THE CRASH THE PLANE WAS ON ITS BACK ALMOST COMPLETELY SUBMERGED. DIVERS REPORTED SOME TIME LATER THAT THERE WAS NO SIGN OF LIFE ABOARD THE SUBMERGED PLANE. FEDERAL AVIATION COMMISSION AUTHORITIES ARE EXAMINING THE SCENE TO TRY TO DETERMINE, AS MUCH AS IS POSSIBLE THIS EARLY, JUST WHAT CAUSED THE ENGINE FIRE.

To re-write this story, you will first hunt for a smashing, interesting, to-the-point lead-line. This may or may not be the first line of the teletype story.

In the case of this story, it's the "large air crash" that's important, so we'll start thusly:

(Lead)

A large air crash in Washington's Potomac River has taken an estimated fifty lives, Washington D.C. sources report.

(We now proceed to the follow-up section where you add more details and facts.)

"Just after its takeoff a medium-sized two-engine jet Continental Airliner en route to Miami reported its port engine aflame. The pilot tried to return to National Airport, but on the runway approach over the Potomac one wing sagged and as smoke and fire spurted from the stricken engine the plane nosed over into the river. The plane was almost completely submerged by the time rescue vessels came."

(End line, summary and prevue).

"Divers report no sign of life on the plane. Authorities are searching the scene for some clue to the engine fire."

ARRANGING A NEWSCAST

The overall arrangement of a newscast is just as important as the way each news story is written. Each radio station has its particular "style" or format for presenting newscasts, but one of the best is the "outside-in" method of approach.

It isn't a good idea, you know, just to take a pile of news items off the teletype ranging all the way from a killing in New York to the winning of a tennis match in Melbourne, Australia, and throw them into a newscast willy-nilly in the order they may happen to fall.

A newscast should have some reasonable, regular and methodical order of presentation. The "outside-in" method is used by many good radio stations. In this method, you start the newscast with the most interesting foreign item—that is, some world-news item from the many that constantly come over the teletype. You follow this with the most interesting national item from the United States. Then come the regional items from the area of your state and the other states around it. Finally, there are the local items, from the town in which your station is located.

As an example of the above, suppose you're arranging a five-minute hourly newscast. You start the show, say, with a story concerning a revolution in a South American country. You follow this with a story, say, from New York City telling of a police crackdown. Then comes an item from your immediate area, perhaps about a big auto crash that killed several people. (Morbid, aren't we?) Finally we get to your home town with a story concerning a big celebration that's to be held next week.

Now you understand why it's called the "outside-in" method. It starts farthest away from home and gradually pulls in toward your home town and station. Imagine that you and your radio station are at the exact center of a nest of circles, the largest or outermost circle of which embraces the globe, the next smaller of which rings the United States, the next smaller your general area, and the smallest the town in which your station is located. You start on the outside and work in—foreign, national, regional, and home.

Of course the "outside-in" method cannot be strictly followed all the time. It's only a general rule to follow when you're writing and arranging newscasts. Often you will rip a national story off the teletype that far outstrips the foreign news. The "air crash on the Potomac" was such an item. Unless somebody overseas started a war or revolution, the air-crash story would probably lead off the newscast Even

a local story can be of such striking nature or involve such well-known local people that you will place that first—ahead of all foreign, national and regional news that comes off the teletype

Here is such an example:

"Flash! Mayor John W. Lawson has just been killed in a three-car auto wreck on route 85."

This would certainly come ahead of almost any foreign item you could think of, short of the resurrection of Adolf Hitler.

It all comes to using your own judgment, but we repeat, as a general rule the "outside-in" method is one of the best to follow. At least it furnishes a logical guide for arranging newscasts Of course, if the station you're working on has another style for its newscasts, you will follow that.

HEADLINE COME-ONS IN NEWSCASTS

Of late years, many popular radio stations have been following the "pre-commercial come-on" or "headline prevue" style of newscast. This has many advantages but some disadvantages too.

The "headline prevue" type of newscast is especially valuable when the newscast starts with a commercial. It serves as an ear-catching introduction to the newscast, so that the newscast does not have to start with the commercial itself or with a boring "Midtown Bread brings you the News."

Here is the format for a "headline prevue" type of newscast. You will notice that the newscaster starts this program, introducing the announcer instead of the other way round. A switch!

PROGRAM: SMITH DONUT NEWS 3:00 P.M.
5 minutes

NEWSCASTER: Your Smith Donut headlines—on the hour!

. . . Auto crash in the rockies brings death to a prominent sportsman.

. . . The state legislature passes new tax

to help old-age pensions

. . . Local Chamber of Commerce announces plans for a fair this fall.

Now, here is your announcer with a word from Smith's Donuts!

ANNOUNCER: COMMERCIAL

. . . And now—here's Chet Barker and the news.

NEWSCASTER: NEWS

. . . And now a final word from our announcer for Smith's Donuts.

ANNOUNCER: COMMERCIAL

. . . Listen again at five o'clock for another program of Smith Donut Headlines on the Hour!

GETTING A JOB IN STAFF RADIO WRITING

The first step in getting yourself a job in radio staff writing is to get together a portfolio of your best writing samples (neatly typewritten of course) in a handy looseleaf notebook. Include fifteen or twenty of your very best commercial-writing samples, each typed on a separate unlined sheet of good quality business-size typewriter paper. Type the commercial in the center of the sheet, leaving a liberal margin on all sides. Leave at least two inches margin to the left of the commercial and two inches margin to the right. Each line of your commercials should be about four inches long.

Always double-space. Include about nine or ten half-minute commercials and about five or six full-minute commercials. Make them as original and interesting as you can.

Also include in your portfolio some samples of various types of program formats (beginnings and endings) done in the technical manner shown in this book. Include, possibly, a popular music show format, a light classic format, and maybe a hillbilly-Western format.

When your portfolio is assembled, go around to the vari-

ous radio stations in your vicinity. Ask to see the station manager, for he usually has charge of hiring the staff. If you have experience or ability as a receptionist or stenographer, be sure to tell him that, too, as it might enhance your chances.

Besides going around to nearby stations personally, write to other stations in your general area, always addressing your envelope to the station manager. Include at least one or two good samples of your work with your letter and, if possible, a photograph.

There is a magazine called "Broadcasting-Telecasting" which serves the radio and TV industry and it has "Help Wanted" ads in the back. It is published at 1735 De Sales St., N.W., Washington, D. C. Through this magazine, you may put yourself in touch with opportunities in every part of the United States. A good idea might be to put your own "position wanted" classified ad in and get replies that way. Here is a sample of such an ad:

> STAFF WRITER—young woman. Talented, has studied commercial and continuity writing. Send for samples of work. (Your name, address.)

If by some chance you should not find a radio position available right away, there are often "help wanted" ads for young lady advertising copywriters to work in large clothing stores and department stores. The larger city newspapers and medium-sized city newspapers often have a number of such ads running regularly, especially on Sunday. If you have a flair for apparel and styling, such a writing job would be just your "dish," as the training in commercial writing in this book will hold good for newspaper ad-copy writing too, with just slight modification.