

THE MAN BEHIND

THE MIKE

HAL FISHER

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# THE MAN BEHIND THE MIKE

HAL FISHER

A Guide to Professional  
Broadcast Announcing



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## Preface

Radiobroadcasting can prove to be a most satisfying career for the man of talent, technique, and training; this keenly competitive advertising-entertainment combine offers today's talented youth unprecedented opportunities for a life's work of fun and profit. I have written this book to guide the serious-minded individual to his goal. The informational material contained between these covers represents a course of instruction in radiobroadcasting for the man who must work on the air.

If success seems to evade you, it is worth noting that the arresting influences of frustration, complacency, uncertainty, boredom, and similar negative states of mind are not peculiar to the newcomer in this profession. On the contrary, the progress of the seasoned broadcaster may also bog down because he allows himself to be stalemated—detained from reaching his goal because of his negative thinking. A mental roadblock is not at all uncommon and may easily be removed. Thus, it is obvious that a source of guidance and inspiration is needed at all levels—from beginner to professional, and it is the purpose of this book to offer detailed study methods and drills to develop the talents of both individuals just starting as well as "old-timers" looking for a shot in the arm.

Whether your goal is to be a newsman, disc jockey, commercial announcer, program director, or executive, you must have a thorough understanding of the fundamentals. The information in this book is presented to help you determine your aptitudes, and it will tell you what you must know and how you can develop your talents along the line of greatest aptitude. The first five Chapters deal with broadcasting in general, explaining the opportunities available and how each may be attained. The next 12 Chapters describe the techniques of the professional, the mechanics, so to speak, used

by every successful broadcaster. Since this is not a novel, it should not be read as a novel. Take time to absorb the material; don't rush through the vital sections on thought communication, interpretation, pronunciation and enunciation—they are essential to achieving any degree of success. Drills are included at the ends of several Chapters, intended to be used frequently as a means of developing certain desirable and necessary qualities. In fact, the serious student will try to follow religiously the practice schedule immediately preceding Chapter 1. This schedule is designed to help you achieve the greatest improvement in the shortest possible time. But it is futile to practice half-heartedly or to try to cram or rush the learning process. The beginner must have patience; he must give himself time to grow and develop—a process that just can't be hurried. On the other hand, the individual with some experience will notice almost immediate improvement if he can spot his weaknesses and attack them with some vigor. For those whose progress has been arrested, it is hoped that the material in this book will help to move them off dead center and on the road to success.

Of course, if one is to succeed he must advance, and the last four Chapters deal with advancement. The beginner will find encouragement and the professional will discover, hopefully, what has been causing repeated failure in attempts at securing better positions. The methods suggested have been tried over and over again with positive results, so there is no reason why they won't work for you. But, again, you can't advance prematurely, without developing the "product" you're trying to sell. The material you need to know to become a good broadcaster is here—the rest is up to you!

November, 1967

Hal Fisher  
Winter Park, Fla.

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## A PRACTICE SCHEDULE

### 1. RELAXATION

P-E-N: Chapter 9    Head rolling exercise: Chapter 10

### 2. VOICE DEVELOPMENT

Humming exercise: Chapter 10

### 3. PROJECTION

Person-to-person drill: Chapter 6

### 4. CHARACTERIZATION

Drills for, and color: Chapter 8

### 5. PERSONALITY

Smiling, creating believability, etc.: Chapter 9

### 6. PRONUNCIATION AND ENUNCIATION

Words frequently mispronounced: Chapter 11

Enunciation drill: Chapter 11

Articulation drill: Chapter 11

### 7. NEWSCASTING

Authoritative news drill: Chapter 12

### 8. READING

Tell the news stories as you read from your newspaper

## 9. COMMERCIAL DELIVERY

Practice on at least 6 commercials daily using the above techniques.

At least one hour-15 minutes should be allotted to the above practice schedule. The working announcer may delete No. 8 if he wishes.

## CHAPTER 1

# Is Broadcasting for You?

About this business of broadcasting—how promising a future does the profession offer you? How good are your chances for success in this fascinating branch of show business? Invariably new students pose these questions. My answer always is an honest and logical one; namely, your chances to become successful in this highly-competitive profession, basically speaking, depend upon what you have to offer radiobroadcasting! Talent? Training? Finesse? A solid educational background? Hard work?

### OPPORTUNITIES IN BROADCASTING

Success in broadcasting, as in every other field, will not come looking for you, searching for you. You must pursue it. Obviously, success in any worthwhile undertaking must be attended by determination and perseverance—that old-fashioned stick-to-it-ive-ness! You see, the radiobroadcasting profession has grown too competitive for any halfway measures. You've got to stay with it all the way! As a serious-minded individual you are considering, or perhaps already are engaged in broadcasting, a career that may well prove a most fascinating and profitable undertaking for you. Yes, a richly-rewarding experience may well be yours, depending upon your innate talents and the ability to develop those gifts, and how thoroughly you train yourself in the techniques conducive to effective commercial speech. Nor must you overlook the success factors of a pleasant disposition, sincere personality, good characteristics, and that happy capacity to get along with people.

A solid educational background is essential if you really want to get to the top of the heap. You should seriously con-

sider a liberal arts background. If, for some reason, you cannot avail yourself of such an education, don't give up that easily. Join a local dramatic group. Check your local adult education program for courses in journalism, English, and other related subjects. Offer your services as master of ceremonies to church and other groups for their fundraising shows. If you play music, join a band or start one. Take part in public forums. The point I am trying to make is that you should become accustomed to working before the public, for one thing, and at the same time work for your self-development along the lines of an entertainer. After all, radio is a branch of show business and as a broadcaster you must be an actor. The above experiences will build your self-confidence. And the more you have of that, the better. I shall deal at length with the art of gaining self confidence in a later Chapter.

If you are a beginner, let's consider some of the many ways in which broadcasting can be of service to you. I have students who supplement their weekly earnings with part-time work in farmers' markets and discount centers announcing the "buy of the hour" over a public address system. Some have used this means of gaining actual public-speaking experience before moving on to actual radiobroadcasting, and I heartily recommend this sort of thing as a period of apprenticeship. This kind of job is not an easy one. The neophyte announcer must be on his toes, sometimes working from notes, sometimes from memory, sometimes hurriedly writing his own copy. The typical farmers' market hours run from 6-10 PM on Thursday and Friday and from 2-10 PM on Saturdays. The announcer is paid on an hourly basis, usually ranging from \$1.35 to \$1.50 per hour at the time of this writing. The remuneration may not be attractive, but then, you must remember that you gain experience and get paid for it. Girl announcers also are doing excellent work in discount centers as P.A. announcers.

If you are of pre-college age, I strongly advise that you make every effort to get on the staff of your local radio station on a part-time basis. Outlets near college campuses hire part-time staff men on an hourly basis, and I can't think of another profession offering a college student such a pleasant and profitable opportunity to put his higher education on a self-paying basis. After completion of your college activities, you may follow broadcasting as a career,

or keep using it to supplement your weekly paycheck until you're firmly established in your chosen line of work. I now have a student—an executive with a Detroit utility company—who works three evenings per week as announcer-operator on the staff of one of the city's top-rated, good-music stations. For this man, broadcasting offers an excellent outlet for his talents—a diversion. I expect this student to move into the field as a professional, on a full-time basis, at any time he chooses.

There are no short cuts to getting into profitable, top-flight broadcasting. It's not enough for you to be just as good or a little bit better than the next fellow. In this highly-competitive business you must decide right now to become immeasurably better than your colleagues—your competitors. That should be your goal! The best advice any professional man will offer you is to get yourself some solid training before you start angling for a so-called "lucky break." An announcer, like a musician, actor, or other artist, is not born as such; rather, his talents are developed—he must train and educate himself. If you plan on attending a school of announcing, do not allow yourself to be deceived by colorful brochures. Be wary when you receive follow-up literature. Watch out for those "limited time only" deals.

Yes, there are reputable schools, of course, but then you must be the judge and judge carefully. How? Ask the school for testimonials and names and addresses of former students. Write these men and ask questions. Send along a stamped-addressed envelope for reply. School courses can be costly indeed. There's room and board when you live away from home. Sometimes a school will offer an elementary course, an advanced course, and a few other advanced courses. I have a student right now who spent \$1,500 on school instruction over the past four years. In fact, a number of my students have been graduated from schools of announcing. I am not implying that broadcast schools, all of them, will take advantage of the neophyte. The point I want to make is that you must be vigilant. Be careful about signing agreements, and use discretion before you advance any registration fees. Let it be understood from the start that you may discontinue without any obligation or loss of money should such a move become necessary.

I honestly don't believe a student need spend huge sums learning the techniques of announcing, newscasting, and allied subject matter. I do believe, though, that he will make splendid progress working with a professional instructor, whether that teacher stands before him in a school classroom or whether in private in the instructor's studio. Development is basically up to the student himself—that is, his talents and his earnest application, plus daily practice and determination to succeed. The instructor imparts the know how; the student applies it to himself.

Now, a very important word of warning! Before you advance any payments or registration fees—before you sign anything—you owe it to yourself and your pocketbook to establish the fact that you have the necessary qualifications (in the rough) and financial backing to succeed in this business of broadcasting. I know from personal experiences over the years of the heartaches and disappointments when students learn they lacked the basic requirements right from the start. I cited one such case earlier. Isn't it advisable to get an objective opinion of your ability and talents before you start getting yourself involved in time, effort, and money? Of course, it is! Most schools offer preliminary voice tests, but such tests are not at all conclusive. With some schools this is a mere formality—routine, you might call it. Of course, it wouldn't harm if you took such a test to get some kind of opinion on your first attempts. Usually, there's a \$2.00 charge for such a test. I strongly advise you to visit your local radio station and ask for one of their announcers whose work you have followed on the air and in whom you feel you can confide your plans. Ask him to listen to your work. Tell him of your general educational background, your hobbies, your plans, etc. Certainly, such a man will gladly give you an objective opinion. If you wish, consult an announcer on still another station. Get three such opinions. The criticism offered by relatives and friends may lead you astray. You see, it's only natural for mother and dad, and friends, too, to tell you that you sound great! They mean well, but their opinions may be biased. Are friends and relatives qualified to offer a critique on your work?

When one of my girl students began studying with me by tape recordings about a year ago, she became quite enthu-

siastic about a career in radiobroadcasting and hastened to tell her English instructor at school about her plans to become a girl deejay. Immediately the teacher discouraged her. "Frankly, I think you're simply wasting your time," he told her bluntly, "I doubt that you'll ever make good in radio!" Such a remark would have dulled the ambitions of the average student, but not so with this girl. In a letter she told me that as a result she was more determined than ever to succeed—and she certainly made good her promise! After her fifth lesson, I suggested she get the feel of broadcasting by seeking summer work as a receptionist in a local radio station. Instead, she applied for a summertime job as a deejay on her own afternoon program—and she got what she wanted! As I learned later, the station plans to engage her services on a permanent basis just as soon as she finishes her high school education. She has accepted my advice and will put her radio earnings to good use paying for her higher education at a college near her home. And to top it off, she studied for her Third-Class Radiotelephone Permit while all this was going on and passed on her first try!

## ASSESS YOUR APTITUDES

Now, let's consider qualifications. Are you the artistic or the scientific type of person? Do you play a musical instrument? Have you studied voice? Have you done any writing, for your school paper, for instance? Do you enjoy entertaining people as a story teller, pantomimist, poetry reader, etc.? Have you appeared in school plays, or taken part in public forums? Have you participated in little theatre group activities? Do you paint, carve, or collect antiques? Have you addressed PTA, social, fraternal, service, or church membership gatherings? As a student, do you or did you rate fairly well in such subjects as, English, languages, speech, etc.? If you lean toward any of the above subjects, then definitely you're the artistic type and should do well for yourself behind the mike, as a writer, program director, public relations man, music librarian, or similar work. However, if you prefer to work with figures and enjoy working out higher mathematical problems, scanning blueprints, schematic diagrams, and other mechanical drawings, then you should



give engineering primary consideration as your first achievement.

I needn't tell you that competent radio engineers are increasingly in demand. If, after getting your first-class ticket, you still feel a desire to do airwork—fine! Combo men, trained in both phases of broadcasting, may command attractive salaries! But I have known several top-flight engineers, who, despite their serious desire to do announcing, never quite made the grade. They tried hard, studied diligently, but somehow, it would seem, they simply did not have that inborn talent for the arts with which to work. Sometimes I wonder why an expert engineer, thoroughly schooled in the intricate subject of electronics, expertly capable of pulling down equipment and reassembling it according to schematic diagrams, chooses to add the tension of announcing duties to his busy schedule. Of course, this holds true with some announcers who try hard to get that coveted first-class ticket up on the transmitter room wall, but fail to get a passing mark. The explanation is a logical one. These men are simply not the scientific type, just as some engineers, even though they like art, do not have artistic talents. I bring this matter to your attention now at the start because it may save you time, money, and wasted effort. If you feel a distaste for things mathematical, my advice to you is to forget about engineering. You'll find it no problem getting yourself a third-class permit, which you'll need as an announcer-operator, because the examination for that type of radiotelephone permit is relatively simple and not at all technical in nature.

You see, we must all face the fact that it isn't always what we want to be, or what we want to do as our life's work. Aptitude is what counts! Save yourself heartaches and find out exactly the type of work for which you're best suited. Radiobroadcasting offers the newcomer quite a latitude. Unfortunately, too many young people find themselves frustrated in lines of work in which they simply do not belong, insofar as success in that endeavor is concerned. The worst announcer I ever heard was a brilliant engineer who wanted to be behind the mike more than anything else in the world. He had schooled himself in the mechanics of the then new television medium. One morning, I called him into my office and asked him what on earth he was doing

behind a mike instead of following through on an engineering career. "Do I sound that bad?" he asked me. I had to be blunt for his own sake. "You don't belong behind a mike anymore than I do in the transmitter room!" was my reply. I then explained the splendid opportunities in television actually awaiting him. And this chap knew television—he had studied television photography—and here he was trying to be an announcer. Why? As he put it, announcers enjoy prestige and popularity. This young man completely overlooked the success factor and his responsibilities to his wife and children. Because of my candid discussion that morning, this chap today is in television with a top-rated New York metropolitan station and doing extremely well for himself. This sort of thing is not uncommon. You find so many square pegs trying to fit into round holes on the stage and in motion pictures, too. Let me repeat: It isn't what you want in the way of a career, it's choosing the line of work for which you and your talents are best suited. As Douglas Malloch put it in his poem "Be The Best of Whatever You Are":

"Success is not a matter of size or occupying a lofty place in life, it's being the best of whatever you are!"

And how true that is.

What about financial returns for all your time and effort? Well, disc jockeys, top-flight jocks, command the fabulous salaries of movie stars and bask comfortably in the spotlight of popularity and enviable prestige. But, we all can't make the top rung of the ladder—let's face it! But, on the other hand, who is going to stop you from trying to get to the top of the heap? No one! Perhaps you're a working announcer with a nonprogressive operation in a small market. You're stalemated and frustrated—stagnant. You gripe about the hours, the amateurish copy you must read, equipment that requires attention, etc. You're wondering why on earth you can't throw off the shackles and start getting somewhere in this promising business of broadcasting. There is a way out for you, and before you finish reading this book, I'm sure you will have gained an entirely new and refreshing concept of the meaning of the word "success" and how to achieve it.

How far you will go as a broadcaster is entirely up to you—your talents, training, personality, ambition, drive and determination, and perseverance, to mention a few success factors. I mentioned earlier that an announcer, deejay, sportscaster, newsmen, and others who work behind the mike sell their services. Yes, your services constitute your product. You will not sell your name at first, even though you may present an attractively-composed brochure or a professional-appearing resume and handsome photograph. Basically, talent buyers buy talent—broadcast services. Your measure of success in this industry will depend upon your ability to produce such services of top quality, backed up by experience. Let me repeat that: That "product" must be of top quality if you expect to pin a Fifth Avenue price tag on it. If your auditions consistently fail to produce results for you, then something must be amiss somewhere. Now, don't become discouraged. We'll discuss audition failure and its possible causes later. Every problem has a solution. The poet sizes it up this way:

" . . . we can't all be captains—some must be crew.  
There's something for all of us to do . . . Make  
most of what you have . . . it's being the best of  
whatever you are!"

## FUTURE UNLIMITED

Here are a few facts and figures which should prove of interest to both the neophyte and the professional broadcaster holding a negative view insofar as his success and betterment in broadcasting are concerned. Deejay, announcers, newscasters, professional women, and others trained in the essential techniques conducive to success in this industry, are increasingly in demand in this steadily expanding profession! It's a fact! Listen to this: As of this writing, there are 4,118 AM radio stations in operation with authorizations granted by the FCC for an additional 114 such outlets! At present, there are 1,642 FM stations on the air, with 327 new FM operations in various stages of construction. Regarding the visual medium, at present 616 TV stations are beaming signals in every direction of the land, and new UHF (ultra high frequency) TV station

authorizations are being granted by the FCC with some regularity right now. There you have your field of operation! And, if you wish to take a speculative view on the basis of the marvelous results obtained through Telstar, you someday may see a communications satellite in orbit—a relay station out in space with live engineers on duty at the controls!

Obviously, the growing number of broadcast stations must be manned by competent, trained personnel. You see, the industry has come too far and has grown too mature for the time-consuming task of teaching newcomers the intricacies of broadcast operation. When I first started in broadcasting, anyone with what was termed a "gift of gab" found a welcome spot in the profession. The man with pear-shaped tones in his voice, the actor, singer, salesman, all found a welcome in the radio stations of that day. There were no broadcast schools as we know them today. Microphone techniques were virtually unheard of. Everyone was learning this fascinating business of broadcasting. The blind led the blind. Anyone with a flair for showmanship could "get into the act." It is quite the opposite today. The profession needs, wants, and demands trained personnel! It's true, of course, that in some small remote areas, a few radio stations offer the untrained and inexperienced newcomer an opportunity to learn the ropes in exchange for a minimum wage—a reciprocal deal, after a fashion, but actually a money-saving arrangement for the operators. To the neophyte, getting a start in the profession that easily—without training, without experience—would seem like the "big break," the golden opportunity to learn the business while getting paid for it! Good as it sounds, though, this sort of arrangement has its drawbacks.

From my experience with students who have had this "on-the-job" training, it was obvious that little, if any, technical know-how had been gained. Actually, while it does afford the newcomer a chance to get a much-needed start, it is "bargain training" whereby the beginner develops undesirable broadcast habits, such as slovenly production, running over on time, careless handling of equipment, etc. What about announcing techniques? Editing news? Timing of shows? The neophyte is virtually left on his own to learn as best as he can. Just recently, one of my California students told me that he called on the man-

ager of a southern California station—a small, independent outlet—and applied for work as an announcer. He explained that he had no experience and no training at all. To his amazement, he was hired on the spot. After a few minutes briefing on control room operation, the newcomer was left entirely alone in the control room while the manager went out selling time. Unbelievable? It would seem so, but it's true!

The aspirant to broadcasting will do far better for himself to plan his career in two steps: One, technical training, and two, secure a period of apprenticeship. The opportunity will present itself to the trained young man! Truly, there's no such thing as a "lucky break." Now is a most propitious time for the talented youngster in radio! Fresh voices are always in demand. New personalities are being sought constantly. Trained youngsters are auditioned daily. Talent buyers are always on the alert for star material!

For the woman of talent, radiobroadcasting presents an equally promising picture. There's the TV actress dramatizing the dynamic cleaning power of the cleanser called the White Tornado, the girl announcer demonstrating the cleansing properties of a new facial cream, the vocalist singing the commercial jingle, the woman network commentator in the halls of the U. N., the girl news interviewer, and so on. Behind the scenes you have the advertising agency gals doing copy, the talent buyers, personnel managers, publicity directors, programmers, promotion agents, and others. More and more women are being assigned the responsibility of radio station management, and why not? Yes, women are ably handling all types of assignments these days. Frankly, I find my female students just as responsive to instruction as the boys.

## SET YOUR SIGHTS

From the very start you should set a mental blueprint for yourself. A "flight plan" I prefer to call it, a success plan you intend to follow throughout your career, just as a builder follows his blueprint when constructing a dwelling. More on this later, but at the present, suffice it to suggest that you start today to put a plan on paper for a successful career. Start visualizing what it is you want to accomplish,

where you wish to go, how you plan on getting your start. Please bear in mind that there are no short cuts to successful broadcasting. That fact still stands. But, delays may prove costly, detours time consuming. The accent is on youth; therefore, no time should be lost in formulating plans for a career. Look forward—never look behind you. What happened yesterday cannot be undone. Today counts! Profit today from the mistakes of yesterday. Tomorrow you will work with the experience gained today. That's the way we learn, by making errors and profiting by them. So, set a goal for yourself and keep your eye on it, and don't allow anyone to discourage you. Friends sometimes unmeaningly will do precisely that by offering advice on a subject of which they are ignorant. An electronics engineer assembles equipment working from a schematic diagram, the pilot follows his flight plan to a 'T.' You, too, must adhere to your flight plan—your mental blueprint—until you safely reach your destination, your goal!

By the way, don't fear making mistakes. If you do, you'll actually delay your progress. Assume a positive attitude as you "see" success as an accomplishment already materialized. Don't say "I will be successful." When you use the word "will" you are placing your success off in the distance, at some indefinite future time. Rather, assume the mental attitude that you are successful right now! Remember, it's today that counts, not yesterday and not tomorrow, but today! Each day you are successful, and not will be successful. You'll have "off" days when it may seem as though you're not getting anywhere at all, but don't let them worry you. Just keep plugging along diligently, and you'll continue to make steady progress, I promise you. You see, it's like depositing a dime into a piggy bank each day. It may seem like a trivial amount to save, and yet, in time those dimes will add up! Won't they? All right, let's get to the next Chapter to discuss a successful career in this business of broadcasting for YOU—the man behind the mike!

## CHAPTER 2

# You're a V. I. P.

Yes—you are a Very Important Person—make no mistake about that! You see, there's only one being on earth who thinks, reasons, observes, reacts, interprets, looks, speaks, etc., precisely the way you do, and that V.I.P. is you. It's true—you are unique! Think about that for a moment. Now then, take my advice: Right from the outset, consider yourself a Very Important Person! I want to instill a feeling of self-confidence in you. You'll need it in this business, believe me—too many broadcasters lack self assurance. Because you are unique—talentwise—consider yourself different in some respect and to some degree from your broadcast colleagues, the men with whom you will compete throughout your career for those commercial assignments and promotions. And, because this is so, you should feel assured that you have just as good a chance to succeed as does your fellow broadcaster.

### FIND YOUR NICHE

Everyone is born into this world with a life's mission to perform, and you'll find a niche into which you'll fit perfectly! But, you must search and work toward that proper place in this wonderful scheme of things: Keep your eyes and ears open for those opportunities.

Most broadcasters start out as staff announcers, and very likely so will you. Sooner or later you'll start thinking in terms of specializing. You may lean towards sports-casting, news, or programming, or you may be a "natural" as a disc jockey. Then, too, some announcers develop an unusual interest in copywriting or sales, eventually moving up to the position of Commercial Manager. Your aspirations may well lead you into the program office, and good

Program Directors are not at all plentiful; in fact, there are hardly enough to go around. But for now, remember—regardless of your specialty at some future time—you are unique! Become aware that you have something different—something refreshing—to offer the profession. Here's an affirmation for you; memorize it and speak it to yourself mentally as often as you wish—believe it!

I . . . AM A VERY IMPORTANT PERSON! I'M UNIQUE! NOTHING . . . ABSOLUTELY NOTHING CAN STOP ME FROM BECOMING SUCCESSFUL IN THIS BUSINESS OF BROADCASTING!

This statement is loaded with mental drive. You should feel confident right now insofar as a successful career is concerned. Don't lose sight of the important fact that to really succeed, in broadcasting or in any other line of endeavor, you must set a goal for yourself, and that goal should be in the kind of work for which you know you are best suited in order to become really successful. Remember, it isn't always what we want to do; rather, we must ask ourselves the question, "What specialty do I have to offer the profession?" Then, work toward that goal.

Over the years I have met crack salesmen who started out as announcers, but who never got anywhere behind the mike. Then, they tried part-time sales and discovered that salesmanship was what they should have followed right from the start. On the other hand, I have come across time salesmen, for example, who switched to announcing and sportscasting and catapulted themselves into profitable broadcasting. I know of a number of good, top-flight announcers and deejays who started out as engineers only to discover that they had other talents to offer the industry; therefore, they switched over to airwork. Almost every radioman starts out jiggling switches, spinning records, twisting knobs, and taking readings. The neophyte is a kind of announcer-deejay-production man-engineer-news-caster, as it were. He works out his apprenticeship that way, but eventually he will develop a leaning in some specific direction, perhaps toward news work or commercial announcing, or he may be a natural to move on to a larger market and a more powerful station as a full-fledged disc



jockey. If you're a working staff announcer on your first or second station, perhaps you're giving serious consideration to taking another step upward. That's good! But, before you make the move, do you have a goal in mind? Do you know precisely what it is you want to do, something you do well? If you're in doubt, take stock of yourself and your talents. Be honest with yourself. Time is of utmost importance, and the accent today is on youth! You're a serious-minded individual, you want to get somewhere in this business without wasting valuable time and money.

## DON'T TRY TOO HARD

Let me pose an important question: Are you working for perfection? Don't! You see, trying to become perfect makes for self-consciousness, and destroys the very qualities you must develop—self-confidence and assurance. For years I boasted about being a perfectionist. I thought it an admirable quality to want to be perfect in everything I did. As I look back on those days I realize how utterly ridiculous I must have appeared to my coworkers. Now I can understand why some of my letters of application went unanswered. Who wants a perfectionist around? Try as hard as you will, you'll never become perfect. Simply do the best you're capable of, and no one will expect anymore of you. When you make an error, profit by it. Chalk it up to experience. Discover how and why it happened. Find a solution, and try to avoid making the same error again. Stop carrying a chip on your shoulder. This makes for tension on the air; it saps your energy. So, don't even try to become a perfectionist. Relax! Trying too hard makes for frustration, and makes you your own biased critic—precisely what you do not want. Any critique of your work should come from an objective source.

Perfectionists are sometimes difficult to work with, and if they are bosses, many times they are difficult to work for. You see, working for perfection as they do, they expect everyone else never to make an error. And strangely enough, as has been my experience, the perfectionist is prone to making glaring mistakes simply because he trys too hard to avoid errors; hence, he becomes tense, irritable, and frustrated. So, if you've been bragging about being a perfectionist, thinking of it as an admirable trait—don't do

it! To most persons, the word "perfectionist" has an undesirable sound.

## THE DRAWBACKS OF SELF-SATISFACTION AND COMPLACENCY

Recently, a well-known television personality jokingly quipped that colleges should offer announcers degrees in egoism. Of course, what he meant was that in this business one needs all the get up and go and self-confidence he can get to reach the top of the heap. It's true that we must always feel completely assured that we are succeeding, that we are making progress and will get to the top. But, we should not get that feeling of self-satisfaction and complacency—contented, as it were, to allow success to come looking for you. It won't come looking for you; you must pursue success.

Complacency has an insidious way of creeping up on one. Let's not forget the fact that we never stand still; rather, we fall behind. Sometimes a broadcaster, announcer, deejay, or newsman finds himself comfortably situated on the staff of a local station in a medium-sized town in a small market. After a few years, he establishes a home there and makes a number of friends. Eventually, he is the senior staff member, others having moved on to bigger and better broadcasting. Unaware of it, complacency has taken over. He is looked upon as the "professional" by younger staff members. While the newcomers learn from him, he becomes stagnated, stalemated.

This sort of thing is not uncommon. How often have you heard a really good voice, with network quality, on a small, local station? I have many times, and have wondered why on earth such a man remains self-satisfied and is not on the staff of some metropolitan operation. Of course, it may be that such an announcer or newsman wants to remain in that town, to raise a family there and make it his home. In that case, fine! But, if you, a working announcer, are stalemated in a small market and simply cannot move on to bigger and better broadcasting, hard as you have tried, then there is something amiss somewhere. This condition need not exist for you, and it is one of the purposes of this book to point out the various ways and means to overcome audition failure. I sincerely hope that you

will find a solution to your problem in the following Chapters.

The answer to your problem may concern one or a combination of such problems, namely, the appearance of your presentation, a professional-looking resume, techniques, the tools of the trade, your pronunciation or slovenly enunciation, etc. It's like a jig-saw puzzle, from your first letter of application to your meeting with the new boss, each little piece must fall into place, without forcing, to complete the picture. In other words, your success in making headway depends upon the writing of an effective classified ad, a professionally-worded letter of application, a neat, standard type of resume, a good photograph, proper choice of audition material, properly organized presentation, an effective interview with your prospective employer, and, of course, your broadcast services, which is your product, and that product must be tops!

Unless you make a contact through an employment agency or through the efforts of a personal manager, you must be your own salesman to sell your services, your own publicity agent, promotion manager, business manager, etc., besides being the producer—the professional artist. Unfortunately, the artistically inclined are not usually businessmen.

To get that job you're after, should you resort to solicitations? Should you quote your salary requirements in your first letter? Should your photograph be an informal snapshot or a posed studio picture? Should you try for a jump from a 250-watt to a 50-kw station because someone told you that you are network material? All of the above questions will be answered and the attending problems discussed in the Chapters that follow.

## CHAPTER 3

# What Makes a Good Announcer?

What are the qualifications of a good announcer? Well, for one thing, there seems to be an erroneous impression that the man with those pear-shaped tones has the basic makings of a good radio announcer. This is a false impression, and the same holds true, too, relative to a handsome profile. Good looking features do not necessarily spell a television career. Pear-shaped tones and good looks are assets, that's true, but there's more—far more—in the way of qualifications than a good voice and handsome appearance.

### PROJECTION

Speaking with a rich, resonant, and forceful voice is only one of the qualities with which the announcer works. The effective announcer works scientifically; by applying various techniques he uses words as building blocks to create pictures—word pictures.

The "tools" used by the accomplished announcer are numerous, just as a portrait painter is equipped with various kinds of brushes, tubes of oils, thinner, etc. The professional artist transfers his thoughts to a canvas—just as the eye of a camera, the lens, transfers what it "sees" to the sensitive film behind it. In the art gallery, the painting impresses itself upon the subconscious mind of the art connoisseur.

The sportscaster does likewise. He uses descriptive words to color his speech. His moving pace fits the excitement he observes on the field. The play-by-play announcer uses changes in pitch and volume and other attention-getting devices to communicate word pictures to sports fans who, at home, absorb the sportscaster's word pictures and "see" precisely what the announcer sees on the field.

The same technique—communication of one's thoughts through word power—call it projection if you like—is used by the commercial announcer, the disc jockey, and newscaster, too. The announcer must project word pictures of his product in living color in order to impress a power-packed sales message upon his listener's subconscious. The newsman uses an authoritative tone of voice and a believable delivery, plus attention-getting devices, to take his listener to the scene of the news story! Television produces this effect with the use of film clips and a commentator speaking directly from the scene for a first-hand account of the story.

As a radio broadcaster you don't have a picture to assist you; therefore, you must do all the work: You must transmit your own pictures—word pictures. The technique of communicating one's thoughts may be likened to speaking in person to one listener at a time. I prefer to make reference to this technique as the person-to-person approach of the announcer, newsman, sportscaster, jock—anyone working behind a mike—even of the public speaker addressing a live audience. Effective announcing is professional conversation. All the techniques mentioned in passing through this Chapter will be covered in detail in another part of this book. I am now merely citing the essential qualifications of an accomplished announcer.

## CHARACTERIZATION

Another tool of the trade used by the announcer with know-how is characterization. Think of this technique as what is called definition by the professional photographer—the proper balance of light and shadows, rather than an overly light or muddy, dark, overexposed picture. Such a photo may be compared with the delivery of an announcer speaking in monotonous black-and-white minus inflections and coloring.

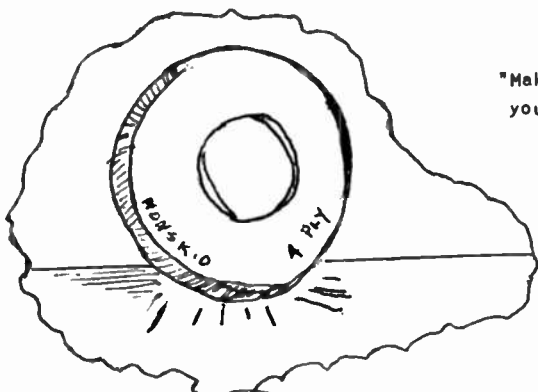
If a tire is manufactured with a special tread to prevent deadly skids, surely the accomplished announcer will create a word picture of a speeding car suddenly skidding on a slippery pavement. In so doing, he will compare, mentally, the qualities of the skid-proof tires with those on the skidding car and see the advertiser's product as tires that

GRIP the road! He will read the line this way:

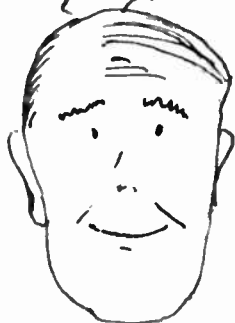
"Yes, NONSKIDS are made to save your life. They

GRRRRIP . . . the road!"

Another highly effective, attention-getting device is the pause. Note the momentary pause placed after the word "grip." Making this ever so slight pause places tremendous importance upon the word it follows, in this case, an indelible impression of a skidding automobile and another one whose tires safely GRRRRIP . . . the road.



"Make your ONE listener "SEE" your word picture."



NONSKID TIRES  
GRIP THE ROAD

Notice too, in the following commercial line, the importance of timing—a slight slowing down of the tempo—to further impress the listener with the importance of the message:

"Yes . . . NONSKIDS are made . . . to save/your/  
life, over . . . and over . . . and over! NON-  
SKIDS grip . . . (GRRRRIP) the road!"

## BELIEVABILITY

As you now can understand, it takes more, far more than pear-shaped tones to do a good selling job, to make a good announcer. You'll find one dominant quality in every top-flight announcer—believability. The good professional believes in both his product and in himself! And that goes for disc jockeys in the top brackets. If you are a beginner, do not be deceived into thinking that glib ad libbing and quipping is all you need know to become a disc jockey. Nothing could be farther from the truth. The disc jockey is a highly-trained broadcaster, a most versatile man behind the mike who must be a talented commercial air salesman. And the same techniques used by the commercial announcer and deejay are used by the sportscaster and news reporter.

If it is at all possible, get yourself a liberal arts education. As you can see, the accomplished announcer knows he is in show business and is an actor. Like the stage, film, and television actor, the announcer must sound real and believable.

## DON'T BECOME A FLOATER

So far we have touched lightly on the technical qualifications of a good announcer. I would like to mention here a few other important qualities to work for. Do not become a floater. When you decide to make a change of position make it in the right direction, toward your goal. Don't merely change jobs because you're bored with the station's routine, for instance. Make each move count. This very important subject is covered in the final Chapter. Plan each move so that you make each change count! Watch out for delays and detours: Check station formats and policies carefully before accepting a position. The good announcer is a reliable chap. He's on time, never late for rehearsals, and he checks his copy in advance. He gets to work a little ahead of time to check on the day's log, his assignments, new programs, changes, etc.

Now—for the young broadcaster just starting out: Don't be misled by the would-be advice of wiseacres who claim that it isn't what or how much you know but who you know to get the breaks. This is a misleading statement. In the

first place, there is no such thing as a lucky break. What is erroneously termed a "lucky break" is in reality an opportunity, and when such an opportunity does present itself, it will mean either win or lose, depending upon how well you prepare yourself for that rare opportunity. If you're a trained broadcaster and have that professional sound, you'll stand a fair chance along side your competitors. If unprepared, you'll have to miss the boat.

### IT'S WHAT YOU KNOW

It's true, of course, that contacts are of utmost importance; no one can deny that you must establish good contacts as you progress throughout your career—that holds true in any profession or business, of course. For example, the contacts of the store owner are his customers, but if the merchant overprices his goods or tries to pan off inferior merchandise, eventually he'll have to go out of business. By the same token, if you, as an announcer, attempt to sell your services (the product), knowing that they are not of top, professional quality, to your contacts (talent buyers, program directors, and others), eventually, you will find yourself out of business—that is, unemployed. It's that simple. From this you can see that the right people—the talent buyers—will buy the right product at the right price. So, don't deceive yourself into thinking that to be successful is a mere matter of knowing the right people. Your success in this business of broadcasting depends upon how much you know and your contacts! The man at the top of the heap is well aware of this fact. He has worked hard—very hard—to get to where he is. It wasn't easy going, you may be sure of that!

Again, if you're a beginner, make every effort to get all the formal education you can before you become actively engaged in the business, that is, on a full-time basis. As the working announcer will agree, once you get started with a commercial broadcast station, you'll work an 8-hour day jammed with all sorts of energy-consuming duties. It'll be work, but you'll enjoy it; however, you may find little time and inclination to complete your education during your off hours. It's so true that you simply cannot expect to get something for nothing, regardless of what line of



work you choose. Would you apply to a radio station for the position of engineer without first having trained yourself in electronics? Of course, you wouldn't! Still, how many times have I had a man apply to me for work as an announcer or disc jockey, confident that he was capable of doing the job because his friend told him he sounded like an announcer, or because he liked to spin records and practiced with his record player. Before you can sell a product, you must first produce it. And the amount on the price tag must be commensurate with the quality of your product!

## THE IMPORTANCE OF PREPARATION

While discussing what makes a good announcer, here's an experience you may meet up with someday on a 50-kw net outlet: When competitive auditions are held, generally the entire staff, sometimes numbering as many as twenty men, is notified of the upcoming audition. Usually, a number of free-lance announcers participate, also. I personally have participated in such competitive auditions, and recall one for a national advertiser in which 27 top-flight voices vied for the commercial assignment. When these auditions start, each man taking part is handed a copy of the commercial or continuity well in advance to enable him to give the copy a thorough going over for markings and so forth. He may check on pronunciations or confer with the producer in charge as to exactly what style of delivery is preferred. Usually, the contestants, as you might call them, mill around in the hallways rehearsing their copy aloud until called into the studio for a reading. This is a common sight in large metropolitan stations.

Once inside the studio, behind the mike, the participating announcer faces a battery of serious-faced listeners in the control room. Among them he will see an agency representative, a director, perhaps someone representing the sponsor, an engineer, station production man, and others. Being on display, as it were, won't faze the professional man. He's armed with self-confidence. He's trained in the techniques and is prepared to use them. He will stand relaxed and at ease because he has been trained how to relax mentally and physically simply by willing to assume such an attitude. Before he speaks his piece he believes in his product and in what he will say about it.

Naturally, the man to be chosen for the assignment will sound believable, sincere, natural, and conversational.

It certainly seems strange that the professional man, with all his experience and seasoning, deems it advisable to rehearse his copy, news, continuity, or commentary, even though he could do a good job reading on sight. Yet, some newcomers feel so sure of themselves that they rush headlong into a studio, already late, breathless and unprepared, and attempt to do justice to a piece of copy. As it is, the copy used in most small-station operations isn't too easy to read. Is it any wonder then that advertisers fail to renew contracts or feel reluctant to buy spots on some small-market outlets?

Speaking of preparation, this morning over a local station I heard a newsman walk into the name Pago Pago and pronounce it precisely as written. Had he checked, he would have learned that Pago Pago is pronounced Pahngo Pahngo. You can take my word for it, it's neither admirable nor smart—nor is it a display of professionalism—to read copy "cold." The good announcer doesn't!

Of course, the same professional qualifications of the commercial announcer apply equally to the disc jockey, the newsman, sportscaster, and even the copywriter. The accomplished news reporter, for instance, knows that to build up a following he must do more than merely read the news. His listener is able to do that for himself. Therefore, he employs the technique of the raconteur and tells the story; he takes his listener to the scene of the accident, battlefield, tragedy, or other news event. This is professionalism! And, the sportscaster does likewise. From the time he hears the starting whistle, he transports sports fans in their living rooms to seats on the 50-yard line. This takes preparation. You see, the professional man leaves nothing to chance—he can't afford to take chances. The neophyte will do well to emulate the successful professional broadcaster on this point.

## DEVELOP GOOD SPEECH HABITS

Needless to say, I suppose, the man who has the makings of a top-flight announcer, disc jockey, newsman, sportscaster, or commentator, must put forth every effort to attain impeccable pronunciation and clean, crisp enunciations.

ation. Such an accomplishment as a professional public speaker simply spells good grooming. Slovenly speech habits have no place in good broadcasting.

The young broadcaster most likely to make good in this business will not linger longer than is necessary on the staff of a small, local station. Neither will he desire to become a floater. He'll know better than to do that. He'll know precisely when he's ready to take another step upward. Putting it another way, when you reach a certain stage in your development, and have gained sufficient experience in a radio station, you'll feel the urge to take on more responsibilities—greater challenges—in a larger market with a more powerful operation. As one of my students aptly put it, it's like "outgrowing a pair of pants!" The good radio-man will realize early in his career that he must become a specialist. He may eventually want to become a News Editor, get into TV, etc. Copywriters are in demand, and so are program directors. Unfortunately, many small-station program directors have a limited knowledge relative to good programming, audience promotion, publicity, listener-building gimmicks, buying good talent, handling personnel, etc. Selling, too, offers the ambitious announcer an opportunity for added income on a part-time basis, or he may eventually lean toward copywriting, many do. For the latter reason an entire Chapter on the important phase of writing good copy is included in this book.

In closing this Chapter, I realize, of course, that there are still other qualifications which haven't been mentioned, but they'll be discussed at a later time. One of the most desirable and distinguishing qualities of the newcomer most likely to succeed is old-fashioned stick-to-it-ive-ness. Remember, radiobroadcasting is a competitive profession—a tough one to crack. Despite stumbling blocks and disappointments, you'll have to stay on top of it all the way. Never stop learning! When you do, you'll not merely stand still; on the contrary, you'll fall behind. That's the way it works. Seek the advice of those who have gone before. Work with men who know more than you do—not the other way around. Let their experience rub off on you. Be the professional; act the professional. Let your motto be: "Once a student—always a student!" Please accept this advice from one who knows that—THERE'S NO SHORT CUT TO BECOMING A GOOD ANNOUNCER!

## CHAPTER 4

# Should You Be a D. J.?

If you have decided that you have the basic qualifications of a good disc jockey, and want to follow through on that phase of broadcasting, that's fine. But, think it over carefully. It seems from all the inquiries I receive for instruction that every young person with a home record player wants to be a deejay. For now, though, let's assume that you have what it takes to become a good deejay, and consider your chances for success.

### SET REASONABLE GOALS

You have chosen a profitable and most fascinating branch of show business; that's for sure! You must be aware of the fact that top-flight jocks are in the enviable position to command the fabulous salaries of movie stars! Yes, more than that: They bask in the warm spotlight of prestige and popularity comparable to the ovations showered upon royalty. But, let's not lose sight of still another fact, namely, that every deejay, talented and popular as he may feel himself to be in a small market, may never reach such great heights, but not because of his lack of ability. Why is it necessary for one to be in New York, Chicago, or Hollywood to consider himself a complete success? Why not set your sights on the splendid opportunities in other fine cities and their modern and progressive broadcast facilities? What's wrong with Cleveland, Boston, Indianapolis, Philadelphia, Detroit, etc. Are these small towns? Not from my experience.

I knew, personally, of a young announcer in a small town of 10,000 or so on a medium-sized combined transmitter-studio operation. This man had talent, was well trained, displayed professionalism, and definitely had that profes-

sional sound. His deejay work was tops. He ran a solid, tight show, and when assigned to news occasionally I admired his versatility in being able to switch from a glib deejay style to the authoritative delivery of a veteran newsman. This broadcaster tried time and again, perhaps for almost ten years, to crack New York radio, and vowed to me that if he couldn't make the Big Town, he'd rather stay put for life. Very unfortunately, indeed, New York competition was just too keen for him it seems, and he kept his word. He "stayed put." When I last heard from him, he dropped broadcasting as a career, perhaps frustrated and disappointed. Too bad. His colleagues went on to other cities and are happy and quite successful there.

If you're a working jock, I would suggest that you profit from my friend's experience and ultimate disappointment. Think of success as something you yourself create, regardless of whether you do it while on the staff of a 250 watter in a town of 10,000 or a 50-kw metropolitan operation in a city of 5 million. This I can safely tell you: If you're a good radioman you'll find the welcome mat out anywhere. As Walt Mason puts it in his poem, The Welcome Man:

"There's a man in the world who is never turned down wherever he chances to stray. He gets the glad hand in the populous town and out where the farmers make hay. He's greeted with pleasure on deserts of sand and deep in the aisles of the woods. Wherever he goes there's the welcoming hand. He's the man who delivers the goods."

Deliver the goods! That's the success factor—any place, anywhere.

## PRESTIGE BUILDERS

The successful deejay needs prestige and popularity, right? Then, be your own press agent, publicity man. Start a scrap book. Make it professional looking. When you do interviews with some local official or itinerant record personality, arrange with your local newspaper to have a staff photographer present. Write up a brief piece of copy on your interview. If you can't get this coopera-

tion, keep a flash camera handy and have someone around the station take the picture. Pictures are important. Paste photographs neatly into your scrapbook using rubber cement to prevent curling. Also, try to get newspaper coverage if you can. Clippings always look good, and a well-organized scrapbook always makes a most favorable impression.

Here are a number of ways and means with which you may quickly increase your prestige, step up your popularity, and up your audience rating, too. First, do you keep yourself abreast of what's going on in the music and record business? You should via the trade papers. Also, check your local newspapers in reference to new films and plays opening in your city, special exhibitions in museums and art galleries, and such. Public notices add distinction to any show. Try these ideas on newscasts, too. Announce upcoming sports events, club meetings, PTA gatherings, weekly Rotary, Kiwanis, Elks, and other club meetings. Interview club officials to promote their public-spirited undertakings and ask them to announce the broadcast at their membership meetings; they probably would do that anyway. Ask them to run a promotional in the newspapers and remind them to mention the broadcast. All this makes good publicity for you and added material for your scrapbook.

As a good deejay you'll need quite a collection of gags and quips. Type these neatly on 3-by-5-inch file cards, one gag to a card; then, get yourself a two-drawer file cabinet and file them alphabetically under type or classification. If you want to get a good start on your collection, check the classified sections of trade publications such as BROADCAST MANAGEMENT/ENGINEERING, BROADCASTING-TELECASTING, BILLBOARD, VARIETY, etc., for available gag files, deejay folios—services that furnish jocks with good, professional comedy material. These services will keep you supplied regularly, on a scheduled mailing basis, with fresh quips and material prepared by men who know how to write effective comedy material. Do everything you can to give you and your show that professional sound.

If you have jokes of your own, streamline them. Avoid drawn out, detailed stories. Don't overtalk yourself. Wordy stories tend to slow a show down. Hold your audience by keeping your show moving and well balanced. Be-

ginners, and some professionals, seem to be of the opinion that the air must constantly be filled with talk and more talk. This is a fallacy. You see, unless you have something of genuine interest to relate, a timely anecdote about a current motion picture playing to SRO, for instance, you may bore your listeners with too much talk. Many deejays are unaware of this and simply talk too much. The old axiom in show biz holds true in broadcasting, namely, don't give them too much. Make them applaud for more! It isn't how much you say, but rather how you say it. Get to the punch line quickly, and be careful not to slur over the punch line. A lost punch line is a lost joke. Remember, you'll never be criticized for speaking sparingly; in fact, you may well be admired for your thoughtfulness and good taste. If you work on a small "one-man" station, your voice dominates that frequency for perhaps eight hours straight, day after day. Understandably, your sound could become monotonous.

It's also good production, when possible, to hitch-hike a quip onto an announcement or song title, but avoid doing this with a commercial; the advertiser might resent it. What I mean is this: Let's assume that you have a Radio Free Europe spot to read, and the closing words are these:

" . . . and your dollars to Radio Free Europe will help raise the iron curtain of Communist aggression."

If you have a well-organized gag file, it's a simple matter to look under the heading of "Communism" and come up with a quip such as this one:

"Great organization Radio Free Europe. Like Clifton Webb said recently, there's only one country in the world safe from Communist aggression—Russia!" (MUSIC)

See what I mean? Of course, you must consider your audience when quipping. A late afternoon audience will have teenagers tuned in, whereas a mid-morning show will play to housewives, etc., so, know your audience and work accordingly. The working jock is quite aware of this. If you are playing to teeners, quip on things they can understand, for instance:

"I wonder how many of you gals know how many lips you can make from one lipstick? Huh? . . . the answer is 200! Count 'em sometimes." (MUSIC)

Here's another example:

"Here's one for you bubblegummers . . . do you know what you're chewing? Well, the stuff's called —Jeluton, and comes all the way from the jungles of Thailand. Still want to chew Jelu—I mean, bubble gum?"

When playing to the homemaker on a morning show, gags such as the following get chuckles:

"Now, a question. Why are husbands like automobiles? Answer: The better you take care of 'em the longer they'll work!! No?" (MUSIC)

"Hear about the maternity ward nurse who brought out the triplets to the new father in the waiting room. 'Here they are!' she announced. 'Okay,' said the father, 'We'll take the middle one!' Oh, yeah?" (MUSIC)

Here's a streamlined version of a story from my collection. The original joke runs six lines:

"A listener says it's a fact—there's a little Paris side-street shop with a sign in the window—'We buy junk,' and underneath, another sign—'We sell antiques.'" (MUSIC)

"Definition of a perfectionist: One who takes great pains and gives them to others." (MUSIC)

Some deejays prefer to work with interesting facts such as:

"Do you know what five persons have the most books written about themselves? The Library of Congress says they are: Jesus Christ, Shakespeare, Abraham Lincoln, George Washington, and Napoleon the First—in that order."



Here's another:

"Want a palm tree around the house? It's easy. Place the top of a pineapple in a pint jar of water. In a few days—Presto! Before long you'll have an exotic palm tree. Try it sometime."

When holidays roll around, pick appropriate quips:

"Say, tomorrow's Hallowe'en, and if you want to keep your store window clean, try this. Get yourself a sign reading: 'If this window is clean tomorrow morning, I will donate \$10 to the Little League's uniform fund.' It works, too! Try it."

So much for quips and gags. I think you get the idea. Now we come to an important section mentioned briefly in passing earlier, ideas and gimmicks—ways and means of increasing your prestige, building popularity, and stepping up your audience rating. I am going to touch upon a number of such ideas, several of them tried and tested personally as Program Manager in keenly-competitive markets. Some of the following gimmicks may be used by newsman and some will be more appropriate for the jock. You be the judge.

#### FROM 6TH TO 2ND

When I took over as Program Manager of a 5-kw network operation in Syracuse, New York, a number of years ago, the station rated number 6 in a six-station market; in other words down at the bottom of the Nielsen rating chart. So, standing before the owners in the General Manager's office, I promised action just as soon as it was humanly possible. The station put out a good, clean signal; the engineering staff definitely was expert and professional. The studios were excellent; they occupied an entire floor of a modern office building, and the staff was most capable. In other words, everything was big-time, except the rating.

I engaged the services of a top-flight promotion man. Together we analyzed the situation and planned a program which we felt couldn't help but work. We spoke to people in various parts of the city at every chance, and we did a tele-

phone survey of our own and discovered that some persons had no idea of the station's frequency, others had never listened to the station, some listened evenings, others tuned us in early morning for the news and the weather, and so it went. The solution stared us in the face—promotion! Immediately we set up a newspaper advertising campaign, which was tied in with a special program where listeners were called on the phone and asked a question. If they came up with the right answer to a simple question, we played a few bars of a "mystery tune" and ran down a whole list of prizes and sponsors. A department store along the main stem agreed to set up the prizes in one of their show windows in return for free commercials, a reciprocal deal. A professional window dresser did the job, and what a job! Silver ribbons, glittering signs, our microphone in the center, prizes amounting to \$1,000 on pedestals of purple velvet, and a spotlight focused on our call letters. Among the prizes were a toaster, iron, set of venetian blinds, a large ham, a complete beauty treatment, toys of every description, portable radios, and other prizes. In glittering letters the name of the program, station, and time were prominently displayed as the backdrop. The show carried thirty sponsors who renewed and renewed their contracts. When someone came up with the title of the mystery tune we made a big thing of it both over the air, in the department store window, and in the newspapers. That worked fine!

To acquaint new listeners with our frequency we bought a four-tone chime set. When announcers gave a station break, they sounded a chime after each number in our frequency. Here's what I mean:

"This is WKAL Syracuse, New York. One (CHIME) four (CHIME) five (CHIME) oh (CHIME) on your dial. Time—8 o'clock."

As you can understand, the chimes emphasized the frequency—the dial position—causing it to register on the listener's subconscious. We carried through on this sort of thing for two months.

While all this was going on, promos were written for every staff member and the entire staff was called in for a recording session. Using a 16-inch transcription, we did a

series of 20-second chain breaks. Morning men promoted their shows to evening listeners and evening men, news, and sports reporters introduced themselves to the morning audience. These promos went something like this:

"Hello, there! This is Johnny Miles. I'd like to invite you to hear my morning show at seven tomorrow. You know, news, weather, and for the fisherman, fishing news and tides. That's at seven—tomorrow morning!"

Our newsmen and sportscaster did something like this:

"Hi! This is Bill Nevins. I do a program I call—Spotlight on Sports. I'm on at 6:45 evenings following the Six O'clock News with George Evans. If it's sports, you'll hear it on Spotlight on Sports, tonight at 6:45."

Our Saturday ratings were good when Syracuse University sports activities were broadcast, but when the ball games ended our rating dropped. So, we tried another promotional idea. I learned that both the Liederkrantz and Arions, two singing societies with thousands of members, met for dinner in their clubhouse dining rooms at 7:30 every Saturday. I knew, too, that dinner music was being fed into these dining rooms by Muzak. Therefore, I planned a format for a new program series entitled, "An Evening in Vienna," a half-hour show featuring music by Strauss, Lehar, Schumann, Lincke, other composers of German waltzes and lieder. Before scheduling the show for broadcast, I called the music service and asked them to pick up the program and pipe it into both the Liederkrantz and Arion dining rooms on Saturday evenings at 7:30. They were very cooperative and I agreed to keep the show strictly sustaining. I then called the Presidents of both clubs, explained what I had done, and told them frankly that this new show was being slanted expressly to their members. They were delighted and promised to announce the musical offering to their membership. Also, I had officials of both clubs record public service announcements, such as Red Cross, March of Dimes, etc., for broadcast. As I learned later, they urged mem-

bers and friends to listen for their radio appearances. Presto! Up went our Saturday evening ratings!

Employing a number of such audience promotion ideas increased our rating so rapidly that by the twelfth week we stood second place on Saturdays in this keenly-competitive market. However, I couldn't stay around to observe the improvement because of previous commitments in New York. But, I honestly believe we could have moved this station to first place in another twelve weeks.

If you're a Program Director, work with local clubs to build up your station's ratings. One excellent audience promotion is a series I called "Club Nite," a half-hour once-weekly session donated to clubs for their talks, bands, orchestras, glee clubs, etc.

### PERSONALIZED PROGRAMMING

Personalize your programming. A wise Program Director will feature jocks as "stars." Instead of calling a show "The Afternoon Record Review," entitle it "The Jack White Show." Then, watch your announcers produce when given the initiative to work out a good format and go original. I happen to know for a fact that many excellent deejay talents are wasted—their efforts stymied—because they must adhere strictly to stereotyped formats—introductions and endings lacking originality; they must spin records as chosen by someone else. And to top it off, copy is hardly ever changed, and it is poorly written at that. Is it any wonder that some stations have a constant turnover in personnel? Some years ago I asked a Program Director why he didn't give his announcers more latitude for self-expression on their shows. His answer was, "Because these guys don't know any better. I have to tell them what to play and what to say." I don't believe this is true. It may be so if a station hires rank beginners, but if a P. D. engages deejays with forethought, and insists upon experienced men, surely they should be permitted to produce their own shows from start to finish. Sometimes this shortsightedness is a matter of station policy and originates in the front office.

Basically, programming can make or actually break a broadcast station financially. This highly-specialized department should be placed in the hands of a thoroughly experienced showman. Good audience rating is contingent

upon good programs! A low rating means less revenue; it's that simple. When time salesmen find it difficult to sell a station, first thought should be given to the station's programs and its subsequent rating. Stagnant production, poorly-written copy, and stale programs may be at fault. Personalize your programming, then watch for the change to that professional sound!

Here are some tried and tested program ideas and gimmicks for anyone who must work behind the mike. See which one of the following may well do the trick for you and step up your popularity, and increase your audience rating as a result. First, this one, made to order for the deejay. Make contacts for personal appearances. Offer to do short talks at PTA meetings, for instance. Suggest yourself as MC for a church or fraternal show of some kind. Attend record hops. Drop in unexpectedly on holiday proms and other parties. If offered a part in a local stage play, take it without question. At every chance try to meet your audience in person. This is extremely important and most effective in building your prestige quickly.

If you can get the cooperation of your local newspaper, agree to do a weekly column for teenagers. Your subject matter, naturally, will concern records and what's new with record personalities. You might even include letters from readers and answer their questions briefly. Or you might, in your column, suggest that they listen to your show and that you will answer them over the air.

A monthly newsletter to your listeners, which can be stenciled and mimeographed easily and mailed out as third-class mail, could contain some of this teen talk—and that sounds like a splendid title, "TeenTalk." Also, encourage post cards from your listeners, and keep a file on addresses for your newsletters.

As a professional jock, you know that every youngster with a record player, or so it seems, wants to be a disc jockey. Why not give them the chance? Let them share the spotlight with you! Set aside a portion of your show, either on a daily, or better yet, on a three-times-weekly basis, and call it, "So, You Want To Be A Disc Jockey!" Use newspaper publicity and air promos and announcements on your own show. You'll find no problem getting your young guests to come on the air. The news will spread like wildfire and you'll be the greatest! Of course, your young deejay

jay will work in the studio and you will be in control of your shows and things mechanical. I think you should permit the kids to pick out their own tunes, with suggestions from you as to properly worded introductions and closings, etc. If I were a jock active in broadcasting today, I certainly would give this idea a trial run for, say, a month or so. If successful, let it ride on. If not, take it off the air. Do you remember the Sammy Kaye show: "So, You Want To Lead A Band?" Why shouldn't your "So, You Want To Be A Dee-jay" prove equally successful? Think about it.

If you need quips and gags, let your young listeners come in on the fun. Announce that you will award albums and 45s each day or each week for gags and quips used on the air, and give them credit when you use a gag or joke. Every station has a stack of doubles in 45s or albums and R and R tunes lying around. Use these as prizes. Watch the cooperation. Watch your gag file multiply, and audience, too.

Here's a tried-and-tested program idea which worked tops for us. We entitled this Saturday morning half-hour series "The Teentimers." Hosts on the show were two high school seniors—a boy and a girl—with quite a flair for showmanship. These youngsters ran the entire show, with the exception of handling controls and spinning records. It's surprising the interesting information two youngsters can bring to a microphone. They promote their own audiences at school, and increase your rating. What do they speak about? Proms, sports events, new teachers, parties, outings, exams coming up, the boy and girl most likely to succeed, and, of course, the new records releases of the month. There's no end to the informational material they gather and broadcast weekly. But, let them pick their own music. They work best, and build their audience most rapidly, when they play request tunes. You'll find that a teentimers show is a safe bet on a Saturday morning.

I have never tried the following program idea myself, however, I know that it has proved itself highly effective on a number of stations. Have you ever watched an "open house" show on TV? You might want to give it a try on radio sometime. Young people are invited to the studios on Saturday afternoons for dancing, Cokes, and potato chips. The "Open House Party" goes on in the large studio while you carry on, as usual, in the control room. Cokes and chips are furnished by the station—a minor item, considering how

easily the sales department can sell spots to advertisers such as The Malt Shoppe, Playland, skating rinks, bowling alleys, and others. It's worth a try. For the sake of your own publicity, identify yourself with the show by asking your Program Director to call the series "The Johnny Smith Open House Party" for example. This idea sounds good to me, and would seem to be worthy of consideration.

Another means of stepping up your popularity, even in a small market, is to start a Johnny Smith Fan Club." Start the ball rolling by having a few hundred photos of yourself printed up. I don't mean the regular contact photos; rather, have a medium-sized cut made of the original, then hand it to your printer for copies. You may want to have the photograph on a membership card, in which case it could be a small picture. If you prefer to offer your photograph to your young listeners, be sure to autograph the original one before having a cut made. Fan clubs have worked just fine for movie and record stars. Why won't a fan club work for you? You won't know the answer unless you start one.

Make your program informative. Use human interest material. Keep an eye on your local newspapers for such items as: High school student wins achievement award! Local marine home on leave! Local resident celebrates 100th birthday! Schoolboy saves dog from drowning! Fireman displays unusual courage! 4-H member receives statewide recognition! Service Club awarded plaque for meritorious service! These persons have stories—real-life stories—to tell your listeners. Tape them. Give them the publicity they so well deserve!

Get in touch with your local high school and offer time on your show, or a period at some other time of the day if you wish, for a round-table discussion with a panel consisting of six students—three boys, three girls. Of course, you will act as moderator. Allow the students to choose a subject matter of current interest. You'll be amazed at how much these young people know about such topics, the keen interest they display in world affairs. An effective audience builder? Yes, very much so!

Here's an idea I know will work wonders for you. Speak to school officials about sponsoring one of their students as a school reporter. This boy or girl will appear on your show once or twice a week with choice information about school and students. One of my students wanted a foothold in the busi-

ness, so I suggested the school reporter idea to him. He approached his local radio station and offered to do a once-weekly 15-minute school news show. They grabbed the idea pronto! When that boy or girl school reporter appears on your show, you may feel confident that virtually every student, teacher, and parent will be tuned to the Johnny Smith Show. Students tell me that school officials cooperate wholeheartedly when approached with an idea of this kind.

To step up your prestige and popularity, encourage fan mail and collect a trunkful if you can. As I suggested earlier, start a scrapbook. When you pose for pictures, stand in the center. Be certain that your station's call letters face the camera. You see, such publicity pictures may be used to a tremendous advantage should it ever become necessary for you to verify an employment statement in your resume. Photographs depicting an announcer or newsman interviewing very important persons are priceless! One of my Illinois students sent me a professional 8 X 10 publicity shot showing him interviewing President and Mrs. Johnson when they visited Springfield. Being a pro news editor, he held his hand mike toward the President with the call letters directly facing the camera. A most impressive shot, indeed! It looks great hanging in my galaxy of student photos on the studio wall. So, when you get those publicity shots, have them printed on glossy paper, heavyweight stock, and of course, blown up to professional 8 X 10 size.

It's virtually impossible in a book of this type to avoid redundancy; therefore, may I repeat: The most effective and quickest way to succeed in this business of broadcasting is to share your spotlight with others. This policy especially holds true in show business. After all, broadcasting is show business. And you are an actor!



## CHAPTER 5

# You're in Show Business

Broadcasting is show business and broadcasters should be actors, or at least make every effort to develop those essential, twin qualities of the thespian—namely, sincerity and believability. Many broadcasters think of radiobroadcasting as basically an advertising medium with entertainment and public service as secondary. Of course, without commercial sponsorship a station would soon go out of business; however, the fact remains that without good programs and public service a station would soon find itself without listeners. Therefore, a radio station, and TV, too, primarily should give every possible thought to first getting and holding an audience, and in order to establish an audience with good listening habits, showmanship must of necessity be the keyword for successful operation of any broadcast station.

### IMPORTANCE OF THE PROGRAM DEPARTMENT

First thought should be given to furnishing the station's listening area with entertainment, informational material, and public service. If this is carried out, the station's sales department will find little difficulty selling advertising. Many operators tackle the business of broadcasting the other way around. Their first thought concerns getting signed contracts on spot and time sales. This may be likened to having an automobile salesman hand you his pen to sign on the dotted line before you've even seen the car. The radio station salesman must have—as any other salesman—a commodity, a product to present for sale. And, before he can sell anything, he must be able to prove that his station has a solid audience. In newspaper advertising it's circulation, the radio account executive's product is showmanship!

Good Program Directors are in the minority. In many small operations, the P. D. is little more than a staff announcer with seniority. Simply because a man can type out music sheets, dictate a few letters, and hire an announcer occasionally, he is not necessarily a Program Director, even if his name stands out in bold letters on the program office door. A talented, experienced Program Director is a highly-specialized key man. Many Managers, although excellent commercial executives, make the grave mistake of appointing themselves programmers with little if any background in showmanship, instead of allocating this responsibility to a trained and experienced program man. This would constitute good business administration.

As I see it, the program department is the heart—the nucleus —of a broadcast station's operation, around which revolve all other departments, publicity, promotion, sales, etc. Radiobroadcasting is show business and must be handled as such. If I were to invest money in a broadcast station, my first official move would be to interview the station's Program Director as to his views on good programming and his experience in this specific field. He would have to be tops! To my announcers I would extend every latitude for self expression. As I have done over the years, the front office door would remain open to them for consultation. When a deejay is not given freedom to conduct his show on a personalized basis, you may be sure his stay with you will be temporary. He will feel shackled and frustrated, to put it mildly.

Another important—extremely important—talent in this business of broadcasting is a writer. Writers make the stars, and unfortunately good copywriters are not plentiful although it may seem otherwise. One thing I never will understand is this: A station operator will go all the way to pay top salaries to the very best voices obtainable. He will insist upon experience and a good selling ability, but he will not give a second thought to having his receptionist, for example, take over as copywriter, or hire a second-rate writer and expect his announcers to give out with that professional sound. How can they? Furnishing a top-flight staff with amateurish copy is sheer false economy and poor management. A producer wouldn't think of putting a poorly-written script into the hands of a famous name. Chances are the star would turn down the part anyway. Still, this

sort of thing happens every day in too many broadcast stations; announcers find amateurish, poorly-written commercial copy waiting for them to give it that professional sound. Unfortunately, there's nothing the announcer can do about it except to ad lib a bit here and there and hope that he is doing some justice to the copy for the sake of the advertiser who pays the bill. An announcer will sound exactly as good and professional as the words put into his mouth by the writer.

## A BROADCASTER IS AN ACTOR

Many of today's top broadcasters are former actors, either trained in schools of the theatre or by participation in the activities of little theatre groups, or perhaps they gained some experience behind the footlights on their high school or college auditorium stages. I don't mean to imply that you should take off for some large city for a course in dramatics, but I do strongly suggest that you take part in dramatics with some local drama group if you feel the need for showmanship and naturalness in speech. Perhaps your own church sponsors such a group for fund-raising purposes. You might try offering your services as master of ceremonies to local fraternal and social organizations. If you're still in school, by all means join in group discussions, apply for a part in school plays, participate in public functions. This experience, I assure you, will lend itself favorably toward success in your career as a broadcaster, regardless of the phase of the business you choose.

Just as the professional actor plays "for real," you, the broadcaster, must employ precisely the same technique. What is this technique? You'll remember it well if you will think of the word PEN. P—for POISE, E—for EASE and N—for NATURALNESS. It's mental! When you think about poise and the deep meaning of that word, you'll feel poised. When you think about the word ease and what it really means, you cannot help but feel at ease. And when you consider the meaning of the word naturalness, you'll feel unaffected and natural. All three of them—poise, ease, and naturalness—add up to one extremely important word—relaxation! In a later Chapter I shall pass along an almost magical way to bring about that glorious feeling of complete relaxation. You'll never again feel tense on the air. It's

mental, and I have proved this point many times over to students.

Sit down before your television screen sometime with the purpose of studying the makings of the professional announcer. Note that he is a showman. He displays his ease by smiling directly into the lens of the camera, the eye of the viewer. He works unhurried. He makes difficult assignments sound simple, doesn't he? I make reference here to all types of air personalities. The accomplished musician does likewise. The virtuoso will play a most difficult composition, and seemingly without effort, with apparent ease. That's professionalism! And you, too, can acquire such a professional sound. Suffice it to say for the moment that you must remember that magic word PEN—poise . . . ease . . . naturalness. Recall it many times. It will remind you to relax—R - E - L - A - X. Be the actor; be the professional.

## BROADCASTING IS SHOW BUSINESS

Speaking of showmanship, the very reason why famous story tellers, such as Sam Levenson, Myron Cohen, Jack Carter, Georgie Jessel, and others, are the successes they are as raconteurs is because they sound believable—they are actors—not merely story tellers. They know how to tell a story and they tell it "for real," so real that one cannot differentiate between an actual happening and a fictional anecdote. Obviously, these entertainers are poised, sound at ease, and speak naturally. There, again, you have the word PEN! See how important it is? You can do the same. Why not? Whether you are a disc jockey, a commercial announcer, a sportscaster, or a newsman, if you are the man behind the mike, please remember these words:

TO SOUND SINCERE AND BELIEVABLE YOU MUST  
FIRST BELIEVE IN YOUR PRODUCT: BELIEVE IN  
WHAT YOU SAY ABOUT IT, IF YOU WISH TO  
SOUND CONVINCING AND SINCERE IN YOUR DE-  
LIVERY.

Believe me, you cannot fool your listener. You must sound sincere. You must sound believable, and that convincing

quality comes from within yourself when you express your emotions in mind pictures, or call them word pictures, if you like.

Anton Pavlovich Chekhov, famous story teller and dramatist, founder of the renowned Russian school of the theatre, advocated surrender of the actor to the character he is portraying. You might say that John Smith should not act the part of Charles Jones; rather, for the duration of the play, John Smith assumes that he is Charles Jones. He must react, reason, interpret, and assume all the idiosyncrasies of the character in the play. The actor must play "for real" to produce the effect which drama critics term as a "convincing performance!" The actor must permit the character to take over. In theatrical language we say the actor "steps into character." Having studied with a student of the famous Maria Ouspenskaya, stage and screen star, I am thoroughly familiar with the Russian method of dramatics and dwell on this point because of its application to effective and successful announcing. Instead of making believe that you recommend a certain brand of toothpaste, for instance, you must surrender yourself and assume the attitude that you do believe and know that your toothpaste is the finest in the world! Only then will you give a convincing and believable performance. Now, do you understand how the technique of acting applies directly to announcing?

Suppose you are assigned to do an automobile commercial. Whether you own or do not own the brand of car mentioned in your copy, you must deliver a power-packed sales message. Your personal feelings are unwanted—they're unimportant. Remember, you are an actor and you're in show business, so be the actor and start believing in this automobile, using your imagination. See this car as the best automobile buy of the year. Play your copy "for real." Does an actor admire and wish to be a thief or murderer? Of course not! But, if that is the character in the play, if he's an accomplished actor, he will do everything possible to be such an undesirable character for the duration of the play. He wants the audience to hate him, and the more the audience hates him the better will be his performance. By this same token, you, the broadcaster must assume the mental attitude and convince yourself, for the duration of your commercial message, that the automobile you will

sell is the best, the finest manufactured. See it mentally; believe it to be the best. Play it "for real." Tell your listener, and mean it:

" . . . a car to give you trouble-free performance for years to come! For economy, for smooth performance and airflow riding qualities . . . no other car today can match . . . ."

Allow your enthusiasm to ride high. Let your imagination soar. Think of a purring, smo-o-oth, and comforting ride. Believe it!

Let's take another example in applying the technique of the actor to announcing. You may smoke two packs of cigarettes a day, again you may detest the smell of tobacco smoke; yet, you must do a cigarette commercial. Regardless of your personal feelings, you must sell cigarettes; and whether it's your brand or not, sell them you must. So, again you become the actor and allow yourself to surrender, as it were, to a character who enjoys smoking the brand mentioned in your copy. Allow enthusiasm to take over. Get a smile into your voice to convey pleasure. We smile when pleased and frown when displeased. That smile will come through if you let it. Speak your piece with smoking pleasure and downright smoking satisfaction in every word! Be the actor and play it "for real."

" . . . and enjoy the smoothness of a real cigarette. Yes, rich tobacco flavor found only in MARVELS. Only pure white touches your lips. An outstanding smoke so satisfying . . . so mild . . . so good to your taste! . . . ."

If you're selling ice cream, make word pictures of "creamy, delicious, mouth-watering, flavorful ice cream." If it's soda pop you're selling, be the actor and make your listener see a frosted bottle of "refreshing, ice-cold, thirst-quenching Coke," and so forth. This business of speaking in living color and making word pictures will be explained in detail later.

Let me remind you again about the two types of theatrical productions: Stage and television dramas, panel shows, forums and discussions, and such fall into the classifica-

tion of representational theatre where the audience merely observes the action through the invisible fourth wall and is actually disassociated from what is taking place on stage. The platform lecturer, night club MC, radio and television announcers, story teller, after-dinner speaker, behind-the-counter store sales person, and others use the presentational approach. They address their remarks directly to one person. Remember, that as an announcer you are a professional conversationalist, using techniques to impress word pictures upon the subconscious of your listener—ONE listener at a time. The professional announcer knows how to use attention-getting devices, such as the pause and timing, in order to be an effective public speaker. All of these techniques will be explained in later Chapters. For the moment know that you are in show business—know that you must be an actor and play "for real"—and that from this day forth your on-air work will be communicated to ONE SINGLE LISTENER—never to a group. You are a professional conversationalist—you are an actor!

## CHAPTER 6

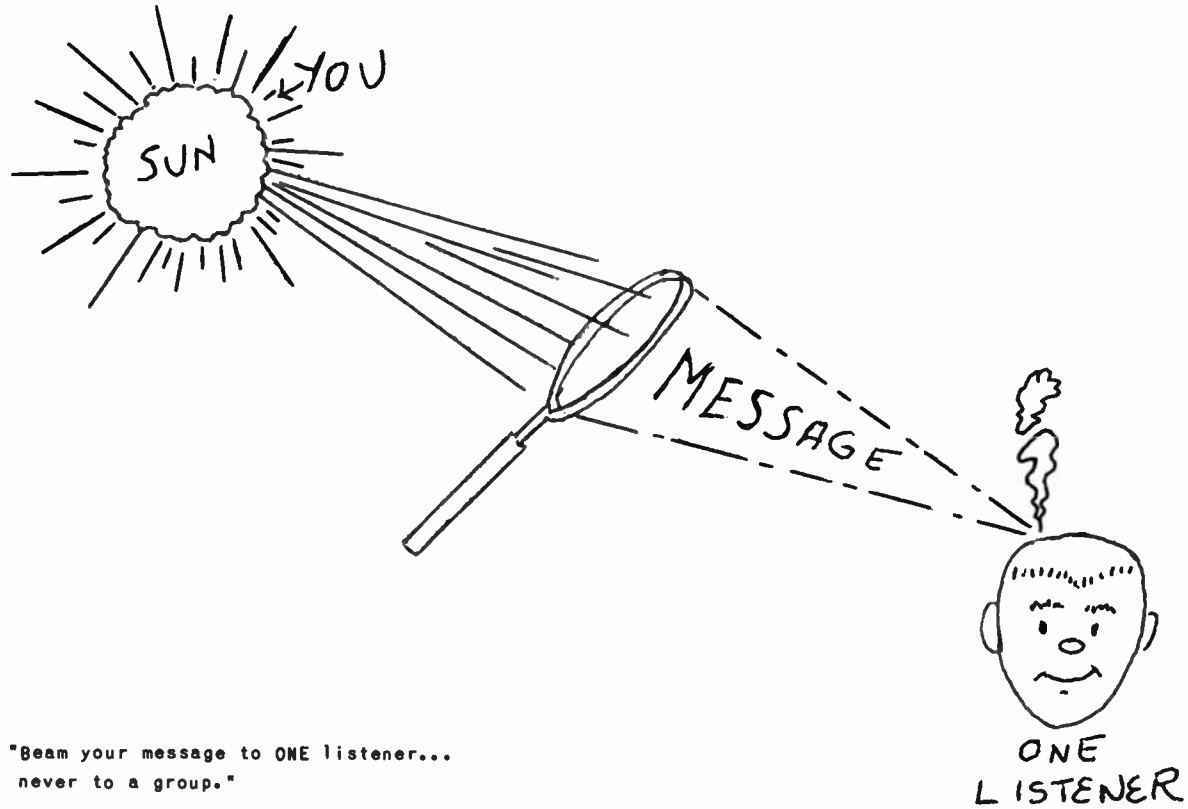
# Thought Communication Through Word Power

The transmission of thoughts to another individual mind is the basis of true projection, an essential technique conducive to effective speech—successful announcing. You may want to think of this technique as mentally focussing your message toward one listener—concentrating upon an individual, rather than an audience or group of listeners. Your thoughts must reach the subconscious mind of one listener in the form of word or mind pictures. Your message will become impressed on the listener's mind and remain there to be recalled in a flash by that listener because you—an announcer or newscaster—implanted a suggestion. In occult literature we read how such suggestions work on the subconscious, and find that reference is made to that portion of our spiritual counterpart that retains past events as the "seat of memory."

### THOUGHT PROJECTION

The word education stems from the Latin word educare, from which we derive our English word educate. And if you will check your dictionary you'll find that the word educate means: to lead forth, to draw out, bring out, evolve as something latent. Hence, to educate a person you implant, impress, or impart an idea in the subconscious mind of that person; and if properly imparted, the impression will last indefinitely. And, in the case of a radio listener, your sales message, actually your suggestion will be acted upon. We are all suggestible to some degree. All advertising, if properly carried out, is a psychological process. This is precisely the technique used by the successful hypnotist—namely, sustained concentration upon a single point and the monotonous repetition of sleep talk until his subject falls into a deep hypnotic state. Then, and only then, is the psy-





chologist prepared to implant therapeutic suggestion upon the subconscious mind of his subject. To first induce the hypnotic trance, any student of hypnotism knows that complete concentration is an absolute, essential factor.

As I see it, projection means concentration. To properly project your message or news story, you must concentrate; and to properly concentrate, you must assume the proper mental attitude, and stand adamant in the realization that you are addressing your remarks to one listener! You can't project and introject simultaneously, because projection and introjection are antonyms—direct opposites! Constantly wearing headphones while you work produces this undesirable adoption of externals into the inner self, and destroys the person-to-person approach so conducive to effective air-work. You see, you simply can't concentrate on ONE listener as you speak while you concentrate on yourself, listening to the sound of your voice on "cans." The reason is obvious. The act of concentration embodies mental application—attention on one point! That focal point must be the subconscious mind of your one listener. It stands to reason that when you monitor your voice on phones, instead of creating an impression upon your listener's subconscious as you should, you make an impression upon your own inner self—for better or worse, most times overcritically. You produce, as I call it, a mental feedback, a vicious practice which breaks down one's self-confidence!

When a working announcer or deejay consults me as to tension and that uneasy feeling when on the air, I ask him, "Do you wear cans while working?" Quite often the answer is in the affirmative. Of course, there are times when phones must be used, e. g., cueing records, monitoring the net, listening for a remote cue, talking over music, etc. But, when a broadcaster becomes so accustomed to working with phones, so much so that he can't do even a station break without listening to himself, I suggest that he start breaking this habit, thereby developing listener-consciousness instead of self-consciousness. Become genuinely interested in your listener; concentrate on getting your message across instead of being your own harsh critic, and all tension and nervousness will vanish as if by magic! PROJECT!

#### SPEAK TO ONE LISTENER

Try this mental trick. Imagine that your mike is a miniature

TV screen. On that screen visualize that one listener when you speak. Make that image of your one listener a close friend, because we always feel relaxed when chatting with those we know well, don't we? It's all mental. Another analogy, insofar as concentration is concerned, is the act of placing a magnifying lens between the blazing sun and a piece of paper. Focussing the glass produces an intense concentration of heat that results in smoke and fire very quickly. The person-to-person technique produces a similar effect upon the subconscious of your one listener. If your sales message failed to produce results, you might say you were simply "out of focus."

Speak to your listener as you would to a friend on the street, in your living room, over the back fence, in her home; speak sincerely, friendly, and believably. Remember the word pen—poise, ease, and naturalness. You see, the television broadcaster uses this person-to-person approach by simply looking straight at the lens of the camera, thereby creating the desired effect on the TV screen—namely, looking the viewer "straight in the eye." In radiobroadcasting, you don't have video assistance; therefore, via your technical ingenuity you must create the desired effect and establish that person-to-person contact with your voice and mental attitude; you'll never do it if you think in terms of speaking to an "audience." True, you do have an audience and you are speaking to a group, but the effect you must make upon them is that you are conversing with each of them individually—just as personally as though you visited each listener in her living room. Remember, as a broadcaster you are a professional conversationalist.

## PROJECT "YOU"

When you use the word "you" in a piece of copy, project that word to one listener. A good copywriter will use this technique when writing commercials. Listen to good advertising agency copy. Note how it is written for projection.

"Are YOU...in need of money?"

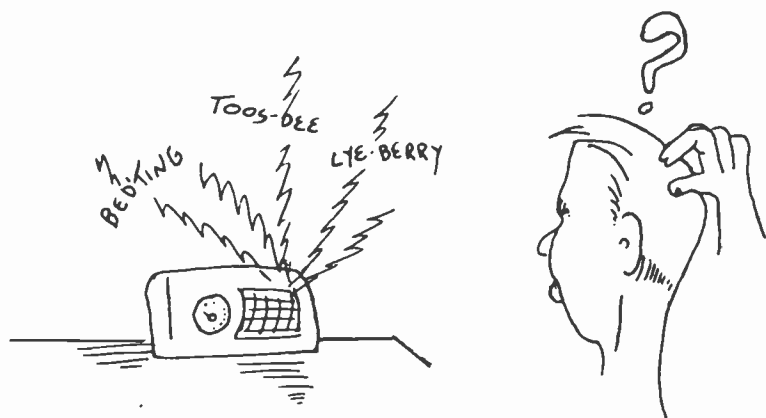
"MOTHER!...give your child a laxative that's..."

"YOUNG MEN!...The army needs experienced..."

"Do YOU...have a high school diploma? Then..."

The dots following the capitalized words designate a momentary pause as an attention-getting device (explained in a later Chapter). How utterly ridiculous it would seem for an announcer to introject, for instance, on reading line 2 above addressing himself as "mother," or instead of projecting person-to-person to teenagers (line 4) he introjects and asks himself the question: "Do YOU...have a high school diploma?" At the end of this Chapter are several pages of practice material on this person-to-person technique, the art of projection versus introjection.

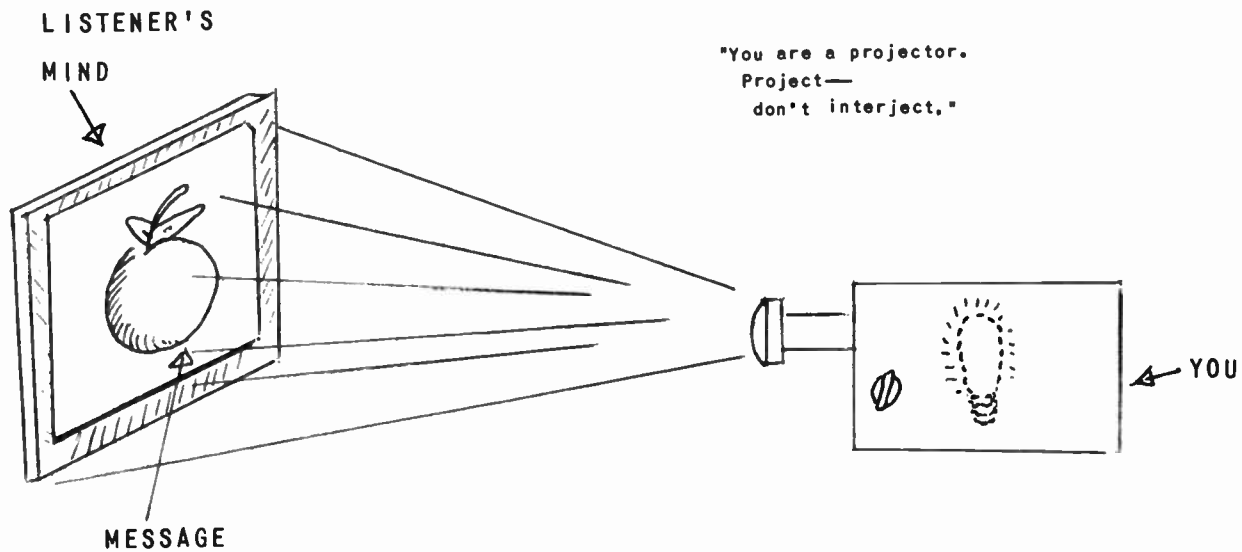
Try an interesting experiment to prove to yourself that it's impossible to address more than one person at a time.



"How's your enunciation...  
are you easily understood?"

When you next find yourself in a group of three or four persons, try to direct your conversation to the entire group—as a unit. You'll have to shift your gaze from person to person as you speak. This is exactly the broadcast technique of projection — speaking person-to-person—communicating with one listener at a time instead of speaking to an audience as a unit!

The lecturer on the podium, the instructor in the classroom, the politician, courtroom attorney and others who address live audiences are well aware of this person-to-person approach and its effectiveness. The public speaker shifts his gaze from face to face as he scans the auditorium. Adopt this technique; put it to use on the air at once, and I promise you that before you know it, you'll feel completely relaxed and at ease on the air. You'll develop that friendly,



conversational, and informal style your audience will love. Yes, and anticipate favorable comments and compliments from your superiors and colleagues on the sound of the new YOU!

May I again remind you that this person-to-person air approach is an essential technique for use by all who work behind the mike. When the TV newsman, for instance, looks you in the eye, he's projecting to you personally. He doesn't merely read from news copy; he tells you the news story—person to person!

A striking example of person-to-person projection is audible in the work of the sportcaster. The play-by-play man impresses word pictures, colored and characterized with all the enthusiasm of life itself, upon the sports fan's subconscious mind. The top-flight sportcaster is highly trained in the art of finding the right word to say the right thing. He is completely relaxed and let's himself go as he projects picture, after picture, after picture—in kaleidoscopic fashion—of the action he is witnessing on the field or in the ring! He isn't concerned how he sounds to himself. He is concerned with the obligation to get every detail of the action across to his listener at home. His job is to communicate word pictures to take sports fans to the game just as a newscaster mentally transports his listeners to the scene of his story and the commercial announcer takes his listener into the supermarket where his product is on display. That's projection; that's professional, effective broadcasting!

Did you ever think of yourself as a "slide projector?" As an analogy, you are a projector. The illumination is the sound of your voice; the slide may be compared with the thought, idea, or commercial copy; the lens is your lips as you speak, and the screen is the subconscious mind of your listener. The projected image is your spoken word picture as it impresses your listener's mind and is registered there. A blurry, poorly-defined image on the screen may be compared to a lack of projection on the part of the announcer, newscaster, or sports announcer; it may be the result of slovenly enunciation, poor voice quality, faulty pronunciation, sloppy speech habits, and such. If the projected image doesn't stand out sharply defined on the screen, the projector is out of focus. So is the announcer. Of course, to properly project you must consider putting inter-

pretation and your imagination to work. They will be discussed presently.

## GET A SMILE IN YOUR VOICE

Before you start a commercial or news story, take a moment to assume the mental attitude that you will speak to one person. Smile before you start speaking, and get that smile into your work. You are not on television where viewers will see your smile; therefore, you must make your speech smile all over: Your listener must hear you smile. Make a test for yourself on tape. Speaking of recording, a word of warning here. Don't allow yourself to become voice conscious through the improper use of your recorder. Think of your recorder as a mirror—a sound mirror. It reflects your voice precisely as a wall mirror reflects your physical appearance. You know what happens to the person in the habit of gazing into a mirror at every chance. By the same token, if you overdo this business of checking yourself on a recorder, you'll soon develop an inferiority complex, add to your tension, and unnecessarily be your own harsh critic. You cannot offer a logical critique on your own work. This must be done by an objective party.

The sensible way to use a tape recorder to the best advantage is to make a tape of your work at the close of your practice session daily, or occasionally do a tape of your work while actually on the air, but use it sparingly. Don't live with a recorder. Listen for improvements. Try to detect that smile in your voice. Note your person-to-person approach. Also check on those "you" words. Are they sincerely voiced? Do they project? Do they attract your attention? Yes, use your recording equipment wisely!

In closing this Chapter, let me leave this thought with you: speak outward—think outward. Project—never introject. Make that person-to-person contact with your one listener.

## PERSON-TO-PERSON DRILL

Address the following lines to one person; visualize one listener. Assume the mental attitude that you are speaking personally to ONE person standing in front of you when you speak these lines. Observe the momentary pauses as attention-getting devices. Try to sound sincere, natural, and conversational as though you were speaking to a good friend over the back fence, in your living room, or on the street. Point with your finger if it will help you to project. Don't introject.

1. YOU...yes, YOU can wax your floors in half the time!
2. Are YOU...smoking more now but enjoying it less?
3. LADY...here's good news! Save time and money... now!
4. Do YOU...need money fast? Then call Personal Finance.
5. MOTHER...don't wait another minute! Put a Band Aid on it!
6. Are YOU...wondering if it's bad breath or something?
7. Now, YOU...can pour yourself a vinyl floor. YOU... can do it.
8. MAN!...Get with it! Try those new Schick steel blades.
9. Have YOU...tried new DOVE for that schoolgirl complexion?
10. Would YOU...like to save time and money? Of course, you would!



After giving the above drill a good workout, apply the same technique of communicating your thoughts or ideas to ONE person, using the commercials on the following pages. Don't forget the smile and observe the pauses and underlined words for upward inflections.

Are YOU wondering if bad breath is YOUR...problem? Don't take chances! Play it safe with time-tested SEPTIC as your personal mouthwash...just to be sure. It's a fact that germs...are the cause...of bad breath! And SEPTIC is guaranteed to kill germs by the millions when gargling. Start YOUR...day right with SEPTIC. It leaves your mouth clean...your breath fresh. Try SEPTIC...just to be sure!

Have YOU...had YOUR bowl of soup today? Good! Yes, and if it was MRS. WAGNER'S soup, it was doubly good... doubly delicious with fifteen garden-fresh vegetables. Try all MRS. WAGNER'S soups. They're all good...Mm-m-m good and good for you!

Have YOU...received this year's Christmas Seals? YOUR contribution to this worthy cause will help fight deadly tuberculosis. Send YOUR dollars today to Christmas Seals, in care of your post office. Help to fight for better health. YOUR help...YOUR dollars are needed...now!

YOU...yes YOU can prevent forest fires. Each year, carelessness costs millions of dollars in damage and destruction to our precious forest lands. Put out camp fires. Be sure your cigarette is out. Don't flick lighted cigarettes from car windows. Remember, YOU...can prevent forest fires. It's up to YOU!

Mister! Stop wasting YOUR money! If YOU want to look years younger, don't squander your time and money on creams, lotions, and other preparations supposedly to bring back a healthy head of hair. Instead, do it the smart way with a custom-made hairpiece...made just for YOU by EDWARDS of Fifth Avenue. You see, EDWARDS matches your own hair exactly in texture and color. And you have your choice of a number of styles, one just right to fit your personality. Want more information? Then, write

EDWARDS of Fifth Avenue, 23 Fifth Avenue, New York 12987, and ask for the confidential booklet "Your Hairpiece." No one will call on you. Read the booklet carefully. Learn how you may wear your EDWARDS hairpiece all the time and no one will ever know you're wearing false hair. Get the facts this very day. Send for your booklet. Write EDWARDS, 23 Fifth Avenue, New York 12987.

What do YOU...do when a headache strikes? The sensible thing is to have time-tested, SOOTHALL tablets handy in your medicine cabinet, ready and waiting just in case you need speedy relief. Two SOOTHALL tablets with a little water is all you need to get instant, soothing relief from a variety of body aches and pains. Millions of bottles of SOOTHALL tablets have been sold over the past sixty years. And because they're pleasant tasting, children like to take them. Don't worry...SOOTHALL tablets are safe for persons of any age. Buy the big family-size bottle of 200 SOOTHALL tablets and save money. See the big SOOTHALL display on the counter of your favorite druggist.

If you're a modern cigarette smoker, you'll want to try new ROYAL kings...an entirely different kind of smoking sensation. Yes, there's nothing...like these new ROYALS. That's what they're saying from coast to coast. Smokers everywhere are raving about ROYALS. What's so different about new ROYALS? The flavor...true tobacco taste. Twenty fine tobaccos are blended right...aged right... to produce America's new cigarette. Shouldn't you give these new ROYAL kings a try? Pick up a pack tonight, then sit back in that easy chair and join the millions of smokers who say, there's no other cigarette quite like ROYAL kings. You be the judge. Pick up a pack of ROYAL kings... tonight!

Are YOU dissatisfied with your present deodorant? Let me put it another way...is your present deodorant giving you twenty-four hour protection? It should...you know! You owe it to yourself to try...HUSH! This new HUSH is guaranteed...to give you more...than a full-day's protection. If it doesn't do just that...ask for a refund of your purchase price. Yes, that's the kind of guarantee you get with... HUSH! HUSH must do what it's supposed to do...keep you cool and dry...kill the bacteria that cause perspiration odor

...and if it doesn't do just that, you get your money back! HUSH is not sticky, it dries on contact. Softer and fluffier, new HUSH is made with a vanishing cream base, so it cannot stain clothing. Safe for all kinds of skins, too. Use HUSH with complete confidence. Use it daily for complete twenty-four-hour-plus protection. Don't be half safe ... use HUSH!

## CHAPTER 7

# The Art of Interpretation

The vitally important art of interpretation is frequently overlooked in commercial announcing and newscasting. Especially is this true, of necessity in many cases, in the smaller operation, sometimes jokingly referred to as a "one-man station" because an announcer-operator is on duty for an 8-hour stretch, during which time he virtually is in complete charge of operations. Between reading meters and keeping logs, flipping records and answering telephone calls, and diverse control-room duties, the small station broadcaster finds little spare time to do more than rush off to the newsroom for a "rip 'n read" newscast coming up in a minute or so.

Insofar as doing justice to his copy, and he must plow through a stack of it each day, he finds himself tight on time, and does the best he can in the way of rehearsing copy and checking through wire service copy. Many a small station announcer is further hampered with having to contend with poorly-written, amateurish copy. Even a past master in the art of interpretation would fail to give such copy that professional sound. But there will come a time when the serious-minded broadcaster, the man with a keen eye on his goal, will move on to a more progressive operation employing professional talent. Working with a larger staff, the ambitious announcer or newsman will have more free time to devote to the preparation of his material.

### WHAT IS "INTERPRETATION?"

Today's top broadcasters know fully well the importance of interpretation. So does the connoisseur of the arts, the drama critic, and the book reviewer. Actually, we all use a form of interpretation when we examine the contents list-

ing on the label of a can of food on a supermarket shelf, or when we check the analysis on a bottle of vitamins. An interpretation of anything is your conception or explanation, translation or definition, or understanding of the subject.

The musician, especially concert and symphony men, couldn't possibly create tone poems, sonatas, and other moods in music, without being well versed in the art of interpretation. In the case of the larger musical aggregations, symphony orchestras, for instance, much of the interpretation is left in the hands of the conductor. Holding his baton in his right hand, he carefully sets the tempo and measures out the beats in each bar. With his left hand he conveys coloring to his players in the form of shadings, crescendos and diminuendos, accents, and emphasis. I have personally noted that many times a player may quickly "feel" the mood of a musical passage by glancing at the face of the conductor. He may close his eyes and cause his head to sway in time with the music, or he may even smile slightly or frown, thereby expressing his emotions.

Because music is so closely akin to speech, let's speak of interpretation as it is applied to that medium of self expression. In the first place, at the very top of the score the composer places a brief phrase, usually in Italian, describing the mood and character of the opus. It may read "cantabile con moto, allegretto, largo, prestissimo, sostenuto," and so forth. At the beginning of the staff, the musician finds what is called, the signature—that is, a clef, or key showing the sharps and flats and a tempo mark, e. g., 2/4, 3/4, 6/8, etc. As the musician plays on, he observes symbols all along the way to further guide him in the proper interpretation. He observes pause marks, crescendo and decrescendo marks, slurs, staccato, and other symbols. Without them, a piece of music would sound like nothing more than a mess of notes without mood nor meaning—amateurish, as it were. By the way, when I first started in broadcasting I used musical symbols as guides in news copy and commercial copy, but for practice purposes only. Of course, you shouldn't mark copy that other staff members may have to read. Marked-up copy may make sense to you, and assist you in doing a good selling job, but to your colleagues those marks and underscored words may be utterly confusing. It's best to restrict your marking to wire news

copy and to such commercial announcements which you, and only you, will have to read.

With the exception of some advertising agency copy, or when an agency director is in charge of a commercial recording date, you may expect little help in the way of interpretation. If your station is fortunate enough to have a talented copywriter, he may hint occasionally as to how a commercial should be handled. If you should need any help on this score, be guided by your copywriter as to how a sponsor prefers to have his advertisement handled.

### WHO IS YOUR LISTENER?

To properly interpret commercial copy, first consideration should be given to the type of product or kind of service you are about to sell, and with practice only a few moments are required to do an "interpretation" on a piece of commercial copy or news story. In other words, before you can employ the projection technique, discussed in the preceding Chapter, you must determine the type, sex, and age bracket of the person to whom you will speak. For example, selling so competitive a product as an automobile takes an entirely different approach from singing the praises of a safe, effective deodorant or laxative, or gently hinting to milady that her graying hair makes her look older than she really is. One commercial takes a hard sell, the other an intimate approach. Convincing a man he should get rid of that greasy looking hair takes an entirely different approach than creating an unquenchable thirst for a Coke or a yearning for a crispy potato chip. Telling a listener how to quickly get rid of that nagging backache takes a distinctly different delivery than trying to suggest to a homemaker that she throw out her present refrigerator and buy one of yours.

Putting interpretation in another way: You cannot go on the air with a hair coloring product and shout:

"Lady! Do you know you look old with gray hair? Then, do something about it . . ."

but, you can use that approach talking to a man:

"Don't you think it's about time you got rid of that greasy looking hair? Sure! Then try. . ."

In one case you take the masculine approach, in the second the feminine approach. Of course, no sane copywriter would write a commercial telling a woman she looks old with gray hair, but he would say the same thing by wording the commercial something like this:

"Tired of watching your hair turn gray? Tired of looking older than you really are? Then shampoo that gray away this very day with . . . "

When doing a commercial to a woman listener, take the "between-us-girls" approach. When assigned to do a masculine type of commercial, assume the attitude that you are speaking from barbershop chair to barbershop chair. Your message must be given the proper treatment.

If you must play to the younger set with products such as soda pop, bubble gum, candy, games, and things like that, let your enthusiasm ride high! Get into the mood. Smile broadly and let out with a hefty:

"Hey, kids! Here it is! Yes sir . . . something great, a new taste sensation. Mmm-mm! Next time you want refreshment . . . !"

Should your product be a chocolate-flavored laxative, think of how a doctor or pharmacist might explain the efficacy of a product of this type. On television they would depict a man in a white jacket quietly advising a mother on how gentle and natural-acting RELAXO tablets are. On radio, you must create the same effect. Take the intimate—but not necessarily whispering—quiet kind of delivery to do a selling job. You must create the effect that you are speaking to one person in your audience, and that person, in this case, will be someone interested in this intimate product, someone requiring an iron tonic for his or her iron-poor, tired blood. Selling automobiles, soap products, after-shave lotions, razor blades, and such gives you greater latitude for a harder sell. As you can see, interpretation must start with your product, because then, and only then,

will you know the type, sex, and age group of your listener and how best to approach him, whether it is in the modern sotta voce, half-voice, intimate fashion used with products such as hair coloring, deodorants, blemish removers, laxatives, and similar types of products, or whether you are about to sell razor blades, automobiles, appliances, and other items of this kind that demand more enthusiasm, more voice, harder sell.

## THE USE OF EMBELLISHMENT PHRASES

Certain phrases used by the copywriter will determine quickly if the copy should be done in a down-to-earth, informal style. I use embellishment phrases, as I call them, freely in my copy because they do two things: One, they create an informal mental attitude on the part of the announcer; and, two, they make for more natural speech. Let me show you what I mean.

"Do you want to make money and make it fast? Of course, you do! Well, listen to this: In your spare time, mind you, you may earn up to as much as \$50 and more dollars a week! That's right! And what's more, you need not leave your home . . . Sounds easy, doesn't it . . . and believe me, it is easy. Here's what you do. Listen!..."

If you will read the above lines, first skipping the underlined words, then re-reading it leaving in the underlined words, you'll notice that much desired informality and friendliness creep into your work, giving it that conversational, person-to-person approach. I used to add these brief informal phrases as a staff announcer. The word "well," the phrases "of course," and "that's right" add that professional sound, but a word of warning. Don't overdo, or it may have the opposite effect. No doubt you've heard interviewees start every answer with a "well . . ." and it sounds horrible. Also, never add nor delete a single word from advertising agency copy. I tried that only once, and how well I remember the verbal slap in the face. When an agency writer delivers copy to you, you may be assured that that copy has been written and rewritten many times—changed around and then some more, until the sponsor's



representative finally put his stamp of approval on it. Every word and phrase, every expression and punctuation mark was exactly set down on paper to produce a certain sales result. Should an announcer decide to elaborate on the copy or delete a word of whose pronunciation he is unsure—it may raise havoc between advertising agency and sponsor. No, your best bet when doing a piece of agency copy is to stick to the script.

Let me cite one of my personal experiences with agency copy. When I first landed in New York with my first network 50-kw operation, I was more than anxious to please. On a station break I had a chain spot which contained a brief testimonial to the effect that the Dionne Quintuplets had thrived on this particular product. Being a stickler for im-



"Who...am I going to sell...what?"

peccable pronunciation, and according to my list of words frequently mispronounced, I knew that the correct pronunciation of the word quintuplet was KWIN-tu-plet—not kwin-TUP-let. And that's precisely what I did—pronounced it correctly. Within a few minutes I was called into the office of the Production Supervisor. He asked me to please pronounce the word quintuplet with the accent on the second syllable. "That would be pronouncing it incorrectly!" I protested. "Maybe so," he said with a smile, "You know it, I know it, and the advertising agency knows it, but the way they and the sponsor feel about it, the average person pronounces the word quin-TUP-let, with the accent on the second syllable—and the customer is always right!" Knowingly, I had to mispronounce that word repeatedly for months on

end to keep the advertising agency and sponsor happy. No further mention was ever made of the so-called error. In fact, you'll find matters of this kind handled quietly and confidentially with little importance attached to them when you get into bigtime.

## THE USE OF PAUSES

Although the following reference rightfully is related to timing, I'd like to touch briefly on the importance of making a pause, when asking a question, to allow time for a mental response from your listener. Here's what I mean. The three dots denote a momentary pause

"Do you take vitamin products but still feel tired? . . .

Then, why not give ENLIVO a trial. You see . . ."

During that momentary pause your listener responded with a mental, "Yes, I do!" Conversation is an exchange of thought, isn't it? A chain reaction of thoughts, as it were. Here's another example of how a flash of a pause gives character to a message:

". . . and now you can buy them for only \$2.95 each. . . that's right, only \$2.95 a low, low price . . ."

By making that slight pause at the end of line 1, you give your listener a chance to repeat the amazing price of only \$2.95, to which you react with a "that's right!" in complete agreement with your listener.

When selling such products as beauty aids, hair coloring, makeup, facial soaps and face creams, deodorants, intimate garments, medical products, laxatives, and similar products, make your delivery smooth and soft—take the friendly conversational approach. When selling household cleaners, automobiles, appliances, cigars and cigarettes, razor blades, shave creams and such, take a more enthusiastic delivery. Should your product be something that appeals to the senses, if you're selling soups, ice cream, smokes, chewing gum, perfume, candy, in fact, any prod-

uct that appeals to the taste, smell, appetite, etc., get that smiling quality into your voice. Make your words smile. Remember, when we are pleased about something we smile, and when we are displeased, or if something strikes us as distasteful, we frown. Obviously, if you wish to sell the merits of a rich, satisfying smoke, or a creamy, delicious ice cream, or the mouth-watering goodness of a can of soup, or the glorious, thirst-quenching refreshment of an ice-cold bottle of pop—smile, and play it "for real!" To help you with interpretation, ask yourself six simple questions? What product? Sex of listener? Age group of listener? Subdued delivery? Medium sell? Hard sell?

## DEVELOPMENT TAKES TIME

If you feel somewhat concerned about trying to remember the techniques already given you, and those to come, let me assure you right now that all the techniques will merge eventually to produce that professional sound, much the same as the many mechanics of operating an automobile come perfectly natural to you as an experienced driver. Each movement is performed almost involuntarily in consequence of an impulse—a reflex action. Your eyes spot a red traffic light, and in a flash the thought is transmitted to the motor mechanism of the brain and the muscles of your foot lift it onto the brake pedal for a safe stop. You need not stop to give consideration to whether or not you should bring your car to a halt and how to do it. You simply do it. Likewise, with announcing techniques. There will come a time in your development when you will no longer be conscious of projection, injecting your personality, making pauses in the right places, using an upward or downward inflection, interpretation, characterization, etc. You will have developed what might be called a reflex pattern. Just when this time will come is entirely up to you and how well you apply yourself to your studies. I think it's worthy of note here to clarify an important point.

When studying an art, whether that art is music, painting, ceramics, singing, dramatics—any art, it is a process of orderly development of the mental and physical counterparts, rather than the gaining of mathematical genius. The musician must study for hours on end, daily, for many years before he reaches virtuosity. Any great skill in the prac-

tice of the fine arts demands patience, dogged stick-to-it-ive-ness, daily application, and a relentless thrust forward toward success. But what a richly-rewarding experience such success can be!

The engineer, too, with his facts and figures, finds himself in a demanding profession. As does the announcer or newsman, he must resolve to maintain the determination and perseverance to succeed—come what may. The point I wish to make here is that the process of the development of the artist and his talents is an entirely different one from the development of the scientific mind and its relations and properties of numbers, solution of equations, continued fractions, polynomials, and such. The jargon of the electronics engineer—although intriguing—does fascinate me, despite the fact that I lean toward the arts. I hold a deep admiration for the radio engineer and his rare ability to glance at a schematic diagram to troubleshoot a technical difficulty and find the culprit at first try. The artist must remember that his development must be one of orderly progression. He cannot cram. Nature simply will not be rushed. The musician knows this all too well.

Yes, talented indeed is the broadcaster who can qualify as both artist and scientist—announcer and first-class engineer—and turn in an admirable job all around. I have known only a few such men during my career. As a coach I have seen a number of excellent engineers make good as announcers; then again, some of them, it would seem, did not have that artistic capacity. As to announcers desiring an electronics background, some required two and three tries to get their third-class permits. It would seem that engineering and announcing aren't overly compatible. I know of a few highly-skilled radio engineers who, if they could, would rather be behind the mike, whereas several of my students have told me they took FCC examinations for radio-telephone permits only because they had to in order to work for a transmitter-studio operation, or to gain some security, or to supplement weekly incomes, but not because they especially cared for engineering work. So it goes.

Whether you wish to study announcing first or get your radio-telephone license as a starter is up to you; however, I would suggest that you avoid getting involved in both courses of study at the same time. Both are time-consum-

ing, and unless you can devote full time—day in and day out—to your studies, your best bet is to decide on one branch of broadcasting for study at a time. Preceding Chapter I there is a tried-and-tested practice schedule for you, formulated to produce maximum results in the shortest amount of time.

## CHAPTER 8

# Make Them Believe You

It's easy to make your listener believe you, but you must remember this rule: Your listener will believe in you and in what you say only in proportion to how much you believe in your product and in what you say about it; in other words, it all depends on how much you believe in yourself! Please remember that well—it's the keynote of successful broadcasting. You cannot fool your listener! Ask any top-flight pro, he knows. Your voice will reveal your emotions without your being aware of it. Your voice will expose your true feelings—turn informer. As one famous radio and TV veteran puts it: Voice and appearance are important, but even more important is belief in your product. When an announcer believes in his product, that belief is so strongly conveyed to his audience that they believe what he says.

You must be an actor—and be a good one, too. Just as an actor studies the character he must portray in order to be convincing and believable in his role, so you, the announcer and newsman, must study your material. To rush headlong and unprepared into reading copy on the air before you have had a chance to acquaint yourself with the mood and interpretation of the subject matter will amount to little more than parroting a page of words—meaningless and ineffective. True, you may be an excellent sight reader, in itself quite an admirable accomplishment, but still it's necessary for the broadcaster to create and transmit word pictures—not mere words. You must sound convincing in your delivery, and that desired quality isn't something to be slipped on and off like a mask. That conviction must come from within yourself!

### CHARACTERIZATION AND COLORING

Your imagination must be put to work. Conjuring up men-

tal images of your product, news happening, or service, you must "observe" all its fine qualities. You must see these images in your mind's eye, precisely the way the sportscaster observes the action on the field. These images must appear real to you. Certain feelings about your product or service must be established within yourself. "Feel" the delicate texture of imported tapestry. "Hear" the snap, crackle and pop. "Smell" the aroma of rich coffee. "Enjoy" the exotic fragrance of an East Indian perfume. "Taste" the creamy goodness of fine ice cream. "Sip" the taste-tempting goodness of nutritious chicken noodle soup. Mmm-mm, how that wispy curlycue of chickeny steam entered your nostril and tantalized your taste buds. Also "inhale" the



"In your mind's eye "see" your product,  
"taste" it, "smell" it."

rich aroma of longer-aged tobaccos, and "observe" the elegance, styling, and good taste of French provincial furniture.

## SPEAK IN "LIVING COLOR"

The world is now color conscious—colored cars, colored snapshots, colored homes, gaily-colored clothes, and color

television. Even supermarket sales have soared now that manufacturers utilize color in packaging. Yes, the trend is to color and more color. Science has established the fact that colors radiate a vibration; each shade and hue emits a distinct vibration of its own. Hospitals have experimented with a variety of colors and now use green freely in wards and operating rooms because of its restful and relaxing influence on the mentality.

The use of color in speech is just as effective as the use of color in any other form of merchandising. For example, if your product is a new tire guaranteed skidproof under any and every condition, then, in a flash, "see" a speeding car racing into the foggy night. Suddenly, a sharp turn! The driver panics. He jams on his brakes and brings the car to a safe halt—without a skid. You are amazed! You have used your imagination to convince yourself of the skid-proof qualities of this new tire. In your mind's eye the tires did more than merely grip the road—they brought the car to a stop almost immediately, and it is this feat that you must make your listener see by creating a vivid word picture:

"These new, amazingly different WOODWARD tires are unconditionally guaranteed to GRRRRIP . . . the road under any highway condition. Don't you owe it to yourself and the safety of your loved ones to ride on WOODWARDS. Sure, you do! WOODWARD tires GRRRRRIP . . . the road!

This is speaking in living color! This is truly communicating your feelings about this fine automotive product, the projection of a word picture, alive and in motion! Take another example: The product this time is ice cream . . . GORDON'S ice cream. Picture a dish of this melting goodness, overflowing like a volcano with pure, white marshmallow and topped with a bright red maraschino cherry. Looks good, doesn't it? And it tastes as good as it looks! Mmm . . . the tastiest, creamiest ice cream in the WHOLE WORLD! Your mouth should water—and probably it does, because you're convinced! Now, do a convincing word picture on the following spot.



" . . . and here is ice cream at it's finest. Creamy (CREEEAMY), delicious (DEEELICIOUS), good tasting and good for you. Yes, tonight enjoy the real (REEEAL) fruit flavors . . . twenty-four of them in GORDON'S ice cream! It's mm-mmm good! GORDON'S ice cream for those who want the very best!"

If you're about to sell a mouthwash—make them believe you!

"If you think it's bad breath holding you back, don't take chances! Give MINTGLOW a trial. You see, MINTGLOW is guaranteed to destroy millions of germs which are the cause of bad breath. Sure, and MINTGLOW will give you long-lasting relief. It has that clean . . . fresh taste. For a bright start tomorrow morning, gargle with MINTGLOW. . . just to be sure!

Did you make a picture of a mouthwash that's GUARANTEED . . . to destroy MILLIONS (not hundreds but MILLIONS) of germs that CAUSE bad breath. Did you tell them that MINTGLOW will give LONNNNNG-LASSTING relief. And that it has a CLEEEEAN, FRESSSSH taste. Did you tell them that for a BRIGHT (voiced on a high note and sounding bright) start, gargle with MINTGLOW just to be SHURE!! If you did—you made them believe you. This is characterization—living color!

To speak in what you may call black and white is ineffective and makes for a monotonous-drone kind of speech. Quite the opposite effect is obtained when the broadcaster makes use of characterization and coloring. It gives your work that truly, professional sound. Because you, the radio man, do not have video and color to assist you in putting across your message or projecting a colored word picture, you must color and characterize your words. It's that simple—and it really works! If modern merchandising finds it advisable to use color to increase sales and to attract buyers, doesn't it make good, common sense for the commercial announcer to use the same technique. It certainly does! Once you try this coloring and characterization

treatment, I promise you'll never again speak in monotonous black and white.

## SET THE MOOD

The musician uses notes to create tone poems, waltzes, rhapsodies, symphonies, and so forth. You, the broadcaster, regardless of your specialty, use words to construct phrases and sentences to communicate pictures in the form of conversation. Remember, effective announcing is simply professional conversation. The musician through the clever manipulation of his lips, bow, fingers, and interpretation makes his audience "see" a group of dancing fairies, happy elves at play, the serene atmosphere of a monastery garden, the babbling voices in a Persian market place, the frolicking antics of a grinning clown, the depressing gloom of a funeral dirge, the impending danger of flash fire, sorrow, remorse, love, hatred—all kinds of musical pictures. Yours, too, is such a creative art. If you're not expressing yourself to the fullest, by all means do so this very day. Let's do so right now. Practice with the following descriptive words:

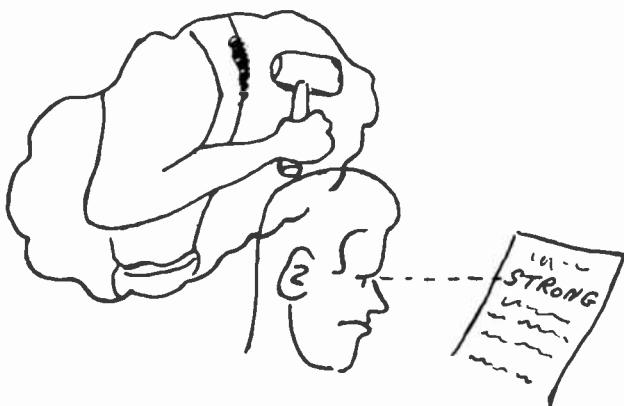
smooth	pronounce it	SMOOOOOTH
amazing	" "	AMAAYYYZING!!!
gripping	" "	GRRRRIPPING
astonish	" "	ASTONNNNISHING!!!!
cooling	" "	COOOOLING
clean	" "	CLEEEAN
sparkling	" "	SPAAARRRKLING!!
wonderful	" "	WONNNNDERFUL!!!!

At the close of this Chapter you'll find exercises, which will benefit you greatly, for the development of this technique. Make a list of descriptive words of your own and practice them daily until coloring and characterization come perfectly natural.

As you develop, though, care must be taken so that you don't go to extremes. You should color effectively, yet in light shades of color. Think of the proper application as you would tint a snapshot. Color film manufacturers recommend that color pictures be taken in open sunlight,

rather than in shadows. The latter condition produces dark, muddy colors. Color the word as you, personally, feel it should be colored or characterized. For instance, a gentle upward inflection on the word "remarkable" will convey your feelings. There is no need to increase volume—the upward inflection will take care of that. However, if you are using a hard-sell approach on the following commercial, the descriptive words must be emphasized:

"You've never seen such an amazing, such a remarkable, truly outstanding buy in all your life. Yes, and this new refrigerator never requires defrosting! Unbelievable? Maybe so, but . . . "



"Make your word picture live...  
speak in living color!"

Now, read it again, but this time really lift—hit the words, amazing, remarkable, truly outstanding, all your life. Hit each one with a momentary pause between them: all . . . your . . . life! Also lift the word "unbelievable" and leave it up there with a big question mark:

LIEVABLE??????  
UNBE

In other words, you must use your own discretion as to how much you should characterize or color words and phrases;

it depends upon how much of an impression you wish to make upon your listener. But please, never resort to shouting at your listener. That's precisely why we use characterization. When you give your words character and color, there's no need to overplay or go hammy. Don't do it with volume—do it with your technique of characterization and simply speak in living color!

Whenever you use two adjectives in succession, a slight pause and an upward inflection on the second one creates a tremendous sales effect, and it is professionalism. For example:

"effective, long-lasting results."

"A hard, durable shine in half the time."

"Here's smooth, creamy ice cream at its best."

"Enjoy the cooling, satisfying comfort."

"Dine in the refined, relaxing atmosphere."

Of course, you would read line 3 this way:

Here's a smooooth . . . CREEEAMY ice cream  
at its best!

Line 4 would be given the following treatment:

"Enjoy the coooling . . . SATISFYING comfort."

From what has been discussed thus far on coloring and characterization, test yourself on the following lines:

1. You'll know your breath stays fresh because your mouth is clean!
2. Here's high, high quality at low, low prices!
3. Enjoy smooth and easy-going mildness in an outstanding smoke.
4. You'll be amazed. You'll be astonished at the result.
5. Taste this delicious soup, slowly-simmered for old-world flavor.

Now, read them again, and observe the inflections and coloring.

1. You'll KNOW . . . your breath stays FRESSSSH . . . because your mouth is CLEEEAN!
2. Here's high, HIGH quality, at low . . . LOW prices!
3. Enjoy SMOOOOTH 'nd EEEEZY -going MILDness in an outSTANDING smoke!
4. You'll be AMAAAYYZED! You'll be ASTON-NNNISHED at the result.
5. Taste this DEELISSCIOUS . . . soup . . . SLOOWLY simmered for old world FLAVOR.

In the following lift the second adjective as explained previously:

It's quick and EEEEZY!  
 A new . . . REFRESHING idea.  
 New . . . SPANNNKING new look!  
 Sharp and CLEEEEAR pictures.  
 Enjoy wholesome . . . NUTRITIOUS meals.  
 A smooth . . . SMOOTHER shave.

Here's another popular commercial phrase you'll run into from time to time:

"These new, stainless steel blades last and last and last!"

Read the line, lifting the word "last" each time you repeat it:

"These new . . . stainless steel blades last . . . and lasst . . . and LASSST!"

When you run into a commercial something like this:

"Make your eye lashes appear long, longer and longer with LASHKREEM."

Read the line with projection on the word "your," and make the word "long" sound longer each time you repeat it. Watch the pauses:

"Make YOUR . . . eye lashes appear long . . .  
lonnnnger and LONNNGER with . . . LASHKREEM!"

When voicing the word "white" make it sound white and clean. Speak it in your upper register. Do the same with words such as clean, starry, crisp, airy, fluffy, fresh, soft, etc. Use the opposite treatment when speaking black, gloomy, dark, dismal, brown, cloudy, etc., by allowing your voice to drop into your lower register. Think in terms of "mood" and you'll get the idea. Examples:

- (LIFT IT) Enjoy a carefree, HAPPY evening among friends.  
(DROP IT) The room was DARK AND DISMAL looking.  
(LIFT IT) You'll get the WHITEST, CLEANEST wash... ever!  
(DROP IT) He sank way DOWN, DEEP in the quicksand.

Reference is now made to the drills which follow. Work on the first drill first, and stay on it until you feel that you definitely understand the technique, then move onto drill number 2, and so on. If necessary—and it is advisable—re-read this Chapter. It may further clarify your work on the drill. Remember, this is not a book of fiction—it must be read slowly and with understanding.

CHARACTERIZATION DRILL #1As Written

It's an amazing invention!

You get a smoother ride.

Your tires will grip the road

It was a tremendous ovation!

It's a wonderful world!

Your mouth feels clean.

It has that fresh taste

They paid millions of dollars

It's so easy to do

Get long-lasting relief

As Spoken

It's an AMAAYZING. . . invention!

You get a SMOOOTHER. . . ride

Your tires will GRRRRIP. . . the road

It was a TREMENNNDOUS. . . ovation.

It's a WONNNNDERFUL. . . world!

Your mouth feels CLEEEEAN. . .

It has that FRESSSSH. . . taste

They paid MILLLLIONS. . . of dollars

It's so EEEEASY. . . to do

Get LONNNG-lasting. . . relief

Put the following phrases into sentences and characterize them:

something brand-new!

in gay and frivolous colors

an unavoidable tragedy

absolutely pure white

a hard, tough, durable shine

Unsurpassed for beauty

with murder in his heart

a cool and breezy day

a delicious taste treat

how exciting and thrilling!

just as black as coal

a gigantic money-saving sale

the truth was astonishing

a sky with light and fleecy clouds

he made an immaculate appearance

an unconditional guarantee for life!

a most-remarkable personality

a man with brutal arrogance

in a dark and dismal cell

it's refreshing and cooling

blood-curdling mass murder

as clean as newly-fallen snow



Characterize and color the underlined words in the following commercials:

Have YOU tasted the new MRS. WAGNER'S clam chowder? Mmm, real, old-fashioned, home-cooked flavor, Delicious! . . . Slowly simmered to bring out all that oceanside goodness in every taste-tempting spoonful. Y'betcha! MRS. WAGNER'S soups are all downright good eating . . . tasty and satisfying. MRS. WAGNER'S soups are MMMMmmm good . . . and good for you. Try a can . . . today!

Now, you can take sharp and clear pictures time after time without changing the setting on your camera. That's right . . . it's amazing how this new SNAPIT automatic camera works. Even a small child can take good pictures. Just point the camera at your subject, press the button, and presto! SNAPIT, is the first camera of its kind. It makes its own adjustment to lights and shadows, and eventimes its own shots. Unbelievable? I suppose so, but it's true! Take black-and-white or color shots with this new SNAPIT camera and know that your pictures will have that professional look. See these new SNAPIT camera outfits at your photo dealer this very day. They start as low as \$14.95, including a handsome carrying case. See them today . . . sure!

If shaving's a daily chore for you, then why waste another minute scraping away with those outdated razor blades? Get with these new stainless steel blades by WIZARD. You'll get smooth, comfortable shaves . . . morning after morning. It will seem that your new WIZARD blades will never wear out! Try a WIZARD tomorrow morning. What a surprise you'll get!

If you smoke out of habit, you don't really enjoy smoking. What to do? Change your brand. How about trying a pack of AROMAS next time? Yes, switch today to AROMAS for real, deep-down, smoking satisfaction! That's because AROMAS are made from the world's finest imported and domestic tobaccos, blended right . . . aged right . . . nice and slowly to bring out that peak-of-perfection flavor in every puff. You get that mildness and smoothness you've been missing in your present cigarette. For honest-to-good-

ness smoking pleasure switch today to AROMAS. Mild yet so satisfying. AROMAS . . . the aristocrat . . . of smokes!

Do you need a shine on your floor that can take all the punishment your family can give it? A shine that will stay bright and durable for a long, long time? Sure, you do! Then, wax your floors the easy . . . time-saving way with new GLOSS! You see, this new GLOSS needs no polishing. It dries in about fifteen minutes to a hard, durable mirror-like shine, and your floor stays lustrous and scuff proof for a long time . . . longer than you can imagine. If you want beautiful floors in your home, and who doesn't . . . Ask for new GLOSS. It's now on sale at all hardware, department stores and supermarkets from coast to coast!

Winter's on the way! Change now to NONSKIDS on all four wheels. Avoid deadly skids. Yes, NONSKIDS grip the road when other cars skid on slippery pavements. NONSKIDS cost no more than ordinary tires. NONSKIDS! Unconditionally guaranteed. See your NONSKID dealer today!

Observe the underlined words for characterization and inflection. Note the momentary pauses placed after each mention of the product.

Yes, a headache can get you down, feeling low and miserable. If that's the way YOU feel right this minute . . . don't wait! Reach for the familiar blue and white bottle of BLUE CROSS . . . aspirin. You see, BLUE CROSS . . . aspirin, because of its fast-flaking action goes to work in a matter of seconds to relieve that headache quickly! That's because BLUE CROSS . . . is the world's finest aspirin! Listen to this: (SLOW DOWN SLIGHTLY — BE EMPHATIC) In medical journals, doctors recommend aspirin . . . four to one . . . over other leading pain relievers, and BLUE CROSS . . . aspirin is the finest aspirin money can buy! It's so gentle, it simply cannot upset your stomach. Now, doesn't it make good sense to buy only the best? Of course, it does! Safe for children, too. For fast relief from those agonizing discomforts of headaches and other pains, get BLUE CROSS . . . aspirin. Always look for the bright blue cross on the bottle, your assurance that you're buying the

very best . . . BLUE CROSS . . . aspirin . . . world's finest! Don't accept substitutes. Insist upon the original . . . BLUE CROSS . . . aspirin.

As noted above, always place a momentary pause after the trade name of a product or the name of the advertiser. His name is very important to him. That fleeting pause draws your listener's attention to it.

## CHAPTER 9

# Injecting Your Personality

That quality or state of being personal, or the distinction or excellence of personal and social traits—magnetic personal qualities—perhaps best defines "personality." If we are to develop such a capacity—as psychology so ably puts it "the totality of an individual's characteristics"—and if these characteristics are to be attractive and dynamic, then we must make an evaluation of this quality we call personality.

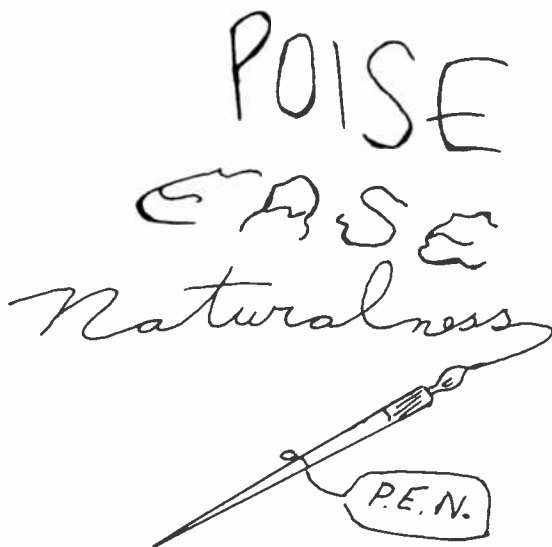
### PERSONALITY TRAITS

Let's establish the fact that an attractive personality certainly should project naturalness. The individual should sound trustworthy and believable on the air. The person endowed with such an attractive personality, among other favorable attributes, should reflect charm and poise and be at ease under all conditions. He should sound poised, at ease, and natural. There should be no affectation about his speech, and he should have that friendly approach—congeniality and smile of assurance. Even when forceful and convincing in his delivery, a true personality still sounds believable. The naturalness and informality emanating from within himself is clearly audible to his listeners. This precious quality is the very essence of success in radio-broadcasting, a priceless ingredient in your success formula! Please remember it well—set it down in your "flight plan."

### YOUR LISTENERS ARE YOUR FRIENDS

Develop a genuine liking for people. Work for naturalness in your speech and mannerisms; shun affectation. If you want to sound believable, convincing, and attractive to your

listeners, then start thinking about them as your friends, and they are your friends. Speak to them as you would like others to speak to you. Speak to and not down to them: As a radio broadcaster you are simply performing a public service. Minus the qualities just mentioned, you may have to settle for mediocre success in broadcasting. It's not my intention, nor does it lie within the scope of this book, to deal with personality in the vernacular, nor on the level of the trained psychologist; but, as an ardent student over the years in things metaphysical, I positively can assure you that the ideas and suggestions I am passing on to you have been carefully tried and thoroughly tested and improved



"Be poised...feel at ease...be yourself."

upon for their utmost effectiveness! Their applications have produced excellent results for me and for my students. Why shouldn't they work equally as well for you?

## LEARN TO RELAX

Let's tackle this business of personality by dissecting the word PEN. The letter P stands for poise. We are now going to produce a mental state of complete relaxation; therefore, please react and work along with me as you read on. We want to bring about an utterly R-E-L-A-X-E-D

condition of both mind and body. The process calls for the implanting or impressing of a suggestion upon your subconscious—your inner self—and that feeling of R-E-L-A-X-A-T-I-O-N, that very comfortable sensation, will be reflected upon, or take effect upon, your physical counterpart.

Set aside a period each day for your self improvement. Use the schedule prescribed elsewhere in this book as a guide. Before you start any vocal exercises, devote a 10-minute period to relaxation exercises. If you feel apprehensive just before going on the air (I did for a number of years), devote a brief period several times a day to relaxation practice—mental and physical relaxation. For example, while waiting for the red light, or for a network system cue, CONCENTRATE on the word "poise" and its meanings in all of its ramifications. Think deeply upon such meanings. (Start relaxing now as you read on.) Poise means: tranquility and calm, inertia and passivism, patience and tolerance. (Feel your body, from head to toe, go limp as you read on.) A truly poised person would be perfectly adjusted, well-balanced, stable, and composed. As you mediate upon this important word POISE, (Eyes closed) feel that R E L A X A T I O N — that very, very comfortable feeling —that sensation of floating, a feeling of semi-consciousness.

Try this relaxing exercise in a lying position, too. Feel yourself coming apart at the joints. Imagine that your entire body, from head to toe, is encased in cement. Concentrate on the weightiness of it all. When properly relaxed dare yourself to tense a muscle. With mouth wide open and jaw drooping, become insensitive to your surroundings as if in a stupor. If you have ever experimented with self-hypnosis, you'll recognize the condition I describe as that experienced when inducing a mild trance state. The dictionary defines the word "poise" as meaning: "The suspension of motion due to an exact balance; even adjustment between opposing influences, etc." Exactly! An absence of tension, nervous anxiety!

## BE YOURSELF

While in this same, relaxed state, let's consider the letter E and what it stands for. As we run down the various meanings of the word "ease," think deeply on them. Allow

them to sink into your consciousness. To be at ease means to be at leisure, to be reposed, to move slowly, to advance quietly, to move easily ("see" all these conditions in your mind's eye), to feel carefree, to consider problems as a cinch to solve such as child's play, to feel unruffled, etc.

Taking the third letter in the word PEN, the N, let's think about feeling or being natural as being unaffected, free from artificiality, being ourselves, genuinely liking and being with people, enjoying their companionship, etc. Putting the letters P-E-N together we have the formula to induce the state of mental calm and physical comfort:

POISE + EASE + NATURALNESS = RELAXATION

To feel confident, relaxed, and at ease when you go on the air, or when making an audition, try the above exercise. It will take but a minute or less. Simply think of the three letters in the word PEN and what they stand for, then allow your body and all its muscles to sag. Eventually, as I do now, all you'll have to do is simply think of the word PEN, and presto—you'll fall into complete mental and physical relaxation.

Also, try this exercise when you find it a bit difficult to fall asleep. When you relax mentally, say to yourself: "I am now going to fall into a deep, restful, undisturbed sleep. Nothing short of an emergency will awaken me." Allow your eyes to drop gently downward toward your nose. It's difficult to think when your eyes are in this position. When looking straight ahead, even with lids closed, you activate the wake center at the root of your nose. Try this sometime.

In the Chapter on voice quality and how to exercise for the production of a resonant and forceful speaking voice, I'll give you an extraordinary and highly-effective means of bringing about physical relaxation which I suggest you use along with the PEN drill just discussed. Basically, to express a pleasing, attractive and believable personality, the first requisite is relaxation.

## CREATE WITH YOUR THOUGHTS

You may be the most friendly, sincere, likeable, honest,

trustworthy, and reliable fellow, but if you sound tense on the air, sometimes jittery and stilted in delivery, or if you speak with an affectation or an insincere speech habit, how is it possible for your listener to know the real YOU? Observe the dynamic and magnetic personalities of men such as Gary Moore, Bill Cullen, Dennis James, Bill Williams, and a host of other top-flight professionals, and how about the personality-plus jocks? There seems to be some erroneous thought on the matter of personality—namely, that either you're born with a dynamic personality or else you simply do not have it. I can't quite agree. It's true, of course, that some folks are born into certain favorable environments, that even as a small child they radiate an attractive personality. As they grow up they become natural mixers—they develop a gregarious nature. These child extroverts like to entertain, recite, dance, pantomime, etc., and sometimes reference is made to them as "show-offs." Parents of such children encourage them, as in the case of many people in show business. However, I believe that a person's personality can be changed for the better, at least to some extent, by changing his thinking habits concerning himself and his abilities. I know this can be done, because I have done it with a number of students requiring such help in the development of a dynamic personality. It's so true that THOUGHTS ARE THINGS! You create with your thoughts.

To blink your eye, to wiggle your toes, similar, simple actions start with a thought or desire. Such a thought is flashed, as if by telegraphy, to the brain where a motor mechanism is set in motion causing the eye to blink, toes to wiggle, foot to move, and so forth. The thought I want to leave with you is that if you wish to be poised and feel at ease, apply concentrated thought on such a desire and it shall be as you wish! Now, another important psychological truth: Avoid the word "will." Don't say, "I WILL succeed!" That's actually saying, "I WISH to, I DESIRE to, I am WILLING to succeed!" Instead, use a more positive statement for immediate results. Say, I AM making progress NOW! Expect it, anticipate it—IMMEDIATELY! Look for an immediate improvement. Check yourself on your tape recorder.

### PROJECT A SMILE

When I make reference to being natural, or to sound natu-



ral, oftentimes this is misunderstood to mean that the announcer, newscaster, or disc jockey should sound colorless or monotonous, if that is his present manner of speech. By being natural, I simply mean that the announcer must sound conversational and without affectation in his speech. This is important! If you wish to feel reposed and at ease on the air, in order to sound natural and unruffled, work for impeccable pronunciation so that you have confidence in pronouncing words correctly. Also, get to work ahead of time, check on your assignments, pull your records well in advance, check your production log, see if all your copy is in place where it should be. Are there any new accounts? Look over the new copy. Prepare yourself for the day's work. Being unprepared is one sure way to start a vicious round of tension, errors, and more tension. You must feel at ease. Your work day should be one of pleasure—a satisfying experience. The profession is demanding enough without the added tension brought about by a lack of preparation.

There's one thing we all have in common, that is, we want people to like us; we want listeners to admire our work; we like compliments. We like to be considered as sincere and trustworthy. The radio announcer must work doubly hard to communicate or project this friendly and likeable quality. The television announcer smiles at the camera, which, in the home, is the eye of the viewer. The viewer can see for himself, a friendly and genial chap, sincere and down-to-earth, who reminds the viewer very much of his neighbor across the street. That's because the viewer sees the announcer, but not so on radio. The radio man must project that smile and personality into his work, not only on his face, but into the character of his words. Make a test, and you'll find a tremendous difference between a smile on the face and a smile in your words. Try it—see for yourself. At the close of this Chapter you'll find several pages of practice material to prove this point to yourself.

To get that professional sound requires a combination of techniques. You must project, concentrate on one listener; you must characterize and color your words to give them life; delivery must sound conversational—naturally conversational.

## SPEAK CONVERSATIONALLY

A ship sails on water, a plane glides on air currents, water flows through pipes, electricity is conducted by wire, an automobile requires land upon which to function. A broadcast signal is beamed via a carrier wave. Speech, in order to flow naturally, rides in rhythm on what are called key words. Even before the foreigner acquaints himself with pronouns, adjectives, articles, conjunctions, adverbs, and other parts of speech, he will make himself understood by speaking key words, stilted as such speech may sound.

"I'm going down to the store to buy a loaf of bread."

The key words are underlined. Now, let's see how changing



"Let your speech ride rhythmically on key words."

the emphasis or rhythm will change the entire thought of each sentence.

"I'M (not my brother) going down to the store to buy . . ."

"I'm GOING (determined) down to the store to buy . . ."

"I'm going DOWN (not uptown) to the store to buy . . ."

"I'm going down to the STORE (not bake shop) to buy . . ."

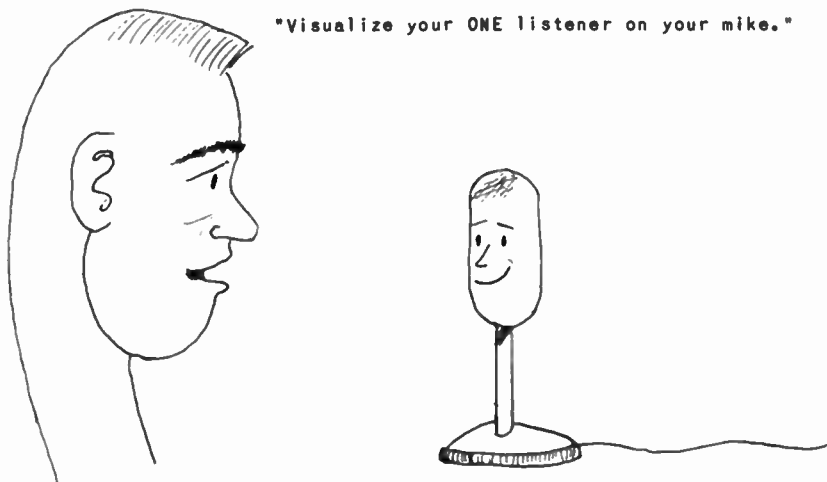
"I'm going down to the store to BUY (not borrow) a loaf . . ."

"I'm going down to the store to buy a LOAF (not a slice) of . . ."

"I'm going down to the store to buy a loaf of BREAD (not cake)."

To make your air work sound naturally conversational, "speak" your message as you would express yourself in person on the street. Work to overcome that "readey" style of delivery. Allow your speech to "ride" rhythmically on key words. Be watchful of the strong and weakened form of

"Visualize your ONE listener on your mike."



certain words in your speech. For instance, to pronounce the word "says" as it is written is entirely erroneous and stilted. Correctly pronounced you should say sez. Here are other examples:

I was telling him that he could take them if he wanted them.

She said that he never thought he could do the work.

He had been trying, but it seems that he had failed.

Observing the perfectly normal rules of natural speech, the three lines above should be read:

I wz telling hm tht he could take thm if he wanted thm.

She said tht he never though he cud do th work.

He hd been trying, bt it seems tht he hd failed.

Also watch out for the following: CAN (cn), BECAUSE (b'cause), THE (th), FOR (fr), THAN (thn), OR (r), and others. Check the pronunciation guide in your dictionary for the rule and other examples of strong and weakened forms of words.

Strange as it may seem, it has been my experience as a special-events interviewer that the moment a person is handed a script prepared, for example, by the publicity department of a government agency, despite excellent backgrounds and a good education, most interviewees become "readey" instead of conversational. Doesn't that prove my statement made in an earlier part of this book? Remember that I said as an announcer, deejay, or newsman, you must consider yourself a professional conversationalist—an actor, with the ability to read lines as though you were speaking—NOT READING. Naturalness in your speech is a "must" if you want to produce that believability in your voice. Surely, you won't sound convincing and believable if your listener can detect that you are simply reading from a piece of paper. Take my advice. Do plenty of reading aloud from your daily newspaper, magazine—anything in print, and read to an invisible listener. Tell him or her the news stories. Make it conversational. Look away from your copy and ad lib, conversationally, as much as you can remember of what you read. Read, read, and read!

That smile in your work is so important that I suggest you make a special effort—go out of your way—to develop a smiling personality, one you can turn on and off at will. Professional TV personalities do it, actors do it, sales persons do it. Why can't you? Know how? Start today to cultivate that voice with a smile. Remember the telephone company slogan! Whenever the occasion arises, receiving change from a bus driver, purchasing an item in the dime store, greeting anyone on the street—whenever you can, turn on a smile! This technique comes naturally with me. It will with you, too. Try it!

In the Chapter on coloring and characterization I made reference to smiling when selling a product which appeals to the senses, e.g., perfume, candy, pop, cigarettes, foods, chewing gum, and similar products. The reason I asked you to do that was because smiling lends itself favorably toward believability in your work. It bears repeating to say, that when pleased about something, when something tastes good, smells good, when something flavorful and delicious tickles our palate, we involuntarily smile in approval, don't we? By the same token, when a wisp of acrid smoke slinks past our nostrils, when a foul odor such as smoldering rubble or charred rubber enters our room, we quickly make known our displeasure by screwing up our noses and frowning with an emphatic "Ugh!"

Remember, the mental attitude of feeling poised, at ease and being natural is very important. These desirable qualities come from within you, but only after you implant the suggestion on your subconscious. Equally important is a cheerful, smiling voice to communicate your inner magnetic personality. And that dynamic, personable you must be conveyed to ONE listener. The best way to create this effect is to visualize a face on your mike. And make it the image of a good friend, to whom you will express your charming self!

## PERSONALITY DRILL

Inject an informal, smiling personality into the following:

Want to save yourself lots of money? Of course, you do!

Get a copy the next time you shop. You'll be glad you did.

Got a date tonight? Then, what are you waiting for?

Ah, man, these new Schick blades give you the smoothest shave.

Everyone likes Peter Paul bars. Know something? You will, too!

Try a Coke next time and get that deep-down, cool feeling all over.

This is about the grandest surprise I've ever had!

You know, that's the greatest story I've ever heard.

I think it's just about the funniest show on the air today.

Top 'o the morning to all of you out there!

Well, I hope you enjoyed a real nice weekend despite the rain.

Repair it yourself. Sure! And have lots of fun doing it.

It's marvelous! I just can't get over it. Marvelous!

That's wonderful news. It couldn't have happened to a nicer guy.

Now, doesn't that make real sense to you? Naturally, it does!

Try new Swan soap and get that velvety-smooth complexion.  
Lady! Here's good news! Now, you can save on new Tide!  
You just can't stop eating these crunchy, crispy crackers.  
You'll agree that there's downright enjoyment in every bite.  
MMMMm good! Yes, Campbells soups are simply delicious.  
Sure, take advantage of a once-in-a-lifetime sale like this.  
Good morning, friends and neighbors, and welcome again.

He's about the funniest fellow on television. Have you seen him?

Now, don't get sore. I was only joking. Can't you take a joke?

You're still in a smiling and informal mood.

You know, there's an old saying that goes, "An apple a day keeps the doctor away." Well, let's change that a bit . . . a flower a day keeps the blues away! That's right! We all know how much cheer flowers bring to the sick. Then, too, what would a birthday or other anniversary be without a beautiful bouquet of flowers? If YOU want to say it with flowers, any time of day or night, call the ASTOR FLOWER MART, at 1400 Broadway in the heart of Times Square, New York. Whether your order calls for a simple corsage or an elaborate floral offering, it will get the same prompt attention with free delivery anywhere in the New York metropolitan area. A telephone call will do it . . . fast! How about a pretty corsage for a pretty lady for tonight's party date? Then, call the ASTOR FLOWER MART now at ELDORADO 5-6978. That's Eldorado 5-6978. You couldn't say it a nicer way than . . . with flowers from the ASTOR FLOWER MART 1400 Broadway, New York, in New York's Times Square area.

For a hair dressing that leaves no greasy film, and that pasted-down look, try new HAIRSTAY. HAIRSTAY is truly a

man's hair dressing. Keeps your hair looking neat and in place all day long, yet it's non-greasy and has that clean scent. Once you try HAIRSTAY, you'll stay with it for life. HAIRSTAY conditions your hair, too. Now in two sizes, the small-size bottle so convenient for traveling, and the regular \$1.50 size bottle for your dresser. Try HAIRSTAY for that well-groomed masculine look. At all druggists.

Inject your smile, informality, and believability into the following:

Whenever and wherever folks gather to enjoy themselves, you can be sure of one thing—you'll find bottles of ice-cold TASTEE POP. The reason they prefer TASTEE to other brands is because TASTEE is the most refreshing . . . the most delicious . . . just about the greatest thirst-quenching drink you can ask for. Just think! An ice-cold TASTEE on a sizzling, hot summer's day. Ah man, that's refreshment for you! Get the picture? I thought you would! When you want honest-to-goodness refreshment . . . real, throat-cooling comfort, it just makes good sense to ask for and insist upon . . . TASTEE. Say, why not take along a few cartons over the weekend? Delicious . . . refreshing . . . TASTEE . . . is everywhere!

If you're particular about the cigarette you smoke, you don't have to shout about it. No sir! You see, when you smoke PREMIERS . . . folks just naturally know you're particular about your smoke. And what's more, only in PREMIERS do you get just the right touch of menthol to make it a comfortable, a cooling smoke . . . so downright enjoyable. Yes, and at no extra cost, PREMIERS give you a pure-white filter tip. No tobacco ever touches your lips. See what I mean when I say that particular people choose PREMIERS? Shouldn't you, too? Try PREMIERS just once, then see if you can switch to your old brand. PREMIERS. . . America's outstanding cigarette!

Do the following commercials in a softened tone of voice. Think of yourself as a hair stylist or beauty salon operator. Speak intimately.

Does having gray hair make you feel older than you really



are? Why not do something about it? There are many products on the market today to quickly color your hair . . . to bring it back to its youthful loveliness, but there's only one product that will do the job in one . . . easy . . . step. I mean . . . new, KOLORTONE! Yes, new KOLORTONE takes but a few minutes of your time. Not messy to use . . . no mixing necessary . . . KOLORTONE will not stain your fingers. All you need do is shampoo your hair as you usually do, then, while still wet, apply KOLORTONE right from the bottle as you would a hair rinse. That's all there is to it. Wait fifteen minutes, rinse with plain water and . . . PRESTO! The job's over! Is it any wonder why new KOLORTONE is becoming the nation's fastest-selling hair coloring product? KOLORTONE simply will not wash out as do some hair coloring products. Economical, too. Try the trial size KOLORTONE next time you shampoo your hair and watch that unwanted gray disappear as if by sheer magic! Your druggist has KOLORTONE on display. See him . . . soon!

Have you tried KREEM? No, don't say. . . soap. You see, KREEM is not a soap. KREEM contains one-third rich, imported cleansing oil. KREEM softens your skin. Yes, KREEM cleans your skin as no soap can! KREEM is hard milled, and that means it lasts longer. Yes, it lasts . . . and lasts . . . and lasts. Can you say the same thing for your present complexion soap? KREEM gives the skin men love to touch . . . use KREEM instead of soap. Try KREEM first chance you get.

## CHAPTER 10

# Those Important Mechanics

The word professional reflects accomplishment, ability, polish, experience, ethics, reliability, trustworthiness, and seasoning, but longevity alone in a particular field does not make a "professional." Consequently, a broadcaster is not a professional simply because he realizes a livelihood working in a broadcast station. To become professional a broadcaster must first work out an apprenticeship to develop that "professional sound." Regardless of your specialty, if you will work, or are working behind the mike, you must be in full control at all times of the four mechanics with which the public speaker works.

### THE "CONTROLLABLES"

Although it is a fact that pear-shaped voice tones do not necessarily make a good announcer, it's equally true that a resonant, convincing kind of voice—a pleasing vocal quality—definitely is an asset. Therefore, you should make every effort to develop your speaking voice—your instrument.

If your voice is improperly placed, or if your neck and throat muscles are tensed, your voice will lack resonance and virility; it may sound thin and raspy in quality. You will tire easily, and develop that hoarse sensation. At best, the announcer or newsman will go along fairly strong until the halfway mark in his trick, then he'll weaken and develop that tired, breathless feeling. This need not be! Let me explain. On most days I start as early as 8 in the morning and work until late evening coaching on tape recordings, and sometimes on Sundays, to keep abreast of a busy schedule. Each coaching session requires at least a half-hour's steady talking. If a student has a stubborn problem, I may devote an additional period to consultation. Despite a heavy

schedule, I never become hoarse. Tired—physically and mentally—yes, but my voice never gives out.

If you tire easily, become hoarse or raspy around midday, then it may well be that you are misusing your voice. It isn't because your voice is failing you; it's the other way around. The problem, although a common one, is the first mechanical voice factor controllable by you, the broadcaster—namely, that you speak in a resonant, well-placed voice, masculine or feminine in character, whichever the case may be. If you have been working with tightened neck and tensed throat muscles, your voice has not been coming forth from your echo chambers; instead, it has been forced from the throat in a squeaky and raspy fashion, causing that tired, hoarse condition.

The other three mechanics, also controllable by you, are the ability to speak faster or slower (timing), pausing as you speak; the ability to speak in a higher or lower register (pitch) or slur from one register to another; and, the ability to speak louder or softer (volume control), in whispers or accents and emphasis. To repeat, you may speak with a poor, fair, or highly-pleasing and effective vocal quality. You may speak in a full, loud voice or subdued and quiet as required in your work. You may vary the pitch, as it's called musically, by speaking in a high or low register, as you do when making use of an upward or downward inflection; and lastly, you may slow down your speech when it's necessary to put special emphasis on a sales point, customer benefit, or slogan, and you may pause momentarily as an attention-getting device. Those are the four working mechanics over which you have voluntary control.

## YOUR VOICE

First, let's consider your voice and you, and we're now referring strictly to vocal quality. Every stringed musical instrument is constructed with resonators. The violin, viola, cello, and bass are constructed with sound posts, meticulously eased into place with special instruments in a precise spot to support the "belly" of the instrument, to produce the ultimate in tonal quality and resonance. They counteract the pressure exerted upon the belly by the tensed strings and provide a cavernous, dome-like resonator. If

you play a wind instrument, then you know of the small, squeaky sound produced by the embouchure against the face of the mouthpiece. But, when attached to the horn the result is a beautiful, mellow tone: The horn is the resonator. Vibraphones, too, have resounding devices in the form of varying lengths of tubes suspended underneath the bars. Longer lengths for the larger, lower-toned bars, and shorter pieces to correspond with the pitch of the shorter bars of the instrument's upper register. The piano has a resounding device, too, the sounding board. In the human instrument the resonators in the head project the upper tones of the voice, while the chest cavity acts as an echo chamber for those tones in the lower register.

The professional broadcaster refers to the voice as his instrument, and rightly so! Use your voice wisely and properly for a full-bodied, forceful means of expression. The musician keeps his instrument in immaculate condition, therefore, so should the voice be well cared for. The reason is obvious: Misusing or misplacing the voice will not only produce poor quality, but also will cause the speaker discomfort to use it for any length of time. Excessive smoking may have a deleterious effect on the delicate vocal apparatus. I stopped years ago and noticed a marked improvement in my voice.

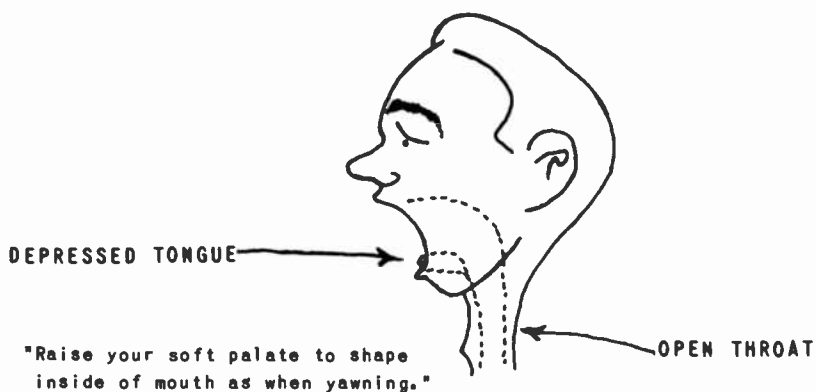
## YOUR SPEECH RESONATORS

Nature has provided man with resonators to help him project sound produced by a stream of air passing over his vocal cords. These resonators, or you may call them echo spots, lie in the upper chest cavity. Notice, again, the use of a cavernous structure to create an echo or resounding effect. Think of these echo spots in your chest as you would of the twin loudspeakers in a television set. In the head there are the sinus cavities over the eyes and in the cheeks. When congestion takes place, such as when one is suffering from a cold, the sinuses become clogged and the result is nasalized speech. The reason for this effect is that the resonators being congested with mucous cannot "echo," hence the nasal, small-voice quality.

Another important resonator lies inside the mouth, the dome-like structure called the soft palate. When the soft palate is lowered, as when voicing the diagraph "ng" or the

"m" and "n," a nasal sound results, again, because the resonating property of the inside the mouth has been removed. The soft palate of the mouth should be comfortably raised at all times, except when pronouncing the "ng, m, and n." In other words, the inside of your mouth should be formed precisely as when you voice the sound AW. Try it right now. You can check yourself on this by holding your nostrils closed and sounding the following tones: AH, AY, EE, OH, OOH. If the soft palate is properly raised, comfortably raised where it should be, no nasal quality should be noticed when pronouncing the vowels and consanants other than "ng, m, and n."

Your speaking instrument is much more than a set of vocal cords and a pair of lips. Think of it as an extremely won-



derful contraction consisting of the entire head, neck, throat and torso, from your waistline on up. Your diaphragm, in the solar-plexus area, is a partition separating the chest cavity and the abdomen. You might compare this part of your anatomy with the bellows of the accordion or the blower mechanism of the pipe organ. It consists of a network of muscles and sinews and regulates a steady flow and supply of air. Let me hasten to add here that in speaking it is not at all essential to build up a huge air supply. Those studying for the concert stage or opera do a daily practice of enlarging their lung capacity; however, in the case of speech, which emits the air in short, clipped sounds, it is merely necessary to take brief whiffs during a pause, at a comma, end of a sentence, etc. Singing, on the other hand, requires far more air because of its use of sustained

sound. Taking quick, noiseless whiffs will keep you amply supplied with never an overload of air in your lungs.

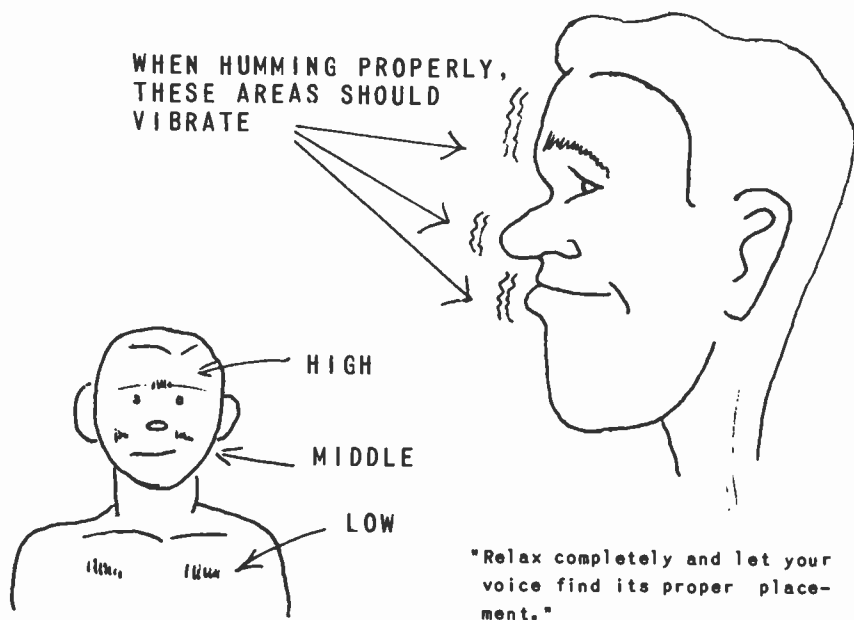
You must visualize your entire speech apparatus from your lips all the way down to your diaphragm. The inside of the mouth must be dome-like in shape. This dome-like structure is connected to a "tunnel" leading down into your air supply chambers and the resonators of your upper chest cavity. Now, comes the simple, yet highly-effective means of developing a resonant, forceful and full-bodied speaking voice. When speaking, you should feel a rumbling vibration in your forehead, neck; and upper chest. If you don't—obviously, voice placement is at fault—the sound of your voice is arrested in the throat. Proper relaxation will allow the voice to drop, naturally, into your echo chambers. Relaxation is of primary importance if you would develop a top-quality speaking instrument. Your soft palate should be comfortably raised when you speak, and shoulders, chin, and facial muscles must be R-E-L-A-X-E-D. Speak forward in the mouth, toward the lips. Keep that "tunnel" open all the way down. When you allow your voice to drop into its natural loudspeakers—called proper voice placement—your voice will find its proper level, depending upon the register in which you speak. In other words, if you're properly relaxed, the vibrations in your voice will resound in the sinus cavities in your forehead, directly over the eyes and in the upper cheeks. When speaking in the lower register, the reverberation should be evidenced in the upper chest. Make a test: Place one hand on your forehead and the other on your upper chest, then speak, making upward and downward inflections. Note how the vibrations seek the appropriate echo spots.

## BASIC VOICE TONE

Good vocal quality is dependent upon a good basic tone, in the same way as the trumpet player produces a basic tone with his lips against the face of a mouthpiece. His horn is an amplifier, as are your resonators; therefore, a good basic tone is essential to produce a good voice. To develop this basic quality, I have a few excellent humming exercises, the same ones I practiced with voice teachers some years ago. Your development session should start with a mental and physical relaxation exercise, to be followed by humming

drills; then after that, a period of reading aloud and other drills. Now, here's how to perform this old, tried-and-tested relaxer.

Standing well-balanced, feet apart, drop your shoulders and feel your arms dangling at your sides. Throw them down as though you wanted your hands to fall off. Do it a few times. Now, feel as though you were sinking into the floor. Feel the dead weight causing the floor to sag. Starting from your scalp, allow it to relax completely. Allow the muscles of your eyes to relax, you want that lifeless stare. Let your cheeks drop; let your tongue and jaw relax as you allow



your mouth to open as if in a stupor. If you're working before a mirror, you should appear like a person in a state of shock. Also, notice the condition of your windpipe: It should be entirely flexible. Without any strain whatever, allow your head, of its own weight, to drop forward onto your chest—all the way. You should now be staring at the floor with drooping cheeks and bulging eyes—completely relaxed. Manipulating your body, cause your head to slowly revolve, of its own weight, from right to left. Over your right shoulder, back, left shoulder, and back to the starting position. Now, repeat the process. After the second revo-

lution, remain in this same restful position with your head still lying relaxed on your chest, for a half minute or so, then repeat the exercise in the opposite direction, counter-clockwise. It isn't necessary to overdo this drill. Just as described here, it will suffice nicely. What a wonderful feeling of complete relaxation! Now, you're ready for humming exercises:

I usually suggest that the student practice humming up and down on a 5-tone scale, that is, to start humming up a ladder of five tones, then back down to the starting tone. Choose as your starting note one in your middle register, and from that point you may go up the scale, or practice the same exercise in your lower register. Let's refer to these five tones this way:

5		6	
4 4		5 5	
3 3	Repeat 6 times,	4 4	
2 2	then start one	3 3	Repeat, then one
1 1	tone higher	2 2	tone higher
	7		
	6 6		
	5 5	etc.	
	4 4		
	3 3		

Hum well forward, toward the lips. Feel the vibrations in the forehead and upper chest as you practice. You may vary this drill and practice up and down an 8-tone scale, or if you wish, hum melodies. Hum while you bathe, shave, dress, drive to work, pull records, fill in logs. Hum forward and outward. Feel relaxed, but never swallow the hums. In case you're wondering why I suggest you practice hums, you may practice with full voice, however, I found that humming produces precisely the same results as does singing aloud. I had one teacher, an Italian singer from La Scala, Milan, who used the full-voice method. Still, another coach who lived in a New York apartment explained to me that humming was less disturbing, yet produced the same results. As she put it, humming is singing with your mouth closed. And so it is, isn't it?



If you wish to give the singing a try, take the five Italian vowels: AH AY EE OH and OOH. Using the same short scales, sing these vowels placing the sounds well forward in the head as with hums. Be careful that your soft palate is gently raised, so that your AH sound will not remind you of the sheep-like sound you make when the doctor depresses your tongue for a look at your throat. Your lips should be well rounded, very much as when producing the AW sound. The AY should not be voiced to sound AYEEE, rather just the AY. Your exercise would look like this:

AH  
 AH AH AH  
 AH AH AH AH  
 AH AH AH AH AH  
 AH AH AH AH AH AH AH AH  
 AH 6 times AH

AY  
 AY AY AY  
 AY AY AY AY  
 AY AY AY AY AY  
 AY AY AY AY AY AY AY AY  
 AY 6 times AY

EE  
 EE EE EE  
 EE EE EE EE  
 EE EE EE EE EE  
 EE EE EE EE EE EE  
 EE etc. EE

Vary these exercises by slurring the tones up and down the short scales.

## VOICE PITCH AND VOLUME

As you can see, we are now working toward the production of a smooth upward or downward inflection, the other voice mechanics—pitch and volume. Practice the following short, slurred passages; do them as hums, or sing them if you prefer. They must sound like a series of inflections.



NO DEFROSTING... EVER! Unbelievable? It's TRUE! You'll NEVER... have to defrost again! And, this NEW... FREEZAL refrigerator carries with it an UNCONDITIONAL GUARANTEE... for the LIFE... of your FREEZAL refrigerator!

Don't forget to get a smile into your work; believe in what you say; be enthusiastic about this great refrigerator buy of the year! Play up the sales points and customer benefits to convince your listener as to what this amazing refrigerator can mean to her as a work saver. If you have a recorder handy, tape your reading of the commercial. Notice the professional sound already creeping into your work. You're making progress! Here is another commercial with which to test yourself. Mark in inflections, pauses, and so on. Record it, then again sit back and listen for still further improvement:

Are you planning a vacation trip, I mean, an unusual kind of vacation? How about an exciting cruise on the blue Mediterranean, just to be different? Yes, you can make this vacation an unforgettable experience. Just think of it! Thirty-one glorious days sailing in utter luxury aboard the flag ship Maronia. Lazy on deck. Make friends. Go to gay parties. Visit fifteen exciting ports of call. Enjoy the exotic foods in mysterious and strange lands! Sounds great, doesn't it? Sure! Call your travel agent right now, and tell him you want a reservation aboard the S.S. Maronia, sailing from New York June 30th, for the greatest vacation of your life. Bon Voyage!

Observe coloring and characterization on the words: unusual, exciting, unforgettable, different, glorious, lazy, gay, exotic, mysterious, strange, great, sure, greatest. Don't overlook a pause after the word unusual on line 1, also the pause after Mediterranean. Use your imagination. "See" the picture yourself, then make word pictures. Watch your timing on phrases such as, "Sounds great . . . doesn't it? . . . Sure!" Work for professional conversation!

Now, check your markings with mine:

Are YOU . . . planning a vacation trip? I mean . . . an unusual . . . kind of vacation? How about an exciting cruise on the blue Mediterranean . . . just to be different? Yes, you CAN make THIS vacation an unforgettable experience. Just think of it! Thirty-one glorious days sailing in utter luxury aboard the flagship MARONIA. Lazy (LAAAAZY) on deck . . . make friends . . . go to gay parties. Visit fifteen exciting ports of call. Enjoy the exotic foods in mysterious and strange lands. Sounds great . . . doesn't it? Sure! Call your travel agent now, and tell him YOU want a reservation aboard the S. S. MARONIA, sailing from New York, June 30th for the greatest vacation of your life. Bon Voyage!

### PAUSES AND TIMING

Now, let's try another drill on pauses and timing. Copy-writers usually denote pauses with a series of three dots. When marking in pauses the announcer uses a diagonal line. I shall use such a marking in the following commercial. (Note the pause after name of product):

Is your present/ deodorant giving you 24-hour protection? If not/ then you owe it to yourself to give/ new BREEZE/ a trial! You see . . . BREEZE/ is different . . . entirely/ different! BREEZE/ is guaranteed/ to kill the germs/ that cause/ body odor! That's right . . . and BREEZE/ gives you long-lasting/ protection. The kind of protection you need/ and want. You get that fresh/ CLEAN/ feeling all over. And it lasts/ and lasts/ and LASTS! You'll know/ you're safe/ with/ BREEZE. At druggists / everywhere.

To help clarify their importance, let's closely examine sales points and customer benefits. A sales point in the preceding commercial is the fact that the deodorant contains hexachlorophine. A sales point also may be the fact that this new BREEZE comes in an unbreakable bottle, or that the formula now is brand new. In an aspirin tablet commercial, for example, a sales point may make reference to fast-flaking action. A tire commercial may tell the

listener that the tire has new, wide treads. An insurance message may state that there's only one premium to pay, etc. These are sales points. They differ from the cus-

### SALES POINTS

Fast flaking action

It has a wider tread

Only one premium to pay

Contains hexachlorophine

Features the new frost guard

Finished in gleaming Coppertone

Now in a new plastic container

### CUSTOMER BENEFIT

- . . . to relieve your headache fast!
- . . . to avoid skids. . . safety!
- . . . Covers everything. Costs less.
- . . . for long lasting protection.
- . . . you'll never need to defrost again!
- . . . so easy to keep clean with a damp cloth.
- . . . no messy spills in your bathroom.

tomor benefit. Note, too, that I placed a momentary pause after each mention of the sponsor's name or name of his product. This allows the name to become impressed. Again, let me say that the pause lasts for about as long as it takes you to snap your finger. Practice it that way, or tap a pencil on the table for a pause.

## VOICE MECHANICS APPLY TO NEWCASTING

If you are a newsman or feel an interest in this interesting phase of broadcasting, make use of the pause in your work. Moods, pauses, inflections, etc., make for distinction and professionalism. As a newsman you should not merely read news copy, as is so frequently done on small, one-man radio stations; rather, do as the topflight pros do: TELL the news story—make news pictures. (More on this technique in the Chapter on news reporting.) A good newsman is an raconteur. He knows the technique of telling a story and making it sound real! Listen to men such as Walter Cronkite, Douglas Edwards, Dave Brinkley, Chet Huntley, John Daly, and other men of this high calibre, and carefully note how they get that professional "I-was-there-and-saw-it-happen" authoritativeness in their reporting. Observe, too, how they make clever use of the pause and timing.

A pause placed at the end of a news story, resembling an afterthought, and usually placing importance on the phrase, gives the professional newscaster that tone of authority, a most essential quality. I do not mean that you should resort to editorializing or commentary; that is something else again. Your job is not a matter of voicing your personal views and expression of your feelings, but that of communicating news pictures. Let me give you a few examples of how pauses make for effective presentation in news stories. Of course, you must have a good reason for making a pause, and that slight pause must have a bearing upon what you have said or are about to say.

". . . saying the crash was unavoidable. Smith said it was an accident."

". . . peace talks will start when the aggression stops."

". . . and the penalty for kidnapping in that State is death."

". . . reported four American soldiers were killed by their own artillery."

". . . Congress will vote on the vital issue tomorrow at the latest."

". . . was rushed to the hospital yesterday morning. He died this afternoon."

Now, notice in the rewrites below how each story is brought

to an effective conclusion, as you would complete a jigsaw puzzle by inserting the last missing piece of the picture. Read the following lines. Notice the importance of the pauses and emphasis on the underlined words:

- " . . . saying the crash was unavoidable. Smith said — it was an accident."
- " . . . peace talks will start — when the aggression — stops!"
- " . . . and the penalty for kidnapping — in that State — is death!"
- " . . . reported four American soldiers were killed — by their own — artillery."
- " . . . Congress will vote on the vital issue — tomorrow — at the latest."
- " . . . was rushed to the hospital yesterday morning. He died — this afternoon."

Let me repeat the rule for a pause. Place a pause before a word or phrase if you wish to draw attention to what you are about to say, or, if you want to allow an important fact, number, or other detail to register with your listener, place a momentary pause after the fact, telephone number, or other important detail. Observe how the pauses placed in the above news stories gave them impact — made the conclusions impressive! The denouement of each story is emphasized in importance because of the momentary pause preceding the final word or phrase in the story. This technique makes for impressiveness!

- " . . . The unavoidable crash was . . . AN ACCIDENT."
- " . . . Peace talks will start . . . WHEN AGGRESSION STOPS."
- " . . . the penalty for kidnapping . . . IS DEATH."
- " . . . American soldiers killed . . . BY THEIR OWN ARTILLERY."
- " . . . Congress will vote tomorrow . . . AT THE LATEST."
- " . . . Rushed to the hospital yesterday . . . HE DIED THIS AFTERNOON."

## SPEAKING PACE

Tempo — the rate of speed at which an announcer, news-

man, or sportcaster should speak to be easily understood — contributes mightily to listener understanding. Just this morning at breakfast I heard a newsman with a local station rattle off a 5-minute summary. This man obviously had a trained voice, a voice of good, resonant quality, but he raced from one story to the next at such a rapid pace, minus pauses and such, that, not only was it very difficult to understand him, but one couldn't tell where one story ended and the next started. Frankly, it left me wondering what the day's news was all about. Take a comfortable, easy-to-understand tempo. Speed — believe me — does not lend itself to professionalism. It's true, of course, that some station managers prefer the fast talking announcer and rapid-fire newsman. I believe it's the listener who should be shown consideration and be given the preference. Basically, the broadcaster must make himself understood to his entire audience, not only to a small portion of listeners able to keep themselves abreast of fast speech. Top-flight newsmen know this. Listen to them! Emulate them if you wish to move on to bigtime broadcasting. Remember, the slower thinkers, foreigners, older folks, and those with some degree of hearing loss are just as important to your audience rating and to your advertisers and station revenue as are others in your audience.

Have you ever heard Newsman Frank Blair on the NBC-TV show, "Today"? If you haven't, you have a treat awaiting you every morning. (7:00 & 8:00 AM EST) In my opinion, this man is an artist at story telling. He doesn't simply READ news — he makes news pictures! Why? Because his delivery is moderately paced, pauses effectively placed, and just long enough to create the effect without slowing down the show. His pronunciation and enunciation are impeccable. There's no affectation. He speaks TO you — tells YOU "What's new." I'm certain, that Mr. Blair — like Walter Cronkite, John Daly, Huntley and Brinkley, MacNeil and Scherer, Lowell Thomas, and other top newsmen — reaches his entire audience because he's understandable! If you're serious about a career as a newsman, I urge you to tune in the "Today" show some morning soon, and listen to Frank Blair and the news. Go informal! RELAX!

Speaking of being understood, the working announcer



should realize that an advertiser pays money for radio time and that he is, therefore, entitled to results. It should not be a matter of costing money to advertise, rather that it pays to advertise. The announcer should do everything in his power to do as good a job as he is capable of with his commercials. All too often a deejay becomes so engrossed in his records and ad libbing, running too tight of a show, allowing hardly any time for a station-break spot in order to join the network on the button; consequently, he kicks commercials around, races through them, paying little attention to trying to sell for the man who pays the bills. If you think this is a far-fetched statement, don't be deceived. In my home town I have listened to one professional announcer, just before the twelve noon news, who has never failed to use the expression, "We're late, so, so long for now." This was usually followed by a hurried commercial cut to shreds with the "beep" superceding the sponsor's telephone number. Need I say more?

Here's another tip on this business of timing. Whenever you read an advertiser's telephone number on the air, avoid spilling this important part of the commercial like this:

" . . . and call them now at 2375882. Well — Tony Martin's here . . . "

Your listeners will never remember that number, nor will you leave any impression of the number on your listener's subconscious. Read the number distinctly and deliberately with pauses, and always repeat it. Then, start your music for a few moments, and fade under for your ad lib introduction of the Tony Martin record. Here's the way it should be:

" . . . and call them now at . . . 237 — 58 — 82.  
That's . . . 237 — 58 — 82." (MUSIC)

Some copywriters take the effort to type telephone numbers in this fashion to make for easier reading, while others leave the matter up to the discretion of the announcer. Yes, timing is an art, and certainly worthy of your further consideration. Timing puts the stamp of professionalism on the broadcaster!

The four mechanics of your voice — the four means by

which you may control your instrument — are: vocal quality, (pleasing or displeasing to the ear), pitch (the rise and fall of your voice, speaking in your various vocal registers), timing (varying the rate of speed with which you speak, making pauses, etc.), volume control (speaking with a full voice or in subdued tones). As you have gathered from the illustrations in this Chapter, these four mechanics are put to use when making inflections, emphasis, accents, pauses, and such. Please don't become confused in trying to remember where pauses should be placed and which words are to be given inflection, etc. If you will practice on the principles of interpretation, characterization, and coloring, and allow your imagination to work for you, you'll mentally "feel" the right places for such attention-getting devices. Besides, as explained earlier, all these techniques will merge, almost without your being aware of the changeover. It's up to you to clip newspaper and magazine advertisements, or use your station commercials or news copy for your practice sessions. By so doing, you are on your way to achieving that professional sound. The very next time you go on the air you will be a more effective announcer or newsman because you know how it should be done, and you may apply the principles to your air work immediately!

## CHAPTER 11

# Pronunciation and Enunciation

The importance of being easily understood should be the main concern of the professional public speaker. And to be understood thoroughly, he must develop flawless pronunciation and enunciation. The dictionary defines the word "pronunciation" as the action of speaking aloud with reference to articulation or CORRECT accent. The word "enunciation" is defined as the act of pronouncing with DISTINCTNESS of articulation.

### IMPORTANCE OF CORRECT PRONUNCIATION

A slovenly, carelessly pronounced word may be understood as an actual mispronunciation. A speaker may be aware of the correct pronunciation of a word, and yet, because of his indistinct enunciation, it would sound as though he mispronounced the word! So often one hears the word "actually" slovenly voiced as AKSHALLY, or the word "library" as LIBREE or LIBERRY. So, how is one to differentiate between poor enunciation or mispronunciation?

The words get, can, just, and was, among others, suffer greatly from mispronunciation when spoken as "git, jist, kin and wuz." True, sometimes such mispronunciations are due to provincialism, as I have discovered coaching students living in various parts of the U.S. However, the serious-minded youngster with fond aspirations for a successful career in broadcasting should put forth every possible effort to work methodically toward impeccable pronunciation. Here is a good rule to follow: Before you use any word—in writing or speech—about which you have the slightest doubt as to meaning, usage, and pronunciation, CHECK YOUR DICTIONARY! Don't take an unnecessary chance on criticism. For example, the words INGENUOUS

and **INGENIOUS** would seem to mean one and the same thing, but they do not! Their pronunciations differ, too.

**INGENUOUS** (in-JEN-you-us)—Noble, honorable, free from reserve.

**INGENIOUS** (in-JEEN-yus)—Shrewdness, resourceful, ingenuity.

Ingenuous is derived from the word genuine; ingenious stems from genius. How is the word "acclimate" pronounced? Is the accent on the first or second syllable? How about "despicable, culinary, acumen, inexplicable, secretive, bonafide," etc.? I pose these questions, because when I first entered broadcasting I felt somewhat unsure as to pronunciation; I had problem words, and I realized that I simply had to do something about it right from the start if I expected to make good, and frankly, I wasn't taking "No!" for an answer. I had enough professional background as a radio actor, but working behind a mike in the announce booth was a totally different experience. So, here's what I did, and you can do exactly the same thing.

Before I left home for my first commercial announcing job, I bought a Webster Collegiate Dictionary, an abridged edition, of course, a brief case in which to carry it about, and a pocket-size notebook. Each day, in my hotel room, I would look up words of which I was uncertain as to pronunciation or meaning. I'd jot them down in my little notebook, along with the phonetic spelling and a brief definition. On the job I did likewise. The moment an unusual word cropped up, out came my dictionary and down in my little black book went another frequently mispronounced word. In time I collected about one thousand or so which I studied daily and checked off those words as I learned them well. My students do the same. To get you started on your own little black book, this Chapter includes a list of one hundred words that are frequently mispronounced. Please don't treat them lightly. When two pronunciations are given in a dictionary I always take the preferred or first pronunciation.

Feeling sure of yourself insofar as pronunciation is concerned makes for self-assurance. Knowing that your pronunciations are correct puts you at ease, mentally and phy-

sically. Furthermore, why let yourself in for undue criticism when such unpleasanties can be avoided by having your dictionary close at hand. Those "telltale" speech habits, such as, dropping final consonants in words, substituting double Ds for Ts, and so forth, are not conducive to professionalism. If you do this sort of thing, an excellent drill to correct the habit follows. You must become overly conscious of your error so that you will recognize it. Once you do, you'll correct yourself, and eventually the error will be a thing of the past.

### Dropping Final "G"

gone gone gone gone gone going going going going going  
gone gone gone gone gone going going going going going  
alone alone alone alone allowing allowing allowing alone  
alone allowing alone allowing alone allowing alone allowing

trine trine trine trine trine trying trying trying trying trying  
trine trying trine trying trine trying trine trying trine trying

seen seen seen seen seen seeing seeing seeing seeing seeing  
seen seen seeing seen seeing seen seeing seen seeing seen

buying, moving, setting, betting, lighting, writing, doing

Check your dictionary for more of these words. Now, here are other examples of slovenly pronunciation:

### Substituting Ds for Ts

bedding bedding bedding bedding bedding betting betting bet-  
ting betting betting bedding betting bedding betting bedding

riding riding riding riding riding writing writing writing  
riding writing riding writing riding writing riding writing

biding biding biding biding biting biting biting biting biting  
biding biting biding biting biding biting biding biting biding

leading leading leading leading letting letting letting letting  
leading letting leading letting leading letting leading letting

wedding wedding wedding wedding wetting wetting wetting  
wedding wetting wedding wetting wedding wetting wedding

Substituting "OOH" for "EW"

gnu gnu gnu gnu new new new new gnu gnu gnu gnu new new  
gnu new gnu new gnu new gnu new gnu new gnu new gnu new

stoop stoop stoop stoop stoop stoop stew stew stew stew  
stoop steward stoop steward stoop steward stoop steward

tomb tomb tomb tomb tomb tune tune tune tune tomb tomb  
tomb tune tomb tune tomb tune tomb tune tomb tune tomb

tool tool tool tool tool tube tube tube tube tool tool tool tool  
tube tool tube tool tube tool tube tool tube tool tube tool tube

Substituting "W" for "WH"

weather weather weather weather whether whether whether  
weather whether weather whether weather whether weather

witch witch witch witch witch witch which which which which  
witch which witch which witch which witch which witch which

Dropping the Final "S"

test test test test test test tests tests tests tests tests tests  
test tests test tests test tests test tests test tests test tests

last last last last last last last last last last last last last  
lasts last lasts last lasts last lasts last lasts last lasts last

taste taste taste taste taste taste tastes tastes tastes tastes  
taste tastes taste tastes taste tastes taste tastes taste tastes

Other Mispronunciations

git get git get git get git get git get git get git get git get git

jist just jist just jist just jist just jist just jist just jist just

was wuz was wuz was wuz was wuz was wuz was wuz was wuz was

can kin can kin can kin can kin can kin can kin can kin can  
 engine ingine engine ingine engine ingine engine ingine engine  
 yellow yellor yellowyeller yellow yellor yellow yellor yellow  
 says sez says sez says sez says sez says sez says sez says  
 work woik work woik work woik work woik work woik work  
 goil girl goil girl goil girl goil girl goil girl goil girl goil  
 godda got to godda got to godda got to godda got to godda

<u>SAY</u>	<u>DON'T SAY</u>	<u>SAY</u>	<u>DON'T SAY</u>
<u>going to</u>	gonna	<u>doing</u>	doin
<u>get</u>	git	<u>just</u>	jist
<u>engine</u>	ingine	<u>new</u>	noo
<u>had to</u>	hadda	<u>can</u>	kin
<u>got to</u>	godda	<u>what do you</u>	waddy
<u>how are you</u>	hya	<u>how do you</u>	howdy
<u>yellow</u>	yellah	<u>sez (says)</u>	says
<u>suppose</u>	s'pose	<u>history</u>	hist'ry
<u>library</u>	libr'ry	<u>family</u>	fam'ly
<u>poem</u>	pome	<u>violet</u>	vi'lit
<u>violin</u>	vi'lin	<u>geography</u>	gography
<u>miserable</u>	mis'rable	<u>generally</u>	gen'rally
<u>program</u>	progr'm	<u>interesting</u>	intristing

<u>different</u>	diffrnt	<u>naturally</u>	natchally
<u>wondering</u>	wondring	<u>really</u>	reely
<u>film</u>	filum	<u>elm</u>	elum
<u>athletic</u>	atheletic	<u>grievous</u>	grievious
<u>Westminster</u>	Westminister	<u>Axminster</u>	Axminister
<u>getting</u>	gedding	<u>bottom</u>	boddom
<u>picture</u>	pitcher	<u>aren't</u>	aint
<u>agen</u> (again)	agin or again	<u>Parliment</u>	Parliament
<u>which</u>	witch	<u>when</u>	wen
<u>whether</u>	weather	<u>while</u>	wile

Are there certain words that you have difficulty pronouncing? Do what I have just done: Type or write out the wrong and correct pronunciation, and keep repeating and repeating, and alternating both pronunciations. After only ten minutes of this practice you'll become so conscious of mispronouncing the word and hearing it pronounced correctly to produce a permanent correction. It's a psychological process of impressing a mistake on the subconscious, and believe me, it really works wonders! Again, may I suggest that you get yourself that small, pocket-size notebook for your personal collection of frequently mispronounced words. It will become a prized possession.

## THE VALUE OF ENUNCIATION

Regardless of whether you speak slowly, moderately fast, or at a rapid rate of speed, attention must be paid to your enunciation. It must be clean and crisp. Each word must stand out well defined, just as a well-balanced lens setting produces a photograph with vivid lights and shadows. The untrained speaker finds it difficult to speak slowly because he is not accustomed to sustaining his vowels. The



vocalist has trained himself in this technique, and in music, playing a composition in an andante or largo tempo is quite difficult because of the slowly-measured beats. For this reason a conductor sometimes will subdivide his beats from, say, 4/4 to 8/8 for a more exacting division. In speech, some broadcasters feel more comfortable speaking at a faster clip, and sometimes nervousness or tension may tend to cause the announcer to increase his speed. If you want to develop the ability to speak slower, the drills in Chapter 10 will help you immeasurably in gaining this ability, though you should be capable of speaking comfortably at any rate of speed. If you practice the following enunciation drills, you'll be able to speak at an extremely high rate of speed, or even in a whisper, and each syllable will be clearly audible. Start slowly. Be exacting in pronouncing vowels and mouthing consonants. Haste is unnecessary to produce results.

Repeated practice on a few words every day will produce the desired results. Remember, start very slowly, then, increase speed gradually. Make the syllables trip from the lips, intone the vowels well, and round the mouth for the "SH." Emphasize the "T"; press the lips firmly together when forming the "M." Remember that the "OW" is a combination of AH and OO, and the "OY" is a combination of OH and IH. Do not fear that your speech will become stilted. On the contrary, you do not stress your pronunciation when actually on the air. This is for practice only; however, enough of the clean, crisp diction will show up in your work, although you may be unaware of the change for the better. Here is a list of words for enunciation practice. (Also see page 134.)

transilluminate

individualization

superserviceable

democratization

inimitable

improbability

irreclaimableness

materialization

imperialistic

constitutionality

superciliousness

improvisational

irrationalness

supererogation

fatalistically

supplicatory

I suggest that you do some enunciation practice with the list of frequently mispronounced words found elsewhere in this part of the book. I can assure you that sincere application to enunciation and pronunciation, as I have outlined it, will prove a definite asset in your career as a broadcaster.

### STRESSED AND UNSTRESSED WORD FORMS

In Chapter 9 reference was made to the unstressed forms of certain words, sometimes referred to as the weakened form. In the pronunciation guide of your dictionary, you'll find a list of such monosyllables—prepositions, conjunctions, pronouns, and auxiliary and copulative verbs. Here are some of them:

at, for, from, to, am, are, can, has, must, he, your,  
me, her, or, but, than, etc.

Under the condition of sense stress, these words may require any degree of stress, from the lowest to the highest, and accordingly, the vowels of these short words vary from the full sound—as suggested by the actual spelling of the the word—to a mere obscure kind of sound, as your dictionary will explain in detail, when they are given the unstressed or weakened treatment.

The stressed (strong) form of a word is always used when that word stands alone. We weaken it, for example, when it becomes a part of the context used in a passage. Use of the unstressed forms makes for a rhythmic succession of syllables for a natural flow of speech, without which the speaker sounds stilted and amateurish. You see, we do not speak as we read. The dictionary gives an excellent example of how the preposition "to" would be used in one sentence in both its stressed and unstressed forms:

"It began t' move to 'nd fro, fr'm th' east t' th' west."

The unstressed words are: to, from, the, and. Notice the use of the strong, stressed form of the word "to" in the phrase "to and fro." The musician makes use of the notes in his score as mere symbols, which they are, to guide him in creating musical pictures. But if he were to play them precisely as they are written, he would sound like a rank amateur. Let me repeat! As speakers, we do not speak as we read. We must establish a natural-sounding speech pattern—conversation that flows on key words. To the beginner I cannot over emphasize the importance of reading your newspaper for at least 15 minutes a day, but read aloud for that "talky" delivery.

AS WRITTEN

AS SPOKEN

Tell him to go to the market.      Tell him t go t th market.

He must be told the truth today.      He mst b told th truth tday.

Give him the benefit of the doubt.      Give hm th benefit v th doubt.

A few other pronunciation rules:

- A is always pronounced as "uh," unless spoken of as the letter or when used as in the word, A-one.
- The when used before a vowel is pronounced as "the"; before a consonant, it is pronounced in its weakened form, "th."
- The words is, am, and will may be used in contractions: he's, she's, I'm, it's, etc. The word "are" may be used as in a contraction: "we're, they're, etc.

Here are a few more unstressed forms of words:

as pronounced as 'z: Come 'z soon 'z yo' can.

and pronounced as 'nd: Amos 'nd Andy. Me 'nd you.

shall pronounced as sh'll: We sh'll see thm tday.

them pronounced as th'm: Tell th'm we'll see t'hm now.

## ONE HUNDRED FREQUENTLY MISPRONOUNCED WORDS

cuisine (kwee-ZEEN)	Pago Pago (PAHNG-o PAHNG-o)
acumen (a-KU-men)	incomparable (in-COMP-ar-able)
program (PRO-gram)	culinary (KEW-li-nari)
news (nyews)	charge d'affaires (shar-ZHAY-de-FAIR)
acclimate (a-KLY-mit)	coup d'e etat (koo-da-TAH)
elite (ay-LEET)	discharge (dis-CHARGE)
attache (at-a-SHAY)	ignominy (IG-no-miny)
corps (KOHR)	hiccough (HIK-up)
address (a-DRESS)	inextricable (in-EKS-tric-able)
curator (ku-RA-tor)	orchestral (or-KES-tral)
joust (just)	cupola (KU-po-la)
harass (HAR-as)	quintuplets (KWIN-tu-plets)
apricot (AY-pri-cot)	tarpaulin (tar-PAW-lin)
eczema (EK-zee-ma)	irrevocably (ir-REV-o-cably)
crises (cry-seez)	harassing (HAR-ass-ing)
diabetic (di-a-BET-ick)	harbinger (HAR-bin-ger)
indict (in-DITE)	gondola (GON-do-la)
victuals (vit-ls)	sacrilegious (sak-re-LEE-jus)

says (sez)	fungicide (FUN-jih-side)
data (DAY-ta)	vehicular (ve-HICK-u-lar)
pro rata (pro-RAY-ta)	controversial (con-tro-VER-shal)
strata (STRAY-ta)	sacrosanct (SAK-ro-sanht)
dacron (DAY-cron)	abdomen (ab-DOH-men)
ration (RAY-shun)	incognito (in-COG-ni-to)
frugal (FROO-gal)	retroactive (ret-ro-ACK-tiv)
associate (a-SO-shih-ate)	architect (AHR-kih-tekt)
clique (kleek)	bronchial (BRONG-ki-al)
diphtheria (dif-THEER-i-a)	equitable (EK-wih-ta-bi)
err (ur)	comptroller (con-TROHL-er)
Thames (tems)	New Orleans (nyew-OHR-le-ans)
arctic (ARK-tic)	Terre Haute (ter-ua-HOTE)
radiator (RAY-dee-ay-tr)	February (FEB-ru-er-ih)
genuine (JEN-u-ihn)	mercantile (MUR-kan-till)
engineer (en-jin-eer)	raspberry (RAZZ-berry)
Puget Sound (PYEW-jit)	Louisville (LYOU-ee-vil)
suite (sweet)	ignoramus (ig-noh-RAY-mus)
chasm (kaz-m)	exquisite (EKS-qui-h-zit)
absolutely (AB-so-lyut-lih)	dispicable (DES-pic-a-bl)
hospitable (HOS-pih-ta-bl)	lamentable (LAM-en-ta-bl)
preferably (PREF-er-ably)	mischievous (MIS-chih-vus)

precedence (pre-CEED-ens)	precedent (PRESS-ih-dent)
damask (DAM-sk)	superfluous (su-PER-flu-us)
combatant (KOM-ba-tant)	combatting (KOM-batting)
finance (fih-NANS)	hospitality (hos-pih-TAL-ih-tih)
grimace (grih-MAYSS)	exemplary (ex-EMP-lar-ih)
Naptha (NAF-tha)	exigency (EK-si-jen-sih)
coupon (KOO-pon)	Worcester (WOOS-tr)
Chicago (shi-CAW-go)	Gloucester (GLOS-tr)
depot (DEE-poh)	chiroprapist (ky-ROP-o-dist)
rebuttal (ree-BUT-al)	bone fide (BOH-na FYD)

## ENUNCIATION DRILL

6 TIMES	tran . . . scen . . . DEN . . . tal . . . ism
6 TIMES	tran . . . scen . . . DEN . . . tal . . . ism
6 TIMES	tran . . . scen . . . DEN . . . tal . . . ism
6 TIMES	tran-scen-DEN-tal-ism
6 TIMES	transcendENTALism
totalitarianism	toh-tal-ih-TARE-ih-an-iz-m
bakery	BAKE-er-ih
fatalistic	fay-tal-IS-tick
materialistic	ma-ter-i-al-IS-tic
qualitative	qual-i-TA-tive
meteorological	me-te-o-ro-LOG-i-cal
imaginational	i-mag-i-NA-tion-al
accurate	ACC-u-rate
ophthalmologist	oph-thal-MOL-o-gist
understand	un-der-STAND
library	LI-brar-y
basically	BAS-i-cal-ly

**considerable**

**con-SID-er-a-ble**

**differentiation**

**diff-er-en-ti-A-tion**

**individualistic**

**in-di-vid-u-al-IS-tic**

**irrevocable**

**ir-REV-o-ca-ble**



## ARTICULATION DRILL

Tongue twisters have always presented a pleasant means to improve one's clarity and nimbleness of speech. It is not at all necessary that you try for speed. Basically, you must feel completely relaxed, especially the tongue, cheeks, throat, and chin muscles. Speak from the lips. As in the preceding enunciation drill, speak as distinctly as you possibly can at slow speed, then gradually pick up speed. You'll find books at your public library with many more tongue twisters. The following are 12 of the most popular ones:

1. Theda and Theodore thought that the athletes were enthusiastic.
2. Thrifty Ethel's thread and thimble were thrown straight through the thatched thicket.
3. The whale wheeled, whirred, and whirled in the whirlpool.
4. We whispered while the Whig wheezed and whispered.
5. Shiny silk sashes shimmered when the sun shone on the shop signs.
6. Susan says she sells sea shells by the seashore.
7. Thrice six thick thistle sticks thrust straight through three thrushes.
8. Amidst the mist and coldest frosts with stoutest wrists.
9. Some shun sunshine. Do you shun sunshine sometimes.
10. The old scold sold an old school coal scuttle.

11. She shrilly shouted when she saw the shining shark near the shore.
12. The seething sea ceaseth to seethe and it sufficeth me.

## A CONCERT COMMENTARY

Good evening, ladies and gentlemen, and welcome to the third program in our series of concerts under the stars coming to you from the mall in Central Park. This evening's program will feature the famous English Ensemble, the Strings Symphonique, directed by the well-known composer-conductor, Wilfred Smith. Highlighted on tonight's program will be the music of the French composer Gounod (Goo-noh). Gounod's famous Faust (FOWST) was first performed in the old Teatre National de l'Opera (Tay-AH-tre NAH-tsyoh-NAHL du loh-peh-RAH) in Paris in 1859. We will hear the overture to that opera tonight. Also highlighting our program will be several shorter pieces by the composer of waltzes and German lieder (LEE-der) Johann Strauss (YOH-hahn SHTROW-ss). A medley of Strauss waltzes will include his Geschichtenaus dem Wiener Wald (Gay-SHICHK-ten owss daym VEE-ner VAHLT), Wein Weib und Gesang (Vine, Vipe unt Ge-ZAHNG), and Die Fledermaus (Dee FLAY-der-mouse). The famed Italian composer Verdi is also represented on tonight's program with the playing of his Il Forza del Destino (eel FORTSAH dayl Des-TEE-noh). Music by Chabrier (Shah-bree-AY) and a selection of the master of Russian music, Rimsky-Korsakov (REEM-skee Kohr-sah-kough), will complete this evening's concert. Next week's program of music under the stars will feature the entire opus of Richard Wagner's (RICK-hart VAHG-ner) Die Meistersaenger (Dee-MY-ster-zenger) and the famed arias from La Boheme (La Boh-AYM) from the pen of the Italian master of music, Puccini (Poo-CHEE-nee).

When an announcer becomes associated with a good music station, he runs into the problem of having to struggle with the pronunciations of foreign words, such as the titles of classical works and the names of the composers. Sometimes this is not too difficult, because phonetical spellings are given in the scripts. But, sometimes he may have to do a

show without the guide and will have to rely on what working knowledge of foreign languages he happens to have. If it's difficult for you to grasp foreign pronunciations, or if you lack interest in learning something about French, German, Spanish, and Italian, then stay away from the good-music type of operation. On the other hand, if you like to hear and play good music, I'm sure it won't be too difficult a task for you to buy a few language books—you know the type: Spanish, Self Taught—to brush up on the Spanish vowels, consonants, and verbs, sentence formations, etc. A student of mine tells me that Broadcast Music, Incorporated, offers a transcription service especially for classical stations. The announcer buys the records, I believe, and is furnished scripts. As he follows the phonetic spellings, he listens to authentic voices pronounce the names, thus he learns by actually listening, rather than relying entirely upon a phonetic spelling. It sounds good to me. Perhaps it may be worth your while to investigate such a service. Speaking of foreign pronunciations, the International Phonetic Association (IPA) alphabet is worthy of attention. I studied this system of international pronunciation some years ago, and found it extremely interesting. The fascinating part of this means of international pronunciation, for example, is that no vowel ever takes on more than one sound, as does the "u" in the words full, new, but, and urn. In the IPA alphabet, the "u" is used as the sound in the word, new, you simply add another vowel to make the combination of "ih-oo" producing the "ew" sound. In the IPA alphabet the "I" is pronounced as "ah-ih," hence "IU" becomes "yew." For example:

bit = beet	mIUt = mute
lAUd = loud	kUk = cook
kEIv = cave	AIS = ice
JARd = yard	fAIn = fine

The pronunciation of foreign, non-English vowels becomes unified, too.

For example: "oe" in the IPA alphabet denotes the low-front-round vowel of the French "eu" as in the word seul and the German "ö" as in the word könen, schön, etc. As you can

understand, if this IPA pronunciation system ever becomes adopted as the means of phonetic spellings in scripts, UN records, and such, it will prove to be a boon, especially for the radio announcer who is expected to be impeccable in his pronunciation of unusual foreign words in any language.

## CHAPTER 12

# News Reporting

The newsman-reporter is a raconteur—a professional story teller. The modern radio newscaster is adept at creating news pictures. The television newscaster, too, knows this technique well; however, he is ably assisted by commentators and film clips recorded at the scene of the happening. Putting it another way, the television viewer is transported, as if by magic, to the place where the story originated—the battlefield, the halls of the UN, the capitals of the world—via actual pictures! And this is as it should be. But, it may lead the radio newscaster to pose the question: "What about me? Without movie clips, how do I take my listener to the scene of the happening?" An excellent question!

### MAKING WORD NEWS PICTURES

The radio newsman must use his ingenuity and the magical properties of his voice to create the same effect produced by the play-by-play sportscaster. He must create a picture in the mind of the listener of what has or is happening. Through the clever use of his voice, with that "I-was-there-saw-it-happen!" authoritative tone, the radio reporter can make his listener see what's new. Using effective, descriptive words, attention-getting devices, such as the pause and changes in tempo from story to story, feeling the moods of the various stories, employing taped interviews and on-the-spot eye-witness accounts, telephone beep bits, all these factors go into the making of a good seeable and believable newscast. A few words from the fire chief, or the first police officer arriving on the scene, or even a one-minute description by a passing pedestrian, or short interpolation by a neighbor who happened to be gazing out the window when the accident occurred, will enhance the picture

you are painting in your listener's mind and give your newscast distinction and prestige. Bring your news to LIFE! Radiobroadcasting is a mental-aural process of communicating thoughts and things, whereas television is a visual-aural medium. Should the sound portion of a television commercial be lost, the listener can still SEE and sell HIMSELF on the product. A good rule for you, the radio newsmen to remember is: Don't READ the news—TELL the story! You see, your listener can read for himself from a newspaper; therefore, he may become impatient and lose interest if he feels you are simply reading the news. The reason he turns on his radio is to HEAR someone relate a first-hand account of the news of the day. Yes, you can make your audience see "What's new?" by using words to make news pictures!

When a painter decides to do a landscape, first he sketches in the rough outline. Next, he chooses the proper colors and divides them into shades and tints, then blends them to bring his painting to life! Finally, he adds details such as late evening shadows cast by a tall redwood tree, highlights of the reflection on a calm lake, etc., for realism. His finished work is far more than a mere painting—it's life itself! His reproduction is a masterpiece because it's real—it's believable! Can YOU do this with your newscasts? You certainly can! You're an artist, aren't you? You have imagination, a good vocabulary, a sense of picture making. The novelist, the dramatist, the musician, the folk singer, and others all make pictures. So, make your newscasts more than a mere conglomeration of words, make them—each one—a series of news pictures which you project like a motion picture machine.

Let's do a story in pictures. First, the sketch. A dilapidated old building burned to the ground. No one was injured. It was unoccupied for many years. A sad "sketch" with which to do an effective story? Don't be too sure. Let's find out more about this old house. A call to the fire chief and a few inquiries of oldtimers may produce the results. We need to add "color" to our story. We are amazed to learn that the building is an old homestead, or at least it was until lightning struck it last night. Let's find the proper descriptive words to create that "I-was-there-I-saw-it-happen" authoritative delivery. We "saw" a blazing inferno

...the dilapidated old homestead crumbled to the ground... we observed billowing smoke as the flames were fanned by the strong northerly winds. Firefighters were late to the scene because of the heavy fog surrounding the area. We also "saw" the women's auxiliary of the VFW standing by with coffee and doughnuts for the firemen. Our story also included such facts as: the antiquated structure was built in 1896 by the village's first mayor, George Raynor, who died in 1908. The building has been unoccupied since the death of Mr. Raynor. Also, the village had offered to raze the homestead to erect a modern office building on the site, but could not come to an agreement with the executor of the estate. As you can see, like the painter we have added details to round out our story, built around a simple sketch of an ordinary house fire. Of course, you would include the address of the place, name of the fire chief, a few words from an eye witness, the fact that there were no injuries, an estimate of the damages, and so forth.

Speaking of making pictures, years ago while on the staff of a 50-kw station in Philadelphia, a quiet Sunday morning routine was disrupted when the Production Supervisor rushed into the standby control studio to announce that Pennsylvania Station, several blocks from our studios, was ablaze. I was virtually yanked out of the studio, rushed to the roof, and clutching a mike and cable under my arm, climbed ladders to reach the uppermost level of the building—the observation tower overlooking downtown Philadelphia. Before I could get my bearings up there, I was on the air! I went into a vivid description of the fire, describing the thick, billowing smoke rising higher and higher from the station; the treacherous flames fanned by the strong winds; the steel girders twisted into Vs for Victory; fire engines clanging down Walnut Street; the snarled traffic as cars jammed with curiosity seekers converged on the scene; servicemen on leave assisting firemen remove cartons and trunks from the station's baggage rooms, and so forth. The on-the-spot bit lasted about ten minutes.

By the time I got back on duty in the standby control studio, the Program Director was waiting for me. "That was a great job of reporting!" he complimented. I thanked him, and said, "Sorry, but the whole broadcast was faked. I made it all up." I then went on to explain how all I did see



was smoke—thick, billowing smoke completely masked the scene of the fire. I had a "hot" mike, and as any other newsman would have done, I used my imagination and did news pictures as I "saw" them mentally. What else was there to do? As I look back on the split-second assignment now, it was an excellent test for resourcefulness.

During the days of World War Two, when cities all over the nation experimented with total blackouts and their effectiveness, I was assigned to do a description, from the top of the town's tallest building, as to how the blackout looked from up in the sky. I had a spotter along who was well versed in street names and who also was one of the nation's best remote engineers. When it came time for the blackout a terrific thunderstorm broke loose. There we were, on the open roof of this tall building, right at the roof's edge, trying to hold umbrellas over us. I could just about make out the engineer's hand signal from where he was seated, some 25 feet away. Just as we started the broadcast, everything blacked out so fast that we couldn't see anything to describe. Between the heavy rain and darkness—total darkness—we went through a make-believe description of the "thrill" of watching the city's first blackout. We spoke of the "eery" feeling and the sensing of "imaginary enemy planes overhead." I don't recall what all was said, but were we relieved when we returned the audience to the studio? What I am saying is that you must make pictures whether you're reading copy or doing an ad lib bit. Always keep your pictures moving. If you find difficulty finding the right words to say the right thing, then get yourself a Roget Thesaurus, a 60¢ paperback edition will do you nicely, and of course, always have your dictionary handy on your desk for quick reference.

While on the subject of writing the news story, let's assume that your news source has advised you that four persons were killed early this morning as the result of a head-on collision, the third fatality in just three weeks at that dangerous curve in the road just outside town. After you get all the facts, you put your imagination to work, picturing precisely how the accident occurred. So, you start writing your story, first setting the scene—like an empty stage—for your listener, then filling in the details to complete your news picture. Think of writing your news story as an artist would sketch a picture. Start with a few rough lines,

add a few more, then still more, until your picture is complete. As further details reach your newsroom, either add them to the story or do a rehash (rewrite) of the story. Start with a brief headline, like this:

ANOTHER AUTO CRASH IN THIS MORNING'S NEWS!

THAT SHARP TURN IN THE ROAD AT ROUTE  
112 AND MILLER LANE AGAIN WAS THE  
SCENE OF ANOTHER HEAD-ON COLLISION  
DURING EARLY MORNING FOG. THE THIRD  
SMASHUP IN THE PAST THREE WEEKS, THIS  
MORNING'S TRAGEDY TOOK THE LIVES...

As you can see, the very same techniques given to the announcer and deejay apply to newscasting, including the use of your imagination to SEE the picture yourself before you start writing it. For example, in the above fatal, before you start putting words on paper, follow the technique of the architect, the dramatist, and the novelist and SEE your story. The architect sees the finished building or other structure in his mind's eye, even before he starts work on his blueprint. The novelist has a mental picture of his characters and plots before he starts work on the script. And the playwright knows his plot—how it will start and how it will end—before sitting down before his typewriter. Insofar as this collision story is concerned, you should see that bad curve in the road, the dense billowing fog obscuring a dimly-lighted corner. You should see the oncoming racing cars smash headlong into each other. You should hear the crunch of metal, then silence, perhaps a moan or two, then—nothing. You should feel the impact of the story. This is using your power of imagination. SEE the picture yourself, THEN write about it!

Speaking of authoritative delivery, listen to men such as Chet Huntley, Dave Brinkley, Douglas Edwards, Walter Cronkite, Lowell Thomas, and other news personalities of

this high calibre for that authoritative news quality. At the end of this Chapter is an authoritative news drill written expressly to bring out authority in the voice.

## THE VALUE OF INTERVIEWS

Another important part of your newscast is your interview with persons who make the news story. Sometimes a passerby may have a few interesting comments to make on the story. Or the woman across the street, while gazing out the window, caught enough of a picture to give you a taped, eye-witness account of what happened and how it happened as she saw it. If you can't get away from your newsroom for a portable tape interview, do it on the phone and tape it. Notice on television how the interview has become so popular and is increasing in popularity. It's a part of good journalism. As a working newsman, I'm sure that you make use of such highly effective interviews. On the other hand, if you haven't searched out all the possibilities, I hope the following suggestions will prove helpful to you.

When the fire siren wails, when a police car races down the avenue, when fire engines clang across the city, they incite in all of us the desire to follow the action! We like to SEE for ourselves exactly what's happening. And this is what you, the radio newsman, can provide for your listener, namely, a free ride to the scene of the fire or accident. The play-by-play sportscaster takes football fans to the 50-yard line to "watch" the game. He transports them there via his sports pictures. As mentioned earlier, if you cannot find the time to do a remote spot coverage on a story, bring eye witnesses into the studio for taped accounts.

During those "dry" days when nothing seems to be happening, you can find news material all around you. For instance, there's the local boy who made good in the big town; the high school senior who received an achievement award; the spunky kid who rescued a dog from drowning in the village lake; the philanthropist who made it possible to build a much needed hospital; the oldtimer who reached his 100th birthday with lots to tell; the 4-H member proudly displaying a blue ribbon, etc. This is news on the human side! Taped interpolations of stories of these types will

give your newscast real distinction. A serviceman home on furlough can tell your audience lots about the war. That oldtimer must have some mighty interesting observations to relate. Your success as a newsmen lies primarily in your coverage of local news. Prove to your audience that if it's news, they'll hear it first on your program, and they'll hear it all from you; you'll have yourself a following for keeps. Go out of your way to get interviews. Approach fraternal, service, and social groups and offer them time on your news show to publicize their fund-raising projects and such. Check your local newspaper for such campaigns and contact members of the clubs. Eventually, they will approach you.

The weekly, small-town newspaper is an American institution and will continue to remain in business because it prints the kind of news its readers want to read—news about home and folks they know personally. Emulate the hometown newspaper. Include local news stories in every news show you do. Encourage your listeners to submit bits of local news. I knew of a station once that paid its listeners \$1 for each good story submitted. Of course, they paid only for such stories actually used on the air.

## CONDUCTING EFFECTIVE INTERVIEWS

I always made it a practice to prepare for my interviews, that is, to carefully frame my questions so as to produce the most effective answers, whether the subject matter of my interview concerned a pancake supper to raise funds for a new church organ or the annual March of Dimes campaign. It's always best to discuss your questions beforehand with your guest. This will give him the opportunity to frame a good answer, and consequently, you'll get a more informative interview. Never spring a surprise question on your guest. This may prove embarrassing for all concerned. If you must ask a personalized question, request permission ahead of time to use it during the interview. Always check on the correct pronunciation of your guest's name. You see, the name Mueller, for example, may be pronounced several ways: Mewller, Muller, Miller or Meeler. Senator Keuchel of California has such a name and prefers to use the German pronunciation. He pronounces it Keekle. I once

introduced a speaker by the name of Johannknecht. To my complete surprise, he requested me to pronounce his name Hanknet.

Another very important point: Watch how you phrase your questions. Whether you get informative answers, or simple yes and no ones, depends upon your questions. The following will get you little more than a yes or a no:

Q: "Did you enjoy your European trip this summer?"

ANS: "Yes!"

Q: "Did you make personal appearances while over there?"

ANS: "No."

Now, give the following a try:

Q: "Will you please tell our listeners about your trip?"

Q: "In what cities did you stop for personal appearances?"

#### TIMING AND BACK-TIMING

Experience has taught me that when working with nonprofessionals it's always best to avoid any unnecessary hand-signals as to timing, etc. The very sight of a microphone sometimes scares them speechless. The flash of the red "go-ahead" light may cause them to freeze up; therefore, avoid any motion which might prove distracting. On one network show on which I acted as producer, we used two microphones to pick up a panel of four persons on one side of the table and four guests on the opposite side. Sometimes the guests would become panicky at the sight of the microphones, so we built wooden pots around the mikes and filled in the area around them with ferns to make the mikes appear as flower pots. That did the trick! In the early days of radio we used to plant a mike under the shade of a floor lamp. In one studio, I remember, the mike was actually wired into a floor lamp, with a gorgeous shade to camouflage the contraption.

Speaking of distracting signals, the first time I was as-

signed to introduce a well-known news commentator on the net, I introduced myself before airtime and asked if I could be of any assistance to him, other than doing the introduction and closing. He suggested that I give him two signals at the close of the show—a two-minute sign and a one-minute finger, meaning that he had exactly one minute to speak before leaving the air. All seemed to go well, I gave him the two-minute signal, then the one-minute sign, whereupon instead of continuing his commentary for another minute, he abruptly said, "Thank you ladies and gentlemen, and good night!" That was it! I was hanging on the net with a full minute of air, and at prime time, too. What to do? I had to ad lib a one-minute Red Cross promotional to fill to system cue. As he later explained, his former announcer had always given him the one-finger cue to leave the air. He had become confused. Anyway we chuckled about it, and no discrepancy report was forthcoming. You see, not even the Production Supervisor suspected that anything had gone amiss.

In the small, local, non-network station, news programs sometimes run into time beeps, even run minutes longer than scheduled on production logs, because there's no network to be concerned about. This, though, is not the rule. As you will find out when you move into bigger and better broadcasting on a network affiliate, the newsman must get off the air on time to allow for a commercial, station break, and a clean network join. If the station is carrying a commercial network program for which it is realizing a revenue, it is doubly important not to lose any portion of the opening. Should the operator be late in punching the network button and a portion of the commercial opening is lost, a discrepancy report on the error must be submitted to the network's commercial department.

Now, we come to the important business of timing and back-timing as used by the professional newscaster. Proper timing of your newscast will give your show that professional sound. Furthermore, you won't have to drop any material at the end of the program because of a lack of time. Nor will you have to stretch your copy to fill time. You see, a timed show is a planned show, and this same process of timing is applicable to music shows, too, but instead of adding up and timing lines, the running times of records are

are totalled as noted on the labels. (More on timing music shows in the Chapter on Production.) When you go on the air with a timed show—news or music—you may feel completely at ease and confident, knowing that you'll get off the air on time, without rushing and without stretching and filling, because you planned it that way. It's so surprising, indeed, how many broadcasters—professionals working on good stations—do not know how to time and back-time productions. Once you go on the air with a timed show and your faithful stop watch in front of you, believe me, you'll never again rely on the studio clock to get you off on time.

First, buy yourself a stop watch. They're inexpensive. But be sure you buy one with the "timeout" button, the type used in sports, because it'll be necessary for you to stop your watch for deletions and corrections or for a telephone interruption, then resume your timing where you left off. Also, get yourself two colored pencils, a blue and a red one. Your rough, first timings will be noted in blue, and final timings, the ones you'll follow when on the air, will be in red. Assuming that you read at a moderate rate of 14 lines per minute, and that you are to do a 5-minute newscast with a 45-second public service announcement, in other words, a sustaining newscast, you will require all told 63 lines of reading matter, that is, 4-1/2 minutes (of actual air time) times 14 lines totals 63. Let's say that you have an introduction which runs 3 lines and a closing also 3 lines in length. The PSA runs 11 lines; therefore, deducting 17 lines of copy other than news from your total number of lines required, you need 46 lines of wire news copy, including a weather forecast running 3 lines.

Before you start timing your news, first back-time with your watch the reading time of your PSA, weather, and closing announcement. I would roughly guess: 45 seconds for the PSA, 15 seconds for the weather, plus 15 seconds for the closing, adds up to 1:15 seconds. Now you know that you must reach your PSA at 3:15 on your stop watch to get off the air at precisely 04:30. I simply deducted 1 minute 15 seconds from 4 minutes 30 seconds. This is called back-timing—timing backward, in other words. At the top of your PSA place the notation in RED—3:15. If you pace yourself properly from red marking to red marking throughout your newscast, you'll arrive at the start of your PSA at exactly

3:15 on your stop watch. If you do not, then you must either slow down slightly or increase your tempo just slightly to make up for the difference. A few seconds off time, one way or the other, won't matter too much. It's always possible to fill slightly by repeating the present temperature or adding a few words to your closing announcement. If tight, you may delete a phrase from your public service announcement, which isn't being paid for anyway. In any case, following your red markings you should not be more than a few seconds off time. Now that we have established our back-timing at 3:15, let's run down the show from the introduction on.

You need only 46 lines of material from the start of your show to your PSA; therefore, deducting your 3-line introduction, you'll require only 43 lines of news. The number of stories you wish to use is up to you. I prefer variety, and the use of at least three local stories in every newscast. Perhaps you'll want to open with a few stories of local interest, three of them will run, say, 12 lines, and eight national and international items will total 31 lines. Make the necessary deletions and blends until all your news copy runs 43 lines. Now, you're ready to start your rough timing. With your stop watch in your left hand, blue pencil in your right, start your watch at zero and begin reading your introduction precisely as you would if on the air. When your stop watch reaches the 1-minute mark, stop it. Mark a blue "1" in the nearest right-hand margin. Resume reading, restarting your watch. When you reach the 2-minute mark, make the 2-minute notation in blue, and so on until you have read all your news copy. Your watch should read 3:15, but chances are it won't. Most likely you'll have more news than necessary. If you do, you may either throw out an entire story or delete lines here and there, but before you do this, set your stop watch back to zero and start timing your deletions. For example, instead of 3:15 should your stop watch read 3:45, you will need to get rid of 30 seconds material, or approximately 7 lines. I always allow for spread, just as comedy shows allow for applause and the lost time caused by the ad libbing of the comics. I always felt easier with too little rather than too much material. You do as you see fit. In any case, you are 30 seconds over. Check through your news. When you spot a line not too important in relation to the gist of the story,



delete it; but before you blacken it out, read it through and time it on your watch. Then, cut another line or phrase here and there, adding the timing to your total deletion time. When you've reached the 30-second mark, that's it. If you wish to allow a little spread, as I did, take out still another line. Now, you're set for your final timing.

Set your news in front of you, everything in place, exactly as you would place it on the studio desk, stop watch again in your left hand and your RED pencil in your right. Start your watch at zero and start reading. When you reach the 1-minute mark, make a notation of "1" in RED at that point, and so on all the way through to your PSA. You should time perfectly, but if you still don't, don't worry about it. You can make allowances for the very slight difference when you get on the air as explained earlier. I realize, of course, that back-timing and timing may sound like a complicated process, but it isn't at all. It only sounds complicated when putting it into print. You'll become so expert at this timing and back-timing so as to surprise yourself. It will become routine. To firmly fix the technique in your mind, let's review briefly: First total the speaking time of your last commercial (or PSA), the weather, and closing announcement. Deduct this total from the time you are scheduled to be off the air. This figure is your deadline, as it were, and you make a note of that time on top of your commercial or PSA. To arrive at the total number of lines required to fill your air time, simply multiply your reading tempo, the number of lines you read per minute, by your allotted air time, e.g., 14 (lines per minute) time 4-1/2 minutes (air time) requires 63 lines of reading matter. The material from your introduction on through your news copy to your deadline must not exceed your back-timing notation at the top of your commercial or PSA. If it does, you must delete, timing your deletions, then do your final timings in RED.

There may be variations in timing and back-timing, but I have given you my method which I believe is the standard system. This same method has been used to time network productions, musical and dramatic in content, to the satisfaction of all concerned. A 5-minute news format, timed as we have discussed it, is shown in the accompanying illustration.

When doing a commercial news show, observe the same

timing instructions. In the case of a 15-minute show, your back-timing should be done starting with the second body commercial, the weather, and commercial sign off, precisely as outlined above using a PSA. The balance of your airtime, namely, from the start of your program to the deadline, must include all reading matter, that is, the com-

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ANNCR: Good morning, everyone. This is 00:00  
John Smith with the 8:55 report from  
around the world, across the nation,  
and as it happens at home.

(NEWS) 00:12

The weather coming up in a moment... 03:10

(PUBLIC SERVICE ANNOUNCEMENT) 03:15  
(45 secs.)

(WEATHER) 04:00

That's the weather and that's what's new 04:15  
till now. Our next regularly-scheduled  
news may be heard in one hour from  
now, at 9:55. This has been John  
Smith reporting.

CONTROL ROOM: (STATION BREAK TO FILL TO) 05:00

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mercial introduction, the headlines and news, first body commercial, more news, down to the second or last commercial. The reason the last commercial was inserted before the weather is to hold the audience, with the weather forecast as a "hook." A 15-minute format, with two voices, is illustrated here.

ANNCR: From the WXYL newsroom in New York,  
here is Jack Smith with the afternoon  
report. 00:10

SMITH: (NEWS)

President Johnson will address the UN  
this afternoon. That story in a moment. . . 04:30

ANNCR: (1ST BODY COMMERCIAL OR PSA)

Here, again, is Jack:

SMITH: Congress wants to complete the Civil 05:35  
Rights bill today. For that story,  
here's Allan Williams in Washington.

WILLIAMS: (NEWS) 05:50

. . . This is Allan Williams NRN news in  
Washington.

ANNCR: (2ND BODY COMMERCIAL OR PSA) 08:10

SMITH: (NEWS) 09:20

. . . now, here's the weather coming up:

(WEATHER)

Thank you and good afternoon. Here,  
again is Frank Jones. 13:30

ANNCR: The afternoon report with Jack Smith  
is heard at 4, Monday through Friday.  
Frank Jones speaking. This. . . is the 13:40  
National Radio Network.

(CONTROL ROOM FILLS WITH 30-SECOND) 14:00

(HITCH HIKE TO RUN TO) 14:30

The term "hitch hiker" refers to an announcement tacked on at the conclusion of the program, as differentiated from the body commercial placed in the show itself. The hitch hiker may advertise another product manufactured by the sponsor of the show it follows. The trade name for a commercial which precedes a program, again as differentiated from the body commercial in a show, is a "cow catcher." Sometimes hitch hikers and cow catchers are the products of alternating sponsors.

## NEWS FORMATS

Insofar as news introductions and closings are concerned, try to streamline them. As a working announcer or newsmen, you may be required to use stereotyped copy for this purpose—that is, all introductions for news and other programs may be already prepared, in which case, you have little choice. However, if the station permits you to use your ingenuity, by all means set up an original open and close for your newscasts and stick with it as your personal identification. It's best to make your introduction brief, and use the time saved for news. It seems as though there's never enough time to include everything that's new. Here are three sets of openings and closings. Feel free to use the one which best suits your needs or reword them as you see fit. You may like the closing of number 2 and the opening of number 3. If so, use them as you wish.

1. OPEN: From the WXYZ newsroom in New York, here's (NEWSMAN) with the Afternoon Report brought to you by (SPONSOR).

CLOSE: The Afternoon Report with (NEWSMAN) was brought to you by (SPONSOR). Another late afternoon report on the news at this same time tomorrow. This is (ANNOUNCER) speaking.

2. OPEN: From around the world, across the nation, and as it happened at home, the Sixth-Hour news, (ANNOUNCER) reporting.

CLOSE: The Sixth-Hour news comes your way Monday

through Saturday. Keep abreast of all that's new. Listen for the Sixth-Hour news tomorrow, same time. (ANNOUNCER) reporting.

3. OPEN: Good Morning! It's (TIME). This is (NEWSMAN) with a report on late news from at home and abroad from the WXYZ Newsroom.

CLOSE: That's the top of the news as it looks from here. Be with us again tomorrow morning, same time, for another report on the news at home and abroad, (NEWSMAN) speaking.

Go modern in handling your commercials. To lend your newswork that professionalism—to reflect bigtime—shun the use of trite phrases and those hoary clichés of early broadcasting:

"Now, an important message from our sponsor!"

"And, now—here's a word from our sponsor."

"Time out now, for a commercial."

Who cares? Certainly not your listener!" I earnestly advise that you strive for originality in everything you do, whether you're a newsman or deejay. Don't copy! Dare to be different! Avoid hackneyed expressions. You see, any interruption during an intensely interesting news account, as when a commercial is thoughtlessly scheduled there, can prove extremely annoying to an audience. It's like when the projector fails in a movie theatre just as the plot begins to thicken. I know from my personal experience that listeners become quite perturbed when a voice breaks in with:

"Now—hear this important message!"

What in the world can be so vitally important? A pack of smokes? A bottle of mouthwash? Are these items "revolutionary and amazing?" Still, it's being done every day, isn't it? I committed this same offense some years ago during my featured news. The program was sponsored by a

savings bank. When it was time for the commercial, I said:

"I'll have more news, but first, here's Al Simons with an important announcement!"

While Al was doing the commercial in another studio, an indignant listener called on the telephone. "Mr. Fisher, I'm one of your regular listeners," he started brusquely, "but, do you mind telling me what's so earth-shaking about opening a Christmas Club account?" And he was right! I told him so when I called him up after the broadcast, but that was what the sponsor wanted me to say, so I said it. I couldn't blame the man for being irked.

Allow me to suggest a most pleasant manner in which to insert commercials into a newscast to serve a dual purpose: One, to display your good, professional taste, and two, to keep your audience listening to the commercials without causing the slightest offense. When you reach the spot in your format for a commercial, hold everything for a moment. Look around for an interesting story of the day, for a headline, perhaps, about the President's upcoming news conference or some optimistic word on the long, drawn-out labor dispute, some such story. Then, just before the commercial, write a headline on the story that will follow the commercial. After you read the headline, add the words: "That story in a moment." Here's the way it looks:

NEWSMAN: "President Johnson spoke to Congress this morning on the Social Security changes. I'll have that story in a moment."

ANNOUNCER: (COMMERCIAL)

NEWSMAN: "Congress listened intently as President Johnson outlined his plan to increase Social Security payments. The president said that...."

Your audience had to stay with you through the commercial to hear the importance of the President's speech to Congress. Even if the commercial concerned a stick of bubble gum, the point is that you did not make reference to it as an important message. Try this touch of profession-

alism in your newscasts. You may lead into commercials in various ways:

"I'll have that story in a moment."

"Details of that and other stories in a minute."

"More about the President's speech in a minute."

The rule to remember: Never announce to your listener that a commercial message is going to interrupt an important news story. Actually, as in the above example, a commercial does do just that, but as you can understand, it isn't what you say but how you say it. That's what counts. Use this same idea with your closing commercial. Hold your audience with an upcoming weather report. Let the weather forecast follow the closing commercial to hold your audience and subsequently to make them listen to the commercial, which is of the utmost importance to your advertiser and to station revenue. You may do this in a variety of ways. Here are a few examples:

"The weather forecast in a moment."

"The weather word—HOT! (or cold, rain, snow, etc.)  
More on the weather in a moment!"

"About the wind and the weather, the man says it'll be cold (hot, rainy, etc.) More weather talk in a minute."

"Well, it looks like another scorcher. The weather coming right up."

In the above instances you give the audience a reason for hanging on—a hook—to hear the latest weather forecast. Reverse the weather and commercial arrangement and you'll lose your listeners. Not all of them, of course, but there's nothing attractive to listening to a commercial, especially if the same piece of copy has been used for a long time, in which case your listener may well know it by heart. These so-called "little things" go so very far in giving your newscasts distinction and individuality. Using lead-in

lines to your news stories is another such touch of the finesse of the professional.

#### USE ATTENTION-GETTERS

Dress up newscasts with professional attention-getting devices, using pauses, lead-in lines, change in pitch, etc. Lead-in lines are short headlines preceding stories to perk up the ears of your listener. You must not, however, use lead-in lines with every story. This could prove monotonous, and perhaps eventually defeat your purpose as an attention-getting device when it becomes commonplace. The wire service employs this technique nicely. I've used it for years. Let me illustrate a news story as it would look without then with such attention-getting devices. Read the story both ways and prove the point for yourself.

"POLITICAL LEADERS ARE STILL ISSUING POST-MORTEMES ON TUESDAY'S NATIONAL ELECTION. VICE-PRESIDENT HUMPHREY PREDICTED THE PARTY HE HELPED FORM IN THE 1940S, THE MINNESOTA DEMOCRATIC FARMER-LABOR PARTY WILL BOUNCE BACK IN 1968."

Here's the way you might use this story on the air:

"THEY'RE STILL TALKING ABOUT THE ELECTION!  
POLITICAL LEADERS ARE STILL ISSUING POST-MORTEMES ON TUESDAY'S NATIONAL ELECTION. VICE-PRESIDENT HUMPHREY PREDICTED THAT THE MINNESOTA DEMOCRATIC FARMER-LABOR PARTY...WHICH HE HELPED FORM IN THE 1940'S ...WILL BOUNCE BACK...HE SAID...IN 1968!"



Don't hesitate making use of pauses to place importance on your statements. Note how the re-write on the above story gives it body and weight. Notice, too, how inserting the words "he said" adds authority to your delivery as though you personally heard Mr. Humphrey make the statement. Here's another example:

"FOR THE SECOND DAY IN A ROW, THE GEMINI 12 FLIGHT HAS BEEN POSTPONED FOR 24 HOURS. THIS TIME THE BLAST-OFF HAS BEEN SET FOR 3:45 P.M. TODAY'S TROUBLE INVOLVES A NEW AUTOMATIC PILOT THAT REPLACED THE FAULTY ONE TAKEN OFF THE ROCKET YESTERDAY."

Instead of reading this story as is, as any rip'n read announcer might do, take a few moments to improve on the writing to give your work a distinctively original style, at least different from the delivery used by other members of your staff. Try reading the above story this way:

"IT'S ON AGAIN—OFF AGAIN FOR GEMINI 12!

FOR THE SECOND DAY IN A ROW, THE FLIGHT HAS BEEN POSTPONED 24 HOURS WITH BLAST-OFF TIME SET FOR 3:45 TOMORROW AFTERNOON. A NEW AUTOMATIC PILOT WAS THE CULPRIT TODAY...SAME ONE THAT REPLACED THE FAULTY ONE TAKEN OFF THE ROCKET...  
YESTERDAY."

The pause placed before the word "yesterday" points up the fact that it was the second time an automatic device had to be replaced. Instead of reading the copy as "3:45 PM," just to be different say: 3:45 tomorrow afternoon." Sounds more informal—more conversational.

Pauses between stories in a newscast are vital to a listener's understanding. It is one thing to keep a newscast moving, and quite another to allow one story to run into the next without a momentary pause. As an example, the bit about the two identical twins who switched classrooms to the utter dismay and confusion of their teachers may rate the semblance of a chuckle, whereas the obituary of a famous person will demand a slight drop in the pitch in keeping with the mood of the story. Obviously, there must be a pause between all stories much the same as a newspaper places a dash between items. Of course, there are cases where two stories of the same or of similar character may be blended into one. It makes for good listening, ties your summary neatly together, and gives your newscast that well-edited sound. Here are two stories, both concerning plane difficulties:

"... THE C-A-B IS INVESTIGATING THE CRASH  
OF THE GIANT LINER AT LOS ANGELES AIRPORT  
THIS MORNING."

"IN NEW YORK, AT KENNEDY AIRPORT, PASSENGERS  
WERE DELAYED FOR AN HOUR TODAY WHEN  
A JET-LINER DEVELOPED..."

To blend these two stories, a bridge is needed for a smooth transition. The wording of the bridge will depend on the time element, e.g., did the difficulties occur at precisely the same time, hours apart, days apart? At the same scene, or miles apart? Your choice of bridges is unlimited:

In the interim...Meanwhile...At the same time...

Sometime later... That afternoon... Earlier in the day... Early that same day... etc.

I would blend the two plane accident stories this way:

"...AND THE C-A-B IS INVESTIGATING THE CRASH OF THE GIANT LINER AT LOS ANGELES AIRPORT THIS MORNING." ONLY A FEW HOURS BEFORE... (your written-in bridge)

"IN NEW YORK, AT KENNEDY INTERNATIONAL AIRPORT, PASSENGERS WERE DELAYED FOR ONE HOUR WHEN A JETLINER DEVELOPED ENGINE..."

Of course, the details in both stories would stipulate the exact time of the accidents, although this may be mentioned as part of the bridge, such as:

ONLY A FEW HOURS EARLIER... AT 9:45 AM. . . .

#### TIME ANNOUNCEMENTS

At WOR New York, some years ago, they came up with an excellent manner of giving time on the air, and I've used it ever since. Instead of saying: "it's 1:30," announcers were asked to say: "It's half-past one." Instead of saying: "Quarter of one," which, of course, is quite correct, they adopted the more informal: "Quarter to one," which is the way most people give time. "Quarter-past two" was substituted for "It's two-fifteen," etc. These are the so-called trivia that make for that informal, believable personality we discussed in an earlier Chapter. I urge you to work for the unusual. Use your ingenuity; use your imagination!

#### CORRECTING ERRORS

Students often ask just what should be said and done when

one makes an error on the air, such as in a newscast. Well, if the error is unimportant, that is, if it doesn't change the sense of your story, don't correct it at all. Say nothing about it. I have had to change stories around grammatically because of a slip of the tongue. But, if you should quote the President as saying that he will request an additional 3 billion of Congress to carry on the war effort, instead of 3 million as written, by all means make the correction. Wire news copy usually makes pretty certain to avoid an error of this sort by placing a (B) or (M) in the copy denoting billions and millions. If you inadvertently say that a strike will end tonight and that trains will start moving tomorrow morning, instead of tomorrow afternoon as written, a correction is in order. The simplest way to make a correction is not to make reference as to why you made the mistake, e.g., typographical error, lightly-printed copy, etc.; rather, pass over the matter lightly by simply saying, "Correction," then, correcting the mistake, like this:

"President Johnson said he would ask Congress for an additional 3 billion...CORRECTION...3 MILLION ...dollars to continue the...!"

Notice the pause placed following the corrected word "million" to make an impression of the correction. Also, a slight upward inflection on a correction helps establish a correction. There's no need to chuckle or make remarks as to the error. Don't resort to comedy when you make a mistake. I heard a well-known national newsman make a slip followed by the remark: "Let's start that one over." Coming from a nationally-known news personality a quip like that is acceptable, but it's best not to make an issue of an error. Politely correct yourself and continue, that's the best way to handle it. I guess everyone is familiar with a host of classical errors, including such famous slips as:

"Ladies and Gentlemen: Now, the President of the United States, Hubert Heever (Herbert Hoover).

"Here they are, the famous A and G Pipsies! (A and P Gypsies).

"The big British liner was left stinking (sinking) in the channel."

At the end of a newscast one time, I gave a weather report; I told my audience to expect a "cloudy and cowld" day. Yet, when I inquired, not even the engineer in the control room had noticed the error. While doing a remote show from New York's Latin Quarter one time I introduced a tune and its vocalist, calling her "Winnie Winkle." Don't ask me how it happened. I remember that her first name was Winnie and so out popped Winnie Winkle. I guess no one noticed it. Don't feel too badly when you make an error on the air. If it's important enough, correct it; otherwise, let it slip by casually. For this very reason I have advised you elsewhere in this book not to try to become a perfectionist. Accept your errors graciously as the professional should. Discover why the error occurred, and learn how to avoid repeating the mistake. That's all.

Have you ever tried doing short feature stories in 15-minute newscasts? I have, and they certainly add prestige. Television makes use of this feature, and rightly so. Sometimes I used to include a top news story of many years ago, some unusual tale, a believe-it-or-not type of story. I have a collection of well over 7,000 such stories, catalogued and cross indexed, which I plan using someday on a story-telling series of programs. Anyway, such feature stories might concern the 100th anniversary of the founding of your home town, the 25th anniversary of a hospital, the founding of the first church in the area, etc. Look for a story with an unusual twist to it. Your listeners will gladly cooperate with you should you start an "I remember way back when" feature. These are great audience builders for a newsman. Think about it.

## THE VALUE OF PUBLIC SERVICE

Some newsmen frown upon using public service announcements; they seem to find them distasteful. But, this attitude is wrong. You must remember that, in essence, like a utility company, radiobroadcasting is similar to a public service utility in that anything you do on the air falls into the category of public service. If you can help to stimulate sales at a church bazaar, sell merchandise at a cake

sale or strawberry festival on the lawn of the village church, help promote a fund-raising dinner to start construction of a new wing to the hospital, locate a lost pet for a distraught animal lover, by all means, do so! This is being of service, REAL service, to your fellow man. When other staff members felt reluctant about reading an announcement about a lost dog, strayed cat, or a wandering cow, invariably the copy would reach my news desk. I would go out of my way to call the dog pound, county clerk's office, and other agencies to try to locate the lost pet or owner. Isn't this sort of thing a news service, too?

When your local Elks, Moose, Kiwanis, Rotary, Lions, and other service, fraternal, and social organizations need help in publicizing their public-spirited activities, be the first to offer assistance! Make a series of one-minute tapes by club officers and insert them into your news shows. You'll help them immeasurably with their efforts, and for you it may well prove to be a richly rewarding experience. But, beware of mercenary undertones. Rest assured that prestige and popularity will be forthcoming. Offer your wholehearted support because you want to help. To the deejay, newsman, and sportscaster, I say, you're in a public-service profession—radiobroadcasting!

## NEWSROOM OPERATION

The balance of this Chapter is directed to the newcomer to broadcasting; obviously, the working radioman is well-acquainted with newsroom routine. As a newsman, and eventually as a news director, perhaps, the newsroom is your domain. It's your workroom, your office, your home away from home. Yes, it will appear that you're spending more time in the newsroom than you are at home. When an important bulletin fails to get on the air, even though the discrepancy may not actually be your fault, you may become involved because you, as news director, are answerable to what goes on in your province. You'll spend many hours in your newsroom; you'll "live" there when important stories break, when election time rolls around, etc. There will be times when you'll sit tensed before your typewriter knocking out a story, telephone receiver perched on your shoulder, a container of cold coffee on your desk, and while you're

getting your "big story" you'll be munching a doughnut, perhaps your first "meal" of the day. You won't mind this sort of routine, though; on the contrary, you'll love it, because you're a newsman with a nose for news!

The heartline of your newsroom will be your teletypewriter, over which you'll receive bulletins, summaries, weather forecasts, sports features, women's features, hourly temperature and other meteorological readings—a complete national, international, and regional news service. Local news will be up to you and your news sources. If you have a few stringers—free-lance reporters—they'll help you immeasurably in furnishing you with stories on the home scene. Listeners, too, can be quite helpful, and very often there are many who enjoy keeping a radio station advised as to what's happening around the corner or across the street.

News sources which you should contact each morning include the fire department, police department, state police, local hospitals, to mention a few. In fact, on the wall of the newsroom, I suggest that you place a neatly typed list of your news sources, names of contacts, and telephone numbers for ready reference. Such a list should include those just mentioned, plus the medical examiner, county clerk and village clerk offices, the names of your stringers, and others. Of course, don't overlook your local airport, Civil Air Patrol, Civil Defense Center, YMCA, and sports coaches for your sportscaster. High school seniors, especially the lads majoring in journalism and working on the staff of their school newspapers, have turned in excellent jobs for me in the way of local sports and school activities.

As a morning editor, that is, coming in at around 6 AM, you'll probably leave for the day at around 2, sometimes 3 PM. Before leaving for the day, I used to record a two- or three-minute account of the day's top story—local or otherwise. The six o'clock newsman would insert my taped interpolation into the newscast, creating the impression that an entire news staff of the station was on duty. The opening and closing of the six o'clock news was standard and recorded on tape by a staff announcer. Local news stories were handled by the announcer on duty at the time; our sportscaster did an admirable job with his "Spotlight on Sports." The evening news editor handled the national and

international news, and with my taped feature story the six o'clock news sounded like a 5-man show. You may want to try something like this sometime.

Now, here are seven important points which should be observed for efficient newsroom operation:

1. All new staff announcers should be briefed by you, personally, and by no one else, as to the operation of your newsroom. The responsibility of that department was allocated to you; therefore, you are answerable for its efficient operation. Discourage loitering in your newsroom. Put up a "No Admittance" sign, if necessary. Every station seems to have an employee who takes the liberty of making your teletypewriter his personal news adviser. At every chance he'll monitor the machine to keep abreast of news developments. Do not permit this! Don't let this sort of thing get out of hand. Believe me, nothing can be so irritating and disrupting as when you rush to the machine to answer a 5-bell bulletin to find some character hunched over the teletypewriter for a personal preview of "what's new," deliberately delaying your chance to get the important bulletin on the air where it should be! Only those staff members actually concerned with air work—specifically news and sports—should be permitted to remove copy from the teletypewriter, and when you are on duty, it should be you! You're the boss.

2. Assign the responsibility of a newsroom check to the last person leaving the station for the day. That check should include:

- (a) Proper operation of the teletypewriter, and calling the service department if the machine is out of order or not functioning as it should. The telephone number is plainly visible on the case of the machine.
- (b) Condition of ribbon and rewind apparatus. Replace ribbon if necessary. Box of ribbons should be readily available.
- (c) Paper check. If the red line (or other warning color) shows on the paper feeding into the machine, a new supply is needed. There should be sufficient paper to last through the night.
- (d) Removal of copy from rear of the machine. This copy



should be folded neatly and placed on the news desk for the news editor.

- (e) There should be at least an inch of paper outside the machine's glass door to insure non-jamming during the night.
- (f) Any news bulletins used on the air during the evening hours, or any local stories used while the editor was off duty, should be left on his desk, initialled with date and time of airing.
- (g) All lights out.

3. News copy should never be hurriedly torn from the machine leaving part of it inside the machine under the glass. This will cause a paper jam and damage to the teletypewriter. Copy should be neatly torn, using the edge of the glass top as a cutting edge, then, manually, bring the paper up an inch or so to clear the opening. Also, copy feeding from the machine must never be allowed to fall in front of the teletypewriter. Copy should be cleared frequently to prevent a build up behind the machine which may easily cause a paper jam-up.

4. All newscasts, after airing, should be stapled, dated, and timed, including the initials of the announcer. All news used on the air should be kept on file. I used to hold all news for one full year.

5. Your newsroom wall should be lined with a series of nails or hooks upon which you will hang unused news items. Above each nail or hook put labels reading: National, International, Local, Sports, Women, Farm, Weather, etc. In doing this you'll encourage a system in your newsroom—a reference file, as it were—during your work day.

6. Replace worn teletypewriter ribbons frequently. You'll be supplied regularly with paper and ribbons. You'll discover, as I did, that having your machine furnish dark and legible copy will produce fewer errors on the air and less tension on the part of all concerned.

7. Whenever you are on duty, if a staff announcer does the 5-minute news shots, always prepare the newscast for

him. Keep the control room advised regularly on temperature and weather changes. As the news editor, you've got to be on top of the news every minute. You're a specialist and are well aware of what's happening newswise from minute to minute.

Being a news editor in a radio station is most demanding. Your job may be compared with that of a city editor on a newspaper. And let me tell you right now, if your aspiration lies in this particular field of broadcasting—if you have the necessary qualifications for news reporting—the field is wide open! I have never—in all my time in this business—seen such a demand for good newsmen. Every effort to learn this facet of broadcasting will prove worthwhile indeed!

I realize, of course, that I haven't said much in reference to sportscasting, that highly-specialized branch of broadcasting, but actually the technique is precisely that of the newscaster. If you love sports, you're a "natural" to specialize in that phase, and the opportunity will come your way, be sure of that. But a word of warning: Simply because you understand and enjoy football, basketball, and other sports, does not mean that you will qualify as a play-by-play man. This is a sort of specialty in itself. Of course, you may be tops in doing play-by-play baseball, yet basketball, despite your thorough understanding of the game, may prove too fast a game for you to handle as a play-to-play man. The sportscaster on the small station is a sort of jack-of-all-sports. He does a little of every thing, a kind of testing ground for him. Eventually, he will find his niche as a play-by-play man and may consider specializing in one or two types of sports. In any case, if you were active in scholastic sports, either as a player or handled the school's public address system, chances are you'll do well in broadcasting. One thing is certain—you'll get your chance to show what you can do because sportscasters are specialists, and not too plentiful, especially with the smaller type of operation. As I said at the beginning of this Chapter, as a newscaster you must consider yourself a raconteur and work with the techniques of the professional storyteller; ditto for the man who specializes in news from the world of sports!

Let me remind you again about those important pauses

between stories, and use them, too, to attract attention to important points in your stories. Get that professional sound into your news work by blending similar stories, using bridges for smooth transistions. Use your imagination to SEE your story. Use the proper words to make lifelike pictures. Vary your pitch from story to story. Work for that authoritative tone for believability.

## AUTHORITATIVE NEWS DRILL

1. Jack Stillwell, reporter on the scene, said hundreds perished in the flood... THE YEAR'S WORST... DISASTER.
2. The bombing wiped out the entire city, injuring countless numbers of persons. At last report... 500 HUNDRED PERSONS ARE STILL MISSING.
3. With its landing gear out of order, the giant jetliner crashed on landing. It burst into flames. ALL ABOARD ... PERISHED.
4. Twelve hours after the accident, the child was still alive. Billy never did regain consciousness. HE DIED... THIS AFTERNOON.
5. For the third time this month, tragedy struck the Miller home today. Margie, 6 years old, drowned... IN THE BACKYARD SWIMMING POOL.
6. President Johnson stated that the Vietnamese situation would worsen... BEFORE... IT WOULD IMPROVE.
7. The woman's body was discovered yesterday. According to the Medical Examiner, it was a case... OF SUICIDE.
8. The impact of the crash demolished both cars. According to police, the accident occurred at five o'clock this morning... DURING THE HEAVY FOG.
9. The Japanese attack on Pearl Harbor triggered the start of World War Two. Smith went on to say, the United States... HAD TO USE... THE ATOM BOMB.
10. Tokyo suffered millions of dollars in damage when the volcano erupted suddenly. It was the first eruption... IN TEN YEARS.

11. A strange story about human beings living in our civilized age yet adhering to the customs...OF THE SAVAGE.

Lincoln's famous Gettysburg Address offers the student an excellent exercise to develop that serious, story-telling voice of authority, the kind of voice you want and need as a newsman, if you want to create believable word pictures to make your listener "see" what it is you're talking about. I urge you to study this speech well. Use your imagination. To get you started, I shall give you my interpretation of this speech as I have done it. Note the pauses and the underlined words for inflections. Take a leisurely tempo. I should think that Mr. Lincoln spoke slowly and deliberately during those trying times. Before you start to practice the speech "see" the scene on a solemn occasion; "feel" the emotions of the great President; "hear" the drone of his voice as Mr. Lincoln spoke the words:

"Four score and seven years ago...our fathers brought forth on this continent...a new Nation, conceived in liberty ...and dedicated to the proposition...that all men...are created...equal! (DROP PITCH SLIGHTLY) Now—we are engaged in a great...civil war, testing whether that nation...or any nation so conceived...and so dedicated...can long endure. (SLIGHT RISE IN PITCH) We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives...that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense...WE...cannot dedicate... WE ...cannot consecrate...WE...cannot hallow this ground. The brave men...living and dead...who struggled here... HAVE consecrated it...far above our poor power to add or detract. (DROP PITCH SLIGHTLY) The world will little note...nor long remember...what WE...say here, but it can never forget...what THEY...did here. It is for us...the living...rather, to be dedicated here to the unfinished work which they...who fought here...so nobly advanced. It is rather for us, here, to be dedicated to the great task remaining before us...that from these honored dead we take increased devotion to that cause...

for which they gave the last, full measure of devotion; that we, here, highly resolve...that these dead ... shall not have died in vain; (SLIGHT INCREASE IN VOLUME) that this nation, under God...shall have a new birth of freedom; and, that government of the people...by the people...and for...the people...shall not perish...from the earth!"

May I again remind you that your pauses, in duration, should be in proportion to the rate of speed with which you speak. If you wish to place an exceptional amount of importance on a word or phrase, simply lengthen the pause accordingly.

## DESCRIBING THE BUILDING

sprawling ranch home	historical landmark
hi-ranch	old homestead
charming colonial	pretentious mansion
quaint farmhouse	antiquated structure
dilapidated shanty	Cape Cod
modern duplex	crumbling ruin
looming apartment	frame dwelling
cozy bungalow	beach house
rustic log cabin	multiple-story home

## DESCRIBING THE FIRE

searing flames	billowing smoke
blazing inferno	charred ruins
roaring blaze	smouldering ruins
intense heat	smouldering debris
stifling heat	burning mass
threatening flames	a catastrophe
acrid fumes	chaos and destruction
deadly fumes	enveloped in smoke and flame

## DESCRIBING THE ACCIDENT

deadly skid	blizzard conditions
murky fog	death trap
dimly-lighted street	head-on crash
treacherous road conditions	death at the wheel
icy pavements	dangerous curve
blinding snowstorm	reckless speed

## DESCRIBING PEOPLE

aging woman	aging spinster
youngster	young grandmother
toddler	proud grandfather
teenage youngster	proud father
elderly gentlemen	gurgling baby
young bachelor	frightened youngster

## CHAPTER 13

# The Art of Ad Libbing

Don't let anyone tell you that one cannot learn to ad lib. Adlibbing is simply an art, and as such, the ability or skill of talking without a script can be developed. It's true, of course, that some persons are "naturals" when it comes to glib chatter and that so-called "gift of gab," but it is a fact that you can develop this ability. In music, too, there are musicians who have what is called an "ear for music" and find no difficulty whatsoever with playing a tune without a note of music in front of them. These persons also possess an almost photographic mind. After a few readings, they're able to play the piece of music "by heart," referred to, professionally, as "faking."

### TYPES OF PUBLIC SPEAKING

There are three types of public speaking: The extemporaneous, impromptu, and the memorized speech. The extemporaneous speaker doesn't read from a prepared script, but that's not saying he's unprepared for his talk, just because his speech is of an impromptu nature. On the contrary, it's the extemporaneous speaker who knows his subject matter well; he does much research work, the same as an attorney when preparing a case. The lawyer knows precisely what he will say and do when he goes into court. The extemporaneous speaker is said to speak "off the cuff," meaning that he works from notes. However, he does not read from a script nor does he memorize a speech verbatim.

To differentiate between an extemporaneous and an impromptu speech, let's suppose that while you're a guest at a dinner party, to your complete surprise and amazement, you're awarded a trophy in recognition of some meritorious service. Being unprepared for the surprise, your brief ac-



ceptance speech would be, of necessity, an impromptu one. Anticipating a memorized speech, the speaker exerts every effort to mentally retain his talk, word for word! He'll pace the floor with his script in his hand, trying to remember this kind of inflection here, and that sort of pause or gesture there. This is the technique of the actor who is quite adept at memorization. He knows how to deliver a speech committed to memory so that it will sound perfectly natural and impromptu. The amateur speaker may sound stilted and unnatural doing a memorized speech because his mind will not be on his audience; rather, it will be on trying to remember what to say. For this very reason I do not recommend memorizing a speech. Of course, the impromptu type of talk has its place, but surely the professional broadcaster should never tackle any assignment without some preparation. Recalling an incident illustrates the point: An over-anxious announcer one time was assigned to do the introduction and commercials at a collegiate football game. In the excitement he took off by taxi without his commercials. It was a split-second arrangement; therefore, he thought it best to get to the stadium, where at least he would get the game on the air, then call the studio to have someone bring the commercials to him. He got on the air, all right, without any copy, but gave sponsorship credit to a competitive advertiser. Before someone could reach him up in the booth, he had mentioned the name of the wrong sponsor six times. The lack of preparation cost us a good national account.

If you were strolling down the avenue, with your portable tape recorder slung over your shoulder, and bumped into a famous movie star who consented to do an on-the-spot interview, naturally you would do an impromptu assignment. A number of television announcers prefer to read from an "idiot board" or teleprompter rather than rely on their memory. It's easier that way, they say, than trying to remember words. On the other hand, I know of several top men in the business who prefer the memorization method.

## AD LIBBING IS EXTEMPORANEOUS SPEECH

Of the three types of public speaking, we are mainly concerned here with extemporaneous speech as it lends itself to ad libbing. What I am saying is that before you can ad

lib you must have some idea of what it is you're going to talk about. Your notes may be the information found on the back of music album jackets, some bit of information you clipped from a newspaper or magazine, or something you heard. If you must ad lib about an upcoming football game, for instance, you must use your imagination to "see" the stadium, flying flags, cheerleaders and their gymnastics, "hear" the bands playing, the yelling crowds, etc. Then as the sportscaster does, simply put into words what you see in your mind's eye. But, the rule is that your thoughts must precede your speech. You must see or think just a split-second ahead of your speech.

As the saying goes, if you want to become a writer, start writing. If you wish to become a singer, start singing. Therefore, if you want to become a prolific ad libber, practice ad libbing every day. Here's the way to do it. My students practice with imaginary assignments handed them. One such assignment may be that of interviewing a famous person returning to the United States from a European tour. Another make-believe assignment you may want to practice on is being the master of ceremonies at the grand opening of a new super-duper shopping center or the color man announcing the opening game of the football season. Another good drill my students like is a make-believe description of a Fourth of July parade with its many floats, bands, and flags. The supply of such practice assignments is unlimited. But always first "see," then speak. If you wish, you may make notes from which to work as you ad lib.

#### DEVELOP THE ART OF AD LIBBING

Now, here's a sure-fire way to help you develop the art of ad libbing. From your daily newspaper clip out several display ads. Let's say one of them advertises a beauty salon, operated by a person named Ann, located at 656 South Main Street in downtown Greenville. The ad states that there's never any waiting because there are always six operators on duty, and that parking is no problem, plenty of free parking in the rear. Furthermore, we note from the ad that no appointment is necessary; come any time. There's a telephone number in case a special appointment is desired. The price per complete beauty treatment is \$7.50, with permanents from \$8.00 and up. Now

that we've read through the ad, we have the facts and we're going to ad lib from our notes. There are any number of ways in which you can get a start. Let's list some of them. Remember, that you are using a display ad as a guide. Here are a few other advertisements with which to work:

Dixie Photo Service, 99 South Main Street, Elmont, Georgia. 24-hour developing and printing. Free roll of film with orders of \$3.00 or more. Movie film processed. All work guaranteed. We pay postage. Fast service at low prices.

Square Deal Appliances, 769 Central Avenue, Toledo, Ohio. Color TV clearance sale 1/3 off list prices. Three-day sale, March 3, 4, and 5 only. Also stereo and combinations at greatly reduced prices. All famous names included. Delivery free. Plenty of free parking in rear of store.

Southland Travel Service. Weekend trips to Nassau and Puerto Rico. Special rates. \$95 up. All expenses paid. Colorful pool on deck. Continental and American cuisine. Dancing and entertainment on board. Call now 76-6-9000 for reservations.

Take one drill at a time. Read it through, but don't memorize it. Use the advertisement as a guide. Try various opening lines. Try working without the ad in front of you, and keep talking as long as you can think of details. Don't work for accuracy at this point. Think or see first, then speak. Clip similar ads from your daily newspaper, and practice daily with fresh clippings. Here, now, are a few starter lines on the ANN BEAUTY SALON advertisement. Choose one of the four starter lines, then complete the commercial.

1. Got a date for tonight? Visit ANN'S BEAUTY SALON...
2. It's easy to get set for that important appointment...
3. In a hurry for a beauty treatment? How about ANN'S BEAUTY...
4. Here's an idea for Milady with a beauty problem...

Let me repeat, once you get started ad libbing on a commercial, KEEP GOING as long as you can, working from your notes. What you're after is to think and speak—in that order. Don't try to remember the correct price or exact address. Fake this information. Eventually, you'll get your facts straight. Do a few of these make-believe commercials daily. Practice on imaginary assignments, and before you know it, you'll be a past master at speaking "off the cuff!" With the cooperation of his wife, one of my students interviewed "famous persons." His taped interviews certainly sounded convincing and believable from here. You may want to try this stunt.

In how many ways can you ad lib a cigarette commercial? Well, let's try a few of them:

"There's nothing like spending a quiet evening at home, comfortably relaxed in your easy chair with your newspaper, and naturally, a pack of EL SMOKOS handy for that easy-going..."

Now, here's an entirely different opening:

"If you're an average smoker you want mildness, flavor ... rich tobacco flavor in every puff, don't you?"

Here's another starter line:

"Do you light up a cigarette because you enjoy... really enjoy smoking? Or, are you smoking out of habit? Well, then listen!..."

Here are a number of lines to start you off ad libbing commercials. Use notes if you wish.

1. It's smart to be thrifty and to do all your shopping at...
2. If you're looking for handsome floor coverings, then visit...
3. Time is money! How true, then why not save both time and money...
4. Swing from spring through summer in cool cottons from...

5. Everyone loves a parade, especially a parade of bargains at...
6. Bargainwise shoppers! Here's real news. At...
7. Be modern...go modern with furnishings at...
8. At last! Yes, now you can take the easy way to glamour...
9. Get set now for Easter parading with a new ensemble at...

Complete the following record introductions and keep talking.

1. Going south of the border now for a new slant on an old ditty...
2. A top tune by a top combo is gaining popularity fast...
3. Heading for the million mark is this melody by...
4. Still on the top of the heap is this tune by...
5. Steve Allen has a new album on the counters...
6. Pat Boone, around for a long time, steps out with a new hit...
7. From Robert Goulet's best album comes this tune...

Finish the following on-the-spot descriptions:

"...and from where we stand it looks as though this fire will take many hours of work to bring it under control. According to Fire Chief Adams the blaze started in the..."

"...yes sir, it's a great afternoon for a parade. From where we stand we can see the reviewing stand. In the line of march are many floats, representing the various fraternal and service organizations. A high school band is just coming into view..."

"...and we're happy at this time to bring you this special

panel discussion being held in Town Hall. The topic up for discussion is the present critical water shortage. First, at my left is Mr. Hugh Johnson, Commissioner of Water Supply and Electricity, who was just asked the question...

Years ago I experimented with doing a make-believe newscast, using a headline such as those which come over the wire as part of one-minute headline summaries. It worked just fine. For practice purposes you need not rely on facts, as such; rather, you should work for the ability to speak and describe with words—make word pictures of an imaginary story, event, or commercial. The important point to remember is to think first, then speak. It can be done! Don't let anyone tell you you cannot learn to ad lib.

Here are more assignments to practice with:

This is (YOUR NAME) speaking to you from City Hall, where this afternoon Mayor Smith will hold his weekly news conference. The issue is...

Hello, everyone. This is (YOUR NAME) at the Municipal Airport, where this morning we have our WXYZ microphones set up to bring you a most interesting interview with one of the top stars of the day returning from her European personal appearance tour. Here comes the...

At this time WXYZ brings you a special feature program directly from the stage of the Paramount Theatre, in which the city council will hold a panel discussion on the new licensing proposal...

Good evening, ladies and gentlemen. From the beautiful Starlight Roof of the Waldorf Astoria Hotel in New York, we bring you our regular Wednesday evening presentation of music under the stars...

From our studios, at this time WXYZ is happy to bring you another program in its public service series... THE LEAGUE OF WOMEN VOTERS. As moderator this evening, may we introduce...

Hello, everyone. This is (YOUR NAME) at the City Stadium and a great day it is for a ball game. This afternoon...

Here are some descriptive words to increase your ad-lib vocabulary:

DANCE, ball, shindig, prom, hop, get-together, dance fest, square dance, barn dance, masquerade ball, etc.

PROGRAM, presentation, panel show, quiz, offering, round-table discussion, forum, entertainment, show, appearance, concert, discourse, turnout, exposition, pagaent, ceremony, minstrel, fete, gathering, mediation session, discussion, etc.

SONG, medley, tune, ditty, hit, selection, composition, bit, etc.

GROUP, organization, club, fellowship, sisterhood, brotherhood, membership, fraternity, assemblage, convention, etc.

LEADER, bandmaster, choirmaster, drum major, band leader, man with the baton, conductor, maestro, etc.

Build up your vocabulary of descriptive words. Start adding to the above collection. Now that you have read through the above list, how many ways can you refer to a "fire," without using the word FIRE? In how many ways can you refer to a building without calling it a HOUSE? Run through your list of descriptive words a few times a week. This applies to the newscaster, deejay, announcer, and sportscaster, too. Remember, when you ad lib, write a news story, or do a play-by-play description of a sports event, the technique is the same. It's a matter of using the proper words as building blocks to create and communi-mind pictures. The television viewer is able to see a picture. The radio listener, instead, must hear to get a picture. You, the broadcaster, therefore, must transmit word pictures.

## The Ten Broadcast Commandments

1. **SPEAK PERSON-TO-PERSON** to one listener, never address a group. Project and not introject. Communicate your thoughts to ONE listener at a time.
2. **SOUND CONVINCING** by believing in your product and believing in what you say about it. Use your imagination to "see" your product.
3. **MAKE WORD PICTURES** by coloring your speech, characterizing and using descriptive words to make life-like pictures. Shun black-and-white speech.
4. **SOUND BELIEVABLE** with a friendly and sincere approach. Get a smiling quality into your work. Strive for poise, ease, and naturalness.
5. **BE UNDERSTANDABLE** by working for an impeccable pronunciation and clean, clear enunciation. Speak at a moderate rate of speed. Keep a dictionary handy.
6. **GET THAT PROFESSIONAL SOUND** by using attention-getting devices. Use pauses, inflections, changes in pitch and moods. Work for a good vocal quality.
7. **BUILD UP YOUR SELF-CONFIDENCE** by ceasing to be your own harsh critic, by using discretion in the use of your recorder and use of phones.
8. **TELL THE NEWS STORY** with that "I-was-there-and-saw-it-happen" tone of voice. Don't simply read news, **REPORT** it with authority.
9. **WORK WITH A FLIGHT PLAN** and don't float. Know where you're going and why. Keep your eye on your goal. Take one step at a time. Prepare!
10. **BE THE PROFESSIONAL** by training yourself, developing your natural talents. Look ahead, never backwards. Strive to be the better man!



## CHAPTER 14

# Try Copywriting

Good copywriters are never among the unemployed; in fact, it seems there aren't enough to go around. I know of several prolific writers who were formerly announcers. I think announcers do well as writers because they understand the problems of the man behind the mike, and they know how to work with the essential techniques conducive to doing a good selling job from a piece of copy. You may be called upon to write copy sometime, and you may immensely enjoy this fascinating phase of advertising, namely, putting words into the mouths of others, so much so as to stay with it. This Chapter includes lists of descriptive words, sales phrases, and starter lines to sell every type of product, all sorts of information to help you write a piece of copy, and do it fast!

### WHAT IS GOOD COPY

As a copywriter you put words into the mouth of an announcer; therefore, your copy must be written to enable the announcer or deejay to do the kind of selling job expected of him by both advertiser and management—the best job he is capable of delivering. When writing copy, you must work with the techniques of the announcer. With good radio copy, the announcer will sound informal, natural, and personable; he'll find it a simple matter to take that person-to-person approach; his work will have that professional sound; but when he must work with poorly-written, amateurish copy, that's precisely how he will sound—like an amateur. An announcer may use his ingenuity to improve on a piece of copy, but then it's asking just too much as a steady diet. Good copy should contain descriptive phrases so that the announcer can communicate word pic-

tures. Good copy will "speak" a simple language. It will not be "readey," rather, it must be "talky" copy. Naturalness should be the copywriter's key word.

To be well written, an announcement, whether it's 30 seconds, 1 minute or 3 minutes in length, should have three distinct parts: 1. The headline, introduction, or attention-getter. 2. The body, message, details. 3. Conclusion, the motivator. In so short a story, every word must count. The result must be a complete sales picture! Never forget this fact: The announcer will sound only as good as your copy! This section is not intended to replace a textbook on advertising copy writing. You'll find many excellent books on the subject available in book stores, but the broadcaster with a flair for writing, and the station copywriter, will find it a handy guide to expedite writing of copy. The starter lines toward the end of this Chapter are written so that you may change them around to fit a variety of products and services. For instance, the line: "Make this a real merry Christmas with..." may be used to sell anything from boats to television sets. And the one that goes: "Happy homemaking starts in the..." may read, "in the kitchen, living room, game room, etc." Take the starter line: "Surprise the family tonight and take them..." may be made to read: "...out to dinner...out bowling...to a drive-in movie, etc." Use the descriptive phrases to construct complete sentences. For example, under the heading of HOME FURNISHINGS, you may combine several lines this way: "Here's furniture value in fine grained hardwoods with rich, satiny finishes." Or, "Distinctive and different in high fashion decorator colors and styles." See how quickly you can compose an effective piece of copy?

#### COPY MUST MOTIVATE THE LISTENER

If you must write a piece of copy to sell kitchen appliances, "SEE" a complete, modern kitchen; then describe what you see: modern design in homemaking...easy way to home-making...stain-resistant finishes...gleaming chrome for easy cleaning...sparkling white, lustrous mar-resistant formica...etc. Couple your sales points with customer benefits, e.g.,

Heavy chrome plating for lasting beauty and easy cleaning.

Dovetail drawer construction for a lifetime of trouble-free use.

More rubber where it's needed most to prevent deadly skids on wet pavements.

Lightweight cottons for cool, summertime comfort.

In other words, always tell your potential customer what the product will do for him. Use convincing customer benefits. A person will buy an item on only one condition—if he or she will benefit, in some way, from buying it. We all want to make money, save time and work, get things done in the shortest amount of time. Every woman wants to look her loveliest. Every man wants to appear charming and well groomed. The point I want to make here is that you must—via the use of the proper words—tell your listener in how many ways he or she will benefit WHEN they buy your product. Work for the positive approach. For example, the word "if" really means "in case you do," which has a doubtful ring to it. Make your copy motivate your listener. Note the difference in approach between the following two pieces of copy:

1. Take advantage of this gigantic money-saving sale if you want to stock up on GOLDEN MARGARINE."
2. Stock up now on GOLDEN MARGARINE during this gigantic money-saving sale. Yes, now is the time to...

Notice the motivation in commercial 2 by using the word "now" rather than "if"?

WEAK (negative)

I think you'll enjoy it.

I hope you will try it soon.

If you decide to get one.

Perhaps you'll want to try it.

## STRONG (positive)

I KNOW you'll enjoy it immensely!

I'm SURE you will want to give it a try.

WHEN you decide to get one.

SURELY you'll want to try it.

Creating the desire in the listener is a form of motivation. Do this with pictures, as in the case of enticing the listener to dine out for a change. Use expressions such as: gracious dining by candlelight... dining and dancing to romantic, soft music... enjoy the taste-tempting delicacies with that old-world flavor... etc. You can't go wrong as long as you make pictures, and to make impressive pictures you must use the proper descriptive words. That's precisely why I started a collection of descriptive words and phrases and am passing them all along to you at the end of this Chapter.

## VISUAL AND AURAL COPY STYLES

There are two styles of writing copy: One is intended to be read, such as classified, display, and similar newspaper and magazine copy. The second style must lend itself freely and naturally to speech—to be spoken by the announcer, deejay, and other public speakers. These two distinctly different styles should not be confused. When the manufacturer of a product or service buys, say, a half-inch display ad in a newspaper, he is allowed only 7 agate lines (14 agate lines to the inch) in which to present his message; therefore, the advertising agency handling the account will do a piece of copy simply stating facts minus details. Every word will count, and of necessity the copy must be "ready" rather than "talky," something like this:

Backache got you down? Get relief—fast! X-TABS give blessed relief in seconds. No drugs. No narcotics. X-TABS work like magic. Millions sold yearly. Why suffer? Try the trial size, only 50 cents. Economy size, 100 X-TABS only \$1.98.

Money back guarantee. X-TABS at all drug counters—now!

Now, let's see how the agency writer would handle this account if the advertiser bought a series of one-minute radio spots instead of a half-inch newspaper space.

Are you feeling low and miserable because of a nagging backache? Well, you needn't feel that way! Let me tell you about X-TABS, those wonderful, little tablets guaranteed to give you blessed relief from the agonizing aches and pains in the back in a matter of seconds! Yes, X-TABS have been around for over sixty years, and millions of grateful users will tell you that for fast, long-lasting backache relief no product on the market today can equal X-TABS. What's more, you may use them as often as you wish, because they're safe! X-TABS are non-habit forming. Contain no narcotics...no harmful drugs. Take X-TABS with complete confidence. Either you get immediate relief, or you may return the unused portion to your druggist for a complete refund of your purchase price. Try either size, the trial 50-cent bottle, or the economy, family-size bottle of 100 tablets, only \$1.98. Take an X-TAB tonight before retiring and wake up tomorrow morning feeling like a new person, alive and free of aches and pains! Look for the X-TAB display on the counter of your neighborhood drug store today!

You, the copywriter, are a very important person! The announcer may get credit for doing a good selling job; the advertiser may be pleased to renew his account; the station may flourish and enjoy a high audience rating; but who, basically, should be complimented for such fine achievement? Why you, the copywriter, of course! Air sales start on the platten. It's a matter of teamwork—the man behind the typewriter and the man behind the mike!

## DESCRIPTIVE WORDS AND PHRASES

### ASSOCIATED WORDS

AMAZING—astonishing, incredible, great  
APPELIZING—taste-tempting, mouth-watering  
BEAUTIFUL—lovely, attractive, charming  
BOY—youngster, lad, young man, son  
BRIGHT—glistening, gleaming, dazzling  
CHILDREN—tots, youngsters, kids  
CLASSIC—charm, grace, dignity, reserve  
CLEAN—immaculate, crisp, bright, clear  
CLEVER—smart, skillful, expert, talented  
CLOTHING—attire, apparel, garment  
COMFORTABLE—cushioned, soft, relaxed  
CONFIDENCE—trust, assurance, integrity  
DAINTY—delicate, flimsy, feminine  
DELICIOUS—tasty, zestful, refreshing  
DELIGHTFUL—fascinating, thrilling  
DRAB—dark, gloomy, cloudy, dismal  
DURABLE—hard, serviceable, tough  
ECONOMICAL—thrifty, reasonable, low-cost  
EFFICIENT—qualified, adept, capable  
ELEGANT—graceful, smart, in good taste  
EXCELLENT—outstanding, tops, first-rate  
EXCITING—alluring, stimulating, thrilling  
FAMOUS—renowned, popular, outstanding  
FAST—speedily, racy, quickly, flashing  
FRESH—clean, pert, crisp, new, breezy  
GAY—happy, optimistic, colorful, light  
GENTLE—easy, relaxed, subdued, meek  
GIRL—little miss, junior miss, gal  
GLIDING—smooth, sliding, flowing, moving  
GO—attend, visit, stop in, drop in  
GUARANTEE—warranty, assurance, promise  
HOUSEWIFE—homemaker, housekeeper, mistress  
INFORMAL—simple, friendly, comfy  
INTERESTING—absorbing, fascinating

LUXURIOUS—grand, qualified, expensive  
 MODERN—new, unique, original, unusual  
 NATURAL—simple, informal, unaffected  
 NEAT—crisp, trim, orderly, clean  
 NECESSARY—essential, needed  
 NEIGHBOR—associate, co-worker, friend  
 NEW—unique, modern, fresh, recent  
 OLD—antiquated, hoary, hackneyed, aged  
 PROMISE—assurance, guarantee  
 PROTECTION—shield, resistance  
 QUICKLY—rapidly, speedily, fast, racy  
 QUIET—smooth, noiseless, insulated  
 RELISH—pleasure, enjoyment, zest  
 SATISFIED—contented, gratified, pleased  
 SEE—observe, note, watch, examine  
 SIMPLE—carefree, leisurely, easy  
 SKILLED—adept, expert, experienced  
 SMOOTH—flowing, gliding, satiny  
 SOFT—feathery, fluffy, feminine, flimsy  
 SOLID—compact, concrete, firm  
 SPARKLING—dazzling, shining, gleaming  
 STRONG—powerful, forceful, convincing  
 STYLE—fashion, mode, manner, approach  
 VARIETY—selection, collection, galaxy  
 WARM—comfortable, cozy, homelike  
 YOUTHFUL—youngish, immature, spirited  
 YULETIDE—Christmas, festive, holiday  
 ZEST—enjoyment, gusto, taste-tempting

The preceding lists of descriptive words and phrases should help you to build up a working vocabulary for ad lib and copywriting purposes. Familiarize yourself with them. Finding the proper word when describing a product is really a matter of association. For example, the word "new" may be associated with any one or all of the following adjectives: gleaming, sparkling, glistening, novel, unique, recent, modern, and so forth. The product you may wish to describe may be modern—the latest model—with a gleaming finish, yet you cannot refer to it as new because it has seen a year of service. On the other hand, an item gathering dust on the display shelf of a store, may appear dull looking, but it can be sold as new because it has never been used.

Let's assume that you are asked to do a piece of copy on a kitchen gadget—a combination screw driver-needle threader-can opener. In your imagination you would quickly "see" this item as a definite novelty; hence, you would make reference to it as "new and novel!" or you might call it, "An amazing invention—as new and novel as tomorrow!" If your product is a standard one with improved features, you may refer to it as "A time-tested product with a new twist!" I hope you'll get yourself a Roget Thesaurus, a paperback edition will do nicely. Keep it handy, alongside your dictionary, for ready reference. You'll find it of valuable assistance and a great timesaver, too. Use the following starter lines as suggestions. Change them around, if you wish, to suit yourself.

#### APPAREL ETC.

Have you seen those saucy styles for little gals?  
The accent's on white this season. Look light and bright  
in dazzling...

Make the fashionwise little miss in your home happy  
this Easter...

At last! Yes, now you can take the easy road to glamor  
with...

Have you seen the season's new styles in surf wear?  
At...

Bring your sun glasses to \_\_\_\_\_ and see those  
dazzling...

Get set for Easter parading! Yes, the fashion show's  
on right now at...

Here's real news for bargainwise shoppers! The gigantic  
end-of-season...

#### APPLIANCES

Save money! Buy now while prices are low! Stock up  
your freezer...

Isn't this summer weather great? Sure, it's hot, but  
with an efficient...

Happy homemaking starts in the kitchen with a spanking  
new...

The weatherman says this summer will be a scorcher.  
How about...



Make it a real, family Christmas this year with a new...  
Want a complete home-entertainment center in your home?

Tired of black and white TV? Have you seen the new color sets?

### DECORATING, FURNITURE ETC.

Here come the holidays again, time to spruce up for...  
What I like about the holidays are the visits of friends and relatives...

Expecting a weekend guest? You can re-decorate the guest room...

Make this Christmas a real merry one with new furniture...

Summer's on the way and that means more outdoor living...

Are you set with a new patio ensemble for those outdoor days?

Ah, this is real living! That's what you'll say come this summer...

Need new rugs around the home? Then, listen!

### ENTERTAINMENT

Want some fun in your life? Then try (BOWLING, DANCING, SKATING, ETC.)

Tired of the same, old routine every night. Say, how about...

For family fun in the sun this summer, what do you say to a...

Bowling's great exercise and some fun, too. Been bowling lately?

Been to a drive-in movie lately? Well, at the \_\_\_\_\_ theatre...

For the unusual this weekend, how about camping out with the family...

### FINANCING

When you need money, don't nibble at your savings account...

Why put off needed home alterations when it's so easy to...

Everyone, at some time or another, must borrow money...

If you need extra cash—play it smart! Borrow all you need...

Need money right away? Then, get it fast at low interest rates...

#### GARDENING

Summertime may be funtime, but not for the fellow who pushes a mower...

Now that the snow's gone, you'll want to get outdoors to... Have you seen those new, self-propelled lawn mowers? Nothing like a lush, thick green lawn to give your home that...

Now, before those April showers arrive, is the right time to...

Fall time is bulb time for colorful spring flowers...

#### MISCELLANEOUS

Busy homemakers like yourself just don't have the time to...

Running to the post office for money orders can be time consuming...

Have you a personal checking account? It's so easy to open one...

If an apple a day keeps the doctor away, a flower a day will keep...

Now's the time for overcoats and sweaters to go into mothballs...

Join the millions of homemakers who have cut housework in half with...

It's smart to be thrifty, and it's smart to do all your shopping...

If you want more time for leisure, and who doesn't, then...

It's dinner time for the moths, so protect your valuable furs...

Is there a do-it-yourself man in your home? He'll be glad to hear...

Watches tell time—when they run. For expert watch repairs...

Give your walls that new, fresh look quickly with...

Does your furniture need a face lifting? Here's a good idea:

What perfect timing, and just in time for Easter, too!  
Be modern—go modern! Switch to the modern design  
in motoring...

Don't wait for someone else to set the pace—make the  
high fashion...

Swing through spring into summer in cool cottons...

Are you planning an open jaunt on the highway this week-  
end?

A drive through the country can be fun, if you don't run  
into...

Before you start on this weekend trip, check on...

Don't spoil that wonderful vacation this year because  
of tire trouble...

Everyone loves a parade, especially when it's a parade  
of bargains...

Bargainwise shoppers! Here's real news for you!  
Starting at...

Now it can be told! Yes, the lowest discount prices in  
town are now...

It's grand opening time at \_\_\_\_\_ with prizes and sur-  
prises galore...

They're here at last! Those slacks and shirts that  
never need ironing...

Here they come again... August bargain days in \_\_\_\_\_...

Bells are ringing—kids are singing. Yes, it's back to  
school...

Have you seen the car of tomorrow—today? It's on  
display at...

## RESTAURANTS

How long has it been since you asked the folks out to...  
How about doing something different tonight? Take the  
family...

Everybody likes surprises, especially that invitation  
to...

Tomorrow's Sunday! How about an old-fashioned family  
dinner at...

Eating out can be lots of fun, especially with candle-  
light and...

Say... how about an old-fashioned Thanksgiving (Christ-  
mas) dinner at...

## ECONOMY PHRASES

Economical yet stylish  
Budget-priced items  
Shop-and-save buys  
Cut-rate prices  
Sensibly priced  
Value-packed sale  
Inexpensive cost  
Amazing buys  
Values galore  
At bargain level  
For a mere song  
Liberal bargains  
Buy of the week  
Dollar-saving specials  
Lowest prices in town  
Unheard of bargains  
Tremendous savings  
Save with confidence  
Unheard of savings  
History-making sales

Money-saving values  
Unusual values  
Thrifty and wise  
Reasonable cost  
Easy payment plan  
Low-priced values  
Bargains galore  
Astonishing values  
At cost price  
At prime cost  
Generous values  
Generous allowances  
Truly economical  
Rock-bottom prices  
Gigantic sacrifices  
Dollar-saving sale  
Penny-pinching prices  
No need to pay more  
Super-special sale  
Money-saving purchase

Outstanding values  
Economy-minded shoppers  
Live lavishly for less  
Eat expensively, yet at low cost  
At half the original cost  
Parade of fabulous bargains  
Bargainwise shoppers  
Prices cut to the bone  
Bargaintown prices  
Lowest discount prices in town  
Cash-n-carry prices  
High quality, low cost  
Low-cost-of-living prices  
Bargain basement sale prices  
Bargain-conscious shoppers  
Shop and save the modern way  
Outstanding sales values  
Why pay more  
Parade of bargains  
Extraordinary buys

## GUARANTEE PHRASES

Unconditionally guaranteed for life  
A money-back guarantee  
Return it for a complete refund  
Money refunded if not completely satisfied  
Your money back if not pleased  
Quality workmanship is guaranteed  
Your satisfaction assured  
Complete refund, no questions asked  
You'll receive your guarantee in writing

You must be pleased or your money back  
Complete satisfaction is guaranteed  
Your money cheerfully refunded  
A lifetime guarantee  
All work unconditionally guaranteed  
Prompt delivery guaranteed  
Guaranteed against defects  
All work bonded and insured  
Accuracy is guaranteed

## MOTIVATING PHRASES

Prepare yourself now for the hot weather  
See your local dealer, today  
Don't wait, write now  
Choose while the selection is yours  
Don't delay, stop in today  
Enjoy some at breakfast tomorrow  
Prepare yourself now for winter weather  
Delays can prove costly, check now  
Don't wait! Order by phone, today  
Why wait? The sale ends tomorrow  
What a surprise you'll get  
Start feeling better, fast  
Avoid the rush. Be on hand early  
These bargains won't last long

Stop in on your way home, tonight  
See for yourself, test-drive one today  
Make your choice, today  
Your dealer has them in stock now  
Make sure you'll have it handy  
Now's the time to get set  
Find out today how you can benefit  
Reserve your order by phone, now  
Why wait? Tomorrow may be too late  
At your dealer now. See them  
Supplies are limited. Act now  
Get your free sample right away  
Try one tomorrow, sure  
Don't delay. Buy one, today

Simple to care for  
 A child can do it  
 Works in a jiffy  
 Easy to keep clean  
 Lots of fun, too  
 No extras to buy  
 Stretch your dollars  
 Wash 'em, wear 'em  
 Lasts twice as long  
 Like walking on air  
 More time for you  
 Unbeatable buys  
 Time-saving device

Simple-to-operate  
 Goes to work fast  
 Cuts work in half  
 Less work for mother  
 Saves your hands  
 Price includes all  
 Cut cost in half  
 Improve on nature  
 No messy cleanups  
 A touch of luxury  
 At a new, low price  
 Get more for your money  
 Money-saving event

Easy to understand  
 Saves time and money, too  
 No fuss, no bother  
 No experience needed  
 Keeps you youthful  
 Save shopping time  
 No ironing needed  
 The style just for you  
 Priced to sell  
 Smart women know  
 Buy now and save  
 Here, at last  
 Bargain conscious shopper

#### DESCRIPTIVE PHRASES

Delicious and nutritious  
 Delightfully different  
 Tired and weary  
 Tried and tested  
 Cool and breezy  
 Soft and silky

Distinctive and different  
 Tasty and satisfying  
 Crisp and clean  
 Soft and lustrous  
 Radiantly clear  
 Unique and exotic

Energy building  
Farm fresh  
Gaily colored  
Smooth and creamy  
Cool as a breeze  
Bright and cheerful  
Space saving  
Warm as toast  
Time tested  
Cool and comfortable  
Gay and colorful  
Weird and gruesome  
Glittering array  
Winter weary  
Unusual and original  
Smart and stylish  
Large and roomy  
Long lasting  
Breath taking beauty  
Sharp and clear  
First rate  
Charming and dignified  
Exciting and sophisticated  
Hard and durable

Fast acting  
Best tasting  
Youthful and flattering  
Warm and balmy  
Soft and feminine  
Strange and uncanny  
Quick acting  
Long wearing  
First quality  
Warm and woolly  
Handsome and masculine  
Eery and ghoulish  
Garden fresh  
Fresh as spring  
Low and miserable  
Cold and wintry  
Strong and serviceable  
Hard as nails  
Cozy and comfy  
New and different  
Crystal clear  
Delicately seasoned  
Mouth watering  
Most delicious



## DESCRIPTIVE WORDS

amazing	astonishing	unbelievable	revealing
unusual	uncanny	extraordinary	dazzling
marvelous	daring	striking	wonderful
brisk	brilliant	colorful	graceful
shining	speeding	relaxing	delicate
sleek	enchanting	powerful	charming
remarkable	youthful	energetic	elegant
virile	expressive	buoyant	splendid
vibrant	exotic	immaculate	unique
rich	gay	colorful	exceptional
finest	tantilizing	tasty	flattering
exciting	fantastic	superb	handsome
frivolous	spotless	prompt	original
cheerful	gleaming	sparkling	gorgeous
gigantic	fabulous	tremendous	delightful
discriminating	graceful	refined	brilliant
radiant	glossy	decorative	strong
tough	durable	stimulating	vigorous
beaming	glowing	shimmering	lustrous
brilliance	calm	tranquil	carefree
rustic	explosive	animated	booming
fuming	violent	roaring	stifling

## AIR CONDITIONERS

The utmost in summertime comfort  
Live in cooling comfort this summer.  
Springtime coolness during hot weather  
Enjoy the summer in cool comfort  
For fully-automatic air conditioning

The noise and heat remain outside  
Feel cool as a country breeze  
As silent as a gentle fan  
Enjoy low-cost comfort this summer  
Cool, comfortable, convenient

## AUTOMOTIVE

Engineered for peak performance  
Versatility-plus in station wagons  
You can measure the big difference  
Economical in price and operation  
The automobile of tomorrow, today  
Handsome and serviceable interiors  
Designed for style, economy, and ease  
A leader in its field  
For the man who wants to drive the best  
Quality crafted for years of service

For the economy-minded motorist  
Features found in higher-priced cars  
Precision engineered for top performance  
More mileage for your gas dollar  
Unsurpassed craftsmanship  
Advanced design for greater dependability  
The car that works harder to save you money  
Built to last through the years  
Time to move up to the best  
Excellence in total performance

## BEVERAGES

Thirst-quenching goodness  
Iced tea for summertime refreshment  
Freshly-brewed coffee goodness  
Leaves that coolness in your throat  
Refreshment in a bottle

Ice cold and delicious  
Long, cool, and refreshing  
Long on taste, long on flavor  
A real summertime treat  
Invigorating beverage

Easy to care for, wash 'n wear 'em  
 Enjoy airy comfort for hot weather  
 Guaranteed colorfast for machine wash  
 A variety of weaves and colors  
 You'll get double the wear  
 Look your best for less  
 Cool blues and greens  
 Soft as a breeze  
 Soft and feminine in sparkling white  
 Smooth and comfortable  
 Crease-resistant fabrics  
 The romantic look of lace  
 In the season's top styles  
 Long-wearing qualities  
 Born to resist wrinkles  
 Nothing rivals comfort  
 The prettiest look in dresses  
 Take the easy road to glamor  
 Tailored in good taste  
 For the chill of winter  
 Cool and carefree in cotton  
 Capture the spirit of the season  
 Expert tailoring  
 Distinctive in texture  
 Gay and colorful patterns

Ideally cool for warm weather wear  
 Sanforized for minimum shrinkage  
 Tailored for freedom of movement  
 Popular styles for year-round wear  
 Cool and airy sheers in spring colors  
 For good looks and easy comfort  
 A blouse beautiful and bouyant  
 Soft to the touch, comfy to wear  
 Here are the pace setters for gals  
 Stays fresher looking, longer  
 Basketful of perky pastels  
 A swingy drama in coat styles  
 Spiffy clothes for young gentlemen  
 In loveliness and good taste  
 The look, touch, and luxury of leather  
 Carefree spring and summer sportswear  
 Funtime fashions for little gals  
 Yours in eye-catching textures  
 Smooth and silk-like  
 Light and bright in dazzling white  
 Exquistely tailored for the pretty look  
 In a rainbow of luscious colors  
 Comfortably styled, yet fashionable  
 Snug and comfy for cold weather wear  
 Warm and cozy for winter weather

Fresh and cool pastels  
Keep that fashion-fresh look  
Smooth and supple  
Light as a breeze  
Value-plus in extra wear  
Color-coordinated outfits  
Miracle wear fabrics  
A super value in every way  
Fur-cuffed for luxury this season  
The prettiest look in dresses  
Softly-tailored knitwear  
Fresh and smart fashions  
Smartly tailored for long wear  
Forever-young fashions  
Careful attention to details  
Breeze through spring into summer  
In cool and beautiful colors  
Best fashion value money can buy  
For your sun fun in the summer  
That lively look in linen  
Look youthful in slimming styles

Cool and comfy for summertime wear  
Tailored for superb fit, complete comfort  
Superior in quality for long wear  
Exclusive in design in smart stylings  
Quality workmanship for long wear  
Proportioned fit for comfort  
In the season's popular stylings  
Vacation in carefree casuals  
Styled for fashion-wise shoppers  
Light as a breeze for summer comfort  
Choose from a rainbow selection of colors  
Flattering fashions for just you  
Soft, lovely, and fashionable  
Dapper for dress wear; versatile, too  
Smartly styled, low priced for economy  
For easy care and convenient laundering  
Shape-keeping materials for long wear  
Spring classics in wash-easy cottons  
Cute and saucy sunsuits for junior miss  
Warm and comfy feeling this winter  
The accent is on smartness and comfort

## COOKING RANGES

Your electric cooking center  
 No smoke, no soot,  
 Enjoy the custom look in a new range  
 Clean, fast cooking  
 Broiling as tasty as outdoors  
 Matchless cooking convenience  
 Cleans as easy as your dinner dishes

Live better for less with gas  
 Clean and economical to operate  
 Go modern, electrically  
 No moving parts, easy to maintain  
 Fast-heating elements  
 Easiest cleaning ranges, ever  
 Sparkling white, lustrous finish

## DISHWASHERS

Dishwasher convenience at a low price  
 Happy homemaking starts in the kitchen  
 Let's you enjoy more leisure time  
 Takes the drudgery out of dishwashing  
 The modern homework saver  
 Gets you out of the kitchen fast

A dishwasher for a neat, efficient kitchen  
 No expensive installation  
 Most valuable appliance in your home  
 Simple to operate, load, wash, that's all  
 Fast and efficient dishwashing  
 A modern appliance for the modern homemaker

## FOOD, RESTAURANTS ETC.

Old-world flavor and goodness  
 Slowly simmered to bring out  
 Downright good-eating enjoyment  
 Tastefully prepared by master chefs  
 Taste-tempting and delicious

Graceful, leisurely dining  
 Imported and exotic delicacies  
 For the gourmet's delight  
 For your zestful appetite  
 Delightful and dignified atmosphere

Plenty of eating room, no waiting  
Complete line of imported delicacies  
Spicy and nicely flavored  
Rich, hearty, and delicious  
Special party reservations  
Candlelight and soft music  
Delightfully-different taste

For a quick snack or a full dinner  
Banquet facilities available  
Curb service, and quick  
Good to look at, good to eat  
Homemade salads, fresh daily  
Dine in elegance  
Wholesome and flavorful dishes

#### HOME FURNISHINGS

Fine grained hardwoods  
Rich, satiny finish  
Hand-rubbed finish  
Liven walls and corners  
Sturdy steel construction  
Fashion decorator look  
Stain and mar-resistant tops  
Distinctive and different  
Each piece expertly crafted  
Dainty and feminine  
Soft and satiny for milady  
Created expressly for comfort  
Glowing and sparkling finish  
The ultimate in finnese  
Easy-gliding casters

Beautiful and serviceable hardwoods  
In a background of tasteful elegance  
Handsome wrought-iron design  
For gracious family living  
In modern groupings  
Attractive indoor and outdoor living  
Glistening, easy-to-clean tops  
High-fashion decorator colors and styles  
Styled for comfort and convenience  
Complete livability in your home  
Continental elegance in your living room  
Smartly-styled dining room ensemble  
Timeless design by master craftsmen  
Constructed for years of service  
Drawers that never stick or swell

Decorator-color harmony  
 Perfectly matching pieces  
 Cushiony and comfortable  
 In a showcase of color  
 Authentic French provincial  
 Honest-to-goodness comfort  
 Attractive and practical  
 Inexpensive yet stylish  
 Sophisticated groupings  
 Refined and mellow colors  
 Long-wearing quality  
 Handsome and masculine  
 Gracious, fluid lines

Warm, spicy maple furniture  
 Custom designed for durability  
 Early American simplicity  
 Authentic colonial design in maple  
 Distinctively different stylings  
 Charm and dignity in period design  
 Authentic modern, Danish design  
 Downright informality and leisure  
 Traditional rich and glowing mahogany  
 Get-together furniture fashions  
 Lasting satisfaction and comfort  
 The unmistakable hallmark of quality  
 Dustproofed and dovetail drawers

#### REFRIGERATORS, FREEZERS

Gleaming, stain-resistant finish  
 Space-saving interior construction  
 Easy-to-care-for finishes  
 Modern design in home freezers  
 Famous for low-cost operation  
 Ideal for small-apartment living  
 A size and model just right for you  
 For genuine frostless refrigeration  
 Ample room for quantity storage  
 For all-round kitchen efficiency

For truly happy homemaking  
 A home supermarket of your own  
 No defrosting, ever  
 Buy more, store more, save more money  
 More storage inside, more floor space  
 Buy and freeze when prices are low  
 Truly a space-saving refrigerator  
 A space-saver, money-saver  
 Advanced design, inside and out  
 Certified zero-cold freezing

## SERVICES

Fast pick-up and delivery service  
Expert workmanship guaranteed  
One-day service  
Fastest car wash in town  
Careful attention given to details  
Custom workmanship  
For dependable service  
Call anytime, day or night  
No parking problem  
Fast and efficient service  
Estimate freely given  
Stop-and-shop convenience  
Hi-speed pick up and delivery

We call for and deliver promptly  
All ready to pack away for the summer  
Fast service, no waiting  
Expert car washers on duty at all times  
For speed and service  
All work guaranteed  
24-hour service  
Insured fur-storage facilities  
Complete lubrication services  
Suits and dresses immaculately cleaned  
Estimates cheerfully given  
Shop-at-home service  
Prompt, metered deliveries

## STEREO, HI-FI, RADIO

Famous for quality listening  
For listening and dancing pleasure  
A new world of sound for you  
Each set is quality tested  
Handsome furniture designs  
Brilliant in sound reproduction  
Radio enjoyment at its truly best  
Powerful, personal portables  
Precision-wired for true reproduction

Long, low, handsome consoles  
Exciting new realism in sound  
The ultimate in portable listening  
Get power and performance, plus  
Rich tonal quality, truly hi-fi  
Delivers clear, crisp sound  
Adds decorator accent to any room  
Clear, distortion-free sound  
Peak performance assured



Elegantly-styled cabinets  
 Supreme in reception and styling  
 Designed to strike a new note in luxury

Decorator-designed consoles  
 Luxurious in appearance, striking in design  
 Enjoy distortion-free listening always

#### TELEVISION

Many models from which to choose  
 Big screen value, low price  
 Superb viewing on all-picture sets  
 The center of attention in any room  
 Quality crafted for years of service  
 Delivers sharp, clear pictures  
 Famous names in television viewing  
 All-in-one home entertainment  
 Home entertainment center  
 Strong signal even in fringe areas  
 Built for years of viewing pleasure

Pictures in living color  
 Luxury features at an economy price  
 Slim fashioned in a deluxe cabinet  
 Handsomely-styled consoles  
 Smart, slim-line cabinet stylings  
 Big-set features and performance  
 Delivers powerfully-clear sound  
 Finest quality features in color TV  
 Convenient, fingertip tuning  
 Fabulous home entertainment  
 Enjoy big-picture viewing

#### VACUUM CLEANERS

Lightweight, easy to handle  
 Attachments for every cleaning need  
 Ideal for automobile interiors  
 A boom for the homemaker  
 Cleans hard-to-reach places  
 Gives you more time for leisure

Saves you cleaning time  
 Easy to handle, to operate  
 Modern homemaking at low cost  
 Cuts cleaning time in half  
 Clean easily under low furniture  
 Get the job done in half the time

## CHAPTER 15

# You—The Producer

In my correspondence file are numerous letters from students who ask "What, exactly, are the duties of a producer? Please explain what is meant by production—good and bad production—in relation to radiobroadcasting?" All right, what do we mean by radio or television production? The dictionary definition of "production" hardly suffices for our purpose—namely, "that which is produced, specifically of an artistic or literary work." It's true, of course, that our discussion will concern the accomplishment of an artist, but if we wish to analyze the area of broadcast production as differentiated from assembly-line production, we must look beyond the common meaning for a more expressive definition of that all-important word — production.

### PUBLIC DISPLAY, SHOWPIECE, EXHIBITION

The word "produce" is derived from the Latin, producere (pro ducere), and literally means: to bring forward, to lead. In English usage we employ the word "produce" freely to cover a wide range of meanings: to bring forth, to yield, to show, to bear, to put on display, to exhibit, to accrue, to manufacture, etc. To clarify this point, we may substitute some of the above meanings for the underlined words in the following phrases:

The magician produced (brought forth) a rabbit from his hat; the painter produced (exhibited) a lifelike canvas; the violin maker produced (created) a masterpiece of art; the impresario produced (put on display, presented) an opera comique; the musician produced (displayed) extraordinary technique. In each of the foregoing accomplishments, something was created, and each one was a showpiece! The professional window dresser's good taste in arranging the season's newest stylings in fun-in-the-sun wear in a department store's show window, too, must be considered good

production; hence, a public display of his artistry.

Of all the above definitions of the word "produce" we, as artists and showmen, are interested in three of them: public display, showpiece, and exhibition. Now we have a most expressive definition of the word production in relationship to professional broadcast practices:

**PRODUCTION** - A showpiece; a public display of combined skills and talents; an exhibition of artistry and abilities.

## "PRODUCTION" REQUIRES TEAMWORK

Any production—a motion picture, television program, late model automobile, radio program—is never the public display of any one man's skills and abilities. Let no broadcaster take full credit for presenting a good show. No production, as such, is a one-man accomplishment. On the contrary, a production is a public display of many talents—of the combined skills, abilities, and artistic accomplishments of a host of artists and technicians whose efforts are pooled and incorporated into the production.

By the way, and I address this question specifically to the deejay: Do you think of yourself as a producer and director? Well, you should! You see, besides being the producer of your own talents (your training in the art of effective speech and announcing, ad libbing, musical knowledge, and general liberal arts background) you may consider yourself producer of your show in still another sense—namely, that instead of buying talent for a production, such talent is made available to you by the station. Merely pulling an appropriate recording for a show, or recognizing an effective gag to use on the air, makes you a "producer," a talent buyer. The only difference is that a producer, say, of a television production, will choose, contract, and pay a star. When you work the talent into your show, when you choose the number the vocalist will sing or the tune the combo will play—even if the selections are on a disc—you may consider yourself a producer, working with the talents of others. Of course, you run the show, don't you? Therefore, you are the show's director, too! And a director can make or break any show!

The disc jockey may not realize it, but his success is contingent upon the skills and talents of many persons. The

musical accomplishments, the results of years of arduous practice, the talents of scores of musicians, bandleaders, composers, and arrangers may be found in the broadcast station's record library. One cannot overlook the ingenuity of electronics engineers and the facilities used to do the pressings. All these people—mind you—work for YOU! Don't think of your library as a collection of mechanical reproductions. Lend the artists on wax your flair for showmanship, and you'll have yourself a showpiece, a public display of combined talents and skills, an exhibition of artistic abilities—a GOOD production. Of course, you can settle for just another record show, but that's for you to decide. If you're a television personality, there are still others who quietly work for you behind the scenes, and it's difficult not to notice them. There are the writers, publicity men, electricians, cameramen, prop boys, stage hands, floor managers, script girls, directors, executive producers, the video and audio engineers, projectionists, and so on. After a few years of knocking around in broadcasting, you'll become keenly aware of the fact that we never work alone; we never succeed alone! You need the other fellow—he needs you—all the way to the top! Don't think for a moment you'll make it on your own, even though it may appear that way. The next time someone slaps you on the back and says: "Man, that was a great show!" don't forget to say "Thank you" to your stack of long plays sprawled on top of the console.

## THE ELEMENTS OF GOOD PRODUCTION

Now that we have a workable definition of the word production, may we freely discuss the factors that lend themselves favorably toward GOOD production and bring to light the various, sometimes minor and unrecognized, detrimental elements that undermine an otherwise good show. It's baffling indeed, when concerted time and effort produce only mediocre results. May I remind the serious-minded deejay that this discussion may well hold the solution to his problem, and the answer to his question, "Why don't my air checks produce results?" Every broadcaster wants to achieve that professional sound of finesse and polish. Sometimes it's called network quality, or reference may be made to an announcer or deejay as being of network calibre. I honestly

believe that good taste and common sense were riding the tables for the disc jockey when he was complimented on doing "a good show." As I see it, he displayed good taste in his choice of music and used his common sense insofar as timing was concerned. His show moved along just right for easy listening, not too tight, not too loose, not too fast, but just right! Obviously, he worked with clean, undamaged discs played on well-maintained turntables. His commercials sounded professionally-styled, fresh, and interesting. Plenty of forethought and preparation went into the production. It was not a slapped-together record show; rather, it was an exhibition of artistry and abilities—our definition of GOOD production!

Any drama critic will tell you it's difficult to determine precisely why a stage play is spoken of as good theatre, but it's easy to point your finger at a show's weak points. I had just such an experience some years ago when I attended a performance of Hungarian dramatist Ferenc Molnar's famous "Carousel" when the international stage success opened in New York. Cast in the leading roles were Burgess Meredith and Ingrid Bergman. Of course, the acting was superb, the direction outstanding! The setting was a carnival park with what appeared to me to be an honest-to-goodness carousel center stage. Add a hurdy gurdy, a calliope screaming its shrill, whistling melodies, and the gaudiness of a honky-tonk carnival barker pointing his cane at a group of "come-on-in" girls busily wiggling away at the entrance to the side-show tent, and you have the picture. When the first-act curtain came down, I was extremely impressed. "It was a great show," I remarked to my companion. "What realism!" I said. Then, came Act Two. Same scene, but it was midnight. The stage was in virtual darkness. The merry-go-round was barely visible. The actors played the entire act shrouded in the opaque shadows of tall proptrees. The only illumination on stage came from two dimly-lighted park lamps and the faint glow of a make-believe crescent moon in the back drop. It was impossible to recognize the actors. Frankly, I couldn't tell who was speaking what lines. I wrote to Mr. Meredith to compliment him on his and Miss Bergman's excellent performances and to offer constructive criticism on the lighting effects. For a camera close-up the lighting was tops, but inadequate when viewing the stage at over one hundred feet away. Frankly, I didn't expect a

reply, but he answered promptly to thank me for my comments and well-taken critique. They had been experimenting with lights and shadows for realism, he explained. You see, the first act impressed me as exceptionally well done, but not for any special reason. It was good—everything jelled. Act Two proved to be disappointing, and the weak point—poor stage lighting—was immediately evident when the curtain rose on the second act.

For any piece of work—artistic or otherwise—to develop into a good production, every integrated factor in such a production must be harmoniously attuned to all other elements incorporated into the work. It's understandable that a television set, an automobile, a computer, and a rocket will function effectively only when each of their component parts, individually, operate properly. In the case of a jigsaw puzzle, a single misshapen piece will spoil the entire picture. This was the case in the stage play. Poor lighting in the second act destroyed the overall enjoyment of the entire play. My point is this: You may be a top deejay with a substantial record library; yet sluggish turntables, a noisy mike switch, or amateurishly-written commercial copy will result in poor production, regardless of your experience and efforts. It's a matter of one hand washing the other. I can tell you right now that if you're on the staff of a broadcast station managed by a professional operator who is schooled in business administration and who realizes the importance of allocating responsibilities to competent department heads; if your program department is in the able hands of a man who knows show business and whose knowledge is based on his personal experience as an actor and who is trained in theatrical techniques; if those "technical difficulties" are few because of a well-managed engineering department; if the commercial copy with which you work is easy to read and interesting to listen to; if that's the professional sound your station puts out, you may well feel proud to say "I'm a staff member!" You see, there aren't many such broadcast operations.

## HOW CAN PRODUCTION BE IMPROVED?

Unfortunately, many broadcast stations in the smaller markets cannot put out top production, as much as their operators would like to. Working with a skeleton staff does pre-

sent a production problem. But there are ways and means to improve production and programming immeasurably without increasing the station's overhead one cent. I proved this myself. My first job as a Program Director was with a 250-watt independent station in the south. The owner was a newspaper man, with interests in coal, oil, and slate, who knew nothing at all about broadcasting. I found my desk piled high with a 3-month collection of unopened mail. The station had been operating without a P.D. for that length of time. Programming consisted of free-for-all record shows. Production was nil, and revenue, ditto. There was work to be done. I booked every available transcribed show from variety to religion as long as I could get it gratis. Every fraternal social, religious, service, and agricultural organization was contacted and offered program time. Working with a skeleton staff, most of the contacts had to be made by me, personally. Believe me, it was a most gratifying experience to watch fan mail come in, to note the steady increase in listening and to observe the enthusiasm of the entire staff as our production log began to fill in with commercials, instead of running almost solid with public service announcements. We began buying local sports events and readily found nationally-known, soft drink sponsors for the shows. Club members announced their on-air appearances at meetings, consequently building up our audience by leaps and bounds. This was my first attempt at building up a station's listening rating, and I used this same idea in two other markets, one being a highly competitive area with six stations. Public service programming did it every time!

As a one-man program department I allocated certain responsibilities to staff members who were eager to produce shows of their own. For example, one of my part-time announcers was a senior at the state university located in the town. He beamed all over when I asked him if he would like to arrange a series of university shows, such as the glee club, public forum, orchestra, etc. He was our contact man with the university's sports department and did an admirable job of writing newspaper promotional material on our special events broadcasts. Another announcer helped me set up formats for the service and fraternal groups, while the musical director of the local Negro school gladly rehearsed the school's "a capella" choir for weekly broad-

casts and helped contact an excellent Negro spiritual quartet. The point I want to make is that if staff men are offered the chance to get out and produce something, they'll do a great job for the station! A number of my students, right now, are doing just that. If you're new at this business, there's no better way to learn production than working with public service organizations. Believe me, your Program Director will more than welcome your help, the clubs will cooperate wholeheartedly, and your popularity, I can assure you, will soar!

Another means of improving a station's production is to PERSONALIZE programming. Deejays should be encouraged to produce their own shows. In fact, the responsibility of building a good audience rating on a show should be allocated to the deejay. The announcer should feel at liberty to inject his personality into the production, to express himself freely as to the choice of music, chatter, and features, just as the newsman gathers, edits material, and produces his own program. I repeat, each of us is unique; each broadcaster has something fresh and original to offer the profession, IF he is given the chance to do so. From experiences with students, I can safely wager that a lot of good talent is being wasted on spinning records and flipping switches, instead of taking advantage of the deejay's ingenuity and versatility. When coaching students, I constantly stress the importance of developing good taste in showmanship. Any conscientious Program Director, if he, himself, has the necessary qualifications, will be more than happy to assist by offering suggestions and ideas toward better production; but basically, the deejay should run his own show from the intro out.

Let's take that afternoon program which has been running for years: "The Record Review," something like that. The same tunes and same copy handled by a sleepy-eyed, bored announcer make for repetitious, monotonous listening. But, change the program's title to "The Jack Smith Show!" and let Jack Smith produce his own show, then watch the dramatic change! Mr. Smith will sit up in his chair with renewed ambition and a fresh interest in his work! He'll whip up lively chatter and quips to inject comedy relief, to bring back to life a humdrum afternoon filler. If announcer Bob Jones follows Jack Smith to do the "Bob Jones Show,"



watch production sparkle! Jack and Bob will prove their worth to the station as showmen. A Program Director can be quite influential in the front office to affect a change in program policy, especially if he ties in the "new sound" with new commercial potential.

Will you succeed in promoting a show of your own? That must remain a moot question. I strongly advise you to assert yourself by broaching the proposition, but let me hasten to add that unless you feel absolutely certain you are sufficiently seasoned to handle your own show, it's better to mark time for a while to gain more experience. A production, on paper, may appear simple and workable, but you must consider the numerous details and time-consuming effort required to produce a good show. Certainly you should experiment, on your own time, with some of your program and production ideas to gain production know-how. For the man who feels he's ready for his own undertaking, I recommend that he take the professional approach by typing out the suggestion on one sheet and a sample format on the other, listing suggested music, interviews, and other features planned for the production. The two sheets should be stapled together and placed as a presentation, unfolded, on the Program Director's or General Manager's desk for consideration. A brief note may be attached to the presentation, reading something like this:

Mr. Jones:

May I have your consideration relative to the attached presentation. Thank you.

(signed)

If your idea warrants consideration, you'll be called into the front office to discuss details.

## CAUSES OF POOR PRODUCTION

Here are nine factors that may well have a bearing on poor production. Some of them may not at all apply to your operation, whereas a few of them may shed some light on your production problems. (The beginner in this business of broadcasting will do well to proceed slowly from this point on. Actually, he would be well advised to review this Chapter from time to time.) 1. Lack of preparation; 2. distraction; 3. technical problems; 4. inadequate equipment; 5. stagnant

programming; 6. tapes and recordings; 7. poor timing; 8. amateurish copy; 9. an inefficient one-man operation.

**LACK OF PREPARATION:** Perhaps the most glaring evidence of slovenly production is when the opening theme music of a program drones on incessantly, making it obvious to the audience that the deejay is foundering around the control room in an attempt to get things organized because he waited until the last moment to prepare himself. It's very possible a colleague, obligingly, started the theme record spinning, otherwise there would have been dead air, and out of the silence would come the words "One moment please." Perhaps the Program Director shouted down the corridor, "Hey, Joe! You're on, man!" Joe was on—but on the phone, chatting; he had overlooked the time. Now, this is not an uncommon occurrence. A lack of preparation must be taken to reflect a lack of interest. You see, Joe may have had a very good show lined up, but the production got off to a poor, bad start.

A good production starts with detailed preparation. It's imperative that the newcomer develop good broadcast habits. Get to the job early enough to pull records, check the production log, set up your show, and read through any new commercials, if revised copy has been placed in the copy box. Stack up your recordings in the order in which they will be used. If there's a script show, place the continuity on top of the first disc in that show. Check your copy against the production log. Make sure the sequence is correct. Never move any announcement from its scheduled time without first requesting permission from traffic or your copy chief. And that last-minute cup of coffee, which will take a few moments, sometimes takes just long enough to miss the opening of your show. The first thing you should do when you arrive at the station is to check the production log for the time and place of your first assignment of the day. In the small station, the time would be the moment you're scheduled to report for work, and the place would be the control room or an adjacent studio.

Conditions are quite different when you work for a metropolitan station, especially a network outlet. Announcers and engineers are scheduled to report for work at least 30 to 45 minutes prior to air time. There's little margin for error in big-time broadcasting; therefore, you're brought to the studios early enough to allow for all possible prepara-

tion for your first assignment of the day, which may take you to a hotel within walking distance of the studios, or it may mean a taxi ride to an uptown theatre. Again, you may be assigned to a rehearsal of a show in any one of the studios from the first on up to the twenty-third floor. On a 50-kw station, you'll receive comparatively few pieces of copy, perhaps a half dozen. Remember, when you work on top of the heap, you're one announcer on a staff of 10, 15, or perhaps 20 voices. Your copy, continuity, formats, and other broadcast material, including your personal production log, may be found in your assignment box in the announcers' lounge. Speaking of commercial copy, most of it is written by advertising agency writers, and it's GOOD! If you have any questions concerning assignments or production, you do NOT break into the Program Director's office; instead, you check with the Production Supervisor. Such a supervisor is on duty around the clock. Responsibilities are allocated as they should be. You'll never feel rushed. Even lunch periods run 1 1/2 hours and longer. With the more compact, local station, there's less time to do more preparation. Work on a 50-kw metropolitan station can be quite pleasant. Nothing is ever left to chance. Rehearsals are scheduled well in advance of airtime. Your copy is carefully checked for errors. You may feel confident that much preparation was given to the show to which you're assigned. On the staff of a small station, you must pull your own records, check your own copy for errors, keep your own log and discrepancy reports, etc. In a smaller station, remember you are your own producer, director, and announcer. In a studio-transmitter operation, you're an engineer, too. The big-time deejay has his Gal Friday, or a male assistant, who answers his phone calls, pulls his records, contacts publishers, and so on. In the small station, the deejay is his own secretary, a time-consuming job if he wants to do more than flip switches and spin discs.

Despite the elaborate preparation given to network productions, errors do occur. Assigned as production man on a delayed broadcast some years ago, it was my job to carefully check each day's transcription label for the date of broadcast and number of the program to be sure the current production was programmed. As an added precaution, the recording department had strict instruction never to record more than one program on a disc; one side was always blank.

After almost one year of this daily routine, I failed to check the label one day. A new recording engineer, unaware of the ruling, put the current program on the other side of the previous day's recording, and, as a result, a stale "Superman" program went on the lines to over 400 stations! Although the recording department was held responsible for the error, I have always felt that I should have had to answer for the blundering error, since I had been assigned to the broadcast as production man for the specific purpose of checking for accuracy. That day I didn't.

Your first day in a commercial control room may well prove to be a most trying one. The same may be said for the experienced announcer starting a new job. The newcomer must familiarize himself with new buttons to push, new faders to twist, and new switches to flip, not to mention patch boards, pair boxes, two or perhaps three logs, as many as a hundred commercials, and the intricate mechanics of a new console. Does your first day in a new control room give you a mild case of the jitters? It did just that for me when I started in the business. After two days of supervision, I was left on my own with a tricky assignment, or at least at that time I thought it was tricky. Monitoring a transcribed drama by phones, I had to delete the Blue Coal commercial on the disc and do a live commercial for a local sponsor. This had to be done by flipping the "Turntable Input" key to the "off" position, then read the local commercial while listening to the announcer on the transcription do the Blue Coal Message. When the transcription announcer said "Now...back to The Shadow" I was instructed to say the same, then quickly flip the key back to the "on" position. I mentally rehearsed the production and it seemed workable. Came the broadcast, but instead of flipping the turntable key, I inadvertently threw the "Master" key in "off" position, and the station was really off. Instead of local commercials I had done a beautiful job of dead air, without being aware of it at all. I got VU readings and heard the transcription on the phones, but I had cut the program line between the console and the transmitter. That did it! I resolved that if I were to work in any control room, some means of identifying all these gadgets had to be devised, and I did just that by using adhesive tabs, neatly typed with the function of the switch, knob, or button. As an added precaution, I typed the tab over the program switch in capitals

"MASTER" and taped it firmly down with cellophane tape. What a relief! I used this system of identification in other control rooms, and the results? Shorter break-in periods—fewer errors—less tension. New men seemed to like the idea. After all, there were enough other things to remember. Incidentally, if your station carries a number of remotes calling for elaborate patch-board combinations, I suggest you ask the Chief Engineer to set up a diagram of such patches and hang the instruction sheet on the control room wall. Don't rely on your memory—ever.

Develop good broadcast habits right from the start. Ask questions. Where's the fuse box or circuit breakers? How do you start the emergency generator? In case of technical trouble who should I call? Where is the list of emergency telephone numbers? Where do you keep the flashlights? Where's the fire extinguisher? I speak from experience. In case of power failure in the middle of your show, or when you smell the acrid fumes of smouldering insulation, or discover the thick, black smoke and blue-green arcs sputtering in the transmitter room, it's comforting when you know exactly what to do and how to do it FAST! Yes, preparation should be of prime importance to you. It's well to remember that your production will sound precisely as good, and commensurate with, the time and effort you devoted to its preparation.

**DISTRACTION:** One of the most damaging elements with a ruinous effect upon production is any factor that tends to take the deejay's attention away from his show. Any interruption—distraction in ANY form—should be discouraged. When you're on the air, YOU are in charge of your show, and YOU are answerable for its good production. YOU are the boss! Visitors, unmeaningly and entranced by the glamour of it all, can be quite inconsiderate in this respect by engaging the announcer in a lengthy conversation. Don't feel any reticence to politely inform such persons that you're working and that you have a show on your hands. I've done it a number of times without causing any ill feeling. I've even asked managers to leave the control room the moment I sensed their presence distracting. They understood, and why not? Sometimes an off-duty announcer will saunter into the control room for a chat with the working deejay to kill time. Simultaneously, he kills the show. Also, there's the

time salesman who cannot start his day's work without traipsing into the control room to ask "What's new? What's with the weather?" I discouraged one such habitual violator some years ago by suggesting that he should listen to his radio for such information. The next time you see a control room door with a sign on it reading: "KEEP OUT!" you may assume that a conscientious deejay is at work inside.

Telephone calls while on the air usually jeopardize a show's production. Some announcers enjoy chatting with fans, halting the conversation briefly to cue and start records. I know a number of deejays who detest such calls. Sure, they enjoy talking with listeners, but show time is hardly the right time for social calls. The station's telephone operator should be instructed never to direct a telephone call to a deejay while he is on the air, unless such a call is of an emergency nature. That's the professional way. WCAU, a 50-kw outlet in Philadelphia, at the time I was on staff, had a strict ruling of no smoking in studios and control rooms while a show was on the air. At rehearsals, yes, but never in the studios. Engineers were asked to give their entire attention to shows, and not to fumbling in pockets for cigarettes and matches. It was a pleasure working for that incomparable organization.

**TECHNICAL PROBLEMS:** What can be more distracting to the broadcaster than when "technical difficulties" rudely stop him in his tracks? Especially when it happens frequently because of a laxity in equipment maintenance. It may surprise some readers to learn that there are radio stations where servicing is done only when there's a break down. There isn't anything more irritating and distracting for the deejay than to have to "fight" equipment—noisy switches, playback heads in need of replacement, low level due to weak tubes in the preamps, damaged microphone cables, line hums, and even the clock that chirps like a canary instead of beeping like a good clock should. And there's the sluggish turntable begging for lubrication. All these technical problems, needless to say, have ill effects on production.

The preceding may sound as though many engineers are lax in their work. Actually, negligent technicians are in the minority, very much so. As a station executive over the years, I found that most engineers are anxious and most cooperative to put out a good signal. A number of my students right now are Chiefs and other first-ticket men who speak

proudly about the fine sound of their operation. Time and again deejays, who failed to report technical troubles, explain that they thought someone else had already made a report on it. For this reason, you should never rely on the next fellow to make the report; he may be relying on you to do it. A report takes little time and can be simple, but make it concise, like this:

Tuesday 7/8 10:15 AM

Control room mike switch fails to operate in audition position. Low level on turntable 2. On-air light in studio B burned out.

(signed) Jack Smith

You've made your report. Leave the note on the Chief's desk when you leave for the day. He'll never know unless you tell him!

I knew of a small station where laxity did exist. Repeatedly, announcers reported a noisy mike switch. This went on for almost a year, until, finally, someone took it upon himself to voice a complaint in the front office. The General Manager shrugged off the discrepancy with a wry smile. "Sure," came the brush-off, "I hear it, too, but frankly, it's not so bad. I think you fellows are making too big a deal of it." The reason for the laxity was then quite obvious. From that moment on, deejays discontinued all engineering discrepancy reports. A few months later, his station was off the air for three days—a transmitter fire!

**INADEQUATE EQUIPMENT:** Some station operators expect the ultimate in broadcast production, and yet the staff is not furnished the necessary equipment with which to produce the desired results. There aren't many under-equipped stations today, but I have personally seen control rooms operating with home-type tape recorders and watched good deejays struggle to produce listenable shows with only two turntables and ONE home-type tape recorder. On one occasion I was struck with amazement as I watched a combo man leap from his chair, race through the open control room door, skid down a short corridor and literally jump into a small studio to run a commercial announcement on a tape recorder, then rush back to the control room to start his next tune. "What on earth are you doing?" I asked. He explained that the management felt they had enough tape recorders around

the place. Enough? Besides the machine down the hall, I noticed a home-type recorder on the console desk. "What about that one?" I asked, pointing to the machine. "Can't use it. Sometimes it works—sometimes it doesn't" was his reply.

The announcer's microphone plays an extremely important role in achieving good production, and here I am referring to adequate microphone facilities. Besides the usual boom and table mikes, hand and lavalier microphones cannot be considered luxury items for those roving jobs, on-the-street interviews, on-the-spot descriptions, audience participation shows, and similar types of special assignments. Speaking about inadequate equipment as pertinent to effective production, and subsequently increased revenue, I have been told about a small station whose Chief Engineer suggested that the station acquire a mobile unit; an excellent idea, but from the day it was put into operation, technical difficulties developed. The showroom-new station wagon did little in the way of special events broadcast activities; in fact, eventually it was used for transportation only. In the interim, the station's competitor installed broadcast equipment in four of his staff members' private cars. He also added a modern, well-equipped and well-serviced mobile unit, thereby circulating a fleet of five stations on wheels throughout his broadcast area! Which one of the two stations did the business? Yes, good production starts with adequate equipment, and the progressive manager is quite aware of it.

Are conditions such as these conducive to good production? For those on-the-street interviews, audience participation shows, roving jobs, and similar type of productions, the microphone worn like a lavalier surely cannot be considered a luxury item. Even the smaller station should have this type of mike available for those special assignments. Few broadcast stations, today, are without beeper telephone recording devices, and battery-operated portable tape recorders should be included as standard newsroom equipment. I never did succeed in convincing one manager of the necessity of having a battery recorder available. I had to lug a heavy AC recorder around with me, and over my other arm hung a 200-ft. coil of AC cord. It's gratifying to know though that most station managers are aware that good production starts with adequate equipment, and they know, too, that the outlay for such equipment is quickly re-



covered through increased revenue. Sponsors prefer to do business with progressive stations.

**STAGNANT PROGRAMMING:** Stale programming has its effect on the ambitions and aspirations of the serious-minded announcer. I can still see a sleepy-eyed deejay, bored with spinning the same discs on the same shows and reading the same commercials year in and year out. The station to which I make reference here had top men on its staff, but they remained just long enough to find better jobs—jobs in which they could express themselves as more than knob twisters, button pushers, and switch flippers. Some of these men, at the present time, are up on top with the major networks; two of them are named deejays in New York. **PERSONALIZED** programs provide announcers with the incentive and impetus to produce! Stagnant programming, with its monotony, induces that tranquilizing temper of mind akin to hypnosis—a state of boredom!

**TAPES AND RECORDINGS:** Brittle tapes and damaged recordings add to the woes of the deejay. A tape library should be inspected periodically and fragile reels discarded. This condition is quite evident, sometimes, when students' lesson tapes and air checks sent to me for critiques are recorded on station reels, causing playback problems at this end. For noise-free sound reproduction, only top-quality, 1 1/2 mil, Mylar stock should be purchased. Insist upon silicone lubricated tape for trouble-free performance. For optimum operation of recording equipment, all parts of the machine contacting the tape, including the pinch roller, should be cleaned regularly with denatured alcohol to remove the emulsion residue. Unless your machine has an automatic head demagnetizer, your station should have a head demagnetizer handy. Through continuous use, residual magnetism builds up on the head and will produce noise when a tape is being played. Good production demands the best materials and common-sense attention from time to time.

Recordings should be handled with great care. Modern pressings are extremely vulnerable to cut-overs and nicks due to mishandling. Fingers should never touch the grooved surface. As shown in the photographs, the best way to remove a disc from its jacket is to first slide it free by grasping its uncut outer rim. Then, allow the transcription to slide out from the jacket into your open hand, using your

thumb as a stop and the other four fingers of your hand to support the disc on the underside label. After the recording has been removed from its jacket, place the palms of the hands against its edges and allow it to fall in place on the turntable. Before setting the stylus down on the disc, swish over the transcription with a soft, clean cloth to remove dust and grit. Reverse the process when removing the recording from the table. When you're through with the transcription, always replace it in its jacket for safe keeping.

Despite the featherweight characteristics of the playback arm, the extremely fine grooved surface of a recording is easily marred by hurried cueing, sliding the stylus into the groove, back-tracking (spinning the record backward) and careless removal of the head from the disc. Handle a playback arm as you would a priceless gem. Place the stylus on the disc with care. If you must slide it into a groove, easy does it. When removing the playback arm from a recording, never lift it diagonally from the disc; rather, lift it straight upward to clear the groove. Always hold the playback head firmly. Great care must be taken not to drop the stylus on a disc or on a bare turntable. The stylus, like bearings in a fine watch, is so delicately adjusted in its housing that the slightest jar may throw it off balance resulting in poor reproductive quality and undue wear on recordings. I would suggest, regardless of how hurried you may be, that you slow down when handling recordings and playback heads. When you run across a damaged track, especially if it has a cut-over from one groove to the next, "X" out the band with a china marking crayon. Do this before you do anything else. Once you re-return the disc to its jacket, you'll forget to mark it. And don't leave it to the next deejay; he may not take the interest, and you may run into the very same track and again spoil your production. I always asked my deejays to leave damaged discs on my desk with a brief note requesting replacement. If, for some special reason, you must replace the album in the record library, jot down the title of the album and the album number, and leave that information with your P. D. or music librarian. Of course, always "X" out damaged tracks immediately!

To avoid finger cueing entirely, try this: With your china marking crayon, mark a small arrow on the outside rim of the long-play disc, with the point facing the first band where the playback arm is placed on the disc and from which you



To avoid touching grooved surface of recording, remove the disc from its jacket by grasping the uncut rim with tips of fingers.



Tilting the jacket will allow the disc to slide into your open hand. Use your thumb as a stop while you support the recording with your other four fingers on the underside label.



When placing transcription on turntable, support edges with palms. Reverse the procedure when removing recording from table and replacing it in its jacket.



Wrong! Fingers should never come into contact with grooved surface of recording. Discs should be wiped with soft, dry cloth before each playing.

will count the dead turns until the music starts. If you count 5 1/2 dead turns, mark that number alongside the title on the label in ink, use white ink on black labels. Every time you play that tune, simply allow the disc to spin in on its own, or with your finger spin the recording in only 5 dead turns and leave it there for a start. Individual table characteristics determine how much dead groove must be allowed. Some tables gain momentum quickly, others are sluggish in getting started. When you know the number of dead grooves there's no need to back up the transcription. It is important to allow enough dead groove, otherwise the music will "wow," that is, start to play before the disc is up to speed.

Do you find stopping and starting between bands a problem when messages must be inserted and when re-cueing is almost impossible? Don't stop the table. Simply stop the disc by pressing your finger gently against the uncut edge of the recording. Let the table spin underneath, while you manipulate the other turntable or a recorder with your free hand or read a spot. When you're through, simply lift your finger, and the next band will come in clean without wow, especially if you stop the disc when the stylus reaches the spiralling groove. This is good production practice and saves the wear and tear on longplays. Treat your transcriptions with discretion, and they'll serve you faithfully. It is a thesaurus of talent, the artistry that makes your show a treasure-trove of the performances of show business luminaries who work for YOU—the producer!

**POOR TIMING:** Under this heading come overtimed and undertimed shows—programs that must be rushed off the air with that apologetic cliché, "Sorry, we're a little late—gotta run" sort of thing, and the production with a long, dull closing theme used as a filler because the deejay ran short of music and things to say. We must include also the show with that stretched out opening theme. Insofar as a desirable and effective tempo for the speaker is concerned, rapid speech, especially when enunciation is somewhat slovenly, may be difficult to understand. In this respect, the broadcaster would do well to develop control over speed, practicing aloud at various tempos, but always distinctly until such time when he is able to speak at any chosen rate of speed and feel comfortable doing so. In music, one finds a graduated series of tempos, ranging from the funeral largo and gradually accelerating to adagio, andante, and culminating with

the rapid-fire prestissimo, to befit the appropriate mood of the composition and to lend it character and expression. To clarify this point, let's use an exaggerated analogy. A television station's music librarian would hardly choose Handel's "Largo" for a TV film clip of the Indianapolis Speedway Classic, neither would a sound track of "Twelfth Street Rag" do on a film depicting a funeral procession. You can adapt yourself to speaking at any speed you desire. Five or ten minutes per day reading your newspaper aloud slowly and distinctly will produce a startling change in just a week or so. When you increase speed, be conscious of your enunciation. Speaking slowly, unless the ability is expressly developed, is difficult. Any musician will tell you that it's much simpler to play a moving composition than it is to dole out the elongated beats of andante, or more so, the broad and stately largo. It would seem to be the other way around, but it isn't. Listen to the easy-going tempos used by top newsmen. The sportscaster, of course, in keeping with his subject matter, must move along at a brisk, enthusiastic pace, and he must accelerate at such times when he is carried away by the action on the field or in the arena.

The morning man on a "wake up" show should speak at a moderate rate of speed—conversationally and informally. At breakfast time, when many listeners are still mentally befogged, clippy speech and rapid-fire newscasts should be toned down for easy listening. On the other extreme, there's the morning deejay, who, himself, needs waking up. This man drones on in sleepy monotonies, grunting a quip now and then between long pauses. Exaggerated? Not at all! A few deejay students have told me that trying to run a fast and tight show seems to produce overly-fast speech. This is quite possible, but why is it so necessary to put one's entire energy into producing a fast, tight show? Good newspaper composition demands white space in margins, around advertisements, etc. A variety of type sizes and type styles make for good newspaper production. It would be an amateurish-looking job if pages were printed in only capitals of the same type size and type face, and set solid from the top to the bottom of the page. If you think your fast-moving show is "rubbing off" on you, causing you to speak too rapidly, you must deliberately remind yourself to slow down. But why not do an air check first, without trying for a slower pace, then somewhere in the middle of

your program, deliberately speak slower at a more leisurely tempo. I think you'll enjoy hearing yourself give out with that easy-going delivery. Give it a try.

Relative to the show with the s-t-r-e-t-c-h-e-d opening theme, preparation is the only solution. If you're short a turntable, why not put your theme music on a tape? The second table will be clear for your first tune. Of course, you should have all your discs for the entire show set up in the control room. Speaking of putting your theme on a tape, because theme music gets a daily workout we found it advisable to tape all theme tunes. Do this while the discs are new and clean.

To get your show on the air fast, yet smoothly, keep your ear on the rhythm and your hand on the fader. Fade for voice on even measures. Slow-moving themes sound best when faded at the ends of the 8th bars, while lively tunes may be run on to the conclusion of the 16th bars to fade under at random. It's good production. Make your introduction brief, and bring the music up on an even bar. Always allow for 10 or 15 seconds of theme after your introductory remarks. If you're taking the net feed prior to your show, there will be plenty of time to rehearse your opening on audition. Yes, it's very important to get your show off to a fast start, that is, without undue delay and too much theme music. I'm sure you've noticed how television employs the technique of getting shows on the air minus titles and credit lines. When the plot has developed and the viewer's interest has been arrested, titles and credits are flashed—superimposed—on the action without interrupting the story line. See how important it is to "get on fast" as they used to say in the old vaudeville days?

Have you ever thought about the opening to your show in this light? An effective title attracts the listener like a headline! Your introductory remarks hold his interest and attention. The first tune, representative of the program's contents, arrests and sustains interest to the end of the show. The title, introduction, and first tune must jell to move the show. Your opening number should never be a four-beat, ballad-type melody. This kind of tune will bog down production. Make tune number one a lively bit with a beat to "get on fast"! For musical balance, work with two musical aggregations, plus a featured vocalist. Alternating a big band and a combo will sound good. If your show runs an

hour or longer, you must use your own good taste in programming a variety of musicmakers.

To avoid over-timing a program, simply take a few minutes to add up the following: The approximate running time of your commercials, the running time of your opening and closing theme music, which should total approximately two minutes, and add a few minutes for ad libs. Then, deduct this total from your allotted time on the air. The balance will represent the maximum running time of your music. Quickly add up the timings of the tunes you wish to use, keeping this total figure a minute or two UNDER your maximum music time. This is called "allowing spread"—for variations in timing. On network productions, specifically comedy shows and where an audience is present, we allowed five, sometimes more, minutes for applause, laughter, etc. Sometimes it seemed we never allowed enough spread. On shows such as The Bob Hope, Jack Benny, and Jackie Gleason shows, it's virtually impossible to judge the amount of spread. Sometimes an unusually funny story or unexpected development in a situation comedy will stop the show, thereby throwing the timing way out. When a show is filmed or taped, it may be edited and cut to time perfectly. In order to compensate for variations which often exist in recorded-music programs, it's a good idea to make the last tune in your show an instrumental if you possibly can. It makes for easier fading should your show be a bit tight. Fading and speaking over a vocal is considered a sort of faux pas.

Speaking of split-second timing, let me cite one of my experiences. I was supervising production of a network talk show when the production supervisor threw open the control room door to assign me to direct a program I had neither seen nor heard before. The director of the show had met with an accident on his way to the studio. I glanced at my watch. I barely had time to do a dress rehearsal on it. With blue and red pencil in hand and my stop watch set to go, I hurried across the corridor to Studio 6. There wasn't time for negative thinking. Here was the opportunity to either prove myself, or flop permanently. I was a new man, and this was a rare opportunity—my first big assignment! On the desk, next to the control board, lay my script, unmarked and untimed. Seated behind me, against the back



wall of the control room, were a half-dozen persons supervising the production; among them were the advertising agency representative and the network's Manager of Commercial Productions. Yes, this was a commercial show of all things. Each "supervisor" was holding a copy of the manuscript, but it was quite apparent to me that not one of them dared to take a chance at directing the program. I was getting that "Let's-see-what-this-guy-can-do" look. I knew the engineer well, so I whispered, "If I throw a wrong cue, Johnny, don't give him the mike!" I knew he'd see me through. When you have 25 minutes to air time to do a dress rehearsal on a half-hour commercial production and make it time out to the second, you're on the proverbial spot. I gave the "go-ahead" signal, started my stop watch and we were off to who knows where. The cast was familiar with the show; therefore, I concentrated on penciling in my timings. We still had six minutes of rehearsing and timing to do when Johnny flipped the network monitor key. "You're on in one minute!" he warned. One minute! We were tight! I rushed into the studio to ask that one chorus of music be cut, and asked the announcer to watch me for a "hurry up" signal toward the end of the show. You see, I had to be off at precisely 11:29:20 to allow ten seconds on the transcription for an ET credit for the following day's delayed broadcast on the net. When the announcer finished giving system cue, I took a final look at my stop watch. It read exactly 11:29:20. "We made it!" I said aloud.

While on the subject of network operation, would you like to give your record show that network polish? Try some of the following suggestions: Here's the way to get your theme music to play out in its entirety at exactly the time you must be off the air. Deduct the running time of your theme from the time you must clear the air. Suppose your theme music runs for 2 minutes and 30 seconds, and you must get off the air at 11:29:30. Subtracting 2:30 from 11:29:30 leaves 11:27:00. Make a note of that figure. Set your theme disc or tape recording ready to start but keep the fader closed. Regardless of what you may be doing, when 11:27:00 rolls around—even a few seconds earlier—turn on your turntable or recorder, with fader closed. At the close of your program, even if you should be speaking over your last tune, which, as I suggested should be an in-

strumental, all you need do is to cross fade from your last tune to the theme, at low level, of course, then when you're through with your closing remarks, simply bring up your theme to fill. It will play out at exactly 11:29:30. That's called back timing, and it makes for good, professional production.

None of us is infallible. Should you inadvertently under time your show, instead of filling at the end with a drawn out theme song do as the networks do. Make it sound as though you planned and timed your show to carry a one-minute public service announcement while playing your theme. If you wish, you may do a brief program resume, promote a few highlights of the shows to be heard that evening, or speak about your guest the following day. Work from your production log. Only you will know for sure! If there's quite a bit of fill necessary, do a repeat on a public service spot used in your program. Then, while you're speaking the last few words in the announcement, fade your theme music in underneath you. Run theme for ten seconds, fade again and speak over for your closing announcement, then up again to play out at precisely 11:29:30! Then wait for some colleague to ask, "How did you do that?" Timing is one of the most important, controllable qualities to give your show that sound of good production. Past masters at good timing will tell you that timing is more than a quality—it's an art, and it displays a good working knowledge of showmanship!

**AMATEURISH COPY:** The deleterious influence of badly-written commercial copy on an otherwise good show is rather obvious. Nothing will give the deejay a more let-down feeling than when he must read copy entirely unsuited to his style and delivery. The copywriter should remember that he puts words into the mouth of the announcer and that an announcer will sound as good as his copy.

**ONE-MAN OPERATION:** When making reference to a one-man operation, I'm not ridiculing such a broadcast station. Local stations in smaller markets provide excellent training grounds for the top broadcasters of the future. No one ever started at the top, that's certain. To give the smaller station a new sound, the previous discussions relative to the personalization of programs apply here. It's true, that the small station offers the newcomer a chance to try his wings. I'm sure the young, aspiring announcer

would like to reciprocate in some measure if he were given the opportunity. Of course, working a straight, 8-hour day, hardly affords the broadcaster much of a chance to delve into doing good production. Understandably, the small type of operation must work with a skeleton staff. Perhaps one day, your manager may find it advisable to add an extra voice. That decision will pay off handsomely in the way of improved production, a new broadcast sound, and less personnel turnover.

The next time that feeling of "So what?" overtakes you, think for just a moment of how important you are. When YOU are on the air, YOU are the radio station, insofar as the audience is concerned. Your listener finds little interest in the name of the manager, what the traffic manager looks like, etc. Therefore, when you're on duty, in every sense of the word, YOU are the personal representative of the broadcast station. Now, here's the important thought: Although your audience cannot see you, it can hear you. As your station's personal representative, isn't it important that you create a favorable impression with the sound of good production? Yes, you're a V. I. P.

If you're a deejay on a one-man shift, there's hardly enough time to prepare a well-edited newscast, especially when news is scheduled on the hour. I always advise students, who may be faced with this problem, never to wait until a few minutes before air time to rip and read cold. In so doing you leave yourself open to fumbling with typographical errors and corrections, and consequently, unnecessary criticism. The newcomer will learn that the wire services transmit 5-minute news summaries on an hourly basis throughout the entire day. The working announcer knows that a number of items in such summaries are repeated from hour to hour, rehashed and updated versions of stories sent through earlier. It's quite common for a story used in the second 5-minute summary at, say, 6 AM to be included in the 6 PM 15-minute extended wrap up, at which time every possible detail is incorporated into the story. Therefore, my suggestion is this: A half hour, or as near that time as possible, before your news period, rip the latest 5-minute summary from the machine. Tear it in half, and take the top half along with three or four local items to the control room with you. At your convenience, when discs are spin-

ning, mentally scan through your news copy to "X" out unwanted lines, note corrections and typographical errors. This quick reading will serve to familiarize you with the material. Then, a few minutes prior to air time, check the newsroom again for bulletins, a new top (lead) to your summary, corrections, etc. Repeat this procedure for the following newscast, with the exception that you will use the bottom half of the summary but always open with the top two stories. Using this method of setting up a newscast, you may not get all the news on the air every hour, but nor will you sound repetitious. Each subsequent news program will sound like fresh news. What my suggestion here amounts to is this: Instead of the busy deejay racing into the newsroom 2 minutes before news time to rip a 5-minute summary for a cold and uncertain reading, he leisurely strolls to the newsroom a half hour ahead of the time for a 2 1/2 minute summary, allowing himself some preparation for his upcoming newscast. As I said, this is not true news editing, but certainly is a second best to "rip 'n read." To do a professional, well-edited news program it is indeed most time-consuming. A good editor may be found sitting right on top of the news, telephone receiver perched on his shoulder, busily pecking away at his typewriter. Between national news summaries, the wire services also move regional developments consisting of items of statewide and adjacent interest. The new announcer would do well to acquaint himself with the wire service transmission schedule on the newsroom wall. Knowing exactly when each news feature will clear will save him unnecessary trips to the newsroom. You almost always can tell when an announcer is reading a newscast cold. He rushes along from one story to the next, simply reading words. Suddenly he falters when he runs into a typographical error or a series of XXXXXXs in a line.

Have you ever tried running music medleys in your show? Sometimes a deejay may want to feature a series of top tunes of some one month or year, or he may want to highlight the hit tunes made famous by a certain vocalist. This makes for most effective production; however, a quick means of locating the vocal or specific tune on a disc must be devised. Here's what to do: A day or two in advance of your show, line up all the recordings with the choruses or vocals you

wish to use in your medley. Locate the vocal. Using a white china marking crayon, place the point on the groove a turn or so before the vocal or desired chorus starts. Allow one complete revolution. There's your cue! Marking your discs with white lines will make for rapid-fire cueing! You may announce the titles briefly between vocals, or cross fade from one disc to the other. The important point here is to white-pencil the starts of your vocals for fast cueing. This is the method used in 50-kw operations. Be sure to start marking at least one turn before the vocal or chorus comes in. This makes for smoother cross fading without losing a part of the vocal or chorus. Although it does make for interesting production, it should not be practiced as a daily diet.

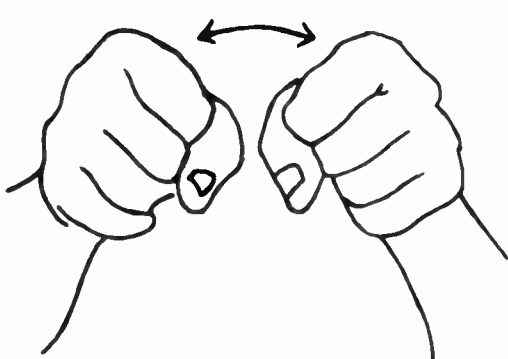
If you can get together with a colleague, try this reciprocal production gimmick. It always sounds good when a show is introduced by another voice, that is, other than the deejay himself. Why not introduce his show and have your co-worker do the introduction and sign-off for you? As you know, using two voices on any program gives a production that big-time sound. Needless to say, such introductions and closings must be on tape. This production idea also eliminates the need for you to spin a themedisc. When a show carries commercials, you, as a deejay or newsman, know how annoying it can be to step out of character to do a spot, and do a good, selling job. Again, get together with a colleague to tape each other's commercials. As a newsman, I always tried to work with a commercial announcer, thereby allowing me to remain in character—in a news mood. Two voices add prestige and distinction to any show. I strongly advise you to give this production idea a try. It's difficult to picture Gleason, Hope, and other funny men stepping out of character during their comedy monologues to sing the praises of a new mouthwash, the energy-building properties of a vitamin product, or the gentle action of a laxative, etc. Your production may be greatly improved through the cooperation of a staff member utilizing the idea mentioned above. Work? Yes, but then, good production always calls for some added effort.

The neophyte may be overly anxious to try out hand signals. Basically, such signals should be used with discretion and only when it's impossible to speak to a guest or to an

announcer, such as when a show is on the air or when talk-back equipment is out of order or not available. If you can communicate with the studio over the audition facilities, by all means speak in preference to using sign language to prevent possible misunderstanding. While I was Program Director with a station in a university town, I felt quite flattered to obtain the services of a well-schooled, mature lady who taught literature at the university. She agreed to do a book review on a gratis basis. Her appearance on the air was proclaimed on the university's numerous bulletin boards, and I promoted the program on the air and in the newspapers well in advance. The entire student body was asked to listen from both educational and entertainment viewpoints.

I explained the production to a young engineer on duty at the time. "Ask her for a level and get a good mike set up. She's never been on the air before," I instructed. The lady, following my suggestion to a "T," came to the studios well in advance of air time. I made her comfortable, set up her mike, then left her alone to do some rehearsing. To the chagrin of all concerned, she never did get on the air! My new engineer, instead of using his talk-back button to speak to the lady to request a voice test, put her on audition, which flashed the usual red light, and simply pointed to her. Thinking she was on the air, the lady started her book review. Air time found her frantically trying to find page one among her pieces of copy strewn on the floor. Embarrassing? Make it a point to use only one hand signal with laymen, and that one should be the "go ahead" signal—namely, pointing the finger at the speaker. That signal can't possibly be misunderstood. Even professionals may misinterpret hand signals, so use them with discretion.

It would seem there also is a causal relationship between disorderly environment and slovenly production. I've always enjoyed that feeling of well being when I worked in a clean, sparkling control room and orderly studios. A highly-waxed console and shiny turntables, glistening panels, well-maintained floors and crystal-clear windows all reflect good production practices and professional management. An announcer cannot help but do a better job when he works with clean equipment, in good mechanical condition, surrounded by tidiness. I have visited control rooms that appeared disgracefully neglected insofar as cleanliness was



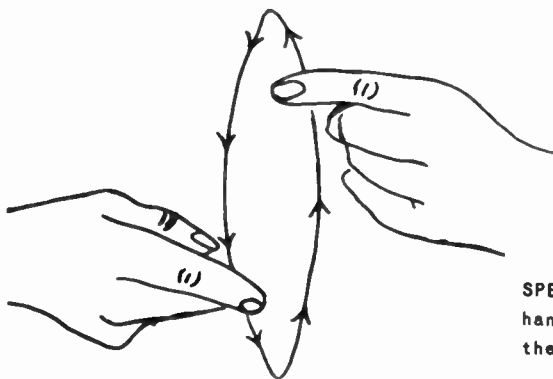
**STATION BREAK COMING UP!** Simulate the breaking of a stick.



**ONE MINUTE TO GO!** Hold up a forefinger in your speaker's line of vision.

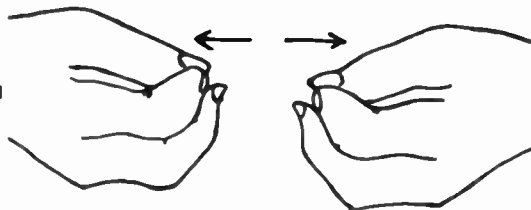


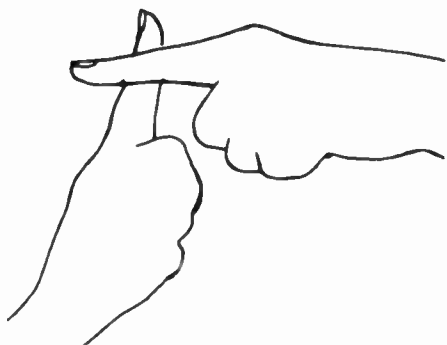
**TIME FOR THEME MUSIC!** Form the letter "T" with your fingers.



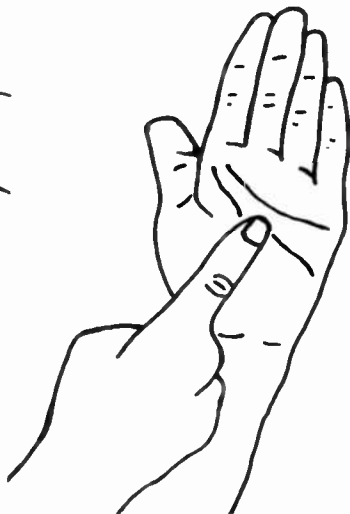
**SPEED IT UP!** Using both hands, make circles with the forefingers.

**STRETCH IT—SLOW DOWN!** Pantomime the stretching of a rubber band between fingers.

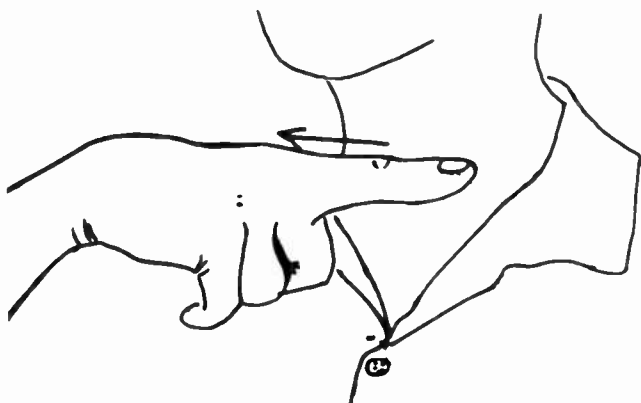




**THIRTY SECONDS TO GO!** Cut the above forefinger in half, forming a cross or X.



**SPOT ANNOUNCEMENT COMING UP!**



**CUT MY MIKE; TAKE IT OFF THE AIR!**

**TRANSCRIPTION COMING UP!** Pantomime the spinning of a record as when finger cueing a transcription.

**GIVE ME THE MIKE!** Point to the microphone, then to yourself.

**GO AHEAD!** Point sharply, as if shooting, at your speaker. Always avoid unnecessary hand movements in a control room. They may be misunderstood as hand signals.



concerned. Expensive equipment, evidently, had been treated as though replacements could be purchased over a dime store counter. I personally know several station operators who take genuine pride in the professional appearances and conditions of their stations. As station manager, I used to do daily checks from the outer office back to the transcription library. I see it this way: If management expects and demands good production practices from its staff, surely, a prime requisite must be ideal surroundings and pleasant working conditions. Of course, in some instances, those persons working in control rooms and studios themselves are largely answerable for the slovenly conditions with which they must contend. In one station I saw the transcription room table littered with empty beer cans, Coke bottles, and coffee containers, evidence of a studio party the night before. On the studio floor lay mike cables twisted and snarled, instead of lying neatly coiled in a professional manner.

For the newcomer, the volume indicator—the VU meter—on the board may prove both fascinating and confusing—fascinating to watch, confusing to understand. Even some experienced announcers are uncertain at times as to proper VU settings. You see, the VU meter serves as a visible guide to control the proper console output. Putting out too low a level will result in a weakened signal, and riding too high a gain, the more common discrepancy, may cause distortion, both of them not conducive to good production. Your Chief Engineer will give you a more technical explanation. "Peaking," "riding gain," "kicking into the red," "bending the needle," "minus this," and "plus that," make up some of the jargon heard around control rooms, causing the neophyte to scratch his head in utter confusion. But, he'll learn—and fast!

Watch your volume indicator! Simply because a recording peaked perfectly with your fader at 12 o'clock (pot half open), don't assume that the transcribed spot following or the next disc will require the same setting. Recording levels vary from low to high. All too often we hear commercials bang into the living room loud enough to awaken the television viewer from his nap. Every time you start a disc or a tape recorder, keep your eye on the VU meter and your hand on the pot for a quick adjustment. It takes

good personal judgment and common sense as to where to ride levels on the VU meter. Some operators advise newcomers to always peak 100. One hundred, when the VU pointer stands straight up, should be the maximum, but occasionally the needle may flutter momentarily in the red, without causing undue distortion. I used to ride brassy music such as the big bands and the smaller dixieland combos at between minus 60 and minus 80 tops. By riding at this somewhat lower level I avoided those sudden blasts, musically called sforzando, from "bending the needle." You're fairly safe with string ensembles to peak 100. Voice, of course, too, should peak at 100. The subdued crescendoes of the small combos rarely over-peak when you ride a moderate gain on them. It's important not to ride a lower gain than is absolutely necessary. You don't want distortion, still you must put out a maximum signal. A weakened signal may not affect the station's primary listening area, but out in the fringe, in the secondary broadcast area, poor reception may well result in a loss of station revenue. You see, a broadcast station's audience rating is comparable to a newspaper's circulation figures. In the latter case, weak distribution in the fringe areas may be likened to the weak signal of a broadcast station. A colleague may tell you not to concern yourself with overloading because the transmitter is equipped with a device to compensate for a surge in volume and, consequently, distortion. There is such a stabilizer, but this same ingenious invention, if the overload is excessive and is a pronounced jolt, will cause a noticeable drop in signal strength. As your Chief Engineer will explain, this device was designed to compensate for slight deviations in volume, and not to act as an automatic level control for careless console supervision. Watch your VU meter closely. It's the professional thing to do.

To find your proper setting on the mike fader, watch the VU needle as you voice the vowel "AH," the most open and voluminous of all the vowels. When you speak in your normal volume, the VU needle should peak 100 when you pronounce words such as mark, farm, lark, harm, etc. When you pronounce words such as, mean, lean, he, reek, etc., the pointer will move only slightly. However, the lows will take care of themselves as long as you peak properly on the more open vowel sounds. When making level checks of

your voice before going on the air, or when preparing for a recording, speak the word, mama repeatedly until you adjust your fader so that the VU pointer peaks 100.

When you ask an engineer for a time check, he won't say "It's ten after two." You asked for a time CHECK, remember? In broadcasting when you ask for a time CHECK, you want the correct time—in seconds—a count down. Therefore, the engineer will give out with something like this:

"Coming up to 2:10 in ten seconds...10,9,8,7,6,5,4  
3,2,1 ... WOOF! ...2:10."

On the "WOOF" it was precisely 2:10—on the button. When you're asked for "a level," it means the engineer wants to get a fader setting or VU reading on the volume of your normal speaking voice. Don't whisper, don't shout, don't creep up to the mike, but read something exactly as you will on the air. Remember, the engineer is presetting your mike fader, and that's referred to as a preset level.

Some deejays are quite meticulous. When leaving for the day, they take the time and effort to clear the control room desk, empty their ash tray, dispose of coffee containers and sandwich wrappings, and so forth. I knew a few broadcasters who voluntarily dusted off the console and turntables at the end of their trick. Should some difficulty develop during his session, the conscientious chap will observe professional courtesy by leaving a note for his colleague to warn him of the problem. Of course, he will leave a discrepancy report on the difficulty for the Chief Engineer to find on his desk.

Whether switches should be placed in neutral positions and pots closed at sign-off is for your Chief Engineer to decide. The point I want to make now is that it's always advisable, when you open the station in the morning, to check the entire board carefully. Leave nothing to chance. Is the program line key in "on" position? Are your patch cords properly set up? Sometimes an evening announcer experiments with air checks and may inadvertently leave switches and buttons on "audition." Watch it! Make certain you will get on the air!

Your work on a studio-transmitter-type of operation will mean additional responsibilities for you. Learn all you can

about the proper handling of transmitter equipment. The man with the right answers is the Chief Engineer. Ask him. In addition to taking half-hourly meter readings, as the morning man you'll have to push a few buttons and flip a switch or two to activate the transmitter. This procedure should not be rushed. For example, always observe the recommended waiting period for the transmitter to warm up before pushing the carrier button. You may want to try my method of identification by attaching small adhesive tabs alongside the buttons and switches, and numbering them in the order in which they should be manipulated. The carrier is put on the air about two minutes before air time—the last button to push. While seated before the console, several minutes to air time, is a good time for your final check. With your national anthem ready and theme music on your tables, switch to audition and gently rub the stylus. Listen for the scratch. Immediately flip the switch back to program. Open your mike key, and softly snap your finger. If the VU needle flutters, you're OK. Cue up your tables. Place your news headlines or summary on the desk in front of you, and on top of your copy the sign-on. Take a deep breath and R-E-L-A-X. Hold the anthem with your finger while the turntable is spinning. Just as soon as the time beep stops or the second-hand on the clock reaches sign-on time, open your fader and simultaneously release your finger. You're on! I used to do a few last-minute hums and a few head-rolls while waiting for the anthem to run out.

There's more to control room procedure and good production practices than those discussed here, but you'll gain such know-how through experience. If you're on the ball, you'll know what to do. You see, a most essential quality of the broadcaster is his resourcefulness. A final note as we bring this Chapter to a close: Your initial experience in radiobroadcasting may seem more like fun than like work, but don't be deceived; it won't seem that way always. The time will come when this business of broadcasting will mean just that to you, that is, a business—just like any other pleasant occupation; a profession, keenly competitive, yet its heights are scalable; a rapidly-expanding industry, offering rare opportunities to those talented and trained persons who can produce—GOOD production!

## COMMON BROADCAST TERMS

**ATTENUATOR:** A knob like device on the console panel used to decrease and increase amplification. Sometimes called the "pot." (see POTENTIOMETER)

**BOARD:** The face of the console containing knobs, switches, and buttons. Sometimes referred to as the control board.

**CA:** Abbreviation for Commercial Announcement as used as notation on production logs.

**CHANNEL:** In a radio station, the name channel is given to the wall outlets in studios to which are connected microphone-cable connectors. Channel number one usually is the outlet nearest the studio door.

**FEEDBACK:** A return from the output to the input of an electrical oscillation, as when the sound from a loudspeaker is permitted to "feed back" into the speaker's microphone, causing a howl.

**HOT MIKE:** An expression used to denote an open mike; a microphone connected so as to be on the air. Sometimes referred to as a "live" mike.

**LOG:** The name given to the production schedule sometimes called an operations log on which a record is kept of each day's programming. Transmitter log is a record of meter readings and other operational information.

**LEVEL:** Designating the volume of sound, high or low level.

**NEEDLE:** The pointer on a meter.

**ON THE NOSE:** An expression meaning: as per schedule; on time; as planned.

**POTENTIOMETER:** A device to control volume, more popularly an attenuator or fader.

**POT:** Abbreviation of potentiometer. A knob-like volume control on the board.

**PROMO:** Trade abbreviation of word promotional in reference to a program.

**PATCH:** Term denoting connection from one line to another to temporarily complete a circuit. Using a patchboard to set up certain needs, for example to patch a telephone line for a remote broadcast.

**PSA:** Abbreviation for public service announcement.

**RIDING GAIN:** Monitoring the volume indicator meter, and adjusting the attenuator to keep the volume at a desirable level.

**REMOTE:** Describes a program originating at a point other than in the broadcast station's studios, away from the station.

**SPOT:** An announcement, more specifically a commercial announcement.

**SA:** Abbreviation for sustaining announcement, a gratis public notice.

**STATION BREAK:** Station identification when stations break away from the network for local identification as required by the FCC.

**STRETCH:** To slow down to fill unused time when a show is under-timed.

**TICKET:** Trade term for a radiotelephone license or permit.

**TABLES:** Abbreviation for turntables.

**XMITTER:** Transmitter is sometimes noted as Xmitter.

## CHAPTER 16

# What About TV?

There may well come a time during your radiobroadcasting career when you will want to switch to television. Basically, broadcast techniques are the same whether they're put to use in a radio station or in a television studio. There are a few ramifications, of course, because television takes more of the theatrical approach insofar as production is concerned. For the radio man, there are a few additional qualifications necessary for TV—to be specific, two such requisites, depending upon whether you wish to work on camera or behind the scenes—off camera.

### LEARN "THE LAY OF THE LAND"

Television is a magic word for today's talented youngsters, and rightly so! Yes, it is a most fascinating branch of show business, and it offers the performer an exceptionally generous outlet for self expression. But, don't be deceived—it means hard work and plenty of it. I know of this first hand. But if or when you feel a genuine interest to get on camera, and if you have the necessary qualifications and background, including an appreciable amount of experience in radiobroadcasting, I say to you: "Go television—and don't let anything come between you and your goal."

Before you start angling for a niche in television, I would suggest you first get the "lay of the land" as it were. Bookshops offer excellent publications on television writing, production, film editing, announcing—in fact you'll find volumes dealing with each specialized branch of TV. To travel in a strange country you need a road map. The point I want to make here is that you may be able to offer an attractive presentation on yourself as a radio professional, and yet you must still prove your ability as a tele-

vision artist. You have new ropes to learn. By reading up on your new adventure in show business, at least you'll know, theoretically, what goes on in TV. You won't appear entirely "green" and you can say so in your resume. This will help you get a start. More on getting a foothold in television later.

## ON-CAMERA DELIVERY

Memorization, to some extent, is a necessary ability for the television aspirant. He should not find memorizing too difficult. Sometimes he will read from an "idiot" board or from a teleprompter; then again, there may come a time when he will be handed a script for memorization, in such cases where he will have to look the camera "straight in the eye" to produce that from-me-to-you effect on the home screen. Therefore, check yourself on your ability to commit a commercial to memory. Try it sometime. You know, there are persons who simply do not have the capacity to remember anything, or at least so it would seem. They find it difficult to recall their own telephone number sometimes and rely entirely on their secretaries to remind them of appointments. Let me hasten to add that you can train yourself to memorize easily. I have worked much, as an actor, with memorization and will give you my system of learning lines by memory. I'm sure it will prove worthwhile to do some work along these lines, because when you work from a board or teleprompter, you do not deceive your viewer. He can detect the movements of your eyeballs, whereas when you look into the camera, you look straight into the eyes of your viewer! You must create this effect. Let me put it another way: If you could step out of a television screen into the living room of a viewer, certainly you wouldn't speak to him and at the same time scan his chest from left to right, would you? Of course, you wouldn't! You'd look him straight in the eye.

Some television announcers like to read their commercials from boards or teleprompters placed underneath the lens of the camera. Another group of performers claim they can produce a more natural, person-to-person effect by memorizing their lines, thereby feeling free to look the viewer in the eye. I agree wholeheartedly with the latter group. Memorization is the better method. In such cases when a master of ceremonies or comic uses notes to ad lib



jokes and introductions to acts, etc., he is employing the extemporaneous technique, but I make reference here to commercial messages which cannot be ad libbed but must be either read or memorized—delivered verbatim.

I may sound paradoxical to you, because earlier I stated that I preferred the extemporaneous type of speech to memorization. Relative to television where you have a choice of either reading or memorizing a commercial, I say memorization is best. For the work of the master of ceremonies, comedian, and other performers except actors, working from notes will come easier and more natural. Working under hot lights for hours on end, trying this approach and that camera angle can prove demanding, indeed. This may be the reason why some TV performers resort to reading in preference to memorizing their material.

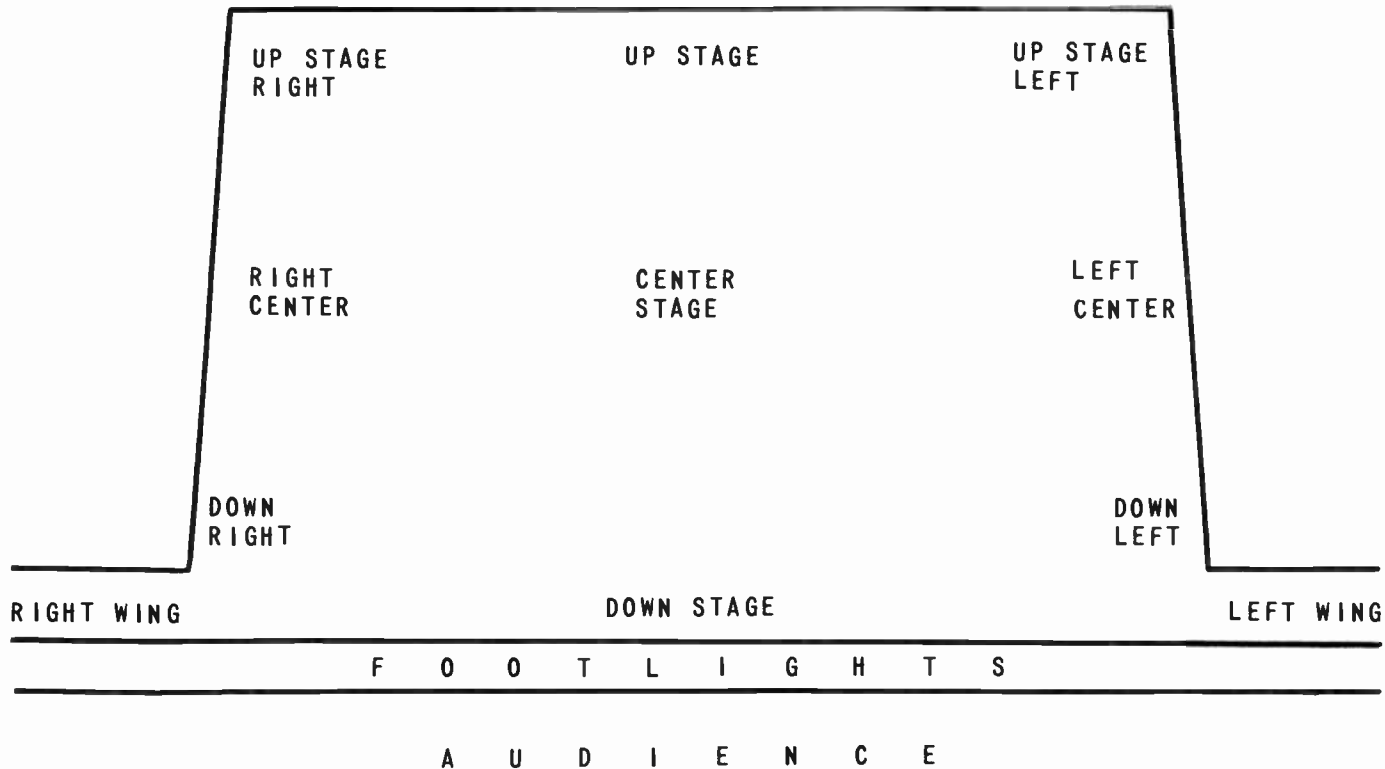
There are numerous schools of thought and systems offering that "magic key" to a perfect memory. And indeed, there are those who display an absolutely uncanny ability in this respect. But, for our purposes, I honestly believe it unnecessary to go technical on this matter of memorization when there is a simple method you may use quickly and easily. For years, as a professional musician and actor I used what is termed mental photography, well known to the student of occult matters, to commit my material to memory. This same system, simple as it is, works perfectly to memorize commercials, etc. Here's the way it works: I do not try to "cram" a conglomeration of words into my seat of memory. Our mental processes are not built to remember things in that manner. I work with one line at a time, even one phrase at a time, if necessary, and read it over slowly and deliberately three or four times, allowing a sustained "exposure" of the line to be impressed upon my subconscious—a mental photograph of the line recorded in my seat of memory. Then, I look away and speak the line from memory. I try to "see" the line in my mind's eye. For this purpose, I close my eyes. If I falter, I take a quick glance at the copy, then resume my memory test. I then add the second line using the same procedure, until I have the entire message committed to memory—mentally photographed—to be easily recalled whenever I wish! Try it!

Another qualification for the performer who will work on

camera is appearance. I'm not making reference to a handsome profile—I mean that he should be photogenic—reflect showmanship, personality, and character. An actor may be quite uncomely and still add makeup to accentuate his undesirable features, and yet he'll thrive financially even with the lack of any attractive facial features. Some of our brightest stars of stage, screen, and television are by no means handsome or beautiful, yet they enjoy the prestige of stardom and are the luminaries they are because they are talented, they display that quality of showmanship and personality when they work. A handsome profile and a beautiful face do not necessarily lend themselves favorably to show business. An amateur hour audience gauges its applause by talent—not appearance. What I'm saying is that if you plan to work on camera, don't feel reluctant about getting on TV because you lack the handsome profile of a Barrymore. I believe it's radiating character that counts! How else would you define the word photogenic, relative to photographing a face? I would say that a person's face reflects his personality and character, as the old saying goes "the eyes are the windows of the soul!" Working before a camera requires a definite personality, and as a prominent TV announcer says, an individual may be as homely as a mud fence, but at the same time radiate personality. Talent and showmanship add up to personality—that's what counts in show business—and television is show business!

Raconteurs such as Sam Levenson, Myron Cohen, and others also hold one's attention when they go on a story-telling spree. They've earned their stardom because of showmanship and personality, too. Certainly you wouldn't classify these artists as the matinee-idol types. They're photogenic—they fairly exude character. When Myron Cohen relates a story, you believe that it happened. When Sam Levenson cites a boyhood experience, you know it's true! The believability comes through the screen—that's why! This is precisely what I mean by being photogenic.

I mentioned earlier that television takes the theatrical approach to broadcasting, and, of course, that it does. There are stage directions, camera angles, lights and shadows, marked positions for pre-focussed camera shots, overhead and backlighting as in the movie studios—nothing is left to chance. If you haven't had any stage experience, I



Typical stage layout showing various directions facing the camera or audience.

think the following information may prove interesting for you. When you face the audience, you are said to be facing down stage. Turn in the opposite direction to face up stage. When you stand in the very center of the set, you are said to be standing center stage. Think of right and left, in relation to your facing the audience, footlights, or camera. If the director asks you to make an exit down stage, left, he is making reference to the left exit as you face the audience down near the footlights (see diagram). When you're asked to move up two steps, you step backward, toward the back of the set, away from the camera. Moving down a bit would mean to walk toward the camera in the direction of the audience, if the camera stands where the audience normally would be seated.

## GETTING A START

Established television stations insist upon the rule that "no trainees need apply," and their policy is understandable. The routine and operation of a television station is far more detailed and complex in structure than is the radio broadcast station. If you find it trying to keep abreast of duties in a radio operation, e. g., tardy getting to work, falling behind on your logs, running over on shows, getting into the net late, etc., surely, you should carefully consider the complex duties around a television station before making a move. As one of the top network announcers says, the voice takes a back seat in TV; the picture is more prominent in viewer attention.

As a radio announcer you do not need any assistance to tape a commercial. To record a spot for television is quite another matter. It may require an audio and video engineer, director, and a cameraman or two. On radio, commercials, basically, all look alike, but not always so on television, when you must do a voice-over commercial, that is, your piece of copy is divided into two parts—audio and video (see sample). Your speech must be synchronized with the action on the screen. As I said earlier, there are a few ramifications insofar as television routine is concerned, and you should learn all you can about such routine before trying for the visual medium. Shows such as the Ed Sullivan, Jackie Gleason, Red Skelton, and similar programs, require an unbelievable number of persons to pro-

## A TV VOICE-OVER COMMERCIAL

### VIDEO

### AUDIO

#### ANNOUNCER

BEACH SCENE

These hot summer days are rough on your hair... the blazing sun can be very drying...

DISSOLVE TO WOMAN USING AN ACME HAIR DRYER

... Be smart, let the new ACME hair dryer make it a simple matter for you to always look your best. You see, you can dry your hair in only half the time it usually takes...

MOVE IN CU (CLOSE UP) ON WOMAN AS SHE COMBS HER HAIR, SLOWLY TURNS PROFILE AND INDICATES DRIED HAIR.

...because of ACME'S new, heat control feature, the temperature of the air stays where you want it. Simply set the control knob and forget it!

CUT TO CU SHOWING CONTROL KNOB AND HEAT DIAL. FINGERS ADJUST HEAT CONTROL.

... See how easy it is? Simple! No fuss, no bother. Set it and forget it.

MS GIRL LOOKING IN MIRROR. TURNS SLOWLY TO CAMERA FOR CU OF HEAD. PAN TO CU OF HAIR DRYER ON TABLE.

From shampoo to hair set in a jiffy with the new ACME hair dryer...

CU OF DRYER IN ITS CARRYING CASE. HAND PICKS UP CASE, WALKS AWAY FROM CAMERA. FADE

... Comes in its own beautiful, decorator color carrying case, so convenient to carry with you ... so wonderful to own an ACME hair dryer!

duce these extravaganzas. Perhaps this is one reason why young people want in on television. As Jimmie Durante puts it: "Everybody wants to get into the act!" And he may be right at that. It's true that talent buyers are always on the lookout for new voices—new faces, but mainly they're concerned with talent—with personality!

There's something fascinating working in the smaller television operation. The work is varied. You may be on standby duty doing commercials and station breaks in the morning and play host to your audience on the "billion dollar movie of the week" in the afternoon, or do a featured news or sports show in the early evenings. Again, you may be assigned a cameraman to cover a special news story or an interview.

For the small television station engineer, his duties, too, may be diversified. Usually they stagger assignments so that all engineers are capable of handling all equipment from the camera down to film projection. This seems to be good. It should make for all-around efficient station operation. With the small television station, the announcer is offered the opportunity to learn the intricacies of direction and the handling of minor controls. Truly, the small TV outlet is the training ground for the man who chooses the visual medium for his life's work.

Getting a foothold in television, insofar as the rank beginner is concerned, isn't as simple a matter as getting a start in radio—and that's tough enough. My advice to you—as a beginner—is to get yourself some solid experience in radio first, and take any job at a station in your area at a minimum salary. Get a start—that's the first step. Then, while you're gaining experience as a radio broadcaster, read all you can about television. After a few years of seasoning with a standard AM or FM operation, you may gradually ease your way into a small television station. Don't try to "crash" TV. You won't make it that way, unless, perhaps, you "know someone" in the business, and even then your chances may be slim.

## CHAPTER 17

# FCC Regulations

With the growing popularity of the studio-transmitter type of operation, it would seem advisable for you to plan on obtaining a Radiotelephone Third-Class Operator Permit endorsed for broadcast operation. This is the minimum requirement of persons wishing to obtain employment as an operator (combination announcer-operator) at a standard AM or FM broadcast station. A Third-Class permit is not to be confused with a restricted permit which requires no written examination; that is obtained by declaration. The examination you must take is nontechnical in content, and you may take the test over and over until you receive a passing mark. "Restricted" radiotelephone operator permits are normally issued for the lifetime of the holder. (FCC FE Bulletin #4) Commercial operator licenses and permits of other classes are normally granted for a term of five (5) years from the date of issue. For complete information on securing your permit, write the Federal Communications Commission, Field Engineering Bureau, Washington, D.C. 20554. Request FE Bulletin No. 4, relative to Commercial radio operator examinations and licensing.

When you write to the FCC for FE Bulletin #4, you'll also receive a complete list of available FCC publications. However, such publications should not be ordered from the Commission; rather, they should be ordered directly from: Superintendent of Documents, U.S. Printing Office, Washington, D.C. 20402. Here are two titles of publications you may want to order now:

Study Guide and Reference Material for Commercial  
Radio Operator Examinations. . . . .75¢

Vol. 1 FCC Rules and Regulations (Parts 0, 1, 13 & 17)  
Commission Organization, Practice and Procedure, Com-

mercial Radio Operators, Construction, Marking and Lighting of Antenna Structures . . . \$2.50 (\$3.50 foreign)

If you hold a restricted Radiotelephone Operator Permit, you may obtain the necessary Basic Broadcast Endorsement by taking a simple written examination. All this will be explained in detail in FCC FE Bulletin No. 4. What it all amounts to is simply this: The FCC wants to be certain that you, as an operator in a studio-transmitter station, understand certain rules and regulations that apply to a commercial broadcast station.

According to the Federal Communications Commission the examination to be successfully completed prior to the issuance of a Radiotelephone Third-Class Operator Permit with endorsement for broadcast use calls for correct answers to three elements—1, 2 and 9, consisting of 20 questions each (5% credit is allowed for each question answered correctly.) Each element is graded separately with a score of 75% required for passing. Those stations which may be routinely operated by holders of the FCC Radiotelephone Third-Class Operator Permit endorsed for broadcast are:

1. AM stations with a power of 10 kw or less and utilizing a nondirectional antenna.
2. FM stations with transmitter power output of 25 kw or less. PROVIDED, that a supervisory operator holding a Radiotelephone First-Class Operator's license is employed either on a full-time basis or under contract for part-time work at the station as explained by the FCC Rules and Regulations.

Should you become interested in obtaining a First-Class Operator's license, there are publications available from the FCC, plus several books on the subject, that explain the requirements and give you sample questions and answers. If you are technically inclined, it is to your immediate advantage—financially—to hold a first-class license, even though you eventually may move on to bigger stations where it is not needed.

The schedule of fees for filing commercial radio operator



applications is as follows: \$5 for first class, \$4 for second class, \$3 for third class, \$2 for commercial operator license endorsements, and \$2 for restricted radiotelephone operator permits. There's also a \$2 charge for replacements, duplicates, and renewals. Except for restricted radiotelephone operator permits, commercial operator licenses and permits are granted for a term of five (5) years from the date of issue. FCC regulations are revised from time to time, therefore, it's advisable that you check the Commission on its latest ruling.

As of this writing, the Commission has not established any age limit for those wishing to obtain permits and licenses, except that Radiotelegraph First-Class operator licenses may not be issued to applicants under 21 years of age. Applicants for examination for an Aircraft Radiotelegraph Endorsement must be at least 18 years old, and applicants for a restricted Radiotelephone Operator Permit must be at least 14. (See FE Bulletin 4, Page 4, Sec. 25)

Examinations for commercial radio operator licenses are conducted at each radio district office on the days designated by the Engineer in Charge of that district office. In addition to Commission district offices, examinations are held in certain other cities on dates designated by the Engineer in Charge of the radio district in which these cities are located. A list of designated examination points will be forwarded on request or when necessary to answer inquiries regarding such points. Specific dates and times should be obtained directly from the Engineer in Charge of the radio district office concerned in each instance. When you write to the FCC for an application blank and information for your operator permit, also order from the government printing office the two titles given you earlier.

It's also interesting to note, and certainly you should know, how the Commission assigns call letters. Three letters are used to designate the location of the broadcast station. The letter "N" is allocated to the Navy and Coast Guard. The letter "K" is assigned to stations west of the Mississippi River, and "W" identifies broadcast operations east of the Mississippi.

While dwelling on the various FCC Rules and Regulations, it would seem appropriate to touch briefly on a very stringent one—namely, obscenity on the air. The use of objection-

able language, it will suffice to say here, is strictly taboo, and a radio studio must be "off limits" insofar as the use of obscene language is concerned. Never use ANY undesirable expressions in ANY studio or control room, even if you "know" you're not on the air. The red light could be out of order. You could be thrown a hot mike inadvertently. It has happened! To take liberties with your speech may prove dangerous for you—and for the station! Its license may be revoked!

If you're a neophyte, no doubt you'll feel an interest in learning about a few FCC regulations as they pertain to the man behind the mike in the control room—the sanctum sanctorum of the broadcast station. Here are a few of them:

3.111 Logs, entries: The licensee of each standard broadcast station shall maintain program and operating logs, and shall require entries to be made as follows:

(a) In the program log:

1. An entry of the time each required identification (call letters) is made.
2. An entry showing program and/or spot announcement beginning times.
3. An entry, describing each program, title and type, whether music, news, political, etc.
4. An entry showing whether the program is sponsored, a public service, or a station promotional.
5. An entry showing whether the program or announcement originated on a network or locally.

. . . . All logs shall be made available upon request of an authorized representative of the Commission.

3.115 No log nor portion thereof may be erased. Any necessary correction may be made only by the person originating the entry who shall strike out the erroneous portion, initial the correction made, and indicate the date of the correction.

In stations where third-class license holders may operate, you will be required, usually, to keep the transmitter or operating log. This entails half-hour readings of the station carrier-frequency deviation and transmitter meter readings. The Chief Engineer will explain the required specifics in each case.

As you can see, there's more to radiobroadcasting than spinning records and chatting with listeners. The above quotation from the FCC bulletin mentioned earlier refers to the importance of keeping accurate recordings of what goes on in the control room and on the air. Note the ruling about making corrections, and the fact that an inspector may at any time of day or night, walk into the control room and ask to see your log. It had better be properly filled out—not in arrears, nor in advance—but reasonably on time. Inspectors, as I have known them, are nice chaps and are merely doing a job. Citations for infractions of FCC regulations are handed out only when there is definite proof of negligence in the operation of a broadcast station. If you have dropped noticeably behind in your transmitter readings, which should be taken half-hourly, or if your logs are filled in in advance—your station is in trouble—and you're answerable! You'll discover as you move from station to station during your career that you'll need to be briefed anew each time as to control room operation, remote lines, recording equipment, patch boards, special programs, music library, etc.

As a combo man in a transmitter-studio operation, you'll work for two bosses, so to speak, although generally speaking, they work cooperatively. One is the station's Chief Engineer, and the other boss is the Program Manager. When you move on to a more progressive operation, you'll have a "straw" boss, the Chief Announcer, who acts as coordinator or liaison man between the program office and the staff announcers. The Chief Announcer is usually allocated the responsibilities of keeping overtime records, making substitutions when necessary, planning vacation schedules, and similar duties. In the smaller station, all these details fall into the lap of the Program Manager. If a difficulty concerns equipment the discrepancy should be brought to the attention of your Chief Engineer. If the problem is about programming, see your Program Manager. Copy errors should be referred to your Copy Chief.

## CHAPTER 18

# Self-Confidence—Success or Failure

The human quality of self-confidence as it lends itself to achieving success in any field of endeavor cannot be treated lightly, especially when applied to the broadcaster and his demanding profession. You will reach that pot of gold at the end of that rainbow in proportion to how much confidence you have in yourself and your ability to get there! There are two poles of thought—negative and positive—just as in the flow of electrical current between two poles, and it's the positive approach we must take if we want to go forward. You might say that a negative thought acts upon your ambitions, aspirations, and drive much in the same way as the brake on your car slows down your speed in getting to your destination. By the same token, when you step on the gas, you get there faster. When you stand still at a traffic light, you not only stand still, but you lose time. So it is with your thinking. You never stand still, really—you fall by the side of the road, you drop out of line. Please remember this fact: When you allow a negative thought to become impressed on your subconscious, you're putting on the brakes. When a positive thought becomes embedded in your consciousness, you're giving yourself the gas!

### POSITIVE THINKING DEVELOPS DRIVE

You must drive yourself to success! What do I mean by "drive?" Drive, I suppose, could be defined for our purposes as meaning mental fuel, a purpose, an insatiable desire, an inner urge which keeps nudging you along, despite those "off" days—and we all have them now and then. True, we all entertain negative thoughts at times, but then, the important thing to remember is not to allow them to become impressed upon your subconscious. When you cast off a negative thought, it will disintegrate and lose its hold on

you; therefore, cultivate positive thoughts—replace with a positive thought each time any negative thinking wants to take over. Hold a thought—negative or positive—for a short time and see what happens: It will motivate the action to carry out the desire in your thought. It will hover around you and haunt you until the thought is gratified.

NEGATIVE: "I didn't do so well today, did I?"

POSITIVE: "Tomorrow's ANOTHER day!"

NEGATIVE: "I hope I'll make out well on the audition."

POSITIVE: "I'm SURE I'll do okay on the audition!"

NEGATIVE: "I wonder if I should try for the job?"

POSITIVE: "What can I lose? I'll APPLY for the job!"

An excellent point to recall—and I do it all the time—is: Today you work with the experience you gained yesterday, and tomorrow you will profit from the mistakes of today! Putting it another way, it's really today—what you're doing this VERY MINUTE—that counts! Your errors of yesterday are in the past—they're history. Don't indulge in retrospection. That's bad. Profit today from those mistakes of yesterday and the day before that. That's what our evolution is all about, working for a better tomorrow. Scientists in research laboratories are working today with the knowledge they gained yesterday. They don't throw up their hands in despair and quit just because of one or two—even three or four "off" days. They are driven forward, and so must you the broadcaster allow your drive powered by positive fuel to propel you on to success. Again, I say, I am not speaking theory—rather personal experience. The world-famous biologist and writer, Thomas Henry Huxley, said: "The rung of a ladder was never meant to rest upon, but only to hold a man just long enough to enable him to put the other foot somewhat higher."

Don't give way to complacency—another negative quality. Set a mental blueprint—a flight plan—for yourself, and in it map out precisely what it is you wish to achieve in this business. The builder of a home, skyscraper, or a bridge works from a blueprint. The electronics engineer is guided all the way in assembling broadcast equipment by a schematic

diagram. YOU should have a very definite flight plan of your own to follow toward your goal. Time is precious, and you cannot afford to waste it by making detours. Set your sights on that spot way up there on top of the heap, and get that DRIVE behind you to make the top!

To get this cause and effect (drive and success) pattern into motion, start each day with the positive approach to your day's work. Start anew—regardless of what happened yesterday. "See" that motivator clearly: prestige, fame, fortune, popularity, position, whatever it is. What is it you want out of life? In which way do you want to serve your fellow man? How do you define the word success? Do you want to earn the fabulous movie-star salary of a top deejay? Nationally famous news personality? Television luminary? The answers to these and other questions akin to success will furnish you with more drive—fuel—than you need.

## YOU NEED A MOTIVATOR

Use your imagination: visualize yourself as already successful. Don't say: "I WILL be successful!" That places your success somewhere off in the unforeseeable future. The word "will" is used to denote a physical force such as willpower or the will to succeed, etc. To use willpower is to use physical action, such as the use of willpower when trying to stop the smoking habit. You don't want to use willpower to bring about your success, because willpower is too weak a force with which to work. You want a mental motivator to drive you forward in your career. Therefore, say: "I AM succeeding!" or, "I'm making steady progress now!" And believe it! By making such a positive statement—affirmation—you start a cause-and-effect pattern, and the result will produce improvement, progress, and eventually success!

Work to produce cause-and-effect patterns, but be sure your cause is a positive one. The process works both ways. When you find a spare moment "see" in your mind's eye your career already successfully established. Daydream about your success, but do not resort to wishful thinking. The image you create of yourself as a successful broadcaster remains in your subconscious, and grows stronger and stronger as a motivating force—DRIVE—to propel you for-

ward. This force or drive is mental and, unlike physical willpower, will never let you down! Let's see what happens when you work with willpower. Most times when, as it happens to all of us, an "off" day comes along and everything seems to go haywire, what do we do? Perhaps some will say "I'm getting worse instead of better!" or, "I should have stayed in bed today!"—some such negative remark. Instead of starting a good cause-and-effect action, a negative pattern is released. The brakes are put on! Work stops and the person becomes discouraged—his willpower gave out just when he needed it the most. He ran out of fuel! All you need do is to not allow yourself to run out of fuel by devoting a minute or two each day to making mental images of your success, that's all. It's that simple, believe me! All I ask you to do, for your own sake, is to give my philosophy a try. It's as old as the ages.

#### DON'T TRY FOR PERFECTION

Working for perfection in everything you do—trying to be a perfectionist—is another excellent manner in which to break down your self-confidence. No one can possibly become perfect. No one is impeccable, and no one expects you to be perfect. So, why try to produce the impossible? The perfectionist usually is a frustrated individual simply because he cannot become perfect, try as he may. He expects perfection of himself, and becomes equally as demanding of others. Sometimes a perfectionist is difficult to get along with, especially when he is an executive. It's strange, but true, that the perfectionist sets quite a record himself for making blunders, simply because he tries too hard to avoid making mistakes—he's always on his guard to prevent an error at all cost. Setting himself up as an example of perfection, he is constantly tensed with a chip on his shoulder to berate the first employee who errs. How foolish! If this unhappy individual only knew that from the moment he accepts the fact that perfection is an impossibility, he'll relax, and ease up on his ulcerating routine. Tension will disappear, subsequently errors will be fewer.

#### DON'T BE TOO SELF-CRITICAL

In my experience with students, I have learned that all too

often they use their tape recorders to a disadvantage: They use their recorders to actually search out their faults—most of them trivial ones which will disappear eventually. It's impossible for a person to evaluate his own work, to offer a logical critique on his efforts, because we—all of us—are too prone to be over-critical of ourselves. Constructive criticism must be given by an objective listener. It must be entirely unbiased. Why not use your tape recorder to your advantage? Instead of searching as if with a microscope for every minor error, start bolstering up your self-confidence by listening as closely as you can for your improvement—lend a keen ear to your progress, and when you do spot something which appeals to you, smile, play it over again, agree with yourself that you're "getting good!" Compliment yourself every time something you do pleases you. In this business one must fortify himself with self-assurance—this is food for your ego.

Wearing phones while you work is another undesirable habit. When you monitor your own work, you're introjecting—the exact opposite of the essential technique of projection—the person-to-person communication you must develop. Most deejays work with headphones for the sole purpose of listening to themselves. When you use cans for this purpose you work to yourself—and that's wrong! Eventually, as you will find out, you reach the point where you can't work without them. It becomes a vicious habit to keep hearing yourself over a closed circuit. One time I watched a deejay put on a pair of cans to give call letters. When I asked him why he had to wear headphones for station identification, he told me he simply couldn't work without them. To cue in a record, to speak over music, to monitor a network program, and for similar purposes, headphones are a must, but please give serious thought to breaking the habit of working with headphones simply to hear yourself speak.

## DEVELOP GOOD PERSONAL HABITS

Remember the word PEN and what it stands for—poise, ease and naturalness. Also, practice the two relaxation exercises: One, use the three words mentioned above to produce mental and consequently physical relaxation, and the second exercise to relax muscular tension, including the head-rolling procedure. To induce that desirable quality of



self-confidence, basically, you must feel R E L A X E D and at ease—completely! Therefore, start your day's work with the two exercises outlined elsewhere in this book. You must work to attain that "I-don't-care-at-all" mental attitude. Work for a worry-free attitude. Who will be listening to you? Why, your friends, of course! And, your listener is your friend, otherwise he wouldn't be tuned your way. We always feel at ease—poised and natural, informal and relaxed—when speaking to a friend, don't we? You must KNOW that you are among friends when on the air, therefore, extend that friendly hand when you say: "Good morning, friends and neighbors!" Smile and say it with real gusto! Mean it! All that tension, nervousness, and uncomfortable strangeness will vanish. It's all mental!

An experienced individual may not need this information, but many newcomers to broadcasting do. Develop good eating habits and good sleeping habits. You don't have to resort to capsules to put you to sleep at night and pep pills to keep you awake on the job in the daytime. When young people live away from home in furnished rooms and motels, which is quite common in broadcasting, they tend to become negligent in their personal habits. I have watched young announcers rush into the studios, only a few minutes to air time, minus enough sleep, no breakfast, unkempt and unshaved—only half awake. Is this sort of thing conducive to gaining self-confidence? By noon this type of man is way off beam—half asleep. What a way to start a career! Another vital factor is fresh air—oxygen—to tone up and enrich the blood. I've seen control rooms and announce booths with hardly room to turn around, lacking ventilation. Instead of breathing in health-giving fresh oxygen to wake him up, the announcer inhales stale cigarette smoke.

If you want to regain that robust feeling of aliveness, you may want to try a plan that worked wonders for me. First, start off with a general physical checkup—a thorough one by your family doctor. Then, supplement your diet with a good, high-potency vitamin-mineral product. Next, make up your mind to get a solid night's sleep—every night—and stay with the routine. Rise a bit earlier in the morning to allow enough time for an unhurried breakfast and a leisurely start on your day's work. If you can, walk to the studios. Breathe in that fresh morning air. Allow plenty of time to

check on your copy, also the production schedule for any new commercials or new programs.

## FORTIFY YOUR EGO

Guard against impatience. This negative emotion may well disturb your self-confidence. When you expect too much of yourself, such as taking on too heavy a schedule, you feel frustrated in your efforts to cope with the situation. It's wise to ease up on the pressure, as some executives do, by planning a lighter schedule with time to spare. Let me remind you again that you're DEVELOPING your talents, and that you simply cannot "cram." You can't rush nature! To encourage and stimulate the growth of a plant, as professional nurserymen do, the soil must be fertilized, water must be supplied, and the plant must be placed in a sunny location. The plant is nurtured—cultivated, just as your voice must be cultivated via an orderly process of development. Tugging at the plant to force its growth, comparable to cramming, will only uproot it and delay its development.

Reorganize your thinking; plan your thoughts well. Thoughts are the harbingers of actions! Emile Coue, the famed French metaphysician, in the early 20s revealed to the world his findings on and results of his experiments with the power of suggestion and auto-suggestion. You may want to familiarize yourself with the wonder-working power of suggestion, self-hypnosis, and similar schools of thought embodying the principle of mind over matter—the power of dynamic thinking! When developed and properly applied, suggestion will produce complete relaxation, concentration, memory improvement, ease in learning strange languages, the breaking of habits, etc. A lack of self-confidence, a feeling of inferiority, stage fright, and other common disturbances of this type, are mental problems and must be treated from within the subconscious. I speak as a layman when I say that when you change your thinking from along a negative to a positive pole you change everything! It's true, as the saying goes, that thinking makes it so.

If you'd like to give Monsieur Coue's system of self-improvement a trial, to bring about a favorable change in your life, let me give you an affirmation worded specifically to instill self-confidence in your subconscious. The following

exercise or treatment may be administered several times a day if you wish. Here are the simple directions:

Choose a quiet room, away from street noises and other distractions. Pick a time of day when you'll not be disturbed by telephone calls and visitors. Bedtime is the best time, although it's possible you may go off to sleep before the treatment has been completed. Anyway, try bedtime, because you'll feel comfortably relaxed minus heavy clothing. You may do the exercise seated comfortably in an easy chair, however, I prefer lying flat on my back.

Feel every muscle in your body, from head to toe, completely limp. Imagine that your body is encased in cement—weighted down. When you have induced this very comfortable relaxed feeling, softly, slowly, and deliberately speak the following affirmation:

EVERY DAY and in EVERY WAY I am becoming more and MORE ASSURED of my ABILITY AND SUCCESS as a PROFESSIONAL BROADCASTER!

You will have memorized it, of course, so that you may do the exercise with eyes closed. Allow the words to become firmly impressed on your subconscious; and repeat the statement a dozen times at least, softly, slowly, and deliberately; then, dismiss it from your mind and go to sleep. The quickest way to produce sleep is to stop thinking, and to do that I take my attention off my wake center (the root of the nose) by lowering my eyes, allowing them to drop, naturally, downward. It's almost impossible to start thinking with your attention off your wake center. Try it. That's all there is to it! The above affirmation plants a suggestion in your subconscious mind to prod you on, aid you, to DRIVE you forward in pursuit of your goal. Actually, such an affirmation is a command, and rest assured your subconscious will not let you down—it will carry out your instruction to a "T."

If you wish to bring about an improvement in your ability to memorize, simply follow the words "ability and success" in the affirmation with: TO REMEMBER AND MEMORIZE

EASILY. When I perform this exercise, with eyes closed, of course, I "see" my affirmation plainly lighted and glowing in the dark, precisely as though I were watching it roll across a TV screen as I softly utter the words. A success mechanism—a cause and effect pattern—is more easily invoked with images than by spoken words. There's one school of thought which claims that the subconscious responds only to the images we make of our desires, the impressions of such desires on the subconscious mind. Remember the Chinese proverb: a picture is worth a thousand words.

Create mental photographs of whatever desirable condition you wish to have materialize. Don't see it off in the future. For example, don't say that you WILL develop complete self-confidence—that you WILL be successful, etc. Notice, please, the wording of the affirmation. It doesn't read "I WILL become...It reads: "I AM becoming..." Remember this fact: Your subconscious will carry out your instruction and react PRECISELY as you word and picture your desires. If you wish to place your success way off in the distant future—so it shall be, if you invoke such action. You ARE successful right NOW! With each day's work you ARE succeeding! Your success is in the making HERE AND NOW! All your success is in a state of being and becoming. Materialization is going on every minute of the day. You should feel, because it's true, that at the start of each day's activities, you take another step up the ladder! Your affirmation is worded that way. EVERY DAY and in EVERY WAY...not just in any one way, but in EVERY way possible, you are becoming more and more assured..." There are no loose ends in this statement. It's a positive statement from start to finish. Now, here is my impression of a success formula:

KNOWLEDGE (talent, training, techniques), plus

POSITIVE THOUGHT (assurance, self-confidence, drive)

equals SUCCESS!

## CHAPTER 19

# Getting That Job

Seldom does a week pass by without a letter from a serious-minded broadcaster asking my opinion or ideas as to what can be wrong when auditions repeatedly fail to produce results; when well-laid plans for a change of job simply refuse to materialize; when job applications are constantly turned down cold by the familiar form letter; when a classified ad just won't pull favorable replies, etc. Disappointing and frustrating? Yes, indeed—and how well I know! What can be wrong? Any one or a combination of factors could cause failure instead of success.

### GOOD THINGS COME IN "THREES"

The old axiom states that "All good things come in threes!" Mathematically speaking, we would say that to produce 3 you must add together 2 and 1. Three factors are essential,  $2+1=3$ . To buy a home, again, the process takes three steps to complete: 1. signing of contract; 2. mortgage commitment, and 3. closing, when the purchaser assumes ownership. Completing one's higher education is another example of a three-step development—namely, the entrance, course of instruction, and graduation. Every story consists of three parts: the introduction, development, and denouement. And to get the job you want calls for a well-organized, orderly three-part series of actions.

1. EXPOSURE: Classified ad, inquiry, solicitation, applications, etc.
2. DEVELOPMENT: Request for, consideration of, audition, resume, etc.
3. CONCLUSION: The interview, contract, starting date of job, etc.

Each step, in itself, must be a successful accomplishment. Step 1 must be effectively worded to produce inquiries. Step 2 must be presented in a professional manner to warrant action on Step 3—the all-important interview with your new boss. At this point, it's up to you.

## STEP 1: EXPOSURE

Before a manufactured product becomes a winner, one thing is certain: The manufacturer painstakingly analyzed his competitor's item so that he can make his own better in one or more respects. **YOU MUST DO THE SAME!** This is a keenly-competitive business. You must strive to make your product—your **SERVICES**—much better in quality than that of your broadcast colleagues. The better the product, the easier will it be to sell, and the quicker will you get to the top at the higher price! The three steps must telescope one another. The bad effects of one must, of necessity, reflect unfavorably upon the next. There can be no margin for error along the way.

Step number 1 is the attention-getter, the exposure. You may advertise your services via a classified ad in a few of the trade publications, or, if you prefer, stage a solicitation campaign or make preliminary inquiries of some specific stations in locations in which you're interested. Such inquiries may be made by letter, telephone, or in person. Regardless of which method you choose as step number one, you **MUST** do it the professional way. You must say the right thing. Your classified ad must be properly worded if you want replies. You should not burst into a busy Program Director's office and expect consideration. Now, let's break step one down into three methods.

## SOLICITATION CAMPAIGNS

I tried solicitation campaigns years ago, and to be perfectly honest about it, this method was quite disappointing. The solicitation method of getting a start in broadcasting, at best, is a gamble. When the working announcer tries it, he may succeed because of his experience; however, it is still a gamble. Furthermore, throwing out a line and sinker for a job is not following a well-laid flight plan or success formula. A solicitation campaign, to me, resembles an

auction sale—one of those "How-much-am-I-offered" things. The professional with something worthwhile on the ball doesn't have to resort to direct-mail practice to get himself a new job.

## PRELIMINARY INQUIRY

Method number 2 refers to making a brief, preliminary inquiry of some specific station lying directly in the path of your goal. You may make such an inquiry in one of three ways: 1. Write a brief note directed to the P.D. byname, and make it an informal, personal inquiry as to the possibilities of becoming associated with his station. Do not include details in this note. Save them for your presentation. Remember that a preliminary note of inquiry is merely bringing your services to the attention of your prospective employer. If your type of services are needed, you'll hear from them pronto. But even if your first letter runs four pages in length, if your services are not needed, you've simply wasted your time and that of your reader, so make your letter of inquiry brief.

Making a preliminary inquiry by telephone is quite effective. I used this approach when I moved from Philadelphia to New York. Three weeks after I put through my first phone call to the Program Director—person-to-person, I found myself behind the mike in the big town! This phone call should not be a detailed one. After all, the P.D. may be quite occupied at the time. However, it does make for a speaking acquaintance, which in itself is favorable, and you'll get an immediate picture of your possibilities right then and there.

Another good way to make an inquiry is to visit the Program Director in person; however, this method is workable only if you're near enough to the station of your choice so that you may drive over there on your day off. Call him on the phone before you break in on him, though. One is usually granted an interview, especially when you make it clear that you're in town for the day.

## CLASSIFIED ADS

A classified advertisement is your showcase—an attention-getting device, but it is nothing more than an INTRODUCTION. If you wish to do a detailed account of yourself,

that is, sell your services directly from the advertisement, you must buy at least a two-inch display space. However, I don't believe display advertising is necessary to make that desired move. A simple, 18- to 20-line classified exposure will do nicely if you word it properly. An effective classified ad does not require a lot of prepositions and conjunctions. Neither is it necessary to mention that a tape and resume are available, nearly everyone these days has access to a tape recorder. Do not promise an interview; you may hear from a station 2,500 miles away. Salary requirements should never be mentioned in either an advertisement or in your letters of application; remuneration should be put aside for future discussion. Avoid the "smart-alecky" type of ad. Recently I saw one which read, in part: "This boy's got it and wants to go, go, go!" Another type of wording which usually pulls poorly is the "prima donna" advertiser, the "\$12,000 or nothing!" sort of thing.

If your ad is slanted to one specific location or city, your replies will be few. On the other hand, if your ad reads: "Will travel" you may anticipate a gratifying response, and you'll have your pick. Keep your ad simple—state the facts and no more. However, do not forget important details. Here's an example:

Announcer-newsman, Metropolitan market.  
Third ticket. Board if necessary. 6 years  
radio, 3 television. Anywhere. All re-  
plies answered. (BLIND BOX NUMBER)

Simple? Yes, but effective! The "replies answered" bit, of course, is optional. Now we come to those important letters which must be properly written to be effective; they are used as LINKS between Step 1 and Step 2, your presentation.

## LETTERS OF ACKNOWLEDGEMENT

Of all the replies received, let's assume that you've chosen one to pursue. You've been asked to rush a tape and resume to the station, which, of course, you will do, and MORE than that. To put a "reservation" on the job—to fill the time gap while you prepare a presentation, I always suggest a brief letter of acknowledgement (see sample). It let's Mr. Smith know that he's doing business with a professional.



Mr. George Smith, Gen. Mgr.  
WHOC Radio  
2400 Royster Drive  
Ellenville, Mich.

Dear Mr. Smith:

Thank you for your reply to my advertisement (PUBLICATION & DATE OF ISSUE).

As you requested, I'm preparing a presentation for you, to be rushed to you air mail along with an air check.

Sincerely,

(SIGNED)

Frank White

**Typical letter of acknowledgement.**

Such a letter acts as a "go between" from Step 1 and Step 2. Now, should YOU answer an ad placed by a radio station, requesting the reader to "rush tape, resume," get a brief letter by air to the station to hold the opportunity for you (see sample). By sending a letter, I am not implying that you should delay your presentation. On the contrary, prepare it and get it off by air. What the letter does, though,

Mr. George Smith, Gen. Mgr.  
WHOC Radio  
2400 Royster Drive  
Ellenville, Mich.

Dear Mr. Smith:

Relative to your advertisement (PUBLICATION & ISSUE DATE) for a morning deejay. My presentation and recent air check of my work will reach you shortly.

Your consideration will be appreciated.

Sincerely,

(SIGNED)

Frank White

**A "hold-the-opportunity" letter.**

is say "I'm in on this race, too! Hold everything until you hear from me! But it says it the nice way—the professional way.

## THE PRESENTATION

Set up your presentation in this manner. For your audition use a good quality tape, having a good recording range. (We are working for appearances and impressions). Your tape should be in good condition, not old and brittle, prone to break during the audition. Show the "boss" that you know HOW it should be done, that you're meticulous in your work by attaching a foot of leader tape. Use a new-looking carton, with your name and address neatly printed on the outside. Seal the carton with a piece of cellophane tape. At the beginning and end of your audition, identify yourself like this:

". . . and this ends my audition, Mr. Smith.  
This is Frank White. Thanks very much for  
your time and consideration."

This tag, using the man's name, may be added to your stock air check to give your presentation that "custom made" sound. Insofar as the choice of your audition material, don't draw it out. After the first minute or two, you're either in or out. The newsman, of course, should submit a news summary with commercials, but not a detailed one. Talent buyers are busy people and simply don't have the time for lengthy auditions. If your work appeals to them, chances are you'll be asked to come for an interview, at which time they may ask you to do a "live" audition using their own material. The commercial announcer should do a bit of news, several types of commercials, a sample interview, or a bit of sports, while the sportscaster should include, if he possibly can, a brief air check of an interview with a sports luminary. That's always quite impressive.

The deejay's audition material should not be drawn out. Music should be faded in and out, highlighting only the general production and ad lib. Avoid doing a "souped up" audition. I heard of a beginner who got his start without any trouble, but was fired the same day he started work. He prepared an audition at home, using his record player,

RESUME OF Frank L. White

ADDRESS 1793 Longwood Avenue  
East Bronx,  
New York 12388

TELEPHONE Area code 516 761-3456

POSITION Announcer-newsman

DESIRED

EMPLOYMENT 1963 - present WGGN, Walton, Pennsylvania. Newsmen, some sports. Occasionally  
RECORD board work. Handled publicity.

October 1960 - January 1963 WARR, Warren, Pennsylvania. News director, minor  
announcing. Staff rewrite man for Warren Daily Press.

December 1957 - September 1960 worked as commercial copywriter for Jones and  
Donahue Advertising, Inc., Chestertown, Penna. Part time announcing with WCHS,  
Chestertown, Penna. During last year, did sports and special news events.

EDUCATIONAL General grammar and high school education, Sommerset, Penna. Graduate New York  
BACKGROUND school of Radio and Newspaper Writing. Also completed correspondence course in  
broadcasting. Attended Adult Education courses locally in public speaking and took  
one-year instruction with Dale Carnegie. Two years college (H and M) majoring in  
English and social sciences.

OTHER  
EXPERIENCE

Participated in public discourses while in college. Studied music and played a few public recitals in Town Hall, Philadelphia. While attending college assisted the sports editor of school newspaper.

PERSONAL

Birthdate: January 3, 1933; Height: 5-10; Weight: 170; Health: excellent; Marital status: wife, three children; Draft status: Veteran with medical discharge.

REFERENCES

Robert L. Moss, Gen. Mgr. WCHS Chestertown, Penna.  
Mrs. Charles Frawley, Personnel Director, Jones and Donahue Advertising, Inc., 1900 Worth Avenue, Chestertown, Penna.  
Mr. Charles Rogers, Managing Director, Warren Evening Journal, 200 East Main Street, Warren, Penna. 12322.

OTHER  
INFORMATION

Because of a special arrangement with my present employer I may be available within two weeks. I have my present Manager's permission to take time off for an interview. He understands my reason for seeking a change of location. If granted an interview, I will bring with me a special brochure containing publicity photographs and other references.

Standard resume form.

stopping the machine as he went to prepare and rehearse his chatter. The finished product, on playback, was a fast moving tight-board job filled with interesting facts and figures, however, he had to prove this sample of his work. The merchandising idea was fine—but the package was empty.

So much for the aural—the spoken portion of your presentation. Now, to the written part of it:

Clip together the following: On top, a photograph, an informal on-the-street type or a studio shot, but avoid the portrait type of picture. A good picture to use for this purpose is a snapshot, friendly, smiling—a recent likeness. When your prospective employer removes your material—neatly clipped together—from the envelope, you will introduce yourself via a friendly, smiling picture. (We're still speaking attractive packaging and merchandising.) Under your photo place your covering letter, followed by your professionally-styled resume (see sample). If you're applying for a position of an executive nature, e.g., Program Manager, News Director, etc., a brochure displaying publicity shots, letters of reference, and such may be requested. Do NOT mail irreplaceable material. In your resume, state that you have such material available, and that you will be most happy to bring it with you when an interview is indicated.

Now, let's consider your covering letter (see sample), a note which goes along with your presentation "for the ride" more or less. It introduces your presentation. It should not contain any details. All details should be placed in your resume.

Although it is a common practice, you should avoid using company stationery, especially when applying for work. Some persons feel that it adds dignity to use stationery with a letterhead on it; however, this constitutes a faux pas, because a writer represents the firm mentioned in the letterhead. When writing for a job, you represent yourself. Always use a good quality, 20-pound stock, standard, letter-size, white paper, and a long envelope, the #10 size.

For your presentation, get yourself a brown Kraft envelope, large enough to neatly hold your clipped-together material and your tape. If possible send your material unfolded in a 9 x 12-inch heavyweight carrier. To avoid fold-

ing by mail handlers, it's a good practice to clip your material to a piece of light cardboard. If you must fold your presentation, fold only once. Remember, appearance—merchandising. Speaking of appearance and impression—the first impression of you, the man inside the envelope, will start from the moment your prospective boss picks up your envelope from his desk. He'll glance at the upper left-hand corner for the name of the sender. If you've done a neat, professional job with a typed label attached to a clean-looking envelope, you may well have one foot inside the door.

Mr. George Smith, Gen. Mgr.  
WHOO Radio  
2400 Royster Drive  
Ellenville, Mich.

Dear Mr. Smith:

Thank you for waiting. Here is my presentation including a recent air check of my work.

Any consideration you may care to give me in view of becoming associated with WHOO as morning deejay is appreciated.

Sincerely,

(SIGNED)

Frank White

**Sample covering letter.**

Let's briefly recapitulate the three-step process of seeking employment as we've covered it up to this point:

Step 1: **THE INTRODUCTION** (advertisement, letter application, recommendation, preliminary inquiry, solicitation letter, or personal visit.) If by letter, it should be a brief note simply making an inquiry minus details. If a personal visit is planned, an appointment should be made in advance. Needless to say, any telephone call of the above type should come to the point quickly in establishing contact, and it should be brief.

Step 2: **THE DEVELOPMENT** (submitting your presentation, consisting of an informal photograph, covering letter, and resume—held together with a paper clip in the order given above, and your audition tape in good condition placed in a

new-looking carton with your name and address neatly noted outside the carton.) Your tape AND other material constitute your entire presentation which should be mailed as a unit, first class or air mail; the latter is preferred to speed things along. Time counts!

Step 3: Whether or not this step becomes necessary is contingent upon the appearance, impression, and favorable reaction produced by Step 2. Ask yourself the following questions before you drop your presentation in the mail box:

1. Does my presentation make a good initial appearance?
2. Is my covering letter brief, neatly typed, in good business form?
3. Is the photograph an informal, recent likeness of myself?
4. Is my tape in good condition, as a top professional would submit?
5. Can I guarantee quality control on my work?
6. Did I project personality and sincerity during my audition?
7. Is my resume neatly typed and does it make a professional impression?
8. Does my employment record make me sound like a floater? (If so, change it.)
9. Is my presentation directed to the man who does the hiring?
10. Is there something I should not have said in my presentation?
11. Should I or should I have not mentioned salary requirements? (if requested)
12. Am I making this move in accordance with my "flight plan" or will this job take me farther from my goal? (It definitely should not)

The working announcer may not need the information contained in the next Chapter; however, the neopyte should be forewarned to be prepared for his first interview with his "new boss."

## CHAPTER 20

# Meeting the New Boss

Step 3 in getting that job is meeting the new boss. The manner in which you handle matters will be the deciding factor as to whether you will start work, or whether the deal will fall through! True, you're both strangers, but the strangeness of it all will soon wear off. Be yourself throughout the entire interview. Answer questions straightforward. If you don't have an answer, don't grasp for something to say; simply say, "Sorry, I don't know." After all, you're not expected to have all the answers. Now, let's prepare for this interview.

### BE NEAT AND ON TIME

What will you wear? The man should wear a neat business suit. The woman—an appropriate dress for business wear. Incidentally, go sparingly on the jewelry. Also, I understand that some employment agencies advise female applicants to go easy on makeup, with little if any eye makeup. I can see the reason for this suggestion. Neatness counts. Your employer's attention must be focussed on YOU and on what you have to SAY, and not on your wearing apparel, jewelry, and makeup. In any case, avoid distraction. If your appointment is set for the afternoon, avoid a cocktail with your lunch. You may not be aware of it, but there must be a reason why they call them "telltale" beverages. Why take unnecessary chances on creating an unfavorable impression? If your new boss is an ardent follower of teetotalism—need I say more? Of course, you must be on time; better still, be AHEAD of time. Allow for traffic jams, belated trains, off-schedule busses, etc. You can't keep your new boss waiting, twiddling his thumbs. That "Sorry I'm late" excuse won't help any.



## BE FRIENDLY AND SELL YOUR SERVICES

If you dislike meeting strangers and suffer from "butterflies," don't give it another thought. Chances are the new boss, himself, feels uneasy in the presence of strangers. What to do? Easy! Walk up to his desk and extend a friendly handshake and a happy smile—put HIM at ease. RELAX! Don't try to make an impression. It isn't necessary. You must remember that this is a two-way deal. YOU need that job, and the station needs YOU. Take it easy! Don't allow the subject to drift. For example, if the matter of hobbies comes up and it does many times, fishing, golfing, or boating talk is "off limits" here. You want the job—stay on the subject.

Be careful of those casual remarks; sometimes they are easily misunderstood. I had one such experience which cost me a good job, that of Program Director with a top New England good-music station. During the interview the conversation drifted to symphony music and the name of Stravinski. In passing, I remarked that I held an admiration for symphony music, but, frankly, I found music in the lighter vein more listenable—more to my personal liking. Two days later, back in New York, a letter from the General Manager advised me that all arrangements concerning the position should be disregarded. The reason for the change of mind? A Program Director of a good-music station should feel an intense interest in symphony music—words to that effect. I learned later that the General Manager was a symphony enthusiast and an ardent collector of Stravinski music. I simply said the wrong thing. I should have told him that I had studied for symphony and had played in professional symphony orchestras prior to my getting into radio broadcasting. So, watch out for those passing remarks.

When the subject of remuneration arises, it may turn out to be a sort of "horse-trading" session, although sometimes a station has a set starting base salary with an increment scale. If the station is in a metropolitan market, it may be unionized, in which case, again, the union has set a base starting salary. Joining AFTRA, the American Federation of Television and Radio Artists, is no problem. The station's shop steward will arrange membership for you.

Speak in terms of your SERVICES—not about yourself. A Program Manager is a talent buyer, and as such, his interest lies in buying your PRODUCT, your broadcast services. For the moment, he is not concerned with your personal problems, e.g., salary requirements, new baby on the way, unforeseen expenses, etc. It's what YOU can produce on the air—that's what counts! Let's look at it this way: When buying a new suit of clothes, primarily you're concerned with workmanship, quality, and price, rather than with the name of the manufacturer. You're buying the PRODUCT. Basically, you want the best suit you can buy and at the best price. So tell him what YOU can do for HIM!

When you become well established in this business, THEN your name will take on importance. Your services will be well known. Up on top they buy names, and as a top name in the profession you'll have the upper hand in choosing your spot and naming your price. But until that time comes, you must prove your worth. The time WILL come when you'll be in a position to speak in terms of what YOU want. In the interim—be patient. If your Step 1 did the trick and Step 2 produced desired results, why shouldn't "all good things come in threes" for you, too? Chances are you'll go to work!

## CHAPTER 21

# Advancement Opportunities

Some newcomers enter broadcasting as apprentice announcers and stay with it all the way to the top. Others, after a few years behind the mike, develop an interest in salesmanship or engineering. And it's quite common for an announcer with an unusual flair for showmanship and programming to be considered for the position of Program Director, an excellent promotion. I might add that GOOD Program Directors are quite scarce. Therefore, the man who enjoys good production, building audience ratings, and formulating new program ideas, should keep his eye on the program office job.

A number of the profession's top copywriters were announcers who switched jobs. Sometimes a staff announcer may feel a keen interest in news reporting. This doesn't happen too often, but when it does, the cub reporter slips easily from behind the console into the newsroom. Such a broadcaster is said to have "a nose for news." Sportscasting, too, offers the ambitious and talented youngster an excellent outlet for his self-expression, if the broadcaster "eats and lives" sports. That's the way it is—you may start out as a disc jockey, and, who knows, become one of the nation's top newscasters or prominent play-by-play sportscasters.

### DOUBLING AS AN ENGINEER

Most announcers find control room duties quite fascinating. Spinning records, twisting knobs, pulling switches and pushing buttons will hold your intense interest, but there may come a time when you'll become curious enough to want to know more of what goes on behind the transmitter panels. What happens when you push the carrier button? How does

the crystal keep your station on its assigned frequency? Many technical questions will cross your mind while you work. When that happens, it should be your cue to start thinking about learning more about the science of electronics and getting your first-class radiotelephone license. Announcers holding first-class tickets are constantly in demand, and they often are able to call the shots. The effort, time, and money devoted to studying for your ticket will be well remunerated with a substantial adjustment in salary. Besides, there's security—you'll never find yourself jobless. At most broadcast stations maintenance men are in the minority, and any Chief Engineer will extend a welcome handshake to you. As a combo man you may be asked to do transmitter standby duty on such days when transmitter engineers are off or you may be assigned to assist in maintenance work, and the time may come when you'll do more in the way of engineering duties than announcing. However, an agreeable schedule usually is worked out to everyone's satisfaction and convenience.

Before you make any plans to purchase books or advance any registration fee, consider well the fact that as a first-class engineer you will work with higher mathematics. If, for example, algebra was one of your weaker subjects at school, don't do anything until you seek the advice of your Chief Engineer, who is well qualified to answer your questions. Passing the test to obtain a first-class license cannot be compared, in any measure, with the simplicity of the examination required to receive your third-class permit.

## DOUBLING AS A COPY WRITER

When the holidays roll around, and at other times of the year, the copywriter works far into the night to keep abreast of the heavy influx of seasonal business. If you like to write, and are adept at doing effective commercial copy, why not let your talents be known. Your copywriter will welcome your assistance—another means of stepping up your income. Copywriting is quite a fascinating and profitable branch of the advertising business. As is the case with Program Directors, good—and I mean GOOD—copywriters are very scarce.

## DOUBLING IN SALES

The commercial department offers the young and ambitious broadcaster an ideal and pleasant means of bolstering his weekly pay check by doing part-time sales on his own time, that is, after his day's work behind the mike is through. If you like to sell, or have done any selling of any kind, then think about doing sales on a part-time basis. If you're a morning man, you're probably off the air by two or three in the afternoon, with plenty of time to make the rounds of potential advertisers. Of course, you will not be given cream-of-the-crop accounts, so be prepared to try your luck with the hard-to-sell accounts. You see, between the Commercial Manager and his sales staff, all desirable territories have been assigned. In the smaller stations, even the Program Director and General Manager sell. In some operations, there's no limit at all as to who may sell—everyone gets into the act, the more salesmen the merrier. However, there are broadcast officials who feel very strongly about allowing announcers to approach advertisers. They insist that selling should be done by experienced salesmen and announcing handled by trained broadcasters. In any case, if station policy permits announcers to do part-time sales, I would advise that you observe protocol and discuss your plans with your Commercial Manager, who may suggest that you speak to the General Manager about selling on your own time. Of course, the practice of allowing announcers to do selling and salesmen to do air work is quite common to small-station operation, but it would seem to be the ideal way for the announcer with aspirations to sell to gain the much needed experience.

When you do land a contract, whether it will run for fifty-two or four weeks, right then and there give serious thought to renewing the contract when the time comes by **SERVICING** your account regularly. Servicing in broadcasting means regular checks with the advertiser as to copy changes, planning special sales advertising, and so forth. In other words, take a personal interest in the advertiser's advertising problems. While it's true that you'll get your commissions as long as the contract will run, it's also a fact that your sponsor will renew only if it paid him to advertise in the first place. That's why it's up to you, the salesman,

to help make his advertising pay off. You **MUST** service your accounts! If selling sounds like too much work, then forget about selling. The reason I stress the importance of servicing accounts is because you want to keep adding to your list of accounts, and surely you can't afford to lose any. Do salesmen actually fail to service their accounts? Yes, I've known a few of them. An announcer who did part-time sales complained to me that a certain advertiser cancelled out his contract. Lack of service was the reason given for the action.

If you should ever be handed a stack of hard-to-sell accounts, recall the story I'm about to tell you. Some years ago, when doing part-time sales in addition to my morning trick, I called on the owner of a feed store, knowing full well of his experiences as a former advertiser with our station. It seems his account had been shabbily handled by a previous salesman. When I entered the old, barn-like structure, the feed man lost no time in telling me bluntly that he was through—finished with broadcasting! I had to agree with him on the lack of servicing, a complaint to which he was entitled. On the wall, alongside a stack of feed bags, hung a placard announcing National Baby Chick Week, and below was attached a homemade sign inviting customers to come in on a certain day during that week for free baby chicks. Pointing to the sign, I asked him "How would you like to do an interview with me publicizing National Baby Chick Week? Won't cost you anything!" He liked the idea very much, and I used the taped interview on my Saturday morning show. About an hour after the broadcast, he called me at the station and asked me to see him that afternoon after work. Obviously, the interview created quite a stir around the old feed store. Instead of renewing his former account, one spot a day, I had no problem at all in selling him a five-minute slot across the board. I allowed him to do his own commercials in the kind of language his customers understood best. That account was still active when I left the station some months later. You see, I offered this advertiser something different. I didn't really sell him. He bought his way back into radio advertising. So, don't fear the so-called "tough customers." Remember this fact: If you can show a man how YOU can make money for HIM—he'll buy the deal! It simply takes more than an

order taker—you must be an idea man to chalk up a sales record.

Here's another idea. A lumber yard wanted to buy something unusual—ordinary announcements and news were out! In addition to lumber, they sold paints, hardware, ladders, tools and such. I suggested the idea of using "hints for the handyman" to be followed by the sponsor's message. The sponsor gladly furnished me with such "do-it-yourself" items, each running about three lines. Here's an example of one such commercial:

"Now, today's handyman hint brought to you by the L & G BUILDERS SUPPLY. When painting a ceiling always work against the light, not with your back facing the window. It's easier on the eyes. And for that next paint job, get yourself a new, sturdy ladder. At L & G BUILDERS SUPPLY you'll find a . . . ."

We simplified copywriting by stapling in a handyman hint on each piece of copy. A number of jobs around the home require a ladder. This idea worked so well that I suggested the same idea to a home furnishings store, using household hints and tying them in with cleaning supplies, brooms, floor waxes, etc. Working with your advertisers in this way constitutes more than merely trying to sell them something—anything just to make a sale. When you present some original idea to a potential sponsor—custom-formulated to fit his specific advertising needs—not only will he buy, but he'll renew, and that's what you're after—renewals! Always prepare several such advertising ideas in advance, so that when you call the advertiser for an appointment you may tell him that you have something entirely unique and exclusive in the way of advertising his products or services. That word "exclusive" always gets an appointment! Never attempt to sell a "tough" client run-of-the-mill radio advertising. Plan something special for him. As with new accounts, tread carefully. Gain the advertiser's confidence first. Offer him your deal on a painless, short-term basis, with the option that he may buy the idea exclusively on a 52-week contract. This is the way to prove to your advertiser that it doesn't COST MONEY to advertise; on the contrary, prove to him that it PAYS to advertise. Make him prove it to himself! Make it easy for

him to see your point. Speak about your deal as being special, unique, made-to-order, exclusive, etc. Words such as these seem to have magical properties. Ideas count! Don't sell mere radio time—sell ideas—sales-producing ideas and you will have sold radio. Let me put it another way: A newspaper doesn't sell space, as such; rather, it sells an effectively-composed sales-producing message in PRINT, thereby selling its white space.

#### DOUBLING AS A SPORTSCASTER

If you can do play-by-play sports, you'll find a welcome at any radio station. Your services will rate a talent fee, which must be stipulated in the contract between station and sponsor. Sometimes sportscasters make a direct contact with an advertising agency, in which case they are paid by the agency. Insofar as your sports ability goes, be careful as to what kind of play-by-play assignment you take on. You may turn in a top job describing a baseball game, whereas a lightning-fast basketball contest may prove too difficult an undertaking for you. Should you fall flat on a basketball game, chances are you may not be trusted to do a good job on baseball or football. It's better to turn down an assignment rather than to take the chance of kicking it around. Sure! Turn your talents into dollars with play-by-play sports!

#### YOU MAY BECOME P.D.

How about the position of Program Director as an excellent advancement opportunity? Good Program Directors are scarce; in fact, there are not nearly enough of them to go around. The title of "Program Director" is far too loosely conferred upon persons insufficiently qualified to handle the job. Therefore, it will pay you well, if you have a flair for showmanship, production, and program ideas, to consider a Program Director's job. It's not an easy one. The P.D. is the liaison man between the front office and the announcers, newsmen, and copywriters. When an announcer kicks a commercial around, when a deejay habitually comes in late, when someone must be fired, when a listener gripes, when an advertiser complains, when the rating drops, the P.D. is asked to make the



necessary adjustment to straighten out the matter. All sorts of problems are directed to the P.D. for disposition.

The Program Director must be capable of handling station promotion and publicity, and he should know how to write effective newspaper copy to promote his programs. When a Program Director moves on up to a larger operation, his duties become less complex, but he specializes, more or less, in programming and audience rating. The affairs of his announcing staff, newsmen and copywriters are taken over by "straw" bosses—namely, the Chief Announcer, News Director, and Copy Chief.

Summing it up, a good Program Director must know music, show business, advertising, and he must recognize talent when he sees and hears it. He must act the part of coach to his staff—show them how it should be done. The easiest way to slide into the P.D.'s chair is to display your good taste in production and programming on the air, to suggest little ways and means of improving on production here and there, and by offering your assistance in case it should be needed. When the right time rolls around, you'll be considered for the job. Before you agree to accept the position, consider well all the responsibilities of that important post.

As you can see, there are various ways in which you can increase your earnings by doubling in brass around a radio station. Look for the opportunities. They're there!

## SET YOUR GOAL

I again urge you to consider working with a flight plan—a mental blueprint, so that you'll know exactly WHERE you're going and HOW you're going to get there without loss of valuable time. Such a plan will serve you well as a guide all the way to the top. Start driving yourself now by creating success images of yourself. See them in ACTION! SEE your name up in glittering lights! HEAR the applause! ENJOY the prestige and popularity showered upon the nation's number-one broadcast personality! It's all for YOU! Whether you choose to work for stardom and national fame or prefer to remain in your home town as a broadcaster, success may be yours anywhere. Keep your eye on your goal, whether that goal lies across the nation or across the street!