

The Radio Announcer's

H A N D B O O K

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THE RADIO ANNOUNCER'S HANDBOOK

Rinehart Radio Series

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DEDICATION

For Hilary; if it had not been for her I would never have been an announcer. For Hank; if it had not been for him I would never have written what I learned. For Ellen; if it had not been for her there would have been no Hilary, no Hank.

PREFACE

The Radio Announcer's Handbook is designed for the practicing radio man and for the career-minded student. It necessarily contains much that is well known to the announcer and, likewise, much that is common currency to the speech student, but there is no book on radio announcing containing the knowledge of both groups that is available to either.

I have attempted to fill the need because I have had experiences in both the announcing and the speech fields. I have worked professionally in the radio industry for over fifteen years as a vocalist, script writer, actor, announcer, and producer, and for the past ten years I have also worked at being a speech teacher. For the past three years I have been trying to re-evaluate what I learned as a radio performer in terms of what I profess as a teacher.

This present volume is an outgrowth of my attempts to teach speech students the rudiments of announcing. At first I was teaching them speech, and some of them wanted to become (and some eventually did become) announcers. Then I began to have announcers studying speech. And finally I was requested to attempt to teach announcers to announce. The drill material and many of the opinions contained in this book reflect this teaching approach to practical announcing. The material in the chapters on skills and on *ad libbing* has been tried on successive classes of students and has been revised each time in the light of what they and I have learned. The drill material, which I have winnowed from great sheaves of other similar announcing material, has been successful with the students in those classes.

I have attempted an informal written style in conformity with that of the radio profession itself, and one that is suited to oral reading. That is, the textual material can be used for additional oral reading drill.

The exercises and drill materials have been selected and arranged for a cumulative effect. The exercises

follow a definite lesson plan—that is, Exercise 10 depends upon the successful completion of Exercises 1 through 9. And while the student concentrates on the communication of ideas he can also be working on the improvement of his voice control, his pronunciation, and the development of his mike technique.

The drill material is also designed to develop proficiency in the pronunciation of four foreign languages, French, German, Italian, and Spanish, the four languages most commonly used by the American announcer. The pronunciation of all four may be acquired by a mastery of the rules given in Appendix II.

With few exceptions, I have used radio announcements for the drill material, and wherever possible, radio copy from commercial stations so that the student announcer could familiarize himself with the material of his profession. No class, however, can cover all the material in these drill assignments. The first forty exercises comprise the material usually covered in a one-semester, three-hour course. The others can be used to replace any of the assigned exercises or for supplemental drill. Although individual students may read only a paragraph or two for each performance, I have included the scripts in their entirety because of their greater interest and because the announcer should familiarize himself with as much radio copy as he can read.

The "Announcer Vocabulary Drills" are included to help the announcer improve his pronunciation. If the student transcribes the words phonetically in his text he will familiarize himself with the phonetic alphabet and with the preferred pronunciation. The vocabulary drills were compiled from words with which professional announcers had difficulty or which they fluffed.

I cannot footnote the debt I owe to the men of the

radio industry and the teaching profession. A man is a composite of all the people he has known and all the books he has read. I owe an especial debt of gratitude to the faculty of the speech department of the University of Iowa for their stimulation and thinking, principally to Professors E. C. Mabie, Dr. Harry G. Barnes, and Dr. Grant Fairbanks. I owe a similar debt to W. B. Way, Bill Gillespie, Jim Randolph, Watt Stinson, Howard Hamilton, and many another

in the radio industry for his stimulation and help. And to my students and to members of the faculty here, Professor H. P. Wheeler of the Department of English, and H. R. Jones and Nancy Kerr of the Department of Speech, on whom I have experimented, my heartiest thanks.

B. G. H.

Tulsa, Oklahoma
October, 1947

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I

THE RADIO ANNOUNCER

Chapter I . . THE ANNOUNCER'S QUALIFICATIONS

Radio announcing is a new profession. The fact that its qualifications are not universally established, thoroughly understood, or generally adhered to is due to the youth of the radio industry. Because of the industry's rapid growth and great wealth the profession of announcing has many times been slighted and ignored; because of the glamour surrounding the industry, announcing has attracted many persons without professional training and without a professional attitude.

The announcer's lack of training and professional pride has caused his profession to be taken lightly within the industry. Many radio station managers consider announcers as apprentices who will eventually work up to responsible positions within the sales force. In many stations the announcer has no authority to make decisions on program policy but must ask the permission of the engineering staff. In too many stations the announcer is considered irresponsible and of little consequence.

This attitude within the industry is not without justification. Too many times the announcer has been little more than a tramp, moving from one job to another. He has had all the color and ego and vices of the journeyman reporter without the reporter's professional skills. There are many points of similarity between the itinerant radio announcer of today and the news reporter of bygone days.

The typical expert radio announcer of today, the leader in the profession, has had little specific training for the work he is doing. He has come from the entertainment or business fields and has developed with the industry. Today, however, the adolescent is attracted to the profession because of the glamour surrounding it. The announcer, as well as the re-

porter, is in "the know." He is in the midst of all community activities; he moves within the entertainment world. His profession carries public recognition and acclaim. And since the leader in the profession has been without specific training, the starry-eyed high school student illogically concludes that he himself needs none; thus we have the pitiable situation of the untrained, immature high school announcer serving the industry and the public.

Such a state of affairs could not long exist. The networks, the first to attempt to cope with the problem of qualifications for the profession, have rapidly raised the tone of the entire profession. But local stations and students have given too little attention to these network statements on qualifications for announcers.

The Columbia Broadcasting System, for example, has briefed its requirements for announcers as follows:

- 1) A college education or its equivalent.
- 2) A proved experience as announcer in one or more of the broadcasting stations in the country.
- 3) Excellent diction and accurate pronunciation not identifiable with any particular section.
- 4) Voice and air personality which is distinguishable without affectation.

The National Broadcasting Company makes these specifications in its pamphlet, *The Selection and Training of Radio Announcers*:

An announcer in the N.B.C. is expected to average well in the following: a good voice, clear enunciation, and pronunciation free of dialect or local peculiarities; ability to read well; sufficient knowledge of foreign languages for the correct pronunciation of names, places, titles, etc.; some knowledge of musical history, composi-

tion, and composers; ability to read and interpret poetry; facility in extempore speech; selling ability in the reading of commercial continuity; ability to master the technical details in operating the switchboard; a college education.¹

Among the members of the profession and among station managers it is generally agreed that the announcer's qualifications can be grouped under two headings: physical and educational.

PHYSICAL QUALIFICATIONS

Announcing makes great demands on the health. The Roman saying "A sound mind in a sound body" can be given an accurate twist for announcers, "A sound voice in a sound body." All voice teachers stress the necessity of good health for the best voice production—and since the voice is the announcer's livelihood, he must be healthy.

The nervous strain of announcing is another reason for good health. The inexorable demands of the clock, the necessity for quick thinking, the hypertension of the broadcasting act itself all take a toll that only a healthy announcer can pay. Moreover, only a healthy man can possess the emotional stability this profession requires.

Health is the subject of so much of the broadcast copy each day that the announcer should be in sound physical condition. Nothing is so ludicrous as the cold-clogged announcer attempting to recommend a head-cold remedy to the listener, or the obviously exhausted announcer talking of the pep and energy to be found in some breakfast food or vitamin pill.

Realizing the importance of health in their announcers, managers have consistently cut the length of mike time announcers put in, and expect the announcer, in turn, to stay fit and to be fresh and rested when on duty. Tension before the microphone is less when the performer is rested. Quick, accurate decisions are possible only when the announcer is fresh and fit. In fact, effective communication is possible only when the announcer is in good health.

No person should consider announcing as a career unless he has a better-than-average voice. Most employers define a good voice as one that is "low, rich,

and pleasing with a full, resonant quality." Certainly, no one should consider announcing who has a speech defect such as lisping, stammering, or stuttering. No more should one consider the announcing career if he has imperfections in the speech organism such as chronic inflammations, malformed teeth and jaw, tongue or lip paralysis. An announcing career should be sought only by that person whose voice is of pleasing quality, of medium or low pitch, resilient and rhythmical, and capable of expressing the entire gamut of thought and feeling.

Since the announcer's voice is all-important to the listener, it is often thought that his appearance is of no consequence. Few station managers hold that opinion, however, for announcers go before the public on every "remote" broadcast, studio audiences are a radio commonplace, and the announcer participates in practically every community program. An excellent announcer will not fail of employment simply because he makes a poor appearance, but many an indifferent announcer may be employed because he is personable.

EDUCATIONAL QUALIFICATIONS

The employer is primarily interested in an announcer with a trained voice, but he wants a trained mind to control that voice. The educational requirements for the announcer are threefold: a broad general education, an intensive training in voice and speech, and a knowledge of radio.

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

¹Reprinted by permission of the National Broadcasting Company, Inc.

better he is able to serve the sponsor and his employer.

A college education is regarded as essential for an announcer because it is believed that standards of taste and the social graces so necessary in the profession are best acquired in college. The announcer goes into the listener's home through the medium of radio and he mingles with the public in preparing his broadcasts; consequently he is constantly called upon to exercise tact and taste.

Decisions of taste and decisions involving sponsor relations and revenue are many times forced upon the announcer, and the better his training the more likely he is to make the right decision. Following the news flash of the death of President Roosevelt, the announcer on duty on a large, clear channel station had a decision to make. It was a decision involving taste and revenue. Should he play the scheduled transcribed roach powder commercial, or should he announce a musical interlude suitable to the occasion? It would be pleasant to report that the announcer knew he had a problem and did the tasteful thing, but he did not. He announced the commercial transcription, listened to its jingled banalities, and was surprised when the public and the station manager reproached him for his inexcusably bad taste.

Many American colleges and universities offer

excellent courses in speech training which provide the drill in pronunciation needed to free the announcer from the handicap of regional dialect and local peculiarities, and in which he can study voice improvement, public speaking, and oral interpretation.

Such voice and speech training is a *must* for success in announcing. The training extends beyond the limits of formal education. No one should consider the announcing profession who lacks a healthy curiosity and interest in speech, and who is unwilling to continue to practice, drill, and study every day for the rest of his life.

Moreover, in a number of American colleges and universities it is now possible to get fundamental training in radio itself. Before the introduction of these courses the announcer had to learn radio on the job. In many instances he made costly and foolish mistakes through no fault of his own. On-the-job training is expensive and time-wasting, but until recently it was the only training available for the beginning announcer. The announcer needs training in mike technique, in the requirements of radio, and in the particular announcer skills. A small station can provide it, but not as well as many colleges and universities now do. Much of this necessary training is given in the following chapters.

Chapter II . . THE ANNOUNCER'S SKILLS

Radio announcing can be learned. It is a highly specialized speech activity, but the student having the proper qualifications and a desire to improve can learn radio announcing just as readily as any other speech activity.

A highly successful NBC announcer and winner of the H. P. Davis award, Jim Todd, immediately comes to mind as an example of the announcer whose proficiency is acquired. As a college student he was refused the announcing role on a campus carnival because his voice was too low, his manner indecisive, and his speech undistinguished. Annoyed rather than discouraged, he began a systematic program of self-improvement.

He finally secured a job on a 250-watt station. He listened carefully to the network announcers carried on the station and tried to analyze what they did. He put his salary back into recordings of his own voice. He asked to be allowed to do everything around the station, and as a result nosed into the files, read the fan mail, worked the control board, wrote his own continuity, and announced anything and everything. He also made his family listen to him every day and mail their criticisms to him—hard on the family but good for him.

It wasn't at all easy and he wasn't an overnight success, but within six years of his start in commercial radio he was announcing the Chicago Round Table for NBC and had won his first H. P. Davis award.

Todd's story is typical in the profession. Similar accounts appear in the columns of the radio magazines and trade journals, because the history of every successful announcer follows much the same pattern: a man with the necessary qualifications has acquainted himself with the skills of his profession

and has then drilled himself until he has acquired proficiency in their use.

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

Obviously, if no one is listening to the station at the time the announcer is speaking, there is no communication; and it should be just as obvious that there is no communication if millions are listening and no one comprehends the message. When Hitler's *Sportpalast* tirades were carried by international hookup, millions listened, but only German-speaking people understood. We were tuned in and we listened; the voice and diction were there; the ideas and emotions and personality were all there, but the communication was incomplete because we could not understand.

If the listener fails to be interested in the announcer's message, even though it is heard and understood, the communication is incomplete. Everyone has heard a radio program at some time or other which he could understand, but in which he was not interested and which he therefore did not comprehend. The telephone questioners of the Hooper Survey say that many times they call listeners who admit they have the radio turned on but can't identify the program or the station because they "weren't listening."

If the listener does not act upon the announcer's message the communication is still not complete, because in radio, as in almost all other speech activities, the purpose is the stimulation of action. The action may be merely that of remembering some-

thing or it may be that of doing something, but unless the announcer's message is acted upon there is no real communication. If you fail to send in your bottle top, or fail to "stay tuned to your friendly Columbia station," then the announcer has failed.

There is complete communication, to restate it, only when the announcer succeeds in four fundamental responsibilities: first, he must gain the attention of the listener; second, he must interest the listener in himself and his message and hold that interest despite other interests and distractions; third, he must evoke the listener's comprehension; and fourth, he must move the listener to action.

To achieve such complete communication the announcer must acquire proficiency in certain announcing skills. Within the radio industry there is complete agreement that there are announcer skills, but just what those skills may be has been the source of long and bitter argument. The word "skill" is used advisedly since the dictionary defines skill as "ability to use one's knowledge effectively; technical proficiency; a developed or acquired ability." The announcer must have the professional qualifications, but he can acquire and develop the skills, and he should be interested in using his knowledge effectively and in gaining technical proficiency.

Whenever radio announcers gather, the talk, naturally enough, turns to radio announcers. And technical proficiency is always the theme of the talk, though the subjects discussed will range from "beards" to "bests." "Beards," which, in the radio vernacular, are the mistakes and slips of the tongue made by announcers, will consume little of the conversational time since they are good only for laughs, and then the "bests" are discussed until the party breaks up. "Who is the best announcer you ever heard?" "Who is the best newscaster?" "Who is the best sports announcer?" Every field of announcing comes in for discussion, and the opinions voiced in these informal sessions are the best indication of what the profession thinks of its practitioners and their skills. One announcer will prefer this certain network "great" because of his personality, another prefers a different man because of his sincerity. An objection will be raised: the first announcer is too bombastic, the second too syrupy. Someone else is preferred and then criticized because he is too

pompous, or too superior, or too colloquial, or imitative, or unthinking, or something else.

From just such "bull sessions" the precepts of announcing have developed. To supplement the work of these impromptu classes many radio stations have periodic staff meetings in which their announcers are criticized constructively and destructively. Those meetings are often devoted to attempts to clarify the announcer's duties or to standardize procedures, but most often they are given over to discussions of the announcer's skills. Frequent attempts have been made to work out audition forms so that there can be agreement on what skills an announcer should have. Innumerable times these meetings have bogged down in attempts to define such skills as "voice control." The following list of skills, evolved from such discussions and meetings, is offered as a point of departure. To some program directors the list may seem incomplete, to others it may appear too long. The terms are not mutually exclusive, but I have used them successfully for several years.

The announcer's skills are

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

These skills can be arranged tabularly as an audition or rating chart as shown on the next page.

The rest of this chapter will define each of these skills as it applies to radio. To use this rating chart the announcer, the teacher, and the program director should understand the meaning of the terms involved. After the grader thoroughly understands the terminology, he need only put a check mark next the skill in the column which he judges best describes the announcer's ability. For my own purposes I rate projection of personality and voice con-

RATING CHART OF ACHIEVEMENT IN RADIO ANNOUNCING

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

Additional Comments:

Date _____ Observer _____

trol as separate entities in addition to the various characteristics that go into the make-up of the overall skill. An announcer's projection of personality may be only adequate, though he is superior in naturalness, and inferior in vitality and adaptability. An announcer's voice control may be good, even if his quality is poor. The grader may feel a need for a greater range of ratings; the Army, for instance, used seven marks shading from inferior to superior. The grader is free to revamp this chart in any way he sees fit.

COMMUNICATION OF IDEAS

The dictionary defines *idea* as "a representation or presentation of sense, a mental impression"; thus every radio announcement is an idea or a series of ideas. "This is A.B.C.—the American Broadcasting Company," is the presentation of sense. But many times announcers read that line so that it makes poor sense, because they do not have an idea of what they are saying. What broadcasting company is it? It is the *American*, of course, as opposed to the *National*, the *Columbia*, and the *Mutual*. Surprisingly enough, many announcers stress the word *broadcasting*, which is not the sense of the statement at all. Today with radios more common than bathtubs, everyone knows he is listening to a broadcasting source; what he may not know is *which* broadcasting system.

The announcer, after reading his copy over, should be able to enumerate the ideas in an announcement. If the announcer can categorically state the mental impressions he wishes to leave with the listener many of the problems of communication will be obviated.

In his now-famous address of last week, Premier Mussolini announced to the world that Italy could immediately place nine million men in uniform, ready for war.

This statement aroused considerable discussion, doubt, and alarm, as the case may be, throughout Europe and the United States. To speak to you on this subject this afternoon, the Columbia Network presents Major George Fielding Eliot, who will discuss the question: "How Strong is Italy?" Major Eliot is the author of various recent articles in leading magazines and co-author with Major R. E. Dupuy of *If War Comes*. He was with the Australian Imperial Force during the World War;

and for eight years was Captain, and then Major, in the Military Intelligence Reserve of the United States Army. CBS presents Major George Fielding Eliot.¹

What are the ideas in that announcement? There are three: Mussolini says he has nine million men ready for war; Major George Fielding Eliot will discuss, "How Strong is Italy"; and Major Eliot is an authority in his field.

To arrive at an understanding of the ideas in the preceding announcement was not difficult, and, since the announcer understood, the listener could. But many times the ideas are more complex and the announcer should paraphrase every announcement to be sure he has a clear conception of the meaning. Paraphrasing should become second nature to an announcer, and until it is it should be required of him by the program director, because it is the only way the announcer can be certain he understands the meaning of what he is reading. Frequently announcements are poorly or obscurely worded and frequently the announcer may misinterpret the announcement he reads, but if he understands the announcement's meaning, there is a good chance the listener will understand also. There is an ivy-covered academic joke that information passes from the notebook of the professor to the notebook of the student without passing through the mind of either. This is true also of far too many radio announcements.

For communication, understanding alone is not enough; the announcer should also remember the ideas in the announcements he reads—at least this is the opinion of many radio executives. Announcements often close with a charge to the listener to remember something, such as, "Remember, today is the last day for Blank's Big Sale!" or "Remember, Blank's telephone number, Pennsylvania 6500."

The station manager of a clear channel station in the corn belt believes that memorability is a very important quality and has his announcer's audition copy written with a line in it to remember Blank Department Store's telephone number. After the audition the announcer is interviewed by the station manager and during the conversation he is asked to dial Blank's store. If he uses the telephone book to place the call, he is refused a place on the announcing

¹Max Wylie, *Radio Writing* (New York: Rinehart & Company, Inc., 1939), p. 439.

staff, and told why he is not acceptable. That manager believes the listener cannot remember what the announcer does not make memorable.

For the announcer to understand and remember, himself, is still not enough for complete communication of ideas; there must also be a strong desire for the listener to understand. The speaker who knows everything about his subject yet communicates little to his listeners is unfortunately a common figure in educational circles, but he wouldn't last long in radio. The announcer should not be conscious of many listeners, nor of the microphone; he should be aware of speaking to only one person. The listener usually is unaware that he is part of an audience sometimes numbering millions; the announcer should be equally unaware of that audience. It is the individual listener that is important in radio. Radio copy is written for him and it is judged on its personalization, by the frequency of the use of the words *you* and *yours*. The announcer should remember this rule of good copy and speak to *you*.²

"Was that you I saw at the grocer's—getting a package of Chinese Wonder Pekoe Tea for just a penny—along with your purchase of two packages at the regular price?"

"Well, if that was you—congratulations! . . ."

Properly read, that announcement should cause each individual listener to look up when she is asked, "Was that you I saw at the grocer's?" The listener, who has been to the grocer's sometime recently, should think that it was she whom the announcer saw. The announcer continues and describes

²There is apt to be confusion on this point. I stress the importance of speaking to an individual listener and yet I will frequently quote announcements in which the announcer obviously is speaking to a group. This confusion will be removed if the announcer will note that in almost every instance when more than one person is addressed, the program has a live studio audience or implies the presence of such an audience. The opening of a show may be addressed to a group, but even in such an audience show, when the announcer delivers his commercial he usually speaks to the individual listener.

This confusion for the announcer is aggravated by a similar confusion in the industry. Ask any radio man about radio and he will tell you it is the most intimate form of public communication—"it goes right into the home." Yet the same radio man will devise a program that couldn't conceivably go into the home. I think the confusion arises from the fact that radio programs are of two types: in one, the program enters the listener's home, and in the other, the listener is added to the program audience. It is absurd to think the listener would welcome a full symphony orchestra in his living room, just as it is absurd to imagine moving the listener to the studio to hear an announcement. There are many programs that seem undecided as to just which type they should be; they are highly personalized one moment and then are bigger than the Hollywood Bowl the next.

For clarity the announcer should always think of himself as speaking to one person unless he has a live audience; then he should attempt to make the listener a member of that audience.

the woman he saw, the listener pays heed because she might just be the person he is speaking of. At the end of the first paragraph the announcer, who is speaking to someone, naturally pauses for the listener's answer. He doesn't pause because he is a good speaker. He pauses because of his lively interest in this woman to whom he is speaking. If he can sense her, his reading of the next line is easy. His listener has just said to him. "Why, yes, you did see me there"—or, "Why, yes, it was!" and he replies, "Well, if that was *you*—congratulations!" The fault too often made in this announcement is the stressing of the word "was." "Well, if that *was* you." That never occurs if the announcer thinks of his listener's answer, and thinks of her personally.

It has been implied in the preceding paragraphs that there are ways of communicating ideas technically. Emphasis and phrasing are essentially the course material of texts and teachers of interpretation, and they are techniques the announcer should master. But they should never be learned for themselves or by themselves. They are techniques that critics have observed in the speech of men who successfully communicated their ideas.

Reading is at the same time both easier and more difficult than speaking. When you read you do not need to grope for words to express your ideas, but you must think harder to make the ideas clear. Since the idea is the important element in the copy, the announcer must master certain techniques of interpretation so that he can re-create the writer's ideas.

In any announcement the words naturally group themselves first into breath groups or phrases, and then into sentences and paragraphs. Breath groups, when heard by a person unfamiliar with the English language, often sound like single words. "Ladies-and-gentlemen" is an example, and hundreds more could be cited. Americans are seldom aware of the elisions in their own speech, though quick to be confused by the same tendency in other languages. Marta Abba, the great Italian actress, in order to get the proper American rhythms in her American roles, had her parts read aloud to her, and she placed hyphens between all the words in the script that sounded to her as if they were elided. Many times the only words not joined by hyphens were those separated by periods.

Phrasing is important to the announcer because it enables him to pause logically for breath, and during that pause to formulate the ideas for the following group of words while giving the listener an opportunity to comprehend the meaning of the preceding phrase.

Phrasing is dictated by the announcer's desire to be understood. Some of the technical aspects of phrasing will be discussed here and in the following pages, but it is important to remember that radio phrasing has little to do with punctuation: some of the punctuation symbols of written English are unnecessary in oral delivery, and most of the writers for radio have so little training in correct composition that the industry has devised a punctuation system of its own intended solely for the oral reader. The length of a phrase is usually determined by the familiarity of the material included in it, and the style of the announcer.

Walter Winchell gets "Good evening Mr. and Mrs. North America and all the ships at sea, let's go to press," all in one phrase. It used to be two phrases, but the familiarity of the salutation has reduced it now to one. Tony Wons, however, seldom gets more than four words in a phrase, because he lingers over each idea to bring out the meaning.

Phrases are of two types: those carrying the main ideas, and those which contain qualifying or additional material.

Hello, everybody . . . AMERICA SINGS is off on another jaunt to the 1890's . . . those years that were called gay . . . and sometimes frolicsome. Along the way we have a story for you . . . About the first young lady . . . to enter Tin Pan Alley! (PAUSE) Hattie Starr was a good little girl . . . a very good little girl. She practiced the piano every time her mother told her to. As a reward . . . at a very tender age . . . Hattie was able to compose songs . . . for her friends. . . .³

This narration from the ASCAP Radio Program Service is an example of a prepared radio script dictating the breath groups to an announcer by use of radio punctuation. But let's look at it as an example of main and subordinate phrases. The announcement could be rewritten like this with the parentheses marking off the subordinate phrases.

³Reproduced through the courtesy of the ASCAP Radio Program Service, "America Sings," May 29, 1944.

Hello, everybody . . . AMERICA SINGS is off on another jaunt to the 1890's . . . (those years that were called gay . . . and sometimes frolicsome). Along the way we have a story for you . . . (about the first young lady . . . to enter Tin Pan Alley!) Hattie Starr was a good little girl . . . (A very good little girl.) She practiced the piano every time her mother told her to. As a reward . . . (at a very tender age) . . . Hattie was able to compose songs . . . (for her friends).

Within the phrases carrying the main idea, you will observe certain key words that bear the burden of the thought, which are more important than others. Those key words receive greater stress and emphasis so that the listener can easily follow the announcer's (and writer's) train of thought. From studies made of superior speakers in radio, it has been learned that the amount of emphasis given the different parts of speech follows a set scheme, although there are occasional exceptions resulting from the thought content. Verbs receive the greatest emphasis, nouns the next greatest, and articles the least. Here is a tabulation of the parts of speech arranged in a descending scale of degrees of emphasis:

Verbs:	Denote action
Nouns:	Name objects
Adverbs:	Modify adjectives, verbs, or other adverbs
Adjectives:	Modify nouns
Pronouns:	Stand for nouns
Prepositions:	Denote relationships
Conjunctions:	Connect words, sentences, or parts of sentences
Articles:	Denote whether nouns are definite or indefinite

Emphasis can be given a word by the use of any of the four controllable properties of the voice (see section on voice control, p. 24): pitch, loudness, time, and quality.

Pitch emphasis is of two types; the changes of key, and the use of inflection. Key is used here to denote the basic pitch of the announcer's voice from which the voice moves upward or downward. Inflection denotes the slides of the voice from one pitch to another. Key also has to do with the mood of a program—the announcing key is different when handling the Metropolitan Opera and a night club dance remote.

As an example of key shifts, read this news announcement:

Composition of King Victor Emmanuel's Italian Government, as announced by General Dwight D. Eisenhower's headquarters, today, officially named Marshal Pietro Badoglio as "Head of the Government."

The main phrase is: "Composition of King Victor Emmanuel's Italian Government officially named Marshal Pietro Badoglio as Head of the Government." The rest of the announcement is the subordinate phrase. In the chapter on procedures you will see that such phrases are marked off by parentheses and are treated by the announcer as if they were parenthetical remarks. The only vocal technique the announcer has for showing the listener a parenthesis is by a key shift. He considers the main phrase as one key group and the parenthesis as another. The parenthesis may be spoken in a higher pitch or in a lower pitch, but there should be a marked difference between the main key pitch and the subordinate pitch. The pitch used on the word "government" is identical with that used on the word "officially." If the announcement were scored for singing, you could conceive of the main clause being sung on E, for example, while the subordinate clause was sung on C below or G above.

Key shifts are also used to denote new ideas. After completing one thought, the superior speaker begins the next on another pitch to indicate to the listener that he has reached a new phase of the announcement. For example:

Columbia presents the first in a new series of weekly broadcasts featuring *The Story of the Song*—a revival of the Columbia Concert Hall programs which won nation-wide popularity last spring and summer . . .

Our soloist this afternoon is the eminent German baritone . . .⁴

It is incorrect to assume that the voice monotonously remains on the E pitch until it shifts to the C or G pitch, however. In speaking, the voice continually goes from one pitch to another to express varying shades of relationship and degree of emphasis. In reading an announcement the announcer must strive to include these natural changes in pitch. He must guard against a pattern of speech inflec-

tions and against a too flexible gamut of sounds. Both faults are common among announcers; the monotonous downward glide at the end of each phrase or the self-conscious variety in pitch without regard to the meaning of the sentence. Both faults are the result of not communicating the ideas of the copy.

Again, let me reiterate what was mentioned earlier: the announcer can achieve complete communication of the ideas of his copy if he rethinks them and makes them his own without mechanically employing the techniques of phrasing and emphasis. By knowing and understanding the techniques he can fortify his natural ability, and will have them to fall back on as aids on those occasions when the continual reiteration of an announcement has robbed it of freshness.

Phrasing is indicated by inflection. An inflection is either an upward or a downward glide in pitch. In the English language such pitch glides come at the conclusion of each phrase, uniting the words in the phrase and indicating by the pitch movement whether the phrase is complete in itself or connected to what follows. A downward glide in the pitch usually expresses completion of the phrase. An upward glide usually implies that the thought is incomplete. For example, read "for example" aloud; the first time, read it as if it came at the end of a phrase as in: "This is a complete phrase, for example." Then read it at the beginning of a phrase as in: "For example, an incomplete phrase left dangling . . ."

A downward inflection, besides indicating completion, often implies authority and decision. An upward inflection, besides indicating incompleteness, may imply indecision, disbelief, a question, and courtesy. (Be on guard, however; the downward inflection is many times used with questions, i.e., "Have you ever had the impression you were being followed?")

A circumflex inflection of the voice usually indicates insincerity or irony or a state of mental confusion. For an example of the use of that inflection pattern, listen to any of the comedy shows on the air: Jack Benny, Bob Hope, and Fred Allen are past masters in the use of it. Allen's "So?" has as many circumflex glides as a Coney Island roller coaster.

⁴ Wylie, *Radio Writing*, p. 425.

The downward inflection of the voice, whether on a whole phrase or on a single word or syllable, is a most important device for giving emphasis to an idea; its very finality makes the idea so emphasized stand out in sharp contrast, as in "It's new. It's different. It's delightful. What? Why, the new Soapo Shampoo."

Emphasis can also be achieved by variations in loudness. A word or phrase can be emphasized by either an increase or a decrease in the amount of loudness. For example, the words denoting loudness in the following announcement would be read accordingly.

The clanking and banging of the ordinary electric refrigerator is absent in a Kelvinator. It is silent.

Another type of emphasis can be achieved by a gradual increase of loudness similar to the crescendo in music. It is a technique often used on variety shows. Here is a familiar example:

An hour of smiles in Town Hall tonight, folks. Sixty minutes of fun and music brought to you by Ipana Toothpaste and Sal Hepatica. Ipana for the smile of beauty. Sal Hepatica for the smile of health. Fun with our star comedian, Fred Allen. Music with Peter Van Steeden. New songs! New laughs . . . It's Town Hall Tonight!⁵

Emphasis can be achieved by variations in time. Time emphasis on a word or phrase can be gained in three ways:

- 1) By the use of a pause before or after the word or phrase;
- 2) By prolongation of the sounds within the word or phrase; and
- 3) By variations in rhythm.

The pause is one of the most effective devices an announcer can use, and it is often the most frequently ignored. Many announcers are afraid of silence; they feel the air must be filled with a constant spate of words. Part of this fear is instilled by the advice of their managers, and part is the realization that the listener has nothing to hold his attention except the sound of the announcer's voice. It took years for display advertisers to be aware of the value of *white space* in an advertisement, and there are still many clients today who like to see every

⁵Max Wylie, *Best Broadcasts of 1938-39* (New York: Whittlesley House, 1939), p. 214.

inch of the ad they have bought filled with copy. But the skillful ad man and knowing client have discovered that a few eye-compelling words set off in space may be more effective than reams of writing. The pause is the announcer's *white space*, and if it is filled with meaning and expectancy, the listener's attention is not killed; rather it is quickened.

A pause before a word or phrase makes what is to come more important. It arouses interest in what is to follow. A pause after a word makes what has preceded important and gives the listener an opportunity to digest the meaning. For example:

1915 gave us a good many things . . . and a few not so good. On the black side of the ledger was the tragic sinking of the "Lusitania" . . . over a thousand persons died when the luxury liner sank beneath the waves . . . the victim of a German torpedo. (PAUSE) That was the year that Paul Whiteman organized his famous orchestra, playing what he called "syncopation" but what most people called by a strange new word . . . "Jazz"! (PAUSE) And that was the year that gave us Frank Standler . . . a young man with ideas about music in the movies!⁶

This announcement makes use of both types of pauses. The first pause is used to separate the two ideas and to point up "and a few not so good." The next pause gives the listener an opportunity to remember the sinking of the "Lusitania" while it increases the importance of the death toll and the cause of that expenditure of life. The next pause, indicated in the script, is to prepare the audience for new material. Both the listener and the announcer know more is to follow. The announcer has told the listener 1915 was a year of good and bad things, he has listed one bad thing and he may list more or he may list some of the good things now. The longer the pause, the more certain the listener is that the next things mentioned will be good since if they had been bad things the announcer would have continued speaking.

The pause before "Jazz" is obviously a pause to heighten the meaning and to make that word stand out. The pause following that word gives the listener an opportunity to think of the age of jazz, to remember the date, to muse about Paul Whiteman. The listener will fill that pause with his own memories.

⁶Reproduced through the courtesy of the ASCAP Radio Program Service, "America Sings," May 29, 1944.

The final pause is used to increase our interest in Frank Standler and to let his name sink into our consciousness.

Prolongation of sounds will be discussed as a time factor in the section on voice control, but here it will be thought of as an aid to emphasis. Impressiveness is given a sound by prolongation. It is used consciously for effects of dignity and grandeur—the announcer must beware of indiscriminate use, however, as it can make his speech pompous and affected. Prolongation is frequently used in the announcement of station call letters. WNBC, WCBS, KOA, WENR are all call letters in which the managerial policy dictates prolongation. It is important that the listener know just what the call letters are, and it is thought necessary to impress the listener with the importance of the call. The letters are not rattled off breathlessly as is true at so many stations, but are voiced carefully and distinctly to indicate their importance.

If the announcer has been speaking at a normal rate of speed and then suddenly accelerates, the listener's interest is quickened and what is said receives more emphasis. The same principle applies if the rate is decreased. Also, the shift in rate between announcers lends emphasis. The radio station considers the news more important than the commercial before it, and the two announcers working the program are generally advised to use different rates of speech.

The last device for emphasis listed above is that achieved by variations in voice quality. Although most of these differences are emotional and will be discussed at length in the next section on communication of emotion, a few belong rightfully in a discussion of emphasis. The listener is acquainted with various voice qualities, such as the whisper, breathiness, huskiness, hoarseness, stridency, nasality, and the like. The arbitrary use of such qualities in announcing lends emphasis to the idea. There is a commercial on the radio now in which the announcer speaks of "Whispering power," and of course he makes the term more emphatic by whispering it. Many cold-cure commercials instruct the announcer to simulate hoarseness when speaking of the evils of a cold, in the belief that this will give added emphasis to the ailment, and to the eventual

cure. Nearly every announcer who has had to introduce the Tin Pan Alley concoction "Breathless" has done it breathlessly, and the examples could be multiplied endlessly.

To summarize, there are techniques for the communication of ideas with which the announcer should become familiar because they can fortify his natural ability. The principal techniques are the use of phrasing and emphasis, and the best way to learn them is through the practice of complete communication. Keep in mind that

1. An announcement is an idea or series of ideas.
 - a) The announcer should be able to enumerate those ideas.
 - b) The announcer should be able to paraphrase those ideas.
 - c) The announcer should understand those ideas.
 - d) The announcer should be able to recall those ideas.
2. Those ideas are comprehensible only when the announcer desires they be made known.
 - a) The announcer speaks to one listener, making the reception of the announcement and its comprehension a personal matter.
 - b) The announcer uses the interpretation techniques of phrasing and emphasis to make his ideas known.

COMMUNICATION OF EMOTION

The emotional content of the announcer's copy will be the force, in many instances, which holds the listener's interest and/or moves him to action. The emotions inherent in a script, then, must be presented as clearly as the ideas.

Words and phrases have connotative as well as denotative meanings of which the announcer should be aware. Announcements are filled with action verbs and color words that imply more than their usual dictionary definitions. These implications are associative and emotional in nature.

Remember the feeling you had when you were a little girl and you spent long, enchanted afternoons watching Grandma, or maybe Mother, baking pies and cakes and cookies? Wasn't it wonderful to see those batters go into the oven and luscious, golden-brown cakes come out? Grandma seemed like some sort of a magician . . .

That commercial has emotional appeal. The deno-

tative ideas are insignificant. The connotative values are all-important. If the announcer properly conveys the emotional quality of that announcement he will have the listener in a mellow, nostalgic mood, recalling the odor, the texture, the taste, and the appearance of some cake he has known. The reading may evoke a complete image for the listener. She may be able to describe the kitchen, the table on which the batters were mixed, the stove into which they were put, the curtains at the window, and the apron Grandma wore.

This stimulation of the listener is only possible when the announcer himself is stimulated by his script. The announcer should like words. Vocabulary will be treated in the section on *ad libbing*, but the announcer should remember that words have been called "fossilized poetry." Every word has resulted from the need to express a sensation or concept, and many are pregnant with emotion and associative implications as well as meaning.

The announcer should re-create in his imagination the emotional sensations suggested by the words he reads. He should see in his mind's eye the picture the copy visions. He should hear the sounds, and smell the odors, and feel the tactile sensations embodied in his announcements. Just as the announcer must understand an idea before his listener can, so the announcer must sense before the listener can. No listener will see those "golden-brown cakes" if the announcer does not, and certainly no one will believe them to be *luscious* if the announcer does not already taste them. There have been many comic-book jests about announcers drooling over an object. But there have been more evidences from sales that listeners have drooled over an object mentioned by an announcer—and purchased it.

The announcer should be on the alert for words whose luster has been dulled by frequent use. We see the word "door," but it does not evoke a picture of a particular door; in fact, it may not present an image at all. It has become a commonplace. One of the duties of an announcer is to revive for the listener the emotional values of words. In the selection on the next page is the word "people." We in the United States have come to take rule of the people as a matter of course. We do not give the word much stress when reading it. A G.A.R. veteran, who had

just heard some youngster read the Gettysburg Address, was quoted by the newspapers as saying that no one read that speech any more as Mr. Lincoln did. The veteran remarked that people today said, "A Government *of* the people, *by* the people, *for* the people"; whereas he remembered that Mr. Lincoln had said, "A Government of the *people*, by the *people*, for the *people*." And, you will note, such emphasis conveys an entirely different idea. The announcer should be aware of just such potentialities within words if he hopes to make his communication of emotion full and complete.

The announcer must also stimulate the imagination of his audience to a complete realization of the emotional aspects inherent within the announcing situation. The announcer takes you to a *gay* night spot, or to the *solemn* beauty of the grave of the Unknown Soldier, or to the *tense* atmosphere of the operating amphitheater, or to the *dignified* atmosphere of the United Nations Chamber. The announcer can only evoke the correct emotional response from the listener if he himself has responded to the emotional appeal of the situation.

Words will not be just words to an announcer who first puts himself into the emotional situation of the moment and then creates the sense images suggested by the words. Take, for example, Reading Exercise 10B.

Paris the city of light is free!! Paris, where "Liberté, Fraternité, Egalité," the watchwords of a revolution, became the hope of all free people, is itself savoring the taste of freedom again . . .

What is the emotional state? Joyous and triumphant. This is a paean of gladness, filled with exhilaration. What is Paris? It's more than just a name on a map, a place; it is the capital of a great country; it is one of the great cities of the world; it is one of the most beautiful cities in the world; it is a city renowned for its color and life and beauty and gaiety. And what is free? The dictionary says: "Not subject to some particular authority or obligation, released from any onerous condition." But it is more than that to the French—more than that to the world. The Nazis are being defeated, the word implies. The Continent of Europe will eventually all be free, the word suggests.

How does the announcer read it? He sees Paris, he thinks of all that the name implies, he feels imaginatively as the natives feel, he feels as the world must feel, and he says "Paris." He does not need to be told to savor the word, to pause after it for effect. He can't help doing those things if the mental image is sharp enough. But he doesn't say "Paris" today as he said it two years ago when he said: "Paris fell to the onrushing Nazi horde." No; he is proud, he is joyous. His tone should suggest trumpets and *Te Deum's*. And if he is filled with the gladness of humanity, the word reflects his emotion. But the announcer, sensitive to the world around him, needs little instruction in how to read a selection—he merely needs to be reminded that his communication is incomplete if his listener does not feel as he does.

PROJECTION OF PERSONALITY

"Personality is reflected in the voice." That statement, so often made; is a truism now, but a half-hour's listening to the radio will prove its truth. Listen to any soap opera and you can pick the hero, heroine, villain, menace, and grasping old lady all by their voices; you don't have to understand a word of the dialogue. Motion pictures of radio artists are almost always disappointing because the visual image of the performer so seldom squares with the mental image that the listener has built as a result of hearing his voice. One of the most ludicrous sights in radio is the reedy, bespectacled announcer with a voice that suggests Hercules. But luckily, in radio, it does not too much matter about the physique if the personality is also that of Hercules.

We seldom think of personality except in positive terms, and the radio announcer is expected to have such a positive personality. That is, the listener enjoys hearing an announcer whose voice suggests naturalness, sincerity, believability, vitality, friendliness, and adaptability. The listener does not enjoy hearing an announcer whose voice implies superiority, irritability, guile, disinterest, and a lack of distinction.

Naturalness is the personality trait most frequently required of announcers. The announcer should be himself. This advice, often given, is too

seldom followed. The first objection always is, "I don't feel natural." The beginning announcer is beset by qualms of mike fright. He must address not an audience but an unreceptive looking microphone. He must speak against the clock. And what he has to say are not his own words but the words and thoughts of another. Of course, he feels unnatural. But he must be himself in this unnatural situation. He must master the words and thoughts until they are his own; he must rehearse until his timing is accurate without fear of the clock. He must conjure up an image of a listener instead of the microphone, and he will overcome mike fright with experience; until that experience is gained he can overcome the worst qualms of fear by following the advice of actors and performers who have suffered in like manner. Their advice, in brief, is this:

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

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

To be natural, to be himself, the announcer must react normally to each announcing situation. He does not pretend to be more than he is, nor does he admit to less than he has. If the occasion is an exciting one, the announcer responds to the excitement without affectation. He does not assume a blasé, worldly manner, nor does he make the event more important than it is. This latter tendency is found too often in newscasters. To hear some of the poorer announcers read an undistinguished news report

with machine-gun rapidity and false excitement is to understand some of the criticism leveled at broadcasting. The pompous, prophetic style in news is just as offensive. No radio news reporter has as yet been handed a Revelation straight from Beacon Hill; yet to hear him you would think his news source was at least Mr. Cabot, if not God. This hyperthyroid announcing is a gross affectation; it is not natural to the announcer or generally suitable to the news copy, and it smacks of insincerity which must eventually alienate the listener.

To be natural does not mean that the announcer is colorless. It is natural to be gay as it is to be dignified. It is as natural to be enthusiastic as it is to be bored. It is as natural to be folksy and chatty as it is to be aloof and reserved. A southwestern station requires all its announcers to pronounce "route" as "rowt," fearing the farm audience would think the preferred pronunciation an affectation. Actually the ruling makes for affectation. To the local men who work directly with the farmer, the "rowt" pronunciation comes naturally and is in keeping with the rest of their speech. But to some of the announcers the pronunciation is not natural and is out of harmony with their entire speech and voice patterns. When they say "rowt," it stands out and sounds affected or, even worse, it sounds as if they were talking down to their audience.

Vitality is the personality trait next most frequently required of announcers. The dictionary says that "to be vital is to be filled with life and vigor."

Everyone who listens to a radio is familiar with this personality trait—in fact, many listeners would be pleased if announcers were not so vigorous and full of life. The vitality of a bouncing, punchy announcer early in the morning is hard for many people to accept. The strident reiteration of a simple fact moves many listeners to their radio set and to the "off" button, and no one can blame the listener. Too many times the announcer has substituted blatancy for vitality and has thought that sheer physical force was synonymous with vigor.

To be vital in radio connotes healthy interest in and enthusiasm for the opportunity to communicate with the listener. The announcer obviously is an extrovert who is happiest with people, and his interest in the listener is just as real as his interest in what he has to say to that listener. Unless the announcer is interested in his message the listener will not be, and no amount of vocal power and "punch" will make up for the lack. The announcer must be interested in the listener too, and although he may be accused of catering to him, he should care whether the listener realizes the value of his announcement.

No one laughs at the announcer who voices a community chest plea if he is interested in the importance of the need, yet many a listener pokes ridicule at the announcer who shows a similar interest in a commercial plea. It is granted that the needs are unlike—but only in amount, not in kind.

ANNCR: The SHANNON FEED COMPANY goes "all the way" in making SHANNON THIRTEEN HUNDRED your best hybrid corn "buy" for Oklahoma! To begin with, SHANNON THIRTEEN HUNDRED is OKLAHOMA-ADAPTED -- developed to SHANNON'S own specifications, so that it is RIGHT in every respect, for Oklahoma soils and weather conditions this deep-root hybrid is then mercury treated to prevent deterioration -- and you know how much importance is being placed on seed treatment by farm experts nowadays. That "no deterioration" feature brings up the most

important point of all. Since SHANNON THIRTEEN HUNDRED is a treated hybrid, you might as well order your supply NOW, so you'll be sure to have it on hand at the proper planting time. April first to fifteenth is good planting time, so that SHANNON THIRTEEN HUNDRED can be made before the hot winds come, in early July. Don't risk the possibility that your order will arrive too late to be filled!! If you keep putting it off, you'll be risking more than a possibility! Although there's more SHANNON THIRTEEN HUNDRED available this year than ever before, demand is sure to exceed supply -- and somebody will be out of luck! Get at least a bushel of Oklahoma-adapted SHANNON THIRTEEN HUNDRED from your SHANNON store or dealer -- or write direct to SHANNON FEED COMPANY, Tulsa. The price -- \$9.18 per bushel, sales tax included -- is still unchanged from last year! But that price may be higher as the season progresses, so DON'T DELAY - ORDER TODAY!

The preceding commercial is a good example of the point being made. The good announcer, one who is interested in his material and his listener, finds nothing venal in voicing this announcement vitally. He has seen the dry sear fields of corn in Oklahoma ravaged by the drought. He has lived through the dust-bowl days. He has known and heard of farmers who have lost their crops and their farms because of the scorching Oklahoma weather. Now, he has information for the farmer about a corn that can withstand the Oklahoma heat, information that will make it possible for the farmer to make a crop. That crop is important to the farmer as a source of income and continued life on the land, it is important to the nation as a food source. Then why is it not reasonable to expect the announcer to communicate this vital piece of information with as

much interest as he would give to an OWI plea for food for Europe? Actually one cannot exist without the other.

I may be accused of rationalization, and I know that the listener can name hundreds of instances from current radio programs where such announcer interest is nothing but puff for an unimportant product. When the listener considers the number of radio stations and the number of announcements made each day, those instances are actually in the minority. There is a real need for an announcer's code of ethics, but such a code is impractical until there is a code of ethics for industry and sponsor. Through the National Association of Broadcasters the industry has established such a code, but that code has not yet been universally adopted. Radio without government regulation has been more

⁷ Reproduced by permission of F. M. Randolph.

honest and scrupulous in its advertising than magazines and merchandisers and newspapers ever were before the enactment of the Pure Food and Drug Act.

All this brings up the question of honesty and sincerity on the part of announcers. These personality traits may be so individual in the minds of teachers and program directors that they should be considered separately and placed on the rating chart as separate entities. However, in this book they are considered as qualities of friendliness. The dictionary defines a friend as "one attached to another by esteem, respect, and affection; an intimate." It is impossible to esteem a dishonest person, just as it is impossible to respect an insincere person; hence to facilitate grading it has been thought justifiable to include honesty and sincerity in the discussion of the personality trait of friendliness.

Every person associated with radio is in agreement that friendliness is a desirable trait in announcers; but, as I have said, there is a wide divergence of opinion as to just what friendliness is. Since a friend is said to be an intimate, and since radio is one of the most intimate forms of communication known, it is obvious that the communicator stands in the relationship of a friend. That the average listener does consider the announcer his friend is indicated by the fan mail the announcer receives. Read any of the accounts of successful radio programs and you will find that the listener identifies himself closely with the announcer. The Sunday supplements have made much of the gifts sent radio personalities on anniversaries or as the result of chance remarks—another bit of evidence that the listener considers the radio personality who comes into his home a friend.

I worked the dawn patrol on a radio station for several years, announcing the informal type of program so popular early in the morning. I received no more than the usual amount of fan mail, and had no idea how completely I had become a friend of the listeners to those programs until I started touring the state with a quiz show. I have not visited a town in that area since in which I have had to introduce myself—my voice has been introduction enough. And the lively interest shown by these "friends" in my work, in my family, in other persons at the radio

station, and in their families and lives has supported my conclusion that the listener is lonely and admits the radio announcer into his home as a welcome guest.

The overtures of friendliness must be made by the announcer. He must first believe the listener is a friend and then behave himself in a friendly fashion. The subject of interest has already been discussed. We are interested in our friends—interested in their welfare and in the events of their lives. Since we hold the listener in esteem we behave naturally with him. And to win his esteem and respect, we are honest and sincere.

The announcer must believe himself before he can expect belief from the listener. He must believe in the value of what he does and in the value of the products he recommends. He is honest at all times with himself and his listener. A few radio stations now require the announcer to know more of the product he recommends than just the printed statement he reads. The announcer is expected to visit the factory or plant where the product is made or processed. He is expected to know the raw materials from which the product comes, the techniques of its manufacture, the uses to which it is put. He is expected to know the retailers' opinions of it and the purchasers' reactions. And, of course, he is expected to use the product.

Martin Block, who has built an announcing career on just such an interest in the products he recommends to his listeners, refuses to announce for a sponsor whose product does not meet Block's own standards. Every station manager, and incidentally every sponsor, is pleased to find a like interest in the announcer. The conviction on the part of an announcer awakens an interest and possibly a like conviction in the listener.

A sponsor of a program on which I worked gave the performers carte blanche in handling the commercials. He sent sample packages of his product to the station and let us make our announcements from our own experience with his wares. We used the product, found it good, and told the listener. The inescapable sincerity and honesty of our commercials so convinced the listeners that the sponsor was never able to keep the retailers stocked with the product,

and the growth of his business is today one of the well-authenticated radio success stories.

Adaptability is the last of the personality traits thought to be essential to the announcer. Adaptability is here used to mean not only the announcer's ability to suit himself to the different program styles, but also his ability to conform to the accepted standards of broadcasting. Important as it is for the announcer to be natural, it is just as important for him to be flexible.

The program director needs to know if the announcer is capable of change. It may be natural for the announcer to say, "Howdy, friend," but his employers want to know if he can learn to say, "Good afternoon, ladies and gentlemen," with equal naturalness. It may be natural for an announcer to "punch it" with great gusto, but can he be equally convincing when asked to be dignified and restrained?

The announcer should have a personality so varied that he can suit himself and his announcing style to the constantly changing demands of the listener and the program. The listening audience changes from hour to hour, the program style may change from quarter-hour to quarter-hour, and the announcer must change with them without losing any of his individual integrity.

In reviewing these remarks on the projection of personality, it is important to remember that there can be little agreement among radio people about this subject of personality when there is so little agreement among psychologists and educators. Radio men do agree that a pleasant personality is essential to the announcer and they are in sufficient agreement on some of the traits of that pleasant personality for the aspiring announcer to know in what direction he should go. For ease in rating the announcer and his progress, these traits have been stated here as naturalness, vitality, friendliness, and adaptability. The terms are not mutually exclusive, but an attempt has been made to define them and show their relation to radio announcing.

PRONUNCIATION

Correct and acceptable pronunciation is the easiest of all the announcer skills to acquire. The an-

nouncer's ability to pronounce words acceptably and correctly is taken for granted by the listener until a mistake is made; then the listener becomes violent. No mistake is the source of such virulent criticism as mispronunciation, and no mistake is so unnecessary.

One of the funniest mistakes in my experience came during the war when the problem of acceptable pronunciation was critical—when the place names in the news were a constant nightmare to the announcer as the places themselves were to the soldier. We had just broken in a new newscaster and it was his first microphone appearance. He had "woodshed" his copy for hours; in fact, the news staff didn't have an opportunity to edit the news properly because he was so anxious to get the script and rehearse. He had marked his copy, looked up all the foreign names, written them in phonetically and had drilled on them until he could rattle them off as if each one were his home city. He had spent so much time on the foreign news that he had just glanced at the domestic material.

When it came time for him to go on the air he did a superior job; he handled such announcing bogies as "Lwow" and "Sevastopol" with a juggler's dexterity. We were sure there would soon be a new name in newscasting. Then he came to the news tag, an innocuous story about a Hollywood starlet losing her dog—and he booted it. "Won't someone please tell Miss Blank where she can find her valuable *Chi-hoowa-hoowa* dog?" he said. (Chihuahua, of course.)

The announcer can avoid much unfavorable comment on his pronunciation by frequent and attentive use of the dictionary. The announcer's pronunciation will be acceptable if he will correctly articulate all the speech sounds in the word—and only those sounds—accent the word correctly, and then practice its pronunciation. The word should be practiced by itself until the announcer is sure of the component sounds and the accent; then it should be practiced in context until the pedantic pronunciation is smoothed into a patter pattern. The dictionary pronunciation of "and" is ignored in normal speech. It usually becomes "'nd."

The dictionary is only one source of information on correct pronunciation, however. Other sources are

spelling, the pronunciation of persons whose speech is generally respected, and station and network policy.

The spelling of such words as "awe," "caw," "cow," "count," "sea," "tomorrow," and the like are seldom if ever looked up in the dictionary. We know their pronunciation from having learned them as children. After we have learned to read, we give to words of similar appearance similar sounds. Because of the eccentricities of the English language we are frequently wrong, but we are correct frequently enough for us to accept spelling as a source of information on pronunciation.

As for the pronunciation of persons whose speech is generally respected as a source of information, let me recount the "ration" story.

During the war the word "ration" came into prominence and into the vocabulary of every citizen. The majority of the dictionaries gave as the preferred pronunciation ray-shun (rhyming with nation). But the late President Roosevelt, Winston Churchill, and countless other persons whose speech was generally respected pronounced it rash-shun (rhyming with fashion). The Army, at that time, issuing rations (rash-shuns) to millions of men and women, influenced the general public toward that pronunciation. But then on a popular network program a high-ranking officer in the Quartermaster Corps said that the Army rationed rations. (Ray-shunned rash-shuns.) The announcer was truly squirming on the horns of a dilemma; he had to rely on his own taste and opinion or on that of his station or network. NBC finally suggested the dictionary pronunciation for its personnel.

Having mastered the preferred NBC pronunciation, I had the word in my part in a Helen Hayes Textron show. I said it as the dictionary preferred it; Miss Hayes said it as the President did. The producer asked us to get together. I deferred to her as the star of the program. She deferred to me when I quoted NBC. The second time through the script I said rash-shun and Miss Hayes said ray-shun. The third time through I slipped and said ray-shun and Miss Hayes slipped back to rash-shun, and there we left it. But on the air another member of the company, who had not been present at the earlier discussion and who had the word in her part, blissfully

said ray-shun after Miss Hayes and I had both carefully talked of rash-shuns!

But that was not the end of the matter—not by any means. In rationing (pronounce it as you like!) everyone carried a little book filled with coupons. It was the announcer's duty to tell the listener which red or blue stamp was valid, and he discovered from listening to President Roosevelt that these stamps were ration koo-pahns, and a trip to the dictionary informed him that koo-pahns was correct; and in italics he learned that in the United States it was frequently mispronounced as kyou-pahns. That was too much. An NBC directive, the dictionary, and the President of the United States could not make many announcers use the correct pronunciation, and kyou-pahns it remained.

This brings us to the matter of station and network policy on pronunciation. Many stations have definite pronunciation standards that differ from the accepted dictionary standards. The station manager and program director have established these on the assumption that the station's listening audience will not accept the standard pronunciations. This assumption is not based on actual research, however, but on belief. There is a small station in Kansas where the announcers are cautioned against being "highbrow." Another southwestern station pronounces "route" as rowt (rhymes with tout), from sign-on until 9:00 A.M. and from noon until 1:00 P.M. and then as root the rest of the time. The incorrect pronunciation is used during those hours when the farmers are tuned in.

The Columbia Broadcasting System has published two books on the subject and is constantly providing its personnel with mimeographed revisions and supplements. The books, *War Words* and *World Words* (this latter was a revision of *War Words*), were an attempt to give the entire industry some guide to follow in the pronunciation of names, place names, and debatable words in the war news.

The National Broadcasting Company, in a similar book, *NBC Handbook of Pronunciation*, is not so concerned with foreign place names and proper names as it is with words that most frequently present pronunciation problems.

Both *World Words* and *NBC Handbook of Pronunciation* should be in the library of every radio

station in addition to a great many other pronunciation guides listed in the Bibliography, page 303. These books are especially important, however, for they are an attempt by the topmost authorities in the radio industry to standardize radio pronunciation. In this book they will be considered as the final authority on debatable pronunciations. If one dictionary says one thing and a second says another, and CBS says one thing and NBC another, then the announcer has a simple choice: if he plans to work for CBS or one of its affiliates, he chooses the CBS pronunciation. If he plans a career with NBC or an affiliate, he should use the *Handbook* pronunciation.

The announcer should be aware that styles in pronunciation change just as in clothing. He should keep his standards high but flexible. What was incorrect yesterday may be acceptable today, and preferred tomorrow. In World War I our brothers-in-arms were our *Al-lies*, with the accent on the first syllable. In World War II the United Nations were called the *A-llies*, with the accent on the second syllable. The word "robot," invented by Karel Capek in his ironic play *R.U.R.*, was pronounced rub-but by the author, but it became row-buht during the war.

The diacritical markings commonly used in standard dictionaries are so many and varied that the effort to standardize pronunciation breaks down in one important respect: the whole system is dependent upon agreement with the sounds in the key words used as examples. If the student or announcer is unsure of the pronunciation of the key word, then the dictionary is of no help to him. I heard an announcer say men-oo for "menu," because the dictionary had given the final *u* sound diacritically marked with an umlaut and the key word was "tune." Since he said toon it had to be men-oo. Similarly the *o* sound with a tilde as in "*cost*," "*lost*," "*soft*," has "dog" as a key word, and there was a time when *dahg* was the preferred pronunciation; hence the pronunciation of all other words so marked would be broadened to an *ah*.

Respelling, a more personal method of transcribing speech sounds than diacritical markings, leads to some of the most ridiculous orthographic concoctions in the world. Look at the word "concoctions" as it appears when respelled, kahn-kock-shuns. The

system is based upon an agreement between the writer and the student that certain spellings always have the same sounds. One system of respelling transcribes the word "care" as *kehr*; another transcribes it as *kair*, another, simply as *kare*. If the announcer can understand the particular system of respelling used in one book he is completely lost with another book until he has learned the different system used in it.

The International Phonetic Alphabet, frequently called the IPA, transcribes all the sounds of spoken language by individual symbols, each representing only one sound. At first glance it appears to be an entirely new alphabet, and many announcers shy from it because of its apparent complexity. In truth, it is relatively simple as it eliminates the ambiguities of spelling, and diacritical markings and the inaccuracies of respelling. The IPA, which is being utilized more and more in radio, is used in nearly all college foreign-language courses and in many speech courses in vowel and consonant drill. It may be found in several dictionaries, and in the *NBC Handbook*; it is given in its entirety in the present text in Appendix I, pages 295 to 297.

Besides knowing the sound notation systems used for correct pronunciation of the English language, the announcer should know something of the correct pronunciation of the more frequently used foreign languages for he will need this knowledge in newscasting and in handling musical shows. An announcer knows nothing of virulent criticism until he has mispronounced the title of some listener's favorite musical selection.

One of the hilarious blunders in radio history was just such a musical mispronunciation. A station carrying the Metropolitan Opera broadcasts had an important local program and as a result had to join the network after the opera was in progress. The program schedule had a note for the announcer: "2:30 P.M. Metropolitan Opera Tannhäuser (Monitor Fade In)." The parenthetical note was an instruction to the announcer, of course, to listen to the opera on the earphones while the local program was in progress and then join the network with some fitting comment when he could and to fade in the music gradually. This yarn will be more amusing if you will read the last words of the announcement

aloud with a French accent: "We join the Blue Network to bring you the Metropolitan Opera broadcast now in progress. This afternoon you will hear the immortal opera Tan-how-zer by Moan-ee-tore Fahd-eeen!"

Few pronunciation mistakes are as egregious as this, but to the knowing listener any mistake is flagrant. The listener has a right to expect the announcer to know the names and works of the principal composers because so much of the announcer's time is spent with music. And the listener, as always, is right. The announcer should familiarize himself with music, musical terminology, and musical lore, but if the announcer finds this onerous he must at least master the pronunciation. In the drill material in this book are many examples of musical terms and names on which the announcer can practice.

A quirk in the American national make-up adds to the announcer's burden: Americans prefer foreign place names pronounced as a native would pronounce them and the announcer has to conform to this prejudice as nearly as he can. No other national group expects such catholicity of pronunciation. Frenchmen prefer foreign words Gallicized; a German expects to hear everything pronounced with a heavy Teutonic flavor; the Italian and the Spaniard Latinize all foreign place names and terms; but the American does not expect nor want a like Anglicization. Many reasons have been advanced for this peculiarity. W. Cabell Greet, in his introduction to *World Words*, says in part:

Perhaps today we are more aware of foreign cultures, but familiarity alone has never preserved foreign names in English or in any European language. There is a higher degree of literacy and education among speakers of English than ever before. Yet educated Frenchmen do not hesitate to pronounce all foreign names as French. . . . Our spelling of English words is eccentric and there are many exceptions to the rules. Perhaps because we don't know what to do with foreign names we ask the "correct" or foreign pronunciation. . . . Or, with the Great War to preserve democracy, did a belief in the linguistic rights of small nations grow along with world combines and rapid communication? In other centuries some travelers and "foreign correspondents" liked to use foreign pronunciations. Nowadays radio offers an opportunity to parade such pronunciations before a public that, it may be said, cannot easily object. Radio provides

an ideal vehicle for popularizing new pronunciations, but the audience can object if it wishes. Radio may have implemented, but it did not inaugurate, the present movement to foreignisms.⁸

Other reasons given for our desire for correct "foreign" pronunciation have been (1) the long-time tradition of thinking anything foreign better than an American product, (2) the "tone" such pronunciation gives our "material" civilization, and (3) our national penchant for knowing everything, however trivial and unnecessary it may be.

Whatever the reason, it is true that the American public wants the preferred pronunciation. This fact was attested by the boxes carried in many metropolitan newspapers throughout the war which gave the pronunciation of the names in the news; by *Time* magazine's parenthetical hints on pronunciation; and by the radio men themselves. The Burmese town of Myitkyina is an example. When it first figured in the news, few announcers knew how to pronounce it and almost all the gazeteers, atlases, and dictionaries ignored its existence. But a ranking general from that theater of war appeared on the Army Hour and called it Mitch-ee-nah. The United Press gave that pronunciation in its summaries, the Associated Press included it in "Words in the News," *Time* magazine used it, and within the week no recognized newscaster was saying anything but Mitch-ee-nah when he broadcast.

The announcer must satisfy this desire for foreign pronunciation; as Professor Greet says: "The rule, or the aspiration, is to adopt the foreign pronunciation insofar as it can be rendered by customary English sounds in the phrasing and rhythm of an English sentence. It is not good taste to introduce sounds that are foreign to English."⁹ The amount of Anglicization and the amount of foreign flavor are ultimately matters of taste.

Another point of view, though not as strong as the view just discussed, has a certain amount of validity. Ken Miller, a highly successful news editor of KVOO, pronounces words as they look in print until the general public has adopted some pronunciation of its own. His contention is that the an-

⁸W. Cabell Greet, *World Words* (New York: Columbia University Press, 1944), p. 3. Reprinted by permission of the publisher.

⁹*Ibid.*

nouncer and the newspaper reader live in two separate worlds. During the war the announcer was fighting a completely different war from the one the listener read about in his newspaper. The announcer talked of the bombing of the port of Luh Ahvrr (Le Havre) and gave a slight trill to the *r*, while the reader noted that bombers had struck at Lee Have-er again, and only once in a while did the reader know that the event he read about and the one he heard about were the same. Miller's point of view has been upheld by returned servicemen, who will say they were at Lee Have-er, or sometimes at Luh Have-er.

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

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

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

There is a rule in radio that if the announcer keeps right on talking as if nothing had happened—no matter what happens—the listener will seldom notice errors. And if he does notice he may attribute

what he heard to outside interference (after all, a radio set is still a great mystery to the majority of listeners), or he will disbelieve his own ears, or he will not have been listening acutely enough to catch the error.

An example of an announcer's mistake never caught by the public was in a Rainbo Bread Company commercial. The tag line, "For the best in bread, try Rainbo," had been reiterated until the public was familiar with it. The announcer's "beard" on that line could have been quite serious for him and the station, but he kept on talking and drew no attention to the mistake. To this day no listener has complained and only the transcription bears testament that the announcer actually said, "For the breast in bed, try Rainbo."

VOICE CONTROL

The last of the basic skills to be considered in this chapter is that of voice control. For twenty years this skill has been so closely studied that our knowledge of it is now nearing encyclopedic proportions. Voice and its attributes have been analyzed scientifically with radio and motion-picture equipment. Pictures of sound waves have been shown in the oscilloscope, moving pictures have been made of the vocal cords at work and at play, pitch shifts and ranges have been determined by voice recordings. There are many excellent books on the subject of voice control, and the authorities listed in the Bibliography should be consulted for a thorough study of the subject. The discussion to follow will briefly summarize the subject in relation to announcing.

It is generally agreed that the announcer who has no organic disorders in his vocal mechanism can exercise a control over his vocal equipment which will aid in the communication of ideas and emotions and in the projection of personality. The voice can be trained; the superior voice is the result of conscious efforts at improvement.

The voice is capable of reflecting the broadest and most delicate changes in thought and mood. It is capable of conveying the subtlest nuances and the grossest facts. Speech scientists are in agreement that the voice has certain characteristics which may be individually observed and improved: pitch, loudness, time, and quality.

Voice control is obviously valuable to a radio announcer simply as an attention-getting and holding device. Without personal contact with the listener, without gestures and movements to keep the listener's attention focused on him, the announcer must take advantage of every possibility of compelling interest through his voice. From watching foreign films we have learned that the voice alone can create interest, tell a story, and hold attention. International broadcasts in languages other than English provide evidence on the same point. Hitler's voice compelled attention: without a knowledge of German the average American listener could determine when the German leader was pleading, accusing, denouncing, or cajoling. The listener could hear his voice drip sarcasm and often found himself excited in spite of himself when Hitler launched into a patriotic diatribe.

If the person who listened to Hitler or to some other foreign orator was at all critical of the speaker and of his own reactions, he noticed that those interesting qualities of the speaker were the result of the control of the voice. Hitler's sarcasm, for instance, was in great contrast to his patriotic fervor. His speech was slow and incisive when he was most sarcastic; the pitch was low, with many circumflex inflections; he spoke quietly and patiently; and the quality of his voice showed him to be a man of sorrow who was more sinned against than sinning. But when he was speaking of *Der Vaterland* his pitch soared and fell, only to soar again even higher; he spoke rapidly and fervently and then stressed and prolonged key words; he ranted and split the air with violence and then cooed and fawned; the total effect was that of majestic, powerful horns. All this was discernible in the man's voice. No wonder he hypnotized a nation; as one radio executive has said, he was the best salesman ever to deliver a commercial on the radio. Yet his commercials were fustian; translations of Hitler's speeches show them to be trite, dull, repetitious, and full of specious reasoning and faulty logic.

To be persuasive, the American announcer speaking to an American audience does not need to depend completely on his voice, for the words themselves may capture and hold attention. But the superior announcer never depends on what he has

to say to secure a listener. Many a poor idea has been sold the public by the excellence with which it was voiced, and many a good idea has been ignored because of poor delivery.

Interest-compelling features of the voice are well known, but at least a brief review of them should precede a discussion of the characteristics of voice control. It should not be necessary to remind the reader that the whole speech act is an acquired skill. None of the physical equipment used in speech was intended primarily for that function. The lungs, the resonators, the lips, the tongue, the vocal cords themselves have other primary physiological functions. As a result, it is impossible to speak when they are otherwise engaged. It is difficult and sometimes impossible for a person to speak when laboring for breath as the result of sudden fright, intense anger, or physical exertion. To cite an obvious example, it is difficult to speak while eating or drinking. It is difficult to speak when the resonators are clogged with a cold. The value of this information lies not in its application but in the attitude it should foster in the announcer—the vocal mechanism must be cared for.

A word about breathing should be included. I have seen the wisdom of breath-control exercises for singers who are called upon to sustain a tone for long counts, but I have never seen that a knowledge of breathing ever helped an announcer one jot or tittle. Breathing, to me, continues to be that which you do without thinking so long as you are alive. You express an idea, you pause, and your breathing apparatus replenishes itself with air. You don't govern it—it works automatically. You can control the amount of air used for speech and you can sustain the time of exhalation, but you do it unconsciously while expressing yourself. I have never known an announcer to be improved by a knowledge of proper breathing techniques, and I have seen some who were harmed by consciously trying to improve their breathing.

For proper voice production the microphone rules are very simple and like those for all other speaking occasions: the first and major rule is relax. Relax the throat, and relax the muscles of the jaw and the tongue. The second rule is forget about your voice and talk to the listener. Don't listen to yourself but

think about the person to whom you are speaking. If you will think about making the listener understand your thoughts, you will be relaxed, you will breathe normally, your voice will be natural, and your control of pitch, loudness, time, and quality will be adequate.

Pitch refers to the position of the voice on the musical scale. It is the result of a column of air from the lungs setting the vocal cords in vibration. The frequency of these vibrations determines the fundamental sound wave and the pitch of the voice—whether it be high or low. The greater the frequency of vibration, the higher the pitch and contrariwise.

Every person has an habitual pitch and a pitch range. The habitual pitch is that tone around which the voice shifts in inflections either upward or downward, but which is habitually returned to. Such an habitual pitch is readily heard in its grosser aspects: we hear a man speaking and we know it is a man; we say he is a tenor or a bass because his habitual pitch is in those corresponding registers. The pitch range is the extent of the highness and lowness of pitches possible to a person when speaking or singing. If a soprano can sing from middle C to C above high C she is said to have a two-octave singing range. If her inflectional range in speaking is from C to E flat she is said to have a two-and-one-half tone speaking range. The larger the range, the greater variety of effects possible to the speaker and the more subtle the shading of emotions and thoughts that may be conveyed.

Pitch as an attention-getting device is easily demonstrated by the fire siren. The B.O. foghorn is another compelling use of pitch. The very highness or lowness of pitch is both compelling and interesting. Part of our interest in a soprano is in how high she sings, and the only reason we listen to *Asleep in the Deep* after hearing it once is our interest in the lowness of the bass pitch. Amos and Andy used the contrast of pitches in their two voices for comic effect for more than ten years.

Variations in pitch are refreshing and are constantly reawakening our interest. We all know there is nothing so deadly as the reiteration of the same tone. The noise of the locust can either sing you to sleep or drive you to drink by the insistent repetition of the same pitch. Mothers know that a lullaby

is good only if the melody is monotonous and the range limited.

Melody itself is just another term for pitch variation, but it implies an arrangement of the pitch shifts that is pleasing. Speakers are sometimes said to have melodious voices. The current trend in commercial spot announcements is toward musical jingles in which the announcer must participate adequately. The most common pitch faults found in announcers are too low pitch, inflexibility of pitch, pitch patterns, and a limited pitch range.

Loudness, a characteristic of the voice which refers to the volume and intensity of the sound and to the amplitude of the vibration, is much used by the announcer for emphasis and effect. The announcer does not have the problems in loudness faced by the ordinary speaker for the speech input equipment in the radio station is designed to amplify and control the volume and intensity of the voice.

Nevertheless, the beginning announcer will find his life a constant torment until he has mastered a control of loudness that is satisfactory to the engineering staff of the radio station. The fact that he has to learn to maintain a level does not mean he speaks monotonously with no variations in loudness; it does mean that his variations all stay within certain bounds and that when they exceed those bounds he has enough mike technique to speak across the mike, or away from the mike, or to its dead side. Although an announcer who frequently "bends the needle" is anathema to the engineering staff, he is received with better grace than the announcer who does not come up to level.

Loudness variation is the least effective device an announcer can use to get attention because of the mechanical limitations placed upon him by radio itself. The sudden loud noise so popular in *Hellzapoppin'* and in vaudeville shows is tabu in radio. But loudness can be used as a means of holding attention, and there are few more effective devices than the sudden drop in the loudness level to quiet talk or whispering.

The announcer should be aware of the loudness characteristic when working a program with other people so that the loudness level of all concerned is proportional. He should be aware of the sound perspective possible and relate his use of volume to the

rest of the program. One announcer should not sound as loud as a full symphony orchestra or a choral group, but because his perspective is different he should sound louder than people in an audience even though they have microphones.

The most common loudness faults found in announcers are monotony, overflexibility, and stress patterns.

Time is that characteristic of the voice which refers to the duration of tones and pauses. The announcer should work for the greatest flexibility in its use. The constant demands of the producer for speeding up or stretching announcements to meet the dictates of the clock require skill in the handling of time by the announcer.

An announcer must be more conscious of time than he is of any of the other extraneous elements relating to his job of communication. Although he must constantly think of his listener and his message, he must always be aware of the clock and the sweep of the secondhand. The average announcer usually speaks at a rate of 140 words a minute on extended announcements, although some newscasters achieve a speed as great as 225 words a minute. The standard radio timing of announcers' speech for commercial purposes is 25 words, 18 seconds; 50 words, 28 seconds; and 100 words, 58 seconds. The station sells the client a spot made up of 25, 50, or 100 words. Since programs are sold to be 14 minutes and 30 seconds long or 29:30 or 59:30, the remaining 30 seconds are available for the station identification and a 50-word spot, or an identification, a time signal, and a 25-word spot. One-hundred-word spots are usually sold for participating programs and musical-clock shows.

One of the time techniques an announcer should master is prolongation of tone. When asked to stretch an announcement, the skilled announcer does so imperceptibly to the listener by extending the vowels and voiced consonants within words and the pauses between words. An announcer may be asked to stretch at any time: a program may go off the air seconds early, it may be delayed in beginning, or the producer of the preceding show may misread the clock. The commonest form of stretching is to prolong the pauses between phrases and sentences, but the listener can notice this. A second and better

way is to prolong the sounds themselves. The third way is to combine the first two techniques.

Time rapidity is equally important. Listen to Kenny Delmar read the closing commercial on the Fred Allen show some time to understand just what speeding up an announcement can be. Allen gets interested in the program and forgets about radio's domineering clock, and Delmar is sometimes forced to read a minute-long commercial in less than 30 seconds. Communication is oftentimes missing—although the obvious race with time is interesting in itself.

Rapid rate is both interest-compelling and interest-holding. Newscasts clip along at a great rate to gain the listener's interest and to make the news sound as exciting as it sometimes really is. Rapidity is related to excitement—sheer speed is stimulating. Rhythm, both its presence and its absence, is interesting. The LSMFT din on the Lucky Strike program has, in spite of everything, certain interesting aspects, some of them rhythmical. A rhythm break is interesting because it is startling; an unrhythmical sentence that suddenly lapses into cadence surprises the listener into attention. Change of pace is the best device in the announcer's repertoire.

The most common time faults found in announcers are too rapid rate, staccato sounds, monotony, jerkiness, faulty phrasing, and time patterns.

Quality is that characteristic of the voice which differentiates one voice from another and one sound from another although pitch, loudness, and time be the same. It is determined by the composition of the sound wave; that is, by the amplification of the original tone by the complete vocal mechanism.

As has been said before, the superior announcer usually has a voice quality that is remarkable for its richness and fullness. At least, the announcer's voice should not be noticeably pinched, it should be free of such undesirable voice qualities as nasality, harshness, hoarseness, stridency, muffling, and breathiness. The announcer's voice quality is a characteristic he should work to improve and be conscious of in all rehearsals but should forget completely when on the air. The announcer who cups his hand to his ear when announcing is not communicating to his listener; he is listening to himself,

and his only concern, obviously, is how he sounds, not what he says. Good quality will result in part from care in the voicing of vowels and vowel-consonants. If the vowels are correctly formed, the announcer will have little difficulty with muffled or strident quality; if the habitual pitch of the announcer is right for him, he will have less difficulty with nasality, hoarseness, and breathiness.

Quality is an interest-compelling and interest-holding characteristic of the voice. A superior voice

will arrest our attention and will hold it. We enjoy listening to a fine voice just because it is a fine voice. If we have a choice, we will choose the superior voice over another because we feel the owner of the superior voice is a superior person. Voice quality is, after all, the characteristic most closely related to personality.

Announcers' common faults in voice quality are muffled or nasal quality or too great consciousness of quality.

Chapter III . . THE *AD LIB* ANNOUNCER

"Now, here is Joe Doe to give us an eyewitness account of the event." "An eyewitness account." That statement has brought more excitement into the American home than "I do." It has brought the Kentucky Derby to Manhattan and a Manhattan reception for a victorious army to Kentucky. It has brought the burning of the "Hindenburg," the sinking of the "Graf Spee," the bombing of Manila to the listener with an immediacy never known in the days before radio. That phrase has introduced football games, tennis matches, hockey games, boxing matches; it has introduced political conventions, world conferences, peace parleys; state fairs, May Day celebration—in short, that phrase has brought the world to the American home. It is a more magic phrase than Faust's incantation to Mephistopheles.

That phrase has also struck terror to the heart of many an announcer. It means he is on his own, no helpful script to rely on; he is expected to *ad lib*. The radio industry is wonderful in its way; after demanding exact conformity to a script from the announcer for years until the wells of creation are practically dry, it then believes the announcer experienced enough to do an *ad lib* program. The announcer is lucky if his first assignment to such work is only a record show. More often than not, he is to describe a parade, or the *color* of a football game, or some civic ceremony.

Ad libbing is a difficult art. And it is important to remember that few top-flight announcers ever actually *ad lib*; they speak extemporaneously without a prepared script. But *ad libitum* means to speak at pleasure, as one wishes, as one desires. The radio announcer of a non-script show usually knows something of his subject and of the occasion, and speaks extempore. He has thought long and hard on the occasion and has prepared his ideas and perhaps

some of his phraseology, but he permits the event itself to suggest the final wording of his talk.

This preparation is essential because the listener is a merciless master. He must be fed a constant stream of words, and the words must be vivid, precise, and varied if he is to remain interested. He will witness a pitching duel at a baseball game with continued interest, but let him hear a sportscaster say "He's winding up for the pitch," more than three consecutive times and he tunes in some other station. The same listener will attend a football game, where the actual time spent in ball handling is only some 20 minutes according to football statisticians, and he will berate the announcer who spends too much time talking about the weather or the crowds or the collegiate atmosphere and doesn't stick to describing the ball game.

The requirements for the successful *ad lib* announcer are those for the successful copy announcer—plus. He must have the necessary announcer qualifications and in addition to the basic skills he should have a ready wit, excellent powers of observation, keen language sense, and an exhaustive knowledge of the subjects on which he is called to *ad lib*. He must be born with some of these requirements but some can be acquired and improved upon by assiduous practice.

This baker's dozen of suggestions for the inexperienced *ad lib* announcer will be discussed in the following pages.

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

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

1. *Orient yourself and your audience.*—The listener wants to know where the eyewitness account is coming from and just where the eyewitness is. If the announcer is working with a stationary mike he should tell the listener where it is and where other things are in relationship to it.

This is Jack Knell speaking to you through short-wave transmitter WAAU operating on 2,190 kilocycles. We are at the present time in a small boat, riding at anchor at a spot approximately 50 yards from the scene of rescue operations of the sunken submarine *Squalus*, 16 miles due north from the Portsmouth Navy Yard. We have seen and are seeing one of the most thrilling sights of our lives today. We are seeing history in the making.¹

If the announcer is working with a traveling microphone he should tell the listener each time he moves so that the listener can follow. Most orientation directions are given either by compass direction or by the relationship of the object to the announcer, such as, "We're moving toward the speaker's stand now. Our ABC booth is to our left. Just in front of us is the delegation from Arkansas."

The listener should be oriented in time as well as in space and to what has happened. For the listener who tunes in late the announcer should frequently repeat the orientation. He should give the place, the time, and, in a sporting event, the score. This frequent restatement is a *must* if the listener is to be pleased.

2. *Be aware of what happens around you.*—Spectators at an outdoor event will crane their necks to see an airplane flying overhead. The microphone

¹Reproduced through the courtesy of the Columbia Broadcasting System, Inc.

will pick up the motor noise so that the listener is aware something has happened; it is the announcer's responsibility to explain it. A sudden cheer or a commotion that can be heard by the announcer should be explained to the listener because it is inevitable that he will have heard it too. Just as the spectator is interested in many happenings that occur during the course of an event, so the announcer should be interested on behalf of the listener.

Can you hear that bugle? He had a sort of a bubble in his voice there, didn't he, Ernest, did you hear it? Ha ha—Ernest is our engineer and he knows that you do because he can tell by those decibel markers on his machinery whether you can hear or not hear. That bugle call was the call to the post for the 70th Belmont . . .²

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

The drum major twirls his baton and the university band starts to march from the field. They're marching off through the north goal posts indicating it's almost time for the beginning of the second half. That big second half of this football game between the University of Georgia and Georgia Tech. The band is almost clear of the field and that cheer you heard announced Georgia Tech's team is coming onto the gridiron.

4. *Speak in simple sentences.*—The announcer will not sin against syntax, nor garble grammar, nor dangle a modifier before an unsatisfied listener if his sentences remain simple. Simplicity is used here not as it is used in English grammar books as a name for a type of sentence, but as a quality of speaking. Speakers often use complex sentences, coordinate sentences, and periodic sentences that build and develop an idea, but the idea is simple and easy to follow. The inexperienced announcer should beware of such sentences, however, or his *ad lib* will be all one sentence with every thought joined by a conjunction or a prepositional phrase. A reader can always reread a sentence if he becomes lost in a series of dependent clauses but a listener remains lost.

²*Ad lib* by Bryan Field quoted in Wylie, *Radio Writing*, p. 483.

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

Vocabulary development is simple. If when the announcer looks up the correct pronunciation of a doubtful word, he will read on, he will be certain to discover many unfamiliar words on every page of the dictionary. From these words he should select one or two that interest him, assure himself of their meaning and correct usage, and then try them out in conversation on the next person he meets. Use of a new word two or three times the first day it is learned and at least once the next day should fix the word in the announcer's vocabulary for use on a later occasion.

You are probably reading this chapter in a room. Look around you. You are going to describe this room to the radio audience. It won't make a very interesting broadcast unless you make it interesting, and you can do that only by being interested yourself and describing it vividly. You are seated in a chair and the microphone is in front of you. Orient yourself. Where are you? What type of room is it? Is it a studio, a classroom, a dormitory study, or a bedroom? Identify it accurately. Where's the door? What kind is it? Is it paneled? Is it plain? Does it have a window? Does it have any distinguishing features that will create an image in the mind of the listener?

Now look at the window in the room. Where is it in relationship to the mike and the door? What kind is it? Casement, sash, clear or tinted panes? Is it open or closed? Is it to the floor, set high, or set low? Is it recessed in an embrasure or flush with the wall? Are there drapes or curtains at it? Does it have shades or Venetian blinds? Is there a valance?

Now you go on from there. How many descriptive words did you have? How many were accurate and how many vague approximations? Just look at the floor. What kind of covering is there? Do you know the difference between hard and soft wood, between carpets and rugs, between linoleum and asphalt tile?

To be successful at *ad lib* work you must have a large and exact vocabulary. Ben Grauer at the 1944 Democratic National Convention *ad libbed* a recess period on the floor and used the word recess only once. He mentioned a "hiatus" in the proceedings, he spoke of the "rest" stop, the "interlude" in the convention business, and the "break" in the activities. He sustained a lively listener interest by his choice and command of words. He kept listeners tuned to NBC by his power as a speaker, but none of it was *ad libitum*. He had prepared himself for that announcing assignment by years of vocabulary study, and by intensive study of the mechanics of the American political convention.

The mention of Grauer or of any other successful *ad lib* announcer brings up the most difficult problem in our discussion—the choice of interesting or imaginative words. Grauer and the others obviously make such a choice while some announcers never do, no matter how exact their language. The reason for the choice of interesting words, of course, lies within the announcer; he senses what will interest others. But there are some methods of creating interest which the announcer should know so that his choice of words will be imaginative as well as exact. These methods are the same as those stated in English textbooks, which may be one of the reasons why they are so little understood by announcers.

The use of alliteration is an imaginative method for choosing words. It is interesting to describe an awkward waist sash as a "cumbersome cummerbund," and Pretty Polly Pepper may be no better a singer of simple songs than Maude Jones but the listener will be more entertained.

Onomatopoeia is another imaginative method of choosing words. It is more interesting to say that a tractor crunches over an obstruction than to say that it rolls over. And "the plaintive strains of a violin and the low moan of a saxophone" may be no more exact a description of the sounds than the phrase "the music of the violin and saxophone" but the listener is more interested.

Incongruous juxtaposition of words is a means of making an imaginative choice. It is more interesting to say a "flagellant knocks himself out" than to say "he 'tortures himself.'" To say a "duck's derrière is drooping" has ear appeal because of alliteration and

incongruity. Much of Bob Hope's humor is of this sort.

Change of pace between polysyllabic and monosyllabic words is another method of imaginative choice. "Incongruous juxtaposition is out" is such a change of pace. "Because of the inclemency of the weather, we quit" has more ear appeal because of irreverence and change of pace than "We must leave the air because of a sudden rain storm."

Comparison is a means of making the words themselves more imaginative. "Red as a rose" is more meaningful, and hence more interesting, than just "red." "Her lipstick was so red it looked as if she had been kicked in the mouth by a mule," is even more arresting. To compare a word with something from the listener's own background makes the word and the whole situation more real to him. Comparison is most imaginative when the announcer compares two seemingly unrelated items, and by showing their relation makes a memorable speech figure. The little girl who said that soda water tastes as if your foot's asleep would have made a radio announcer that no listener would tune out.

6. *Learn the professional terminology of the fields in which you expect to work.*—The announcer's vocabulary is neither large enough nor exact enough unless it includes the technical terms used in the fields in which he expects to work, or in the fields to which he is assigned. He must master the scientific terminology of the physicist if assigned to the atom bomb tests at Bikini and the argot of the baseball world if covering a ball game. He must be as familiar with the vocabulary of the musician as the musician himself; he must be as knowing about agriculture as the ecologist he interviews.

To acquire such knowledge is the announcer's life-work. The student should begin studying for it now. If you think you would prefer sports announcing to any other, acquire the terminology of the sports world. Learn it firsthand by participating in sports, knowing sportsmen, reading books, magazines, and newspapers about sports. Watch a sports practice and attempt to describe what happens accurately. Do you have the terminology that will satisfy a rabid fan? Do you have enough terminology? Get some sporting films and attempt to describe what you see in them. Play the film back and try again,

attempting always to give your description accuracy, vividness, and variety.

If you think you would prefer music or agriculture or science or any other field for your specialty, begin familiarizing yourself with it now. Know its history, its purpose, its language, its participants, its ethics, its own peculiarities. Add this particular knowledge to your general knowledge so that you can interpret the field to the uninformed while interesting the professional.

7. *Be accurate.*—It is really not necessary to elaborate on the injunction to the announcer to be accurate, but it is necessary to caution the announcer not to be *too* accurate. This paradoxical instruction is not just whimsey; too many announcers worry excessively about niceties of exactness while the listener turns the dial. The listener wants the movement and color and feeling of an event, not the statistical preciseness of a bank statement. To the listener it doesn't matter most of the time whether the ball lies on the 47½ yard line or on the 48; or whether the auto racer is driving at 110 miles an hour or at 111. It is important to be accurate when that half yard will make the difference between a first down or lost ball, and when that one mile an hour will make the difference between first and second place. Accuracy is necessary on important matters but is mere finickiness on details.

8 and 9. *Avoid clichés and any speech mannerism, and profanity and vulgarity in everyday speech.*—Nothing reveals the limitations of an announcer's language so quickly as his use of clichés and mannerisms. Jones may be "hotter than a firecracker up there on the mound" but the phrase has been so overworked that it no longer evokes an image in the listener's mind. Jones can be as hot as a number of things, any one of which would be more striking to the listener and convey the announcer's meaning more clearly. Clichés are those worn-out tags of language that originally had meaning but have since lost it by reiteration. They are not the coinage of an original mind, nor are they accurate description; they are merely time fillers. It would be unprofitable to make a list of clichés for the announcer to beware, because a moment's thought will recall more clichés than original phrases.

Since there is triteness in radio announcing itself,

be very careful of sameness. Do not begin an *ad lib* musical program with "And now we present"; don't follow that selection with "And now the orchestra plays"; and don't conclude the program with "In conclusion the orchestra . . ." Such announcing makes use of the tritest phrases in the radio dictionary and shows the least imagination.

When working such a program don't use worn-out editorializing phrases in your introductions. Never say "We will be favored tonight," or "You will be delighted to hear," because the announcer cannot be sure the listener will be delighted to hear and it may be no favor. Don't thank an artist when he concludes his number and don't comment. Don't say, "Thank you, Joe Doe, that was beautiful." The listener knows Joe didn't sing because the announcer requested it and he may not think it was beautiful. Better say, "You have heard," or "You have been listening to . . ."

Be careful in any *ad lib* situation to avoid radio clichés. Don't say "Because of circumstances beyond our control," when there has been a mechanical or technical breakdown; rather say, "Because of mechanical difficulties" or, better, say, "In place of the program originally scheduled for this time, _____, we present . . ." Don't say, "The next voice you will hear"; rather say, "Joe Doe will describe the fight," or "Joe Doe will bring you the eyewitness account." Even the announcer credit line has become trite. Anything is better than "Your announcer was Joe Doe."

Be constantly on guard. A fresh statement one day can become hackneyed in a week, and even though you may have originated the phrase, avoid its use if it has become shopworn.

The announcer should be wary of his own speech mannerisms. Tags such as "you see what I mean," or "I mean," or "and so forth" have little meaning to the listener and become irritating to him when used indiscriminately. The best way to catch such imperfections in your expression is by hearing your own recordings; the best way to prevent such a mannerism from developing is to attempt to speak clearly, vividly, interestingly, and accurately at all times.

Above all, the announcer's speech should be free from profanity and vulgarity, even in private life.

Profanity is tabu on the air; vulgarity has never won a listener and has lost many a man his position. If the announcer uses profanity in his everyday speech it will be hard for him to exclude it from his broadcasts, particularly when he is excited or immersed in the spectacle of the moment. It is simpler for the announcer to eschew profanity and vulgarity in his private life than it is to try to express himself on the air and be constantly afraid that he will slip.

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

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

1. Information concerning the event itself:
 - a. What it is. Belmont Sweepstakes, etc.
 - b. Who is presenting it. Forest Hills Lawn Tennis Association, etc.
 - c. Why it is presented. National championship, etc.
 - d. When it is. Every spring, etc.
 - e. Where it is. Belmont Park, etc.
 - f. History. 76th annual running, etc. Who were winners in the past, interesting occurrences, how the event came about originally, etc.
2. Information concerning the contestants:
 - a. Who they are. Army, Navy football teams, etc.
 - b. Their history. Sporting records this year, through the years, etc.
3. Information concerning individual contestants:
 - a. Who they are. Joe Zilch, 225-pound tackle from Dubuque, Iowa, No. 17 jersey. Strong on offense.
 - b. Their histories. Zilch is a junior, played for St. Mary's his freshman year. High school ball played in Texas. Has blocked three kicks this season. Lettered in track last season. Plans to be married, ex-serviceman, etc.
 - c. Their idiosyncrasies. Zilch a fiery tempered screwball, thrown off the field for fighting in last game. Always stands up in line before the shift to look at opposing team, etc.

- d. Their opinions. Coach says Zilch promises to murder them, etc.
4. Information concerning related sporting or social activities:
 - a. What it is. The Tournament of Roses along with Rose Bowl game, half-time program, etc.
 - b. Who is responsible. Personnel of Rose Bowl committee, etc.
 - c. Who participates. Name of Rose Queen, etc.

If the announcer provides himself with all that information and knows it, he should never be at a loss for words or for information when describing the sporting event. But many announcers go even further in their preparations. Ted Husing and his crew move into the town of the sporting event several days in advance. They watch practice sessions of the contestants, they familiarize themselves with each participant's appearance. They talk to all the people involved and gather firsthand information about the event, the contestants, and the color.

Although this discussion has been principally concerned with the information needed by a sports announcer prior to making a sports broadcast, similar information is needed by the announcer on any *ad lib* assignment. The information outline can be filled in for a symphony broadcast, a parade, a public meeting, a stock show, or any of the special events broadcast in America today.

I would make gathering material concerning an event before the broadcast mandatory by law. I heard a special events broadcast one year in which an obviously unprepared announcer was attempting to describe a series of floats in a Christmas parade. Information about the parade was available to him, because a complete description of the event, the line of march, and the floats had appeared in the daily papers. He hemmed and hawed through most of the parade and at the appearance of a pageant wagon presentation of a medieval Christmas banquet, replete with yule log, steaming puddings, and an apple-garnished boar's head, he was stumped for words. He evidently didn't see the court fool on the float, he couldn't have seen the eight or nine women sitting there, because after admitting he didn't know what the float could be—just a lot of people eating—he said, "Oh, yes, of course, it's a pictorial presentation of the Last Supper!"

11, 12, and 13. *Hear recordings of your ad lib work and check them for clarity, vividness, interest, variety, and accuracy; when possible compare your recordings with the work of a master in the field; practice by describing aloud everything you see.*—To perfect an acceptable *ad lib* style the announcer should make recordings of his *ad libbing* at every opportunity and then listen to them critically. Let us examine the making of a successful sportscaster who is at present working for CBS. The station manager believed him to have the necessary qualifications and systematically set about improving his *ad libility*, to coin a word. The novice attended every practice of the local football team, and after he was familiar with the players, the team style, and the terminology, a broadcasting booth was set up and he began describing intrasquad workouts. These descriptions were recorded. The recordings were played back to the announcer and the staff and he was criticized—criticized for choice of words, for clichés, for inaccuracy, for lack of interest, for everything. This went on until the football season began; then the station manager ordered that the network football games be recorded as well as the local contests so that the announcer could study the style of the accepted masters of his craft. It was pointed out to him that the network announcer did not say, "The team is back in the huddle, they're coming out of it, they're up to the line of scrimmage, there's the shift . . ." every time the team went into the huddle. It was noted that the network announcer did not try to talk above the crowd excitement, that he did not attempt to quarterback the team from the announcer's booth, that he did not conjecture on the next play, that he did not move the ball back and forth after each play.

That whole first season the novice did football, heard football, lived football, and thanks to the careful coaching of the station manager and the patience of the engineering staff developed so much that he accepted a CBS offer for the next season.

If the beginning announcer can avail himself of similar help he can quickly improve his *ad libility*. If he can get recordings of outstanding *ad lib* artists and of himself and compare the two, if he can get adequate criticism of his work, and if he will prac-

tice incessantly, it is possible that he will never be without an assignment or, as we say, "*ad liberty*."

One of the finest eyewitness accounts ever broadcast by American radio concludes this section on *ad libbing*. It is the description of the D-day landing by George Hicks of the American Broadcasting

Company. I have noted marginally how some of the suggestions included in this chapter were used by Hicks. But make no mistake. The material in this chapter was deduced from hearing broadcasters like Hicks; he did not study the chapter and then apply it.

This is George Hicks speaking. I am speaking now from a tower above the signal bridge of an American naval flagship and we're lying some few miles off the coast of France where the invasion of Europe has begun. It's now 20 minutes to six and the landing craft have been disembarked from their mother ships and are moving in long irregular lines towards the horizon of France which is very plain to the naked eye.

Orientation of listener both in time and space.

Our own bombardment fleet lying out beyond us has begun to blast the shoreline and we can see the vivid yellow bursts of flame quite clearly although the sound is too far away to be heard, and at the same time from the shore are answering yellow flames as the Nazi batteries are replying,

Exact terminology.

Overhead planes are high up in the thin cloud which is a gray screen over the sky but which is not thick nor heavy, and is not low enough to be an inconvenience to bombing.

Notice vividness of language.

The LCT's and LCI's have begun to pass along the side of us. Those are the amphibious beach-landing crafts that carry the tanks, trucks, the bulldozers, and finally the men ashore. They have been churning

Technical vocabulary. Simple sentences each related to the other.

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along and are bouncing along in the choppy channel sea now, and all around us on either side are stretched the vast transports at anchor, which have disembarked the small craft. All over the surface of the sea here they can be seen cutting and zigzagging and then falling into those somewhat irregular lines that make a black pencil-point across the sea itself, heading towards the ribbon of land that's France and the coast of Normandy

Interest by alliteration.

Interest by use of a speech figure.

"Ribbon of land" is a cliché.

It's now becoming quite near daylight as 6 A.M. approaches on June 6th, 1944 We can hear the thud of shells or bombs landing on the French coastline, perhaps eight or ten miles before us, and the steel bridge on which we stand vibrates from the concussion of the heavy guns that are firing on the American and British battleships and heavy cruisers on the long line right behind us. I can count twenty-two of the squat square-nosed landing craft carrying vehicles . . . as they turn and bounce in the choppy sea awaiting the exact timing to form their lines and start in toward the beach.

Further orientation.

Interest by alliteration.

On our first (static). it was the shore batteries of the Nazis that had spotted us here at sea, (static). and our naval bombardment squad has replied to them.

One battleship is in as close as three miles, and

one of the famous American battleships, the Texas was . . . (Static) . . . finally in her firing position. (Static) . . . battleships lying just a couple of miles off the French shore and firing broadsides into the land. The Germans are replying from the land with flashes and then the battleship lets go with its entire broadside again. The whole side of the battle wagon lights up in a yellow flare as a broadside goes off and now we can see brown and grey smoke drifting up from her, and from her gunbarrels . . . and now batteries are firing from the beach . . . the broadsides of the battleship are pouring it back at them. Overhead, high, planes are roaring . . . they just came in and dropped a salvo of bombs.

One sentence related to another.

Exact terminology.

Simple sentences again and technical language.

The (static) . . . one of America's famous cruisers, is in off the shore near (static). . . . as well as the Texas, the Nevada, and the Arkansas; old battleships They're just anchored off shore and blowing into the Nazi batteries on shore The first Allied forces are reaching the beaches in France

(PAUSE)

That baby was plenty low! I think I just made the statement that no German planes had been seen and I think there was the first one we've seen so far . . . just cleared our stack . . . let go a stream of tracers that did no harm . . . ' . .

Awareness of surroundings.

THE RADIO ANNOUNCER'S HANDBOOK
(SOUND OF SHIP'S WHISTLE)

Alliteration.

Our own ship has just given its warning whistle and now the flak is coming up in the sky

Letting listener know what's happening.

It's planes you hear overhead now . . . they are the motors of Nazis coming and going The reverberation of bombs

(SOUND OF CRASH)

Figure of speech.

That was a bomb hit, another one. That was a tracer line, shaped arching up into the darkness.

Figure of speech.

Very heavy firing now off our stern . . . Fiery bursts and the flak and streamers going out [several words drowned out by voice in background and static] in the flak.

(SOUND OF EXPLOSIONS)

Accurate description.

Now, it's died down We can't see the plane Here comes a plane More anti-aircraft fire . . . in more toward the shore . . . the Germans must be attacking low with their planes off our stern because the streamer fire of the tracers is almost parallel with the water. (NOISES IN BACKGROUND) . . . Flares are coming down now. You can hear the machinegunning. The whole seaside is covered with tracer fire . . . going up . . . bombs . . . machinegunning. The planes come over closer (SOUND OF PLANE), firing low . . . smoke . . . brilliant fire down low toward the French coast a couple of miles.

I don't know whether it's on the shore or is a ship on fire.

Here's very heavy ack-ack now -- (HEAVY ACK-ACK) -- right . . . the plane seems to be coming directly overhead . . . (SOUND OF PLANE AND NOISES) (MACHINE-GUN FIRE AND ACK-ACK)

Well, that's the first time we've shot our guns . . . directly over our head . . . as we pick up the German bombers overhead.

Knowledge previously acquired.

VOICE: What was that -- a bomb?

VOICE: Cruiser firing over there.

HICKS: Heavy fire from the naval warships . . . 20 mm. and 40 mm. tracer . . . was the sound you just heard

Technical language.

Well, it's quiet for a moment now

If you'll excuse me, I'll just take a deep breath for a moment and stop speaking

Naturalness.

Now the air attack has seemed to have died down. . . . See nothing in the night

Here we go again! (NOISE) Another plane has come over . . . right over our port side . . . tracers are making an arc right over the bow now . . . disappearing into the clouds before they burst

Looks like we're going to have a night tonight. Give it to her, boys . . . another one coming over . . . a cruiser on . . . pouring it out . . . something

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burning is falling down through the sky and hurtling down . . . it may be a hit plane. (TERRIFIC NOISES IN BACKGROUND) . . . Here he goes . . . they got one! (VOICES CHEERING) They got one! (VOICE: Did we?) Yeah . . . Great splotches of fire came down and are smoldering now just off our port side in the sea . . . smoke and flame there. (VARIOUS SOUNDS AND VOICES IN BACKGROUND). . . . The lights of that burning Nazi plane are just twinkling now in the sea and going out

Alliterative figure of speech.

Orientation again.

To recapitulate, the first plane that was over . . . was a low-flying German JU 88 that was leading the flight and came on the convoy in surprise, we believe, because he drew up and only fired as he passed by, and perhaps he was as surprised as we were to see each other One bomb fell astern of this warship, 150 yards away as the string of rockets were fired at a cruiser beside us on the port side. No damage was done and gun No. 42 at our port, just beside the microphone, shot down the plane that fell into the sea off to the port side Scheiner (?) of Houston, Texas, who is the gunnery control officer, and Seaman Thomas Snyder (?) of Baltimore, Maryland, handled the direction finder. It was their first kill for this gun and the boys are all pretty excited about it. A twin-barrel 40 mm. anti-aircraft piece.

Knowledge of participants previously acquired.

Knowledge previously acquired.

They are already thinking of painting a big star on their chart and will be at that first thing tomorrow morning It's daylight³

³Reprinted through the courtesy of the American Broadcasting Company, Inc.

Chapter IV. . THE ANNOUNCER'S WORK

DUTIES

The announcer's duties vary so widely from station to station that to describe them would be to describe the industry itself. In some stations the announcer is merely a microphone personality handling copy; in others he is script writer, disc jockey, third-class operator, and bookkeeper. In the greater number of radio stations, however, the announcer has certain well-established duties:

- 1) Getting the scheduled program on and off the air.
- 2) Identifying the station.
- 3) Keeping the program log.
- 4) Adhering to the FCC and station program regulations.

The announcer is responsible for following the daily program schedule. He must see that the artists and the materials for each program are ready, that the program is produced at the time scheduled, and that it takes no more than its allotted time. If the artists and materials are not available, he must provide stand-by material after having informed the program director.¹ If the program falls short of its allotted time, he must again provide stand-by material and report the deficiency. If the program runs long, he must either cut it or adjust his schedule and, again, report the discrepancy to the program department.

Piano, organ, or transcribed-music interludes are the standard stand-by programs provided for these eventualities. In the early days of radio, when programs frequently failed to materialize, the announcer was expected to fill the time himself and, as a result, to be able to double as a musician. Such

¹These duties apply only to announcers working at local commercial stations. They are assumed by the producer or instructor on network or educational stations.

extemporaneous stand-by programs were the inspiration and source of some of our big-name programs of today. Program failure is not so frequent now as it was twenty years ago and, with transcriptions available, it is not so noticeable to the listener, but occasionally even the network will come a cropper and the listener will be carried back in time to the "old days." One Sunday morning on a major network an artist who was responsible for a half-hour program failed to report, and the announcer on duty left the mike to find a fill-in. The fill-in was one of these two-finger piano experts who could play *Tea for Two*, and for an half hour the nationwide network audience was regaled by alternate newscasts and piano renditions of *Tea for Two*.

The announcer's only duty, according to the Federal Communications Commission, is the voicing of the station identification:

(a) A licensee of a standard broadcast station shall make station identification announcement (call letters and location) at the beginning and ending of each time of operation and during operation on the hour and half hour as provided below:

(b) Such identification announcement during operation need not be made when to make such announcement would interrupt a single consecutive speech, play, religious service, symphony concert, or operatic production of longer duration than 30 minutes. In such cases the identification announcement shall be made at the first interruption of the entertainment continuity and at the conclusion of such program.

(c) In case of variety-show programs, baseball game broadcasts, or similar programs of longer duration than 30 minutes, the identification announcement shall be made within 5 minutes of the hour and half hour.

(d) In case of all other programs (except as provided in paragraphs (b) and (c) of this section) the identification announcement shall be made within 2 minutes of the hour and half hour.

(e) In making the identification announcement the call letters shall be given only on the channel of the station identified thereby.²

The announcer should familiarize himself with this regulation in all its ramifications because his employer will expect him to know when and how to identify the station in accordance with the FCC rules. The announcer must be particular in his observance of the regulation at all times and should thoroughly understand section (a). It is not enough to say "This is your Columbia Affiliate, WCBS"; the location must be given also. It is not enough to say "This is the Voice of the Southland, Atlanta, Georgia"; the call letters must be given also.

The special events announcer should be careful of section (c). He must always be clock-conscious. To aid the announcer many station managers hold the engineer responsible for the station identification break on a special event broadcast, and a hand signal has evolved in the industry for this purpose. The clenched fists held in front of the body, as if holding a stick, are forcibly twisted apart, as if breaking the stick, which indicates pantomimically to the announcer it is "break" time. Since there is a four-minute leeway for the announcer before station identification is mandatory, even the most picturesque description can be brought gracefully to a conclusion.

One of the most famous blunders in radio history occurred on such a special events station break. The announcer and the engineer were perched atop a mobile unit giving the listener an eyewitness account of one of the worst floods ever to ravage the Southwest. As break time neared, the engineer began to give the hand signal, but the announcer was so engrossed in his word painting he was oblivious of his companion. The announcer began his peroration just as the last seconds of the fourth minute began to tick away. The engineer tapped the announcer's shoulder and pantomimed the break. The announcer acknowledged the signal and said: "As I look out over this vast sea of water and try to estimate the havoc and devastation this flood has wrought, all I can say is, this is KVOO, in Tulsa."

²Federal Communications Commission, *Rules Governing Standard and High-Frequency Broadcast Stations* (Washington: Government Printing Office, 1940), paragraph 3.406.

The third of the announcer's duties is keeping the station log. According to the FCC regulation 3.404:

The licensee of each 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 station identification announcement (call letters and location) is made.

(2) An entry briefly describing each program broadcast, such as "music," "drama," "speech," etc., together with the name or title thereof, and the sponsor's name, with the time of the beginning and ending of the complete program. If a mechanical record is used, the entry shall show the exact nature thereof, such as "record," "transcription," etc., and the time it is announced as a mechanical record. If a speech is made by a political candidate, the name and political affiliations of such speaker shall be entered.

(3) An entry showing that each sponsored program broadcast has been announced as sponsored, paid for, or furnished by the sponsor.³

The announcer is expected to know the FCC regulations on programs as well as the regulations on station identification and logs. In many stations the announcer is responsible for the adherence to these regulations as well as to the industry and station codes.

[As amended December 1946.]

3.407 *Mechanical records*.—Each program broadcast which consists in whole or in part of one or more mechanical reproductions shall be announced in the manner and to the extent set out below.

(a) Each such program of longer duration than 30 minutes, consisting in whole or in part of one or more mechanical reproductions, shall be identified by appropriate announcement at the beginning of the program, at each 30-minute interval and at the conclusion of the program; *Provided, however*, that the identifying announcement at each 30-minute interval is not required in case of a mechanical reproduction consisting of a continuous uninterrupted speech, play, religious service, symphony concert, or operatic production of longer than 30 minutes.

(b) Each such program of a longer duration than 5 minutes and not in excess of 30 minutes, consisting in whole or in part of one or more mechanical reproductions, shall be identified by an appropriate announcement at the beginning and end of the program.

³*Ibid.*, paragraph 3.404.

(c) Each such program of 5 minutes or less, consisting in whole or in part of mechanical reproductions, shall be identified by appropriate announcement immediately preceding the use thereof: *Provided, however*, that each such program of one minute or less need not be announced as such.

3.408 *Rebroadcast.*—(a) The term “rebroadcast” means reception by radio of the program* of a radio station, and the simultaneous or subsequent retransmission of such program by a broadcast station.†

(b) The licensee of a standard or high-frequency broadcast station may, without further authority of the Commission, rebroadcast the program of a United States standard or high-frequency broadcast station, provided the Commission is notified of the call letters of each station rebroadcast and the licensee certifies that express authority has been received from the licensee of the station originating the program.‡

(c) The licensee of a standard or high-frequency broadcast station may, without further authority of the Commission, rebroadcast on a noncommercial basis a noncommercial program of an international broadcast station, provided the Commission is notified of the call letters of each station rebroadcast and the licensee certifies that express authority has been received from the licensee of the station originating the program.

(d) No licensee of a standard broadcast station shall rebroadcast the program of any other class of United States radio station without written authority having first been obtained from the Commission upon application accompanied by written consent or certification of consent of the licensee of the station originating the program.§||

(e) In case of a program rebroadcast by several standard broadcast stations, such as a chain rebroadcast, the person legally responsible for distributing the program or the network facilities may obtain the necessary authorization for the entire rebroadcast both from the

*As used in sec. 3.408, program includes any complete program or part thereof, or any signals if other than A-3 emission.

†In case a program is transmitted from its point of origin to a broadcast station entirely by telephone facilities in which a section of such transmission is by radio, the broadcasting of this program is not considered a rebroadcast.

‡The notice and certification of consent shall be given within three (3) days of any single rebroadcast, but in case of the regular practice of rebroadcasting certain programs of a standard broadcast station several times during a license period, notice and certification of consent shall be given for the ensuing license period with the application for renewal of license, or at the beginning of such rebroadcast practice if begun during a license period.

§The broadcasting of a program relayed by a relay broadcast station (sec. 4.21) is not considered a rebroadcast.

||Informal application may be employed.

Commission and from the person or licensee of the station originating the program.

Attention is directed to section 325 (b) of the Communications Act of 1934, which reads as follows:

No person shall be permitted to locate, use, or maintain a radio broadcast studio or other place or apparatus from which or whereby sound waves are converted into electrical energy, or mechanical or physical reproduction of sound waves produced, and caused to be transmitted or delivered to a radio station in a foreign country for the purpose of being broadcast from any radio station there, having a power output of sufficient intensity, and/or being so located geographically that its emissions may be received consistently in the United States, without first obtaining a permit from the Commission upon proper application therefor.¶

BROADCASTS BY CANDIDATES FOR PUBLIC OFFICE

3.421 *General requirements.*—No station licensee is required to permit the use of its facilities by any legally qualified candidate for public office, but if any licensee shall permit any such candidate to use its facilities, it shall afford equal opportunities to all other such candidates for that office to use such facilities, provided that such licensee shall have no power of censorship over the material broadcast by any such candidate.

3.422 *Definitions.*—The following definitions shall apply for the purposes of section 3.421:

(a) “A legally qualified candidate” means any person who has met all the requirements prescribed by local, state or federal authority as a candidate for the office which he seeks, whether it be municipal, county, state, or national, to be determined according to the applicable local laws.

(b) “Other candidates for that office” means all other legally qualified candidates for the same public office.

3.423 *Rates and practices.*—The rates, if any, charged all such candidates for the same office shall be uniform and shall not be rebated by any means, directly or indirectly; no licensee shall make any discrimination in charges, practices, regulations, facilities, or services for or in connection with the service rendered pursuant to these rules, or make or give any preference to any candidate for public office or subject any such candidate to any prejudice or disadvantage; nor shall any licensee make any contract or other agreement which shall have the effect of permitting any legally qualified candidate

¶Formal application required. See Standards of Good Engineering Practice for form number.

for any public office to broadcast to the exclusion of other legally qualified candidates for the same public office.

3.424 *Records; inspection.*—Every licensee shall keep and permit public inspection of a complete record of all requests for broadcast time made by or on behalf of candidates for public office, together with an appropriate notation showing the disposition made by the licensee of such requests, and the charges made, if any, if request is granted.⁴

It may seem unnecessary to have quoted the FCC regulation on political broadcasts in its entirety, but the announcer handles too many political programs for him to be uninformed. For example, an announcer on a clear-channel station (no longer associated with the industry) agreed with a political candidate that the standard opening announcement and disclaimer for the politician's speech was cold and mercenary and obligingly changed the announcement. The original announcement read:

The following quarter hour has been purchased at the regular commercial rates by the Doe-for-Congress Democratic committee. The facilities of this station are available to all parties and all candidates upon similar terms. The opinions of the speaker tonight are his own and do not necessarily express the opinions of this station or its management.

In the revised form the announcement became simply: "As a public-service feature Station BLANK presents Joe Doe." Needless to say the station could not charge Mr. Doe, nor could it charge any of the other candidates in the same race for equal time on the air.

PROCEDURES

There is, as yet, no standard operating procedure for the announcer, and the profession many times shows the need for one. The announcer moving from one station to another must be briefed in each place by the chief announcer or program director on the accepted manner of procedure. This is time-wasting for both. There is no general acceptance of the procedures described in this section, but they are common enough to warrant inclusion here:

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

⁴*Ibid.*, paragraphs 3.407, 3.408, 3.421-3.424.

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

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

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

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

drop to the floor when he is finished with them, but more often he keeps them in his hand.

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

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

- 1) Underlining—used for emphasis.
- 2) Quotation marks—used to set off important statements.

3) Parentheses—used for dependent clauses and throwaway phrases.

4) Caret (^)—used to mark insertions in the script.

5) Hyphen—used to connect words written separately but voiced as one.

6) Dash—used in radio to indicate more is to follow.

7) Ellipses—used in radio to indicate pauses.

8) Crescendo and decrescendo marks.

9) Virgule (/)—used to separate words and phrases.

10) Paragraph symbol—used to mark thought and voice paragraphs in the copy.

11) Numerals—used to mark the elapsed time to that point.

12) Capitalization—used for additional emphasis.

The two marked radio scripts that follow are examples of the manner in which certain announcers marked their copy. The first is a typical commercial, the second is a typical NBC news script.

CLOSING COMMERCIAL (CUT IN)

203 WORDS
1 MIN 15 SEC X

ANNOUNCER

This note indicates to the announcer how much time will be allowed for reading this commercial.

Gee - that's not good. Not-good
at all! A "body" just can't "get-up-and-
leave." Ahhh - but an "appetite" can.
'Specially if it's a "fussy"/"breakfast"
appetite.// Yep - you've got to watch
them. They're liable to disappear any
dull, dreary morning - if their favorite
breakfast cereal isn't on-the-table.
That's "Post Raisin Bran," (you know.) 20"
Ummhmmmm - P-O-S-T-S -- Post's Raisin
Bran.

Time marking.

Arrow indicates more is to come. }

And why is it/a favorite? Say ↘

- "one-spoonful" of this deliciously
different cereal will tell you why. 30"

Just taste those golden, /nut-(crisp)/
Post /"Forty-Per-Cent-Bran-Flakes" -

(America's nine-to-one bran flake
favorite.) And just taste those "choice," /

"sweet" /California-seedless-raisins -

(raisins that are "Tender-Sured" by a
special Post process that keeps them
tender. 45"

You'll know then why so many
folks prefer Post Raisin Bran." The

"flakes" add flavor to the "raisins."

The "raisins" add flavor to the "flakes."

And the combination is so good, it will
please any "fussy appetite" who happens
to be sitting at your breakfast table. 60"

So - pamper those hard-to-please
appetites" - (first thing tomorrow morning)

- with Post Raisin Bran." It's the only
raisin bran made with delicious Post
Forty/Per/Cent/Bran//Flakes. "Post//Raisin/
Bran." 5

Watch this tongue
twister.

Corrugation in
margin indicates
relationship of
thoughts.

Tecpee indicates
crescendo and
build.

5 "Two on a Clue," copyrighted by Benton & Bowles, 1945.

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NBC NEWS SCRIPT

Words receiving the greatest stress receive most underlinings.

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

Note how the significant idea of this sentence is made clear by the use of parentheses around the subordinate phrases.

For today -- (on the field of battle) -- (and in the ~~shrdlu~~ realm of diplomacy) -- Hitler suffered "real-defeats" -- (reverses which may ~~mfwmmmtaoi shrdlu shw wypy w/c~~ ^{eventually} spell the "decline" and "fall" of his tottering= empire).

Today -- (March-the-13th) -- is the day in which the Red Army startled the world by ~~shrdl~~ sudden capture of the Black Sea port -- (the German defense bastion of ~~etacin~~ "Kherson." / Today -- two-nations -- (recently enemies) -- renewed the "ties of friendship" -- (the ~~etacinshr~~ government of "Russia" and ^{the} Italian-Regime of "Marshal-Badoglio." Today too -- the Allies showed that they mean business -- (that stricter= measures are in the offing to prevent ↓

vital-information from leaking to the
 enemy ~~etashed~~ ^{through} Eire.)

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

But before I ~~vbgkqjcmf~~ ^{present} the full-
 "details of Hitler's-reverses" -- here's
 "the front-line-dispatch from General-
MacArthur's-headquarters -- (an apt-
 reminder that while we turn the full
weight of our power toward knocking
Germany out-of-the-war -- we are by-
no-means" neglecting the Japs."

Waved line indicates
run-on.

Quotes used here on
out are to indicate
greater stress on
first word.

General-MacArthur -- (in his night
 communique) -- reveals that American-
forces -- (at the Allied bridgehead at
 Empress Augusta Bay on New Guinea)--
~~shrdlu-emfwy~~ turned back a strong-
Japanese-attack." More than that --
 a ~~vbg~~ "third" of the three or four
thousand Japs who made the assault
 have been killed. ~~etashed~~ ^{this} American
victory is ~~shrdluemf~~ especially-
heartening -- because even as ~~emfwypv~~ ^{this}
~~official word came from~~
~~epain shrdlu emfwyp vbg kqjk~~ the Southwest
Pacific NBC monitors (here in New York) ↘

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heard Radio-Tokyo make another ~~shrd lushrd~~ ^{in its} ~~series of~~ fantastic-claims -- (a claim that the enemy had recaptured two of the three airdromes in that ~~emf-t-f-wyp~~ Empress Augusta area.) ^{But General} ~~As~~ ^{MacArthur} has ~~ites a fan~~ ^{even more to} report. American ~~tetaoinskr~~ ^{cavalrymen} have two more small-islands (in the Admiralties) -- (to the west of Los Negros -- where we had established our first outpost ~~etaoin~~ bases, in that ~~shrdluomf~~ region.) The landings were made after the enemy had been bombarded by ~~osetaoin~~ long-range artillery (from Los Negros).⁶ ↘

WORKING CONDITIONS

The inexperienced and the experienced announcer go about getting employment in the radio industry in the same fashion: each auditions for every job. Although all network and many free-lance jobs require experience in the announcing profession, the announcer must audition for these positions as if he were applying for his first job.

Every station differs in its auditioning technique, but the over-all policy is the same. The aspiring announcer goes to the local radio station to apply for an announcing position and to arrange for an audition. That audition may be given immediately or it may be held on a certain date, when the station holds open auditions for all interested persons. Usually the station manager or program director provides the applicant with that station's prepared audition script. (See Exercise 1A for a sample independent station audition and Exercises 9, 19, 25, and

27 for network auditions.) The audition may be heard by the chief announcer, the program director, the station manager, or all three. Many times it is recorded so that the prospect's work can be kept on file. The applicant may or may not be criticized. He may be interrupted during the audition and told how to read the copy. He may be told to "punch it"; he may be told to "hold it down." The conducting of that first audition depends on many of the whims of the local management. The audition copy he reads may be given him to read cold—or he may have time to prepare it at the studio. Many times he may be asked to do an *ad lib* broadcast following his prepared copy audition.

The results of the audition are as much subject to the whim of management as was the initial contact. There is no standardized audition rating system. There is no way of rating the announcer's relative merits. The applicant may impress the management and be given a job—or he may not.

⁶ Reproduction of end paper in *The Fourth Chime*, 1944. By permission of the National Broadcasting Company, Inc.

If the applicant impresses the management and a job is available he may go to work immediately. Or if no job is available he may be put on call—to wait for an eventual opening. If he is thought to be a likely prospect he may be held for further auditioning, or he may be given hints on his work and asked to return at a later date. He may be told that he has possibilities but is not yet ready for that particular station, and the management may suggest other stations in the area where he can apply. Or he may have to wait for the call that may never come.

If the applicant does not impress the management he may give up the idea of radio or he may on his own approach other stations until he gets a break. He may audition at some station that needs help just when he appears. He may audition at some station that has such poor working conditions that no one will stay, and thus he gets his chance to start. The initial contact—as in most public entertainment fields—is the most difficult.

After an announcer has had his first job the way is relatively easier. Although he will have to audition for each new position, he at least will now have some contacts and will know how to find jobs and openings. Almost all radio announcers use their summer vacations to tour the country looking for better opportunities. They stop at all radio stations along their way and make auditions to have on file for a later opening. Or they get in touch with station managers so that they can be apprised of developments. This constant shopping around builds for the announcer such a wide acquaintance within the industry that he may know of changes within station personnel at widely divergent points long before the managers do. It is an axiom in the industry that the radio announcer's salesmanship ability on the microphone is the result of his salesmanship experience in managers' offices.

The announcer usually begins on a small local station (Ben Grauer is the only example of an announcer who began his career with a network). He works up gradually through the ranks of larger and larger stations until he reaches a 50-kilowatt, clear channel station. That station may be a network originating-point where he can achieve recognition from the network or it may be sufficiently large for

such a staff position to be an end in itself. Few announcers are content, however, without a chance with the networks.

The networks hold auditions in much the same manner as the local stations do. Records of superior auditions are kept on file, and when an opening occurs the superior applicants are called in for a final competitive audition for the staff announcing position. As has been said in the chapter on qualifications, the networks do not consider applications from candidates who have not had previous experience on local stations and who do not have college training.

The successful network announcer does not consider a staff announcing job as the end of his career. He is now in a position to audition for free-lance announcing assignments on network commercial shows. He again must busy himself with meeting and knowing people—in this case producers and agency men. If he has sufficiently impressed himself on these titans he may be asked to special auditions for commercial clients. Three factors will affect his future: the people he knows, the quality of his work, and his particular style. He may be passed over in audition after audition because he does not know the right people, his work is not thought sufficiently proficient, or his style is not compatible with the style of the particular show being prepared for the client.

If he is successful in winning a commercial account his work is not over: he must continue to compete endlessly with aspirants for his job to hold it and to find others. What happens to the big-time announcer who passes the pinnacle? We don't know. Radio is such a young industry that few men have reached the top and started down hill.

Along the way so many things have happened to the announcer and his working conditions that it is worth while to follow the progression from local station to network again, this time concerning ourselves with salary and other considerations. All announcers receive two types of emolument: a base pay and talent fees. The base pay is a weekly remuneration for staff or stand-by announcing. It ranges from \$12.50 a week in small local stations to \$75.00 a week on certain network originating stations. For that sum the announcer usually works an eight-hour

announcing tour of duty. He is on duty ready to announce any and all programs for which he may be scheduled. These hours have been set by the station, by the NLRB, and by the announcers' union, the American Federation of Radio Artists. The announcer's mike time may be a great deal less than forty hours a week, but his on-duty time is seldom less.

The chief announcer or the program director will assign the on-duty hours each day for the announcer. He may work split shifts stretching across the seventeen-hour broadcast day, or he may work a different shift each day, signing on the station one day, working a midday shift the next, and signing off the next. The young announcer as well as the young actor finds that his first responsibility is learning to sit patiently waiting for a chance. The off-duty days of an announcer are usually arranged for his convenience, and the greater his seniority on the station, the better his shifts and the better his off days.

The talent fee, the announcer's second type of remuneration, is what interests so many people in the announcing profession. If the sponsor or the station wants a particular announcer to handle a particular program each time it is presented, it is necessary to assign that announcer to the program because it is conceivable that his regular shift may not coincide with the time of the program. This call-back adds to the announcer's work hours and cuts into his off time. For that reason he is customarily given additional compensation either by the station or the client in the form of the talent fee. If the call-back is daily through Sunday, or at an inconvenient hour, the announcer asks for a greater fee and by such bargaining may be able to increase his earnings measurably. Call-backs are not supposed to interfere with the announcer's stand-by duties, so that his shift may have to be adjusted, or he may have to make a trade with one of the other announcers or pay another announcer to do part of his regular work. On the networks much of an announcer's talent money goes back into talent money for other announcers who work his stand-by shifts.

There is no conformity in the industry on this matter of talent fees. The amounts are usually determined by the amount the announcer is willing to take as opposed to the amount the client or the

manager is willing to pay. AFRA has attempted to standardize the value of each type of call-back, but since the AFRA scales are local to an area and are not nationally accepted and adhered to, the AFRA recommendations remain simply that. On the Pacific coast the AFRA rates are far below the accepted standards for talent fees, in the Middle West they are standard, and in the Southwest they are above the accepted pay scale.

Since no announcer can know about all the job opportunities, or about all the commercial openings, in the metropolitan centers the personal agent has entered into the radio announcing field. The agent may be an individual or a talent agency. It is the agent's duty to get auditions for his client and then to bargain for talent fees for him. Of these earnings the agent gets the usual 15 per cent. The agent also is supposed to be alert to the possibilities of building his client into a personality for acting jobs and screen and transcription work, any or all of which add measurably to the announcer's income.

There is no information available on the extent of a big-time announcer's earnings. The grapevine has it that some of the big names earn in excess of \$3,000 a week, but it is impossible to verify this or to know how much of that sum is due directly to radio. The big-name announcer has so many other increments as the result of his radio work that it is impossible to assess radio's part. It is known, however, that in 1945 the average weekly wage of the radio announcer was \$57.79 exclusive of talent fees.⁷ This sum, according to the annual figures of the Bureau of Labor Statistics, was second only to that earned by motion-picture workers.

At the present time the chances for employment in the radio industry are better than they have ever been before because of the FCC policy of establishing competing stations in many communities where there have been only one or two. The advent of FM broadcasting has increased the number of stations and announcing opportunities in this country, but no matter what advances are made, it is still a limited field. In 1945 only 3,787 announcers were employed within the industry. Only a few of them

⁷ "Radio's Weekly Payroll in 1945," in Sol Taishoff, Bernard Platt, and Fred Fitzgerald, eds., *Broadcasting 1946 Yearbook* (Washington: Broadcasting Publications, Inc., 1946) p. 307.

were moving out of the profession into other fields, such as production, sales, and advertising, but were moving from station to station. The number of new announcing positions available every year is very small.

But it should be borne in mind that in radio, as in all other professions, the man with the proper qualifications, abilities, and drive can make a way for himself and that there is always "plenty of room at the top."

II
EXERCISES

Exercise 1—VOCABULARY DRILL

Aim of exercise: To rate your present ability as an announcer.

Type of performance: Read the announcer audition, Exercise 1A.

Suggestions: Handle and mark the script according to the directions in the section on procedures in Chapter IV.

Announcer vocabulary drill:

- | | |
|----------------|-------------|
| 1. Allied | 6. err |
| 2. program | 7. event |
| 3. pianist | 8. mosquito |
| 4. accompanist | 9. quantity |
| 5. repertoire | 10. ingenué |

To the teacher: This initial rating of the announcer should be done as carefully and as completely as possible. From this first diagnosis the announcer's whole study and drill program should be built.

RATING CHART OF ACHIEVEMENT IN RADIO ANNOUNCING

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

Additional Comments:

Date _____ Observer _____

Exercise 1A—ANNOUNCER AUDITION¹

ANNCR: A radio announcer can be just another voice, lacking in personality, sincerity, or dynamic, attention-compelling quality, or he can be a vigorous personality who possesses the intimate appeal audiences love, the earnest quality that makes him convincing, and the forceful tones that promote sponsor sales and make him a definite asset to station and advertiser alike. Now how does a man gain such qualities? Announcers aren't born with these attributes. They are developed — first in the mind, then by assiduous practice. The mental approach is important. For example, if an announcement calls for a friendly counselor approach, you have to think of yourself as a friendly counselor, and play the role. You would have to grow more confidential and intimate. Then you would sound something like this:

Neighbors, if you're a little like me — and I think you are — you're middle-class people, ambitious to get ahead in this world, to thrive and prosper, to give your family all of the necessities and perhaps a few of the luxuries they deserve. Now how will you do that? By wildcat, get-rich-quick schemes? No, friends. You can't do it that way. Once in a blue moon, a get-rich-quick scheme works. But for every time it works, it fails a thousand times. The odds are against you. Unless you can afford to throw money away, don't be a sucker. Stay away from the glowing promises of overnight wealth. The year of 1929 was ample proof of the fact that you can't make money in

¹Reproduced by permission of F. M. Randolph.

a hurry. Still, you do want to have more money, to be a better provider. That's what we all want. The way to do it is by the sound, conservative way, saving in a reliable, thriving bank like the Sponsor Trust Company. You may not get a fortune from your money, but you get a regular two per cent interest instead of a possible higher rate and possible loss. "Save and you will have" is still a good adage. The Sponsor Trust Company is conducted by your neighbors, for the community. They deserve and merit your patronage. Won't you remember that? Thank you.

That happens to be the goodwill approach in announcing. It is largely institutional and needs no high-pressure treatment from an announcer. Often in radio, however, punch copy is essential to get quick results for an advertiser who wants immediate turnover and not institutional build-up. In such a case, an announcer is a snappy salesman. He doesn't waste words, doesn't beat around the bush. He comes out emphatically with something like this:

Men, they're going like hot cakes -- and they're keeping plenty of men warm too, those grand Domet Flannel shirts offered at a record low price during the "Talk of the Town Sale" at the Sears Roebuck Store. Here are the heavy, warm flannel shirts you want — in natty, new blue, grey, and tan colors, all sizes. They're extra full-cut and well made. Regularly priced at 98¢, these fine flannel shirts are now selling at only 77¢ — a real bargain price, you'll agree. Take advantage of it today and stock up on several of these shirts at the Sears Roebuck store, Fifth and Walnut! You save at Sears!

Now an all-around announcer who really knows his business, while he may specialize on a particular form of announcing, can fit into any category and jump into any breach when occasion demands. Music is important in radio and music lovers are justified in resenting mispronunciation of musical names and terms, however foreign in origin. So an announcer is wise to familiarize himself with musical history. He should be on speaking terms with the "father of counterpoint," Johann Sebastian Bach, should know that this great master of contrapuntal writing was the leader of the Classical Age in music. He should know that Bach influenced even such radical composers as Richard Wagner and Igor Stravinski. He should know that George Frederick Handel, Bach's contemporary, is significant as the father of the oratorio, that Franz Joseph Haydn is primarily responsible for the string-quartet form. He should be aware that Italy produced such distinguished operatic composers as Giuseppe Verdi and Giacomo Puccini. The name of Wolfgang Amadeus Mozart should be identified with the opening of the Romantic Age of music. Mozart, of course, was followed by Ludwig van Beethoven, great master of the sonata and symphony; by Franz Schubert with a thousand songs in his new lied-form; by Karl Maria von Weber, composer of romantic grand operas; by Felix Mendelssohn-Bartholdy; by Robert Schumann; by Richard Wagner, giant of the music-drama; by Franz Liszt, a Hungarian but functioning with the German school, pioneer of the symphonic

poem and great piano virtuoso. He should recognize that Frédéric Chopin, poet of the piano, is usually called a French composer, although born in Poland. He should know Norway's Edvard Grieg and Bohemia's Anton Dvorák. He should know the Russian masters: Peter I. Tschaikowsky, who captured the psychology of his countrymen with such compositions as his "Symphonie Pathétique." And he should know Nicholas A. Rimsky-Korsakov, Modest P. Moussorgsky and Igor Stravinski. The French school will bring him such names as Berlioz, Gounod, Franck, Saint-Saens, Bizet, Massenet and Claude Debussy, whose atmospheric use of the old Greek whole-tone scale established a new school. He should know the difference between unraveling a yarn and the romantic modernist, Ravel. Ravel's "Bolero" should occasion more than casual interest from him. A good announcer knows musical phraseology and music.

Exercise 2—VOCABULARY DRILL

Aim of exercise: To achieve naturalness in reading.

Type of performance: Read the discrepancy announcement, Exercise 2A, and commercial, Exercise 2B.

Suggestions: Read Exercise 2A simply and naturally. It is an every-day, matter-of-fact announcement. If you cannot do it naturally, make a list of the facts in the announcement and without a script tell the listener in your own words. Now read Exercise 2B in the same manner. If you can't make it sound conversational try this suggestion: describe, in your own words, what you will do just before preparing for bed tonight, then at a signal from the producer begin reading with no change in your manner of communication. Work for proper mike technique on each performance; handle and mark your script each time in the approved manner.

Announcer vocabulary drill:

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

To the teacher: Assign the rules for the pronunciation of the French language, Appendix II.

Exercise 2A—DISCREPANCY ANNOUNCEMENT

ANNOUNCER: We regret that mechanical difficulties prevent our bringing you the National Broadcasting Company feature, The Catholic Hour, at this time. We present, instead, Bill Simon, KWGS pianist and accompanist, in a quarter-hour of piano reveries. From the organist's repertoire, Mr. Simon selects Bach's chorale, "Sheep May Safely Graze," for his first selection.

Exercise 2B—MAXWELL HOUSE SECTIONAL CUT-IN¹

NEW YORK ANNOUNCER

CUE: "WHEN A GIRL MARRIES." (SLIGHT PAUSE)

(CUT FROM NETWORK HERE)

LOCAL ANNOUNCER

(276 words)

(TO BE READ IN ONE MINUTE: FORTY-TWO SECONDS EXACTLY)

Maxwell House - that rich, mellow, satisfying coffee that's "GOOD to THE LAST DROP" presents "When a Girl Marries." It's a tender story of young married life—and is dedicated to everyone who has ever ... been in love.

(PAUSE THREE SECONDS)

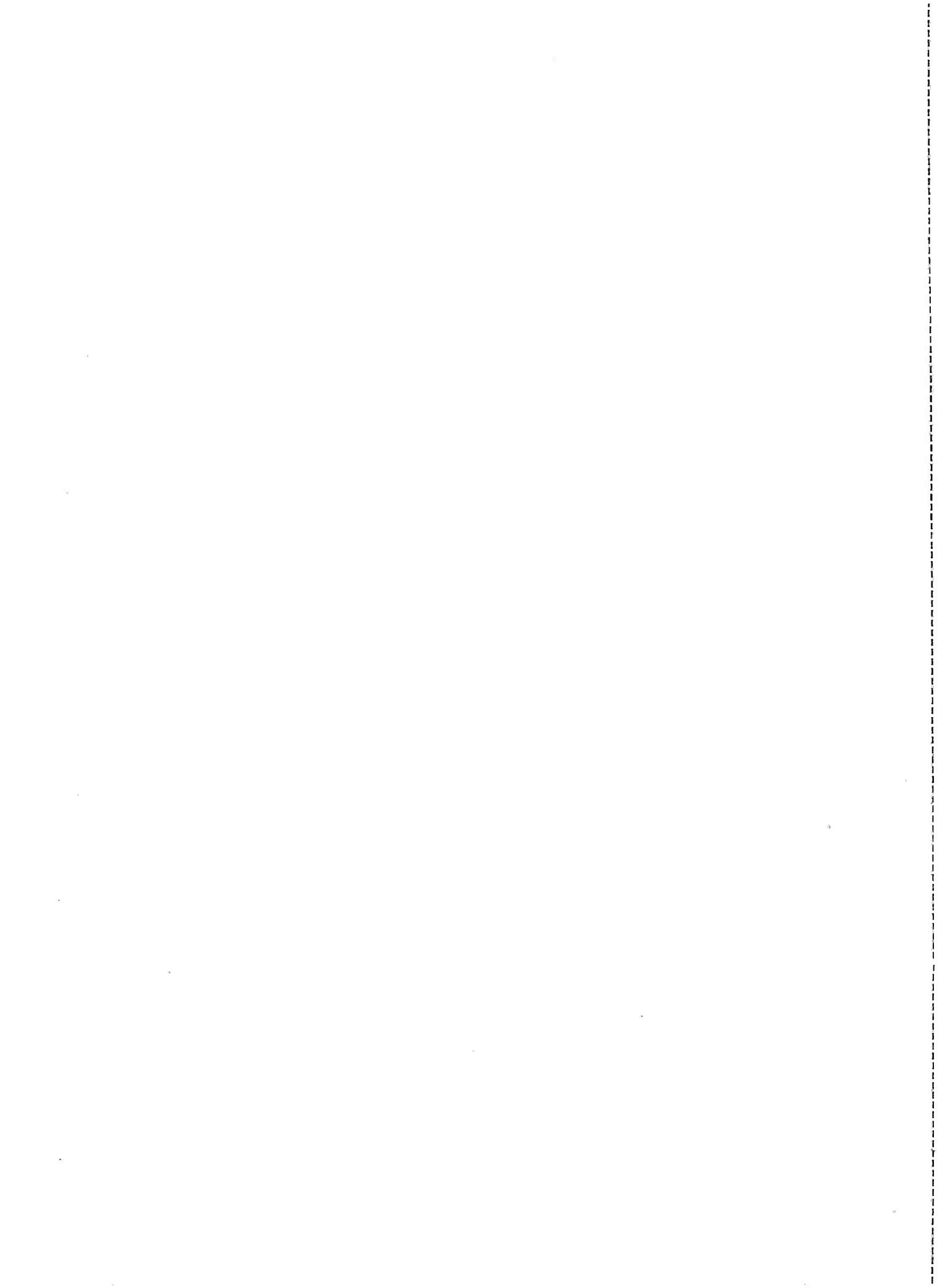
Later on tonight, friends, most of you, when you turn in, will wind up the old alarm clock and set it to whatever time you have to get up in the morning. There's a great difference in those clocks. Some are so harsh and metallic they practically jar you out of bed. Some have a gentler, more soothing sound. Some are really musical and pleasant.

It's a little the same with your morning coffee. A harsh, bitter coffee is a shock to your early-morning nerves ... it may really upset your whole day. But a delicious, rich-flavored, satisfying coffee like Maxwell House is an early-morning blessing. It isn't just "salestalk" that Maxwell is such a fine coffee, friends, and so "different." Maxwell House started out, years ago, by being a superior coffee. It was worked over, for a long, long time, by a

¹Reproduced by permission of Benton and Bowles, Inc., Maxwell House Coffee Cut-in for "When a Girl Marries," 1944.

man who cared about coffee. He and the Maxwell House people ever since have given expert attention to the selection of the fine coffee beans that go into Maxwell House - the special balanced blending of these beans - and their final uniform roasting. The result is that today more people buy and enjoy Maxwell House than any brand of coffee in the world. That's why we believe you'd like Maxwell House too. So tomorrow, start your day with this delicious, rich, fragrant coffee with the extra enjoyment. You'll like it - it's Good to The Last Drop!

(FOLLOWING NETWORK COMMERCIAL THERE WILL BE FIFTEEN SECONDS OF THEME. PLEASE FADE BACK TO NETWORK ON THIS THEME.)



Exercise 3—VOCABULARY DRILL

Aim of exercise: To rate your ability to communicate ideas naturally and vitally, and to improve your pronunciation of French words.

Type of performance: A newscast, Exercise 3A.

Suggestions: Don't try to develop a news style yet. Read simply and naturally, but strive to make the ideas understood by the listener.

Announcer vocabulary drill:

- | | |
|-------------------------|-------------|
| 1. Commencez | 8. Bonjour |
| 2. Merci bien | 9. Voici |
| 3. Merci mille fois | 10. Voilà |
| 4. Il n'y a pas de quoi | 11. Jean |
| 5. Comprenez-vous | 12. Marie |
| 6. Savez-vous | 13. Robert |
| 7. Je ne sais pas | 14. Anglais |
| 15. Français | |

To the teacher: The French pronunciation is not so important in this exercise as the communication of ideas. Rate the announcer carefully on this skill.

Exercise 3A—INS NEWS BULLETIN¹

CM12-N BULLETIN

LONDON, SEPT. 20, 1944--(INS)--THE LARGEST GERMAN ROBOT BOMB ASSEMBLY PLANT YET DISCOVERED HAS BEEN CAPTURED NEAR THE LUXEMBOURG FRONTIER, IT WAS STATED TONIGHT IN A DISPATCH FROM A REUTERS CORRESPONDENT WITH LIEUT. GEN. GEORGE S. PATTON'S U. S. THIRD ARMY.

¹Reprinted through the courtesy of the International News Service.

CMN76

BY THOMAS C. WATSON

INTERNATIONAL NEWS SERVICE STAFF CORRESPONDENT

SUPREME HEADQUARTERS, ALLIED EXPEDITIONARY FORCE,
OCT. 2, 1944--(MONDAY)--(INS)--FOUR ALLIED ARMIES, THREE OF THEM
AMERICAN, CRUSHED PARTICULARLY FIERCE GERMAN COUNTER-ATTACKS ALL
ALONG THE WESTERN FRONT EARLY TODAY AS THE ENEMY SOUGHT TO THWART
WHAT NAZI QUARTERS INDICATED MIGHT BE THE OPENING PHASES OF THE
ALL-OUT BATTLE FOR THE WEST WALL.

WHILE THE NAZI HIGH COMMAND LAUNCHED COUNTER-THRUST AFTER
COUNTER-THRUST FROM THE ARNHEM AREA CLEAR TO THE BELFORT GAP, THE
AMERICAN AND BRITISH FORCES OF GEN. DWIGHT D. EISENHOWER'S COMMAND
REPULSED EACH ENEMY ASSAULT AND MOVED FORWARD TO OCCUPY STRATEGIC
GROUND ON THE APPROACHES TO THE SIEGFRIED LINE'S IMPORTANT BASTIONS
OF KLEVE, TRIER AND PRUM. MOREOVER, THE ALLIED TROOPS ADVANCED
SEVERAL MILES NORTHEAST OF NANCY AND PRESSED FORWARD THROUGH THE
VOSGES MOUNTAIN PASSES LEADING TO SOUTHWESTERN GERMANY.

IN THE MIDNIGHT SUMMATION OF SUNDAY'S OPERATIONS, AN OFFICIAL
SPOKESMAN AT ALLIED HEADQUARTERS REVEALED THAT A "FAIRLY LARGE
COUNTER-ATTACK" WAS LAUNCHED BY THE GERMANS SOUTH OF HUISSEN, IN
THE ARNHEM AREA. SOME NAZI TANKS AND INFANTRY CROSSED THE PANNER-
DENSCH CANAL, BUT THE SPOKESMAN ADDED:

"THE GERMAN COUNTER-ATTACK IS NOW WELL IN HAND AND NO GROUND
WAS GAINED BY THE ENEMY."

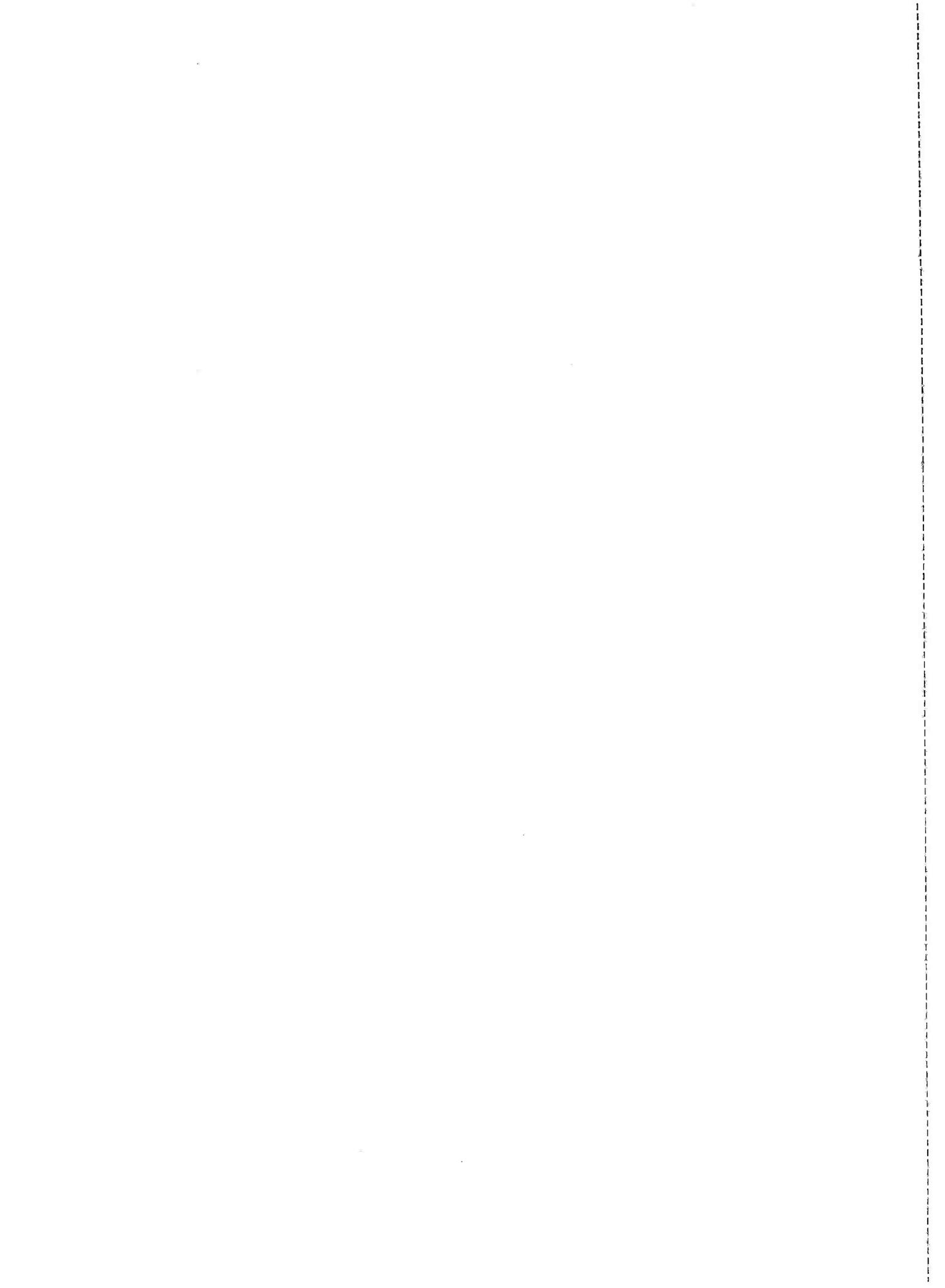
WHILE LIEUT. GEN. MILES C. DEMPSEY'S TROOPS WERE SMASHING THIS
ENEMY COUNTER-DRIVE, OTHER ARMORED UNITS OF HIS COMMAND PUNCHED A

NEW SALIENT IN THE 17-MILE STRETCH BETWEEN DUERENE AND THE MAAS (MEUSE) RIVER. THE SALIENT RUNS PARALLEL TO THE GERMAN BORDER ONLY A FEW MILES WEST OF THAT REICH FRONTIER.

THE BRITISH IN THE DUERENE-MAAS AREA WERE SAID IN FRONTLINE DISPATCHES TO BE MAKING "GOOD PROGRESS" AS THE GERMAN RESISTANCE DIMINISHED SOMEWHAT.

MEANWHILE, TROOPS OF LIEUT. GEN. COURTNEY H. HODGES' FIRST U. S. ARMY MOVED FORWARD AFTER CRUSHING A GERMAN COUNTER-ATTACK SOUTHWEST OF PRUM, IN WHICH THE NAZIS EMPLOYED FLAME-THROWERS AND TANKS. LIEUT. GEN. GEORGE S. PATTON'S THIRD AMERICAN ARMY THREW BACK DETERMINED ENEMY COUNTER-ASSAULTS NORTHEAST OF NANCY, ADVANCING "SEVERAL" MILES TO OCCUPY HIGH GROUND IN THE VICINITY OF DON JEUX, SIX MILES NORTHWEST OF RECENTLY CAPTURED CHATEAU SALINS.

ELSEWHERE ON THE MOSELLE FRONT, ARTILLERY DUELS AND PATROL ACTIVITY WERE REPORTED, WHILE AT THE SOUTHERN END OF THE FRONT OPPOSITE GERMANY THE SEVENTH U. S. ARMY ADVANCED EAST OF EPINAL AND PUSHED INTO THE BELFORT GAP.



Exercise 4—FRENCH VOCABULARY DRILL

Aim of exercise: To improve your French pronunciation.

Type of performance: Titles of famous French musical selections.

Announcer vocabulary drill:

- | | |
|----------------|--------------|
| 1. un | 13. treize |
| 2. deux | 14. quatorze |
| 3. trois | 15. quinze |
| 4. quatre | 16. seize |
| 5. cinq | 17. dix-sept |
| 6. six | 18. dix-huit |
| 7. sept | 19. dix-neuf |
| 8. huit | 20. vingt |
| 9. neuf | 21. Henri |
| 10. dix | 22. Claude |
| 11. onze | 23. Louis |
| 12. douze | 24. Georges |
| 25. Notre Dame | |

Exercise 4A—FAMOUS FRENCH OPERATIC SELECTIONS

1. "O vin dissipe la tristesse" (Wine, This Gloom Dispel) from *Hamlet* by Ambroise Thomas.
2. "Mon coeur s'ouvre à ta voix" (My Heart at Thy Sweet Voice) from *Samson et Dalila* by Camille Saint-Saëns.
3. From Prosper Mérimée's novel *Carmen* Henri Meilhac and Ludovic Halévy supplied Georges Bizet with an incomparable libretto. A few of the world-famous melodies are: "The Habanera," "Les Dragons d'Alcala," "Chanson du toréador," "Chanson Bohème—Les tringles de sistres," and "Air de la fleur."
4. *Faust* by Charles Gounod is memorable for "Ainsi que la brise légère," "Air des bijoux" (The Jewel Song), and "Vous qui faites l'endormie."
5. "Bridal Cortège" from *Le Coq d'Or*.
6. "Là-bas, dans la forêt" from Delibes' *Lakmé*.
7. From Jules Massenet's *Hérodiade* are two famous selections: "Il est doux, il est bon" (He is kind, he is good) and "Vision fugitive."
8. *Louise* by Gustave Charpentier is famous for "Depuis longtemps j'habitais cette chambre" (A Long Time I've Lived in This Room), "Depuis le jour" (Ever Since the Day) and "Berceuse."
9. "Gavotte—Me voici dans son boudoir" (Here I Am in Her Boudoir), "Polonaise—Je suis Titania" (I'm Fair Titania), and "De son coeur j'ai calmé la fièvre" (Soothed Is Now Her Sorrow) are three memorable arias from *Mignon* by Ambroise Thomas.

Exercise 5—VOCABULARY DRILL

Aim of exercise: To improve your French pronunciation.

Type of performance: Titles of famous French musical selections and frequently used French words and phrases.

Announcer vocabulary drill:

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

Exercise 5A—FRENCH VOCABULARY DRILL

- | | |
|----------------------|-------------------------------|
| 1. aide de camp | 13. répondez, s'il vous plaît |
| 2. coup de grâce | 14. savoir-faire |
| 3. c'est la guerre | 15. soupçon |
| 4. cherchez la femme | 16. table d'hôte |
| 5. esprit de corps | 17. fête |
| 6. tour de force | 18. régime |
| 7. en route | 19. Calais |
| 8. à la mode | 20. Marseillaise |
| 9. idée fixe | 21. Chartres |
| 10. nom de plume | 22. Château-Thierry |
| 11. nouveaux riches | 23. Cherbourg |
| 12. bourgeoise | 24. Louvain |
| 25. Marseille | |

Exercise 5B—FRENCH MUSICAL SELECTIONS

1. "Sous les toits de Paris" (Under a Roof in Paris)
2. "Le Roi s'amuse"
3. "Valse Brillante"
4. "Valse Romantique"
5. "Danse Macabre," by Camille Saint-Saëns
6. Chopin's "Polonaise Militaire"
7. Debussy's "Clair de Lune"
8. "O Belle Nuit"
9. "Tambourin Chinois," by Tchaikowsky
10. "Aubade Printanière," by Lacombe
11. Poldini's "Poupée Valsante"
12. "Salut d'Amour," by Sir Edward Elgar
13. "Minuet à l'antique," by Paderewski
14. "La Cinquantaine" (Golden Wedding), by Gabriel Marie
15. "La Voix des Cloches" (The Voice of the Chimes)
16. "Après un Rêve," by Faure
17. "Vieux Rigaudon Dardanus," by Rameau
18. "La Berceuse," from Stravinski's *L'Oiseau de Feu*
19. "Si vous l'aviez compris," by Denza
20. "Valse Poudre"

Exercise 6—VOCABULARY DRILL

Aim of exercise: To improve your communication of ideas naturally, and to continue the improvement of your French pronunciation.

Type of performance: French word drill and a commercial.

Suggestions: Try to make this commercial sound conversational; be sure to get all the ideas across to the listener.

Announcer vocabulary drill:

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

To the teacher: Check the announcer carefully on this exercise for his sincerity, honesty, and friendliness.

Exercise 6A—FRENCH VOCABULARY DRILL

- | | |
|--------------------|-------------------|
| 1. matin | 15. tour de force |
| 2. nuit | 16. chapeau |
| 3. l'amour | 17. château |
| 4. Monsieur | 18. maison |
| 5. Messieurs | 19. chef-d'œuvre |
| 6. Madame | 20. St. Michele |
| 7. Mesdames | 21. Mainbocher |
| 8. Mademoiselle | 22. Molière |
| 9. Maquis | 23. Jeanne d'Arc |
| 10. couturier | 24. Versailles |
| 11. suivez-moi | 25. Fontainebleau |
| 12. bon ami | 26. Compiègne |
| 13. hôtel de ville | 27. café crème |
| 14. chic | 28. café-au-lait |

*Exercise 6B—GINGHAM GIRL COMMERCIAL ANNOUNCEMENT*¹

ANNCR: Do your rooms look tired these days? Why not give them a quick pick-up with gay new curtains? Even the living room has gone informal these days, with bright, cheerful cotton curtains! And you can make them easily with the Gingham Girl dress-goods bags! Yes, these fine quality cotton bags are readily adaptable for making thrilling touches of color in every room in the house. Use your ingenuity, ladies -- and add your own decorative ideas! Rejuvenate old, worn curtains with a gay ruffle or two! Brighten up the breakfast room with place mats on the table! Give your bedroom a face-lifting job with a crisp skirt for your dressing table! And make them all from the Gingham Girl bags! That's really an exciting bit of news -- because your budget will never notice! You save two ways when you buy Gingham Girl! First, you get a dependable all-purpose flour, and second -- you get a piece of high quality dress goods that you can use for all the things I've mentioned -- and many more that you'll think of for yourself! So ask your grocer today for Gingham Girl, the all-purpose flour that's packed in real dress goods bags!

¹Reproduced through the courtesy of Lowe Runkle Company. Gingham Girl Commercial, July 31, 1944.

Exercise 7—VOCABULARY DRILL

Aim of exercise: To improve your communication of ideas with naturalness and friendliness and to continue your improvement in French pronunciation.

Announcer vocabulary drill:

- | | |
|-----------------|-------------------|
| 1. arctic | 6. envelope |
| 2. archipelago | 7. advertisements |
| 3. annihilating | 8. rotogravure |
| 4. address | 9. narrator |
| 5. aeroplanes | 10. inquiries |

Exercise 7A—PROGRAM ANNOUNCEMENT

Robert Merrett climaxes his meteoric rise to fame on the Ford Hour tonight at 8:30, when he sings the world premiere of Gustave Charpentier's Prelude.

Young Merrett first appeared on this network three years ago on the Major Bowles Amateur Hour. Under the auspices of that kindly entrepreneur Merrett was groomed for opera and made his debut in La Bohême at the Met this season. He will join the Ford ensemble tonight for a series of six weekly programs and his first assignment is the new Charpentier work! The experienced baton of Dr. Frank Black will lead young Merrett through this musically interesting "Famous First."

Exercise 7B—FRENCH MUSICAL SELECTIONS

1. "Salut des amphores"
2. "L'amour toujours l'amour"
3. "A la bien aimée"
4. "Danse humoresque"
5. "Valse Lucille"
6. "Le pas d'armes du Roi Jean" (The March of King John's Troops)
7. "Chanson de la puce" (The Song of the Flea)
8. "Jeu des vagues" from *La Mer* by Debussy
9. Overture to *M. de Porcelain* by Lulli
10. "La Fille aux cheveux de lin"

Exercise 8—VOCABULARY DRILL

Aim of exercise: To improve your naturalness and friendliness in communicating your ideas.

Announcer vocabulary drill:

- | | | |
|-----------------|--------------------|-----------------|
| 1. bouquet | <i>bou ke</i> | 6. White House |
| 2. caramel | <i>kar a mal</i> | 7. everywhere |
| 3. sacrifice | <i>sac ri fice</i> | 8. thirty-eight |
| 4. seventy-five | | 9. natural |
| 5. finance | | 10. strength |

To the teacher: By this time the announcer should be achieving competency in phrasing, pausing, and emphasis. If he is not, give him additional drill work on these techniques and refer him to one of the interpretation texts listed in the bibliography.

Exercise 8A—NEWS BULLETIN, ANNOUNCEMENT

The United Nations today were on the advance from the Arctic to the archipelagos of the Pacific and from the Mediterranean to the road to Mandalay.

Allied armies streamed through the Belfort Gap today, annihilating scattered groups of Nazi resistance and looping a noose around the defeated Axis Fifteenth Army caught between the mountains and the Rhone River.

Coupled with this good news was the statement of General Douglas MacArthur that Halamahera was now under the dominance of the guns of the Southwestern Pacific aeroplanes of General George Kenney's Eighth Air Force. . . .

And here are the simple rules: Just put your name and complete address on a card or envelope and mail it to this station and we'll be glad to send you by return mail a large four-color roto-gravure reproduction of the Atlantic Charter completely free from all advertisements.

Exercise 8B—GINGHAM GIRL COMMERCIAL ANNOUNCEMENT¹

ANNCR: You ladies like to serve tempting, appetizing meals to your family, even in hottest weather -- but when the mercury rises, you naturally don't want to heat up the kitchen by doing a lot of baking. That's why you should appreciate this suggestion for a tasty way to serve left-over ham or chicken! Stir those bits of yesterday's meat into a well-seasoned cream sauce, and pour it all over crispy waffles! That's a dish that's definitely fit for a king! And a green salad and some fruit for dessert is all you need to go with it! But don't forget, ladies, make those waffles with Gingham Girl All-Purpose Flour for the best results! You see, Gingham Girl is a perfect all-purpose flour -- ideal for everything you bake, from waffles right up to the most delicate cakes! It's highly refined, carefully milled, and skillfully blended from the choicest wheat! What's more, Gingham Girl is consistently uniform -- it's always the same -- always the fine, high-quality flour that can't let you down, no matter what you bake! So if you're interested in serving your family plenty of delicious, nutritious food -- and if you're hoping for a few compliments besides, be sure to bake with Gingham Girl all-purpose flour!

¹Reproduced through the courtesy of Lowe Runkle Company, Gingham Girl Commercial, July 31, 1944.

Exercise 9—VOCABULARY DRILL

Aim of exercise: To improve your communication of emotion and to continue drill on communication of ideas.

Announcer vocabulary drill:

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

To the teacher: This exercise should be used as a diagnosis of the announcer's ability to communicate emotion; any inadequacies should be carefully noted.

Exercise 9A—CBS ANNOUNCER AUDITION No. 3¹

(SPECIAL INSTRUCTIONS: Reflect respect due to a famous person and the dignity of the occasion.)

ANNOUNCER: The Columbia Broadcasting System brings you at this time an address by Senator Carter Glass, Democrat of Virginia, who will discuss "Pay-As-You-Go Taxation." Senator Glass has introduced many history-making bills during his long and distinguished career, and he speaks to you tonight from New York.

Senator Glass . . .

¹Reprinted through the courtesy of the Columbia Broadcasting System, Inc.

Exercise 9B—CBS ANNOUNCER AUDITION NO. 3²

(SPECIAL INSTRUCTIONS: Make this copy homey, friendly, down to earth, sincere.)

ANNOUNCER: It's time for another visit to that typical little American community--"GREEN VALLEY, U.S.A."

If you aren't acquainted with GREEN VALLEY, it won't take you long to know it . . . and you'll have no trouble recognizing the people of GREEN VALLEY.

No sir . . . because these people are just folks--just like you and your own folks, wherever you are. Now take old Hank Higgins for instance. He runs the hardware store He's nearly sixty and, in spite of perfect eyesight, he never seems to see the kids who pocket "just a few" nails to build a shanty or a raft.

Hank Higgins usually has a story to tell anybody who wants to listen, so let's drop into his hardware store now in . . .

"GREEN VALLEY, U.S.A."

²Reproduced through the courtesy of the Columbia Broadcasting System, Inc.

Exercise 9C—CBS ANNOUNCER AUDITION NO. 3^s

(SPECIAL INSTRUCTIONS: The scene is one of dignified gaiety; your job is to reflect this feeling in the following copy.)

ANNOUNCER: "Contrasting Music" by the world-famous saxophonist . . .
Jimmy Dorsey . . . and his orchestra . . . Yes . . . it's the
famous Jimmy Dorsey music from the equally famous Wedgwood
Room of the Hotel Waldorf-Astoria in mid-Manhattan. And now--
a brief time-out from dancing because we have some pleasant
news for all of Jimmy's fans . . . RADIO DIAL, the weekly
digest of little-known facts about well-known people, has just
awarded its 1943 Gold Baton to Jimmy Dorsey---in recognition
of his outstanding contribution to modern dance stylings.
Congratulations, Jimmy Dorsey! Now, suppose you let that sax
do the talking for you with . . . "MUMBLE JUMBLE"

^sReproduced through the courtesy of the Columbia Broadcasting System, Inc.

Exercise 10—VOCABULARY DRILL

Aim of exercise: To improve your communication of emotion, and to continue drill on French pronunciation and communication of ideas.

Announcer vocabulary drill:

- | | |
|---|-------------------------------|
| 1. demolition <i>destruction</i> | 6. barrage <i>barrage</i> |
| 2. salient <i>outstanding point</i> | 7. recess <i>recess</i> |
| 3. emanating <i>originating</i> | 8. details <i>details</i> |
| 4. armada <i>a fleet</i> | 9. unscathed <i>unscathed</i> |
| 5. atoll <i>in island with a lagoon in the center</i> | 10. decadent <i>decadent</i> |
- To the teacher: Assign the rules for the pronunciation of the German language, Appendix II.

Exercise 10A—NEWS BULLETIN

WASHINGTON.--IMMEDIATE RELAXATION OF FOOD RATIONING RESTRICTIONS WAS ANNOUNCED TONIGHT BY CHESTER BOWLES, DIRECTOR OF THE OFFICE OF PRICE ADMINISTRATION.

INCREASING FOOD RESERVES WAS GIVEN AS THE REASON FOR THIS POPULAR MOVE. AVAILABLE DATA ON THE STATUS OF THE AGRICULTURAL MARKETS INDICATED THAT A SHARP RISE IN VICTORY GARDEN ACREAGE AND TRUCK GARDEN PRODUCE WOULD MAKE THE UNITED STATES TRULY THE GRANARY OF DEMOCRACY.

BLUE COUPONS E F G IN WAR RATION BOOK TWO, ARE NOW VALID AND NEW POINT VALUES ARE TO BE ANNOUNCED TOMORROW, BOWLES FURTHER REVEALED.

Exercise 10B—PARIS THE CITY OF LIGHT IS FREE

PARIS THE CITY OF LIGHT IS FREE!

PARIS, WHERE "LIBERTE, FRATERNITE, EGALITE," THE WATCHWORDS OF A REVOLUTION, BECAME THE HOPE OF ALL FREE PEOPLE, IS ITSELF SAVORING THE TASTE OF FREEDOM AGAIN.

HAPPY THRONGS OF CITIZENS GREETED THEIR LIBERATORS, THE TROOPS OF GEN. LE CLERC'S FREE FRENCH AND UNITS OF THE U.S. THIRD ARMY, AND MADE THE MILITARY OCCUPATION A WILD CELEBRATION. CROWDS WERE SO DENSE ON THE RUE RIVOLI, THE CHAMPS ELYSEES, THE AVENUE DE L'OPERA AND ON ALL THE MAJOR BOULEVARDS REACHING FROM MONTPARNASSE TO THE HOTEL DE VILLE AND FROM FONTAINEBLEAU TO THE TUILLERIES THAT TROOPS WERE UNABLE TO CARRY OUT THE WORK OF OCCUPATION.

HOWEVER, WHILE THE CITIZENRY DANCED AND CELEBRATED, AUTHORITIES BEGAN THE HEART-BREAKING TASK OF EVALUATING THE COST OF THE FOUR-YEAR GERMAN OCCUPATION.

FROM THE LOUVRE CAME THE FIRST INCOMPLETE REPORT. AND THE NEWS WAS GLOOMY. THAT GREAT TREASURE HOUSE OF ART HAD BEEN SYSTEMATICALLY LOOTED BY NAZI RULERS.

THE ANGELUS, MANET'S CHEF D'OEUVRE, WAS GONE. DAVID'S EMPIRE PAINTINGS WERE ALL MISSING, ALONG WITH THE INTERNATIONALLY RENOWNED NIKE OF SAMOTHRACE. THE ONLY EXHIBITION ROOMS LEFT UNTOUCHED WERE THOSE HOUSING THE PAINTINGS OF MONET, SEURAT, PICASSO, VAN GOGH AND OTHER AVANT-GARDE ARTISTS OF THE IMPRESSIONIST SCHOOL WHOM THE GERMANS DEEM DECADENT.

NOR DID THE COMEDIE FRANCAISE, FRANCE'S HALL OF THEATRICAL

FAME, ESCAPE FROM THE INVADER UNSCATHED. THE ORIGINAL PROMPT
COPIES OF THE PLAYS OF MOLIERE, BEAUMARCHAIS, VICTOR HUGO, RACINE
AND CORNEILLE HAVE BEEN SENT TO GERMANY.

Exercise 11—VOCABULARY DRILL

Aim of exercise: To improve your communication of emotion and to continue drill on German and French pronunciation and communication of ideas.

Announcer vocabulary drill:

- | | |
|------------------------|----------------|
| 1. genuine <i>real</i> | 6. cuisine |
| 2. exquisite | 7. economic |
| 3. handkerchief | 8. adventure |
| 4. bona fide | 9. clientele |
| 5. culinary | 10. condolence |

Exercise 11A—CBS ANNOUNCER AUDITION NO. 3¹

SPECIAL INSTRUCTIONS: Now you are reporting the news; you are not a commentator, not an analyst. You are to report this news authoritatively, yet impartially.)

ANNOUNCER: CBS World News in brief, _____ reporting. Allied bombers have made heavy new raids on Germany and a Jap harbor in the southwest Pacific. The British Air Ministry says Essen--the home of the Nazi Krupp Works--was hit by a heavy bomber force during the night; twenty-one planes are missing. And in the southwest Pacific, General MacArthur says less than a dozen Flying Fortresses sank two Jap cruisers, left a destroyer sinking, and damaged four other destroyers, at Kavieng on New Ireland. Yet another Jap ship--a cargo vessel--suffered direct hits en route to Rabaul on New Britain. Meanwhile--our planes raided the enemy bases at Lae, Salamaua, and Finschhafen--all on New Guinea.

¹Reproduced through the courtesy of the Columbia Broadcasting System, Inc.

In North Africa, Allied forces are reported to have occupied Cape Serrat, on the north Tunisian coast, between Bizerta and Bono. To the south, American units have gained more ground east of El Guettar; and still farther south, British First Army artillery is reported to be pounding Oudref, ten miles up the coast from Gabes. In Russia, Moscow reports minor action both north and south of Kharkov. And in the northwest Caucasus, the Soviets are said to have taken another town in their drive on Novorossiisk.

Just a few minutes ago it was revealed that British Foreign Secretary Anthony Eden has arrived in London, accompanied by American Ambassador John G. Winant.

This is the . . . COLUMBIA . . . BROADCASTING SYSTEM.

Exercise 11B—CALUMET SECTIONAL CUT-IN²

OPENING SIGNATURE

LOCAL ANNOUNCER

Calumet Baking Powder ... the best kitchen friend of family bakers for more than fifty years ... brings you another absorbing chapter in the exciting, different radio drama ... WHEN A GIRL MARRIES ... a story of young married life, dedicated to everyone who has ever been in love.

²Reproduced through the courtesy of the General Foods Corporation, Calumet Baking Powder Cut-In, Opening Commercial.

OPENING COMMERCIAL

LOCAL ANNOUNCER ... 1:25

Remember the feeling you had when you were a little girl and you spent long, enchanted afternoons watching Grandma, or maybe Mother, baking pies and cakes and cookies. Wasn't it wonderful to see those batters go into the oven and luscious, golden-brown cakes come out? Grandma seemed like some sort of a magician. But she wasn't really! Those things she baked, you can bake, right in your own kitchen, with CALUMET BAKING POWDER! And economically, too! Your boys and girls can have molasses and sugar cookies! You can bake them a thrifty, eggless Upside Down Cake for supper ... or maybe they'd like an Old-Fashioned Jelly Roll? It's all so easy with CALUMET ... and when you see how this dependable, double-acting baking powder lifts your batters up and Up, you'll be delighted! Because CALUMET has TWO perfectly balanced and perfectly timed leavening actions. The first action starts in the mixing bowl, when you add liquid to dry ingredients. The second Calumet action waits for the oven heat ... so Calumet protects your batters all the way! . . . CALUMET is thrifty, too ... in THREE WAYS! One! It costs very little ... Calumet prices are still the lowest in history. Two! You use very little. One level teaspoon to a cup of sifted flour is the usual thrifty proportion. And three! CALUMET helps to prevent costly baking failures. So for extra thrifty . . . extra delicious baking . . . you ask for CALUMET BAKING POWDER!



Exercise 12—VOCABULARY DRILL

Aim of exercise: To improve your German pronunciation and to continue drill on communication of ideas.

Announcer vocabulary drill:

- | | |
|------------|---------------|
| 1. façade | 6. homicide |
| 2. devotee | 7. illustrate |
| 3. leisure | 8. ingenious |
| 4. étude | 9. grievous |
| 5. gewgaw | 10. object |

Exercise 12A—SHORT ANNOUNCEMENTS

With the discussion, "Cuisine fit for a King," our culinary expert concludes the three hundred and sixty-fifth Homemakers' Hour. This program is under the direction of the University of Missouri Home Economics department.

Don't forget for exquisite genuine Irish linen handkerchiefs ask for Irelin. But remember to look for the Irelin trademark. The handkerchiefs are not bona fide Irelin unless they have the Irelin seal in the corner.

Exercise 12B—INS NEWS BULLETINS¹

CM89

BY KINGSBURY SMITH

INTERNATIONAL NEWS SERVICE STAFF CORRESPONDENT

SUPREME HEADQUARTERS, ALLIED EXPEDITIONARY FORCE, OCT. 4, 1944--

¹Reproduced through the courtesy of the International News Service.

(INS)--ARMORED AND INFANTRY FORCES OF THE AMERICAN FIRST ARMY, BATTERING THEIR WAY FORWARD THROUGH A GAP PUNCHED IN THE SIEGFRIED LINE, BATTLED EASTWARD TODAY AGAINST STUBBORN NAZI OPPOSITION TO SEIZE POSITIONS 32 MILES FROM THE OUTSKIRTS OF COLOGNE.

CM93 ADD FIRST LEAD K. SMITH SUPREME HQ XXX POSITIONS.

AFTER OCCUPYING UBACH, TWO MILES INSIDE GERMANY AND THREE MILES SOUTH OF GEILKENKIRCHEN, GEN. HODGES' TROOPS PRESSED EASTWARD TOWARD OPEN COUNTRY WHERE THE NAZIS HAVE HASTILY ERECTED NEW DEFENSES BEYOND THE SIEGFRIED LINE AND MINED THE AREA.

BELOW UBACH, OTHER UNITS OF THE FIRST ARMY ADVANCED AGAINST HEAVY GERMAN RESISTANCE. GAINS WERE SCORED IN THE VICINITY OF MECKSTEIN AND NORTH OF KERKRADE.

SOUTH OF AACHEN, WHERE THE FIRST BREACH IN THE SIEGFRIED LINE WAS MADE BY THE FIRST ARMY, THE BATTLING WAS MARKED BY INTENSE TANK AND MORTAR FIRE.

SMALL GERMAN COUNTER-ATTACKS WEST OF HUTGEN WERE REPULSED BY THE AMERICANS AT THREE POINTS.

IN SOUTHEASTERN LUXEMBOURG OTHER AMERICAN FORCES GAINED CONTROL OF HIGH GROUND WEST OF ECHTERNACH AND GREVENMACHER.

LIEUT. GEN. GEORGE S. PATTON'S THIRD ARMY ON THE FRONT SOUTHWARD IN FRANCE, CAPTURED FORT BRIANT, FIVE MILES-SOUTHWEST OF THE FRENCH CITY OF METZ AND A KEY GERMAN DEFENSE POSITION, AFTER A FIERCE BATTLE.

Exercise 13—VOCABULARY DRILL

Aim of exercise: To improve your German pronunciation and communication of ideas.

Announcer vocabulary drill:

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

Exercise 13A

LETTER FROM BERLIN¹

by Joel Sayre

Some days ago, on Unter den Linden, I was staring through an iron gate barring the approach to what is left of the Ehrenmal, the Prussian equivalent of our Tomb of the Unknown Soldier, when two girls stopped beside me, also to stare. Each had a rucksack filled with wood on her back. There is no cooking gas in Berlin, no coal, no oil; householders burn wood from ruined buildings and dwellings, and they have no trouble finding plenty. The Ehrenmal, dedicated in 1931, is in the Alte Wache, or old guardhouse, a small, once handsome structure with walls of chaste limestone, built about a century and a quarter ago. For generations, at twelve-thirty in the afternoon every Sunday, Wednesday, and Friday, the guard outside the Alte Wache was changed while Berliners looked on with the same delight with which Londoners used to watch the changing of the guard at Bucking-

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ham Palace. The Ehrenmal, a slab of black granite bearing a wreath of silver and gold oak leaves and an inscription honoring the Prussians who died in the last war, was placed so that the illumination from a round skylight in the dome of the guardhouse shone on it. There is no guard outside the Alte Wache now. Its limestone walls are no longer chaste and the illumination from the shattered skylight is augmented by the light that comes through the jagged holes in the dome. The slab and the wreath of the Ehrenmal are still there, visible through the entrance, but the wreath has been jarred off the slab and both are littered with rubble, muck, and charred lumps of wood. "Ach ja, poor Berlin," one of the girls said as they turned away. "How they beat us to pieces!"

The R. A. F. and our Eighth Air Force together dropped more than a hundred and fifty-six million pounds of bombs on Berlin. No one knows which section got it worst, for the complete figures on the damage won't be in for several months. Perhaps they will show that the parts worst hit were workers' districts like Wedding and Kopenick. Nevertheless, Unter den Linden, the center of a target known to the Eighth Air Force as "Big B," or downtown Berlin, certainly got its share. The street, which, as everyone must remember, got its name from the rows of linden trees in the great pedestrian island down its middle, is a hundred and ninety-eight feet wide and nearly a mile long, and it is the hub of Berlin's east-west axis. In pre-war days, with its jewelry shops, bureaus for luxury travel, sales-rooms for custom-made automobiles, hotels such as the Adlon and the Bristol, and restaurants whose food, drink, and service made you

think of Ernst Lubitsch pictures, it was one of the world's great avenues. On it, too, were the University, the State Library, Frederick the Great's State Opera, the Ministries of Interior and Finance, and the American, French, and Soviet Embassies. Not much is left of these buildings; most of them are shells at best.

Take the Adlon, down at the street's western end, close to the Brandenburg Gate. If you ignore the fact that its doors and windows are bricked up as a precaution against bomb blast, it looks from the outside as you might expect a first-rate metropolitan hotel to look. Inside, it is a fire-gutted shambles, a circumstance for which, it appears, the cupidity of the proprietor, Herr Adlon, is responsible. Before Berlin fell, on May 2nd, the Adlon had nearly four hundred thousand bottles of vintage wine in its cellar. As the Russian Army closed in on the city, somebody on the hotel's staff began worrying about these treasures and went to the boss. "Um Gottes willen, Herr Adlon," he is supposed to have said, "what are you going to do about all that wine? The Russians are coming and you don't want them to get it, do you? Give it to the people in the streets. Pour it down the sewers. Um Christi willen, Herr Adlon!" Herr Adlon replied that he would think it over. He thought it over so carefully, weighing and counter-weighting every possibility with such thoroughness, that he had disposed of only a few gross of bottles, to his employees, at nine marks apiece, before the Red Army arrived in Berlin. Its enlisted men, as the enlisted men of any army in the world would have done, got into the wine cellar of the Adlon. They had succeeded in drinking only a few hundred bottles, however, when the hotel caught

fire from, it is said, a lighted cigar dropped on a carpet by an exhilarated staff sergeant. Four hundred and ten of the Adlon's four hundred and fifty bedrooms and all of its two hundred and fifty-five baths were burned out, and the remainder of Herr Adlon's stock of bottled goods was turned into a pool of molten glass.

Or take the State Opera House, grandfather to the Scala in Milan and great-great-grandfather to the Metropolitan in New York. Its façade, including the Latin inscription on the lintel above its columns, announcing that Fredericus Rex gave the building to Apollo and the Muses, is intact. When you go inside, you realize that even a massed choir of Carusos and Chaliapins couldn't fill it with sound, for there is practically nothing left to fill. This is not the building's first bit of bad luck. It was opened in 1743, and its interior was burned out a century later; then it was restored, and in 1928 completely modernized. It was burned out again, by the R.A.F.'s incendiaries, two centuries after its erection, but was quickly restored by the Nazis and reopened. I suspect that Fredericus Rex would have had some rather strong reactions had he been present on that reopening night. "Lohengrin," sung by the Reich's foremost artists, nourished the Fuhrer's passion for Wagner and was at least a nod in Apollo's direction, but for those of the Party's leaders whose favorite muse was Terpsichore, there was a Nackt-ballet, or a posse of Tanzgirls with no clothes on, which performed fulsomely in each of the opera's intermissions. Later, the Eighth got the building again, for the third time, on one of its Big B operations.

With some friends, I walked one day down the short, narrow Oberwallstrasse, which runs off Unter den Linden. What we saw there can, with a few variations, be seen today in hundreds of Berlin side streets. There had been fighting in the Oberwallstrasse; a wrecked American halftrack with S.S. license plates lay keeled over to starboard, and other military vehicles were strewn along behind it. A howitzer from the last war, which residents of the district told us had been taken from the Zeughaus, Berlin's military museum, and pressed into service, lay on its side. Clearly, the Russian heavy artillery had found the range. The Oberwallstrasse had also been bombed. Half of one large dwelling house had been sheared off, leaving four stories of rooms exposed to view. In one ground-floor room stood a small lathe which had doubtless been used to make parts of military instruments; during the war there was a great deal of Heimarbeit, or parlor manufacture, in Berlin.

Halfway up the street, an elderly woman and a little girl were foraging for fuel in another wrecked house. A sign on one wall of it said, in German, "Warning! As per order of the Herr Police President of Berlin, this property has been strewn with a highly poisonous rat exterminator. Children and domestic animals are to be kept at a distance." The old woman and the little girl hadn't read the sign or, more likely, didn't care. Under a fallen joist the child found a man's left shoe, in fairly good condition, and this she put into her rucksack. Single shoes are a commodity on Germany's black market.

In the gutter in front of another house we came across a soggy,

coverless book that turned out to be Longfellow. "Life is real! Life is earnest!" and "Under a spreading chestnut tree" look funny in German; so does "Auf den Ufern Gitschigummi sass der kleine Hiawatha." Two youths who had been watching us came over. One said that in better days he had enjoyed Longfellow; the other had been fascinated by Edgar Allan Poe. They were medical students waiting for the university to reopen and give them a chance to go on with their studies. That would not be for some time, I told them rather magisterially, as though I were a member of the Allied Control Commission. I pointed out that although we took Aachen last October, only the first four grades of its grammar schools had been opened so far and that nobody expected the university in Heidelberg to resume operation for at least another year. The two young men were surprised to learn that so little educational progress had been made elsewhere in Germany. Shortly after the capture of Berlin, they said, the Russians had reopened all the pre-university schools that were still standing. The only reason the university hadn't reopened, they said, was that it had been ausgebombt.

My friends and I walked back to Unter den Linden. A pale, bald man with protruding black eyes pedalled slowly by on a bicycle with no tires on its wheels. A hunchback, whose legs accounted for three-quarters of his height, trudged past in a blue windbreaker and checked trousers, pushing a handcart loaded with three empty barrels. Two trucks came along. One was a Studebaker 4 x 6, driven by a Russian soldier and carrying three Holstein cows, who looked poorly. The other was a German vehicle, painted black and powered by a wood-

burning gas generator. Unter den Linden used to swarm with pedestrians and traffic, but now there was little of either. In front of the Brandenburg Gate a pretty Russian Wac, with the help of two flags, was directing what traffic there was. Above the gate's arches hung a Russian banner inscribed "Long live the Soviet Armies that planted their victory standards in Berlin!" On top of the gate, the outside right horse in the famous sculptured team of four steeds pulling Victory's chariot badly needed a veterinary.

A thin old man, who must have taken us for Russians, approached and said in a whining voice, "Guten Tag, comrades. Can you spare me a little tobacco?" He wore a black homburg that almost covered his ears, a wing collar and a string tie, a dark suit and overcoat that were very neatly brushed and pressed, and beautifully shined black shoes. We turned him down, and he sorrowfully walked on with his hands clasped behind him. A curly-haired, actorish-looking fellow in his thirties, wearing plus-fours and a canary pullover, came up to us and offered to pay cash for cigarettes. We said that we had all the cash we wanted, and he too went away. Next we got talking with a pale youth who was carrying a portfolio. He told us that he was a Jew and showed us his card to prove it. Jews and half-Jews in Berlin have identification cards issued by the Russians. Each card has the bearer's photograph, declares that he is a victim of National Socialism, and asks that he be given special consideration. This youth didn't mention tobacco. When one of us handed him a cigarette, he was overwhelmed.

No tobacco has been sold legally in Berlin since May 2nd. On

the black market a single cigarette costs from fifteen to twenty marks (a dollar and a half to two dollars, at the official rate of exchange), depending on its quality. American cigarettes are considered the best, and the standard black-market price for a pack of twenty is three hundred marks, or thirty dollars. This ten-cent valuation of the mark is the arbitrary one set by our Army Finance Department, and the mark's actual purchasing power, even in the open market, is often two and a half to three times greater. The value of a pack of Chesterfields can thus run as high as seventy-five to ninety dollars.

The German word for the butt of a cigarette or cigar is Kippe. I'd conservatively estimate that at least two million of the three million Berliners left in the city that was once home for nearly four and a half million are now engaged in Kippensammlung, or butt collecting. The butt collecting in Berlin, I do not hesitate to say, is the most intensive on earth, and I am not forgetting the Kippensammlung on the Bowery and in the Middle East. Remain stationary on a Berlin street while you smoke a cigarette, and likely as not you will soon have around you a circle of children, able-bodied men, and whiskered old men, all waiting to dive for the butt when you throw it away. A riddle that has achieved wide circulation in the city runs as follows: If you can make one whole cigarette out of three butts, how many can you make out of ten butts? The answer is five. The explanation is that from nine of the ten butts, you make three cigarettes, and from the butts of those three you make the fourth cigarette. You make the fifth cigarette from the butt of your

fourth, plus the tenth original butt, plus a butt you borrow from a friend whom you pay back with the butt of the fifth cigarette after you've smoked it.

Butts are legal tender in the economic system that prevails in Berlin. The other afternoon I was at the home of a woman who was having some glass put in the blown-out windows of her apartment. The glazier had been on the job all day, using old bent nails instead of putty. The woman's fifteen-year-old daughter came into the living room to say that the glazier had finished and was waiting to be paid. "Na, wo hast du die Kippen gestechkt?" ("Come now, where have you put the butts?") the mother asked the child, who went out and shortly returned with a silver bowl containing about twenty butts. Her mother took the bowl into the next room, where the glazier had been working, and through the open door I could hear him expressing his ecstatic thanks. "They taste so wunderschon in my pipe!" he said. Plainly he was more than satisfied with his day's pay.

Exercise 14—VOCABULARY DRILL

Aim of exercise: To achieve a conversational manner in the communication of ideas and to continue drill on German pronunciation.

Announcer vocabulary drill:

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

Exercise 14A—NEWS BULLETIN

BUCHAREST, APRIL 26. ROUMANIAN PREMIER ION ANTONESCU TODAY WAS ATTACKED AND SERIOUSLY INJURED HERE BY A BAND OF DEMOCRATIC INSURGENTS. AXIS PRESS AGENCIES CALLED THE ATTACK "A DESPICABLE ASSAULT BY BESTIAL RUFFIANS EMPLOYED BY BOLSHEVISTIC ELEMENTS IN ROUMANIA."

JOHN SMITH, MAYORALTY CANDIDATE HERE IN TULSA, MADE POLITICAL NEWS TODAY BY DECLARING HIS CANDIDACY FOR THE DEMOCRATIC GUBERNATORIAL NOMINATION. SMITH CHALLENGES ROBERT S. KERR, THE PRESENT INCUMBENT, AND RALPH S. BARTHOLOMEW, DRUMRIGHT ASPIRANT. SMITH'S SIMULTANEOUS CANDIDACY FOR TWO GOVERNMENT OFFICES WAS DECLARED TO BE WITHOUT PRECEDENT IN POLITICS IN THIS STATE.

Exercise 14B—GERMAN VOCABULARY DRILL

1. Oberammergau
2. Franz Léhar
3. Felix Mendelssohn-Bartholdy
4. Wolfgang Amadeus Mozart
5. Nibelungenlied
6. Robert Schumann
7. Unterseeboot
8. Ferdinand von Zeppelin
9. Johann Wolfgang von Goethe
10. Karl Maria von Weber
11. Wilhelm Meister
12. Das Rheingold
13. Der Rosenkavalier
14. Die Walküre
15. Die Zauberflöte

Exercise 15—VOCABULARY DRILL

Aim of exercise: To rate your ability to *ad lib*.

Type of performance: *Ad lib* directions.

Suggestions: As briefly and accurately as you can tell another student how to get from home to the heart of town.

Announcer vocabulary drill:

- | | |
|---------------|-----------------------|
| 1. credence | 6. <u>carbine</u> |
| 2. liaison | 7. schism |
| 3. obligatory | 8. hoofs |
| 4. bade | 9. <u>altimeter</u> |
| 5. decorous | 10. <u>mercantile</u> |

To the teacher: Rate the student on the *ad lib* rating chart. On this first exercise don't pay too much attention to projection of personality and voice control. Watch for clarity in communication of ideas and exactness in choice of language. Have the listener report whether he can follow the directions or not.

RATING CHART FOR ACHIEVEMENT IN *AD LIBBING*

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

Additional Comments:

Date: _____ Observer: _____

Exercise 16—VOCABULARY DRILL

Aim of exercise: Further rating of your ability to *ad lib*.

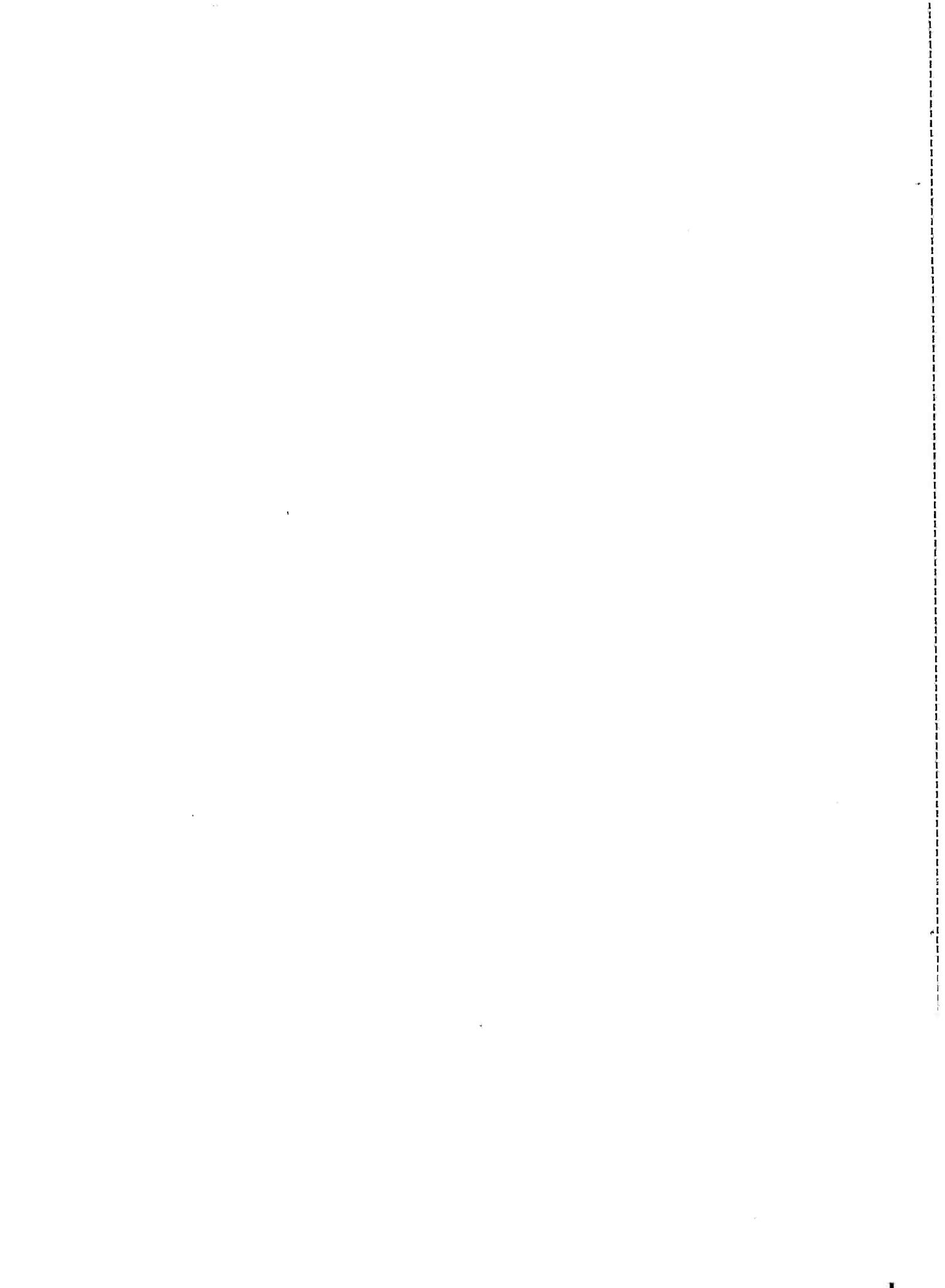
Type of performance: *Ad lib* description of a room.

Suggestions: Don't worry about sounding like an announcer. Concentrate on choice of language and sentence structure.

Announcer vocabulary drill:

- | | |
|----------------|--------------------|
| 1. comptroller | 6. <u>mistrust</u> |
| 2. temperature | 7. discharge |
| 3. camera | 8. results |
| 4. query | 9. peninsula |
| 5. inquiry | 10. library |

To the teacher: Don't let members of the class hear the individual assignments. If possible, have the description be of a room different from the one the class usually meets in.



Exercise 17—VOCABULARY DRILL

Aim of exercise: Improvement of your *ad lib*ility.

Type of performance: An *ad lib* introduction of a musical show.

Suggestions: Avoid triteness.

Announcer vocabulary drill:

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

To the teacher: This exercise does not need music, but the announcer should pause between introductions to indicate the musical numbers.

Exercise 17A—MUSICAL PROGRAM SYNOPSIS

9:00-9:30 P.M. -- "Manhattan Merry-Go-Round" with Thomas L. Thomas, baritone; Marian McManus, soprano; Barry Roberts, Dennis Ryan, Dick O'Connor, the Boys and Girls of Manhattan and Victor Arden's orchestra.

Le Grand Café.....Trenet
Orchestra and Chorus

I'm Making Believe.....Gordon-Monaco
Roberts and Chorus

Time Waits for No One.....Friend-Tobias
McManus and O'Connor

Salt Water Cowboy.....Evans
Girls of Manhattan

Last Time I Saw Paris.....Kern
Thomas and Orchestra

Up, Up, Up.....Roberts-Fisher
Roberts and Chorus

I'll Walk Alone.....Cahn-Styne
Ryan and McManus

Let's Sing a Song about Susie.....Gordon-Cross
Boys and Girls of Manhattan

A Kiss to Remember.....Silver-Kenny
Thomas and Chorus¹

(NBC - September 15, 1944)

¹National Broadcasting Company, Inc., publicity release.

Exercise 18—VOCABULARY DRILL

Aim of exercise: To rate your development as an announcer.

Type of performance: Reading a news commentary.

Suggestions: Read this exercise over many times. The drama is inherent in the script and will be comprehensible to the listener if you are simple, sincere, and emotionally moved yourself.

Announcer vocabulary drill:

- | | |
|---|--|
| 1. environment | 6. quay <i>a landing place for water</i> |
| 2. February | 7. oaths |
| 3. <i>orgy over indulgence</i> | 8. <i>w^{or}sted</i> |
| 4. harassed <i>a state of confusion</i> | 9. progress |
| 5. poinsettia <i>a flower</i> | 10. boatswain |

To the teacher: This exercise is in the nature of a test. Rate the announcer carefully and compare this rating with his first rating to see how much he has improved and which skills he still needs to concentrate on.

Exercise 18A—INS NEWS BULLETIN¹

BY DAMON RUNYON

INTERNATIONAL NEWS SERVICE STAFF CORRESPONDENT

WASHINGTON, APRIL 14, 1945--(INS)--THE FUNERAL CORTEGE OF THE LATE PRESIDENT ROOSEVELT, A COMPARATIVELY SMALL, WAR-BEGRIMED CAVALCADE, PASSED THROUGH THE STREETS OF WASHINGTON THIS MORNING FROM THE RAILROAD STATION TO THE WHITE HOUSE WHERE SIMPLE RELIGIOUS SERVICES WERE HELD THIS AFTERNOON BEFORE THE BODY WAS TAKEN TO HIS OLD HOME IN HYDE PARK FOR BURIAL TOMORROW.

THE PROCESSION WAS THE ONLY TOUCH OF MILITARY POMP TO THE

¹Reprinted through the courtesy of the International News Service.

FUNERAL OF THE DEAD CHIEFTAIN OF THE MIGHTIEST ARMED FORCE ON THE FACE OF THE EARTH.

HUNDREDS OF THOUSANDS OF THE PEOPLE OF WASHINGTON PACKED THE SIDEWALKS ALONG CONSTITUTION AND PENNSYLVANIA AVENUES AND WATCHED THE PASSING OF THE MOURNFUL TROOP.

AT THE CORNER OF 12TH STREET AND CONSTITUTION AVENUE STOOD A WELL-DRESSED CONFIDENT-APPEARING MAN, A PROSPEROUS BUSINESSMAN, WITH A BOY PERHAPS IN HIS MID-TEENS BUT TALL FOR HIS YEARS. HE COULD LOOK OVER THE HEADS OF MOST OF THOSE WEDGED IN TEN DEEP AHEAD OF HIM..

"I REMEMBER HIS SMILE, FATHER," THE BOY WAS SAYING, "I MEAN I REMEMBER IT FROM THE PICTURES OF HIM IN THE NEWS REELS. IT WAS SUCH A WONDERFUL SMILE. IT CRINKLED HIS FACE UP ALL AROUND HIS EYES."

"YES, HE SMILED A LOT," THE MAN SAID. "I USED TO SAY HE SMILED TO THINK OF THE WAY HE HAD FELLOWS LIKE ME OVER A BARREL, I HATED HIM.

"I HATED HIM MOST OF THE TWELVE YEARS HE LIVED IN THIS TOWN. I MEAN I HATED HIM POLITICALLY. NOW I WONDER WHY. HE ONLY DID THE BEST HE COULD. NO MAN COULD DO MORE."

AGAINST A SKY OF CRYSTAL, FLOCKS OF SILV'RY PLANES ROARED OVER-HEAD AT INTERVALS, GLEAMING IN THE SUNLIGHT BUT WHEN THE NOISE OF THEIR MOTORS HAD DIED AWAY THE WHOLE CITY SEEMED STRANGELY QUIET.

THE SHRILL WHISTLES OF THE TRAFFIC POLICEMEN, THE CLIP-CLOP OF FEET HURRYING OVER THE PAVEMENTS AND THE LOW HUM OF HUMAN VOICES WERE THE ONLY SOUNDS AND THEY CARRIED FAR IN THE EERIE SILENCE.

IT WAS AS IF BY SIGNAL EVERYONE HAD SAID "LET US ALL BE VERY

QUIET," AND THE WHOLE COMMUNITY FELL INTO RESTRAINED MOOD AS IT AWAITED THE PASSING OF THE FUNERAL PARTY THIS MORNING.

YET ONE KNEW THAT AT THIS VERY MOMENT, ACROSS TWO OCEANS, THE AMERICAN GUNS THIS MAN WHO LIES DEAD HAD MOBILIZED WERE BOOMING WHAT WAS AT ONCE THE THUNDER OF HIS TRIUMPH AND THE LAST VOLLEYS FOR THOSE WHO DIED IN THE SERVICE OF THEIR COUNTRY, AS HE HAD UNDOUBTEDLY DIED.

"HE WORE FUNNY HATS, FATHER," THE BOY SAID, "I REMEMBER THE ONE HE HAD ON WHEN HE WAS IN NORTH AFRICA TO SEE THE SOLDIERS, AND HE WAS RIDING IN A JEEP. HE TURNED HIS HAT UP IN THE FRONT AND BACK. HE WORE FUNNY HATS WHEN HE WENT FISHING, TOO."

"YES, AND I USED TO THINK HIS HEAD WAS TOO BIG FOR THEM -- FOR ANY HAT," THE MAN SAID. "I KNOW NOW THAT WAS A FOOLISH IDEA. WHY SHOULD HE HAVE BEEN SWELL HEADED -- A GREAT MAN LIKE HIM? WHAT CRAZY THINGS I SAID ABOUT HIM!"

IT WAS HOT, SWEAT RAN DOWN THE FACES OF THE STEEL-HELMETED SOLDIERS STANDING ALONG THE STREET IN HEAVY FLANNEL SHIRTS. THESE WERE NO PARADE TROOPS. THEY WORE CRUMPLED LOOKING UNIFORMS, THEY LOOKED FIELD STAINED.

A MAN COATLESS AND BAREHEADED, CARRYING A SLEEPY LOOKING CHILD IN HIS ARMS, HELD THE YOUNGSTER UP SO IT COULD SEE OVER THE HEADS OF THE CROWD AND SOFTLY SAID, "LOOK, LOOK." SOME DAY THAT CHILD MAY BE TELLING ITS GRANDCHILDREN THAT SHE SAW THE FUNERAL OF PRESIDENT ROOSEVELT AS GRANDPARENTS USED TO TELL OF SEEING THE FUNERAL OF PRESIDENT LINCOLN.

MOTHERS LEADING CHILDREN BY THE HANDS INSTRUCTED THEM TO WIGGLE IN BETWEEN THE CLOSE PACKED SPECTATORS TO THE FRONT LINES. NO ONE COMPLAINED ABOUT THE CHILDREN. EVERYONE TALKED IN A LOW VOICE.

THERE WAS AN IMPATIENT TURNING OF HEADS AS SOME PEOPLE SETTING UP EMPTY BOXES ON WHICH TO STAND CHATTERED LOUDLY FOR A MOMENT THEIR VOICES DISTURBING THE FUNERAL HUSH.

SMALL BOYS PERCHED IN THE TREES ALONG THE AVENUE NOW GREEN IN THE EARLY SPRING. FOOTLOOSE SOLDIERS AND SAILORS INCLUDING OFFICERS WANDERED THROUGH THE CROWD, CANADIAN SERVICE GIRLS IN THEIR SPIC AND SPAN UNIFORMS AND KING BLACK STOCKINGS STEPPED SMARTLY ALONG THE STREET. A PRIEST WENT PAST, HIS COAT OPEN SHOWING A YELLOW BELT TO HIS TROUSERS.

HEADS SHOWED IN CLUSTERS AT EVERY WINDOW IN THE LOW TEMPORARY WAR BUILDINGS AND ON THE STEPS AND IN EVERY JUTTING PLACE ON THE SOLEMN LOOKING GOVERNMENT BUILDING THAT WOULD AFFORD A FOOTHOLD, TRADESMEN WEARING APRONS AND ARTISANS WEARING OVERALLS PRESSED AGAINST THE POLICE LINES.

EVERY GIRL IN WASHINGTON SEEMS TO GO HATLESS, HER HAIR HANGING LOOSE, I ALMOST SAID FLOWING IN THE BREEZE BUT THERE WAS NO BREEZE THIS MORNING. THE HALF-MASTED FLAGS EVERYWHERE HUNG LIMPLY AGAINST THEIR POLES. A MAN PUT UP A STEP LADDER UP THE STREET AND THUS POSTED HAD A FINE VIEW.

"I LOVED HIS VOICE ON THE RADIO, FATHER," THE BOY SAID. "IT ALWAYS SOUNDED SO NICE AND FRIENDLY, EVEN WHEN I DIDN'T UNDERSTAND ALL HE WAS TALKING ABOUT. I LOVED THE WAY HE SAID 'MY-AH FRANS.'"

"YES," THE MAN SAID, "AND I USED TO SAY THAT HE WAS JUST A MEDICINE MAN SELLING HIS WARES TO THE PEOPLE WITH THAT SEDUCTIVE VOICE, WHAT CRAZY THINGS POLITICAL HATE WILL MAKE A MAN SAY."

NOW THE TUMP OF DRUMS, AT FIRST FAINT AND FAR-OFF, BUT QUICKLY

GETTING STRONGER, BROKE THE SILENCE AND THEN CAME THE WAIL OF A FUNERAL MARCH PLAYED BY A BAND, AND AN AUTO LOADED WITH OFFICERS PASSED, THEN A SQUAD OF MOTORCYCLE POLICEMEN ON THEIR MACHINES. THE STREET SIGNALS ON THE AVENUE KEPT CHANGING TO "STOP" AND "GO" ALL THROUGH THE PROCESSION.

THE PEOPLE STOOD WITH THEIR ARMS FOLDED, THOSE IN BACK OF THE FIRST ROW TEETERING ON THEIR TIPTOES TRYING TO GET AT LEAST A FLEETING GLIMPSE OF THE PROCESSION. THE MARINE BAND, THE MUSICIANS IN WHITE CAPS AND BLUE UNIFORMS, THEIR GREAT SILVER HORNS FLASHING FOOTED IT ALONG TO THE SLOW STRAINS OF THE FUNERAL MUSIC.

"THEY SAY HE ALWAYS HAD TO WEAR A TERRIBLE STEEL BRACE LIKE POOR LITTLE JACKIE CLARK AND LIKE COUSIN NELLIE, TOO," THE BOY SAID. "THEY SAY HE SUFFERED GREATLY JUST AS THEY DO. IS THAT TRUE, FATHER? HE MUST HAVE BEEN VERY BRAVE."

"YES," THE MAN SAID, "HE SUFFERED GREATLY. I READ ONCE HE FOUGHT ALL THE BETTER BECAUSE HE FOUGHT IN CHAINS. HE WAS A GAME MAN, THAT I ALWAYS SAID. A VERY GAME MAN. NO MAN COULD BE GAMER."

NOW CAME A BATTALION FROM ANNAPOLIS, THE CADET OFFICERS WITH DRAWN SWORDS, THE CADETS IN BLUE UNIFORMS WITH WHITE CAPS AND WHITE LEGGINGS AND GUNS SLANTED ACROSS THEIR SHOULDERS. THEN A BATTALION OF FIELD ARTILLERY, THE SOLDIERS SITTING STIFFLY UPRIGHT ON THEIR GUN CARRIERS WHICH MOVED FOUR ABREAST, THE ENGINES THROTTLED DOWN SO THAT THEY MADE SCARCELY ANY NOISE. USED-LOOKING FIELD PIECES PAINTED A DINGY RED WERE TOWED BEHIND TRUCKS LOADED WITH THEIR CREWS, AND THE FACES OF ALL THESE SOLDIERS SEEMED ABSOLUTELY EXPRESSIONLESS UNDER THEIR HELMETS.

"I REMEMBER SO MANY LITTLE THINGS ABOUT HIM, FATHER," SAID THE BOY. "I REMEMBER HIS NOSE GLASSES. I OFTEN WONDERED HOW HE KEPT THEM ON HIS NOSE, EVEN WHEN HE WAS OUT IN A STORM. HE NEVER SEEMED TO MIND WHAT KIND OF WEATHER IT WAS."

"YES," THE MAN SAID. "I GUESS ALL THE PEOPLE WILL REMEMBER LITTLE THINGS ABOUT HIM IN THE YEARS TO COME. I ONCE SAID THAT WHEN IT CAME TO WEATHER HE DIDN'T MIND HELL OR HIGH WATER IF HE HAD TO PUT ONE OF HIS IDEAS ACROSS, BUT IT WAS A SNIDE REMARK. I MADE TOO MANY SNIDE REMARKS ABOUT HIM IN HIS LIFETIME."

ANOTHER BAND, SOME COLORED ARTILLERYMEN MARCHING ON FOOT, THEN A BAND OF SAILOR MUSICIANS, THEIR DOLOROUS MARCH MUSIC THROBBING ON THE STILL AIR. A BATTALION OF BLUEJACKETS AND THEN A BATTALION OF WOMEN'S ARMED FORCE UNITS, THE WACS AND WAVES AND WOMEN MARINES MARCHING RATHER LOOSELY IN THE ABSENCE OF QUICKSTEP MUSIC. MOVIE CAMERAMEN ON TRUCKS WEAIVED ALONG THE LINE OF MARCH. THE CROWD WATCHED IN SILENCE.

AND NOW AT LAST CAME THE FLAG SWATHED CASKET ON AN ARTILLERY CAISSON DRAWN BY SIX STRAPPING BIG GRAY HORSES IN BRIGHTLY POLISHED HARNESS, FOUR OF THEM MOUNTED BY SOLDIERS. THE PRESIDENT'S FLAGS WERE BORNE JUST BEHIND THE CAISSON AND THEN CAME THE AUTOMOBILES LOADED WITH THE GREAT MEN OF THE NATION.

BUT WITH THE PASSING OF THE CASKET, THE CROWD BEGAN BREAKING UP, STILL STRANGELY SILENT. THEY HAD SEEN THE FUNERAL CORTEGE OF A FELLOW CITIZEN, WHO IN OTHER NATIONS AND OTHER TIMES WOULD HAVE HAD THE DEATH PANOPLY OF A CAESAR BUT WHO, AS IT WAS, PROBABLY HAD MORE THAN HE WOULD HAVE WISHED.

"I REMEMBER WHEN HE GOT HIS LITTLE DOG FALA," THE BOY SAID.
"I THINK THEY MUST HAVE LOVED EACH OTHER A GREAT DEAL FATHER, AS MUCH
AS MY MUGS AND I LOVE EACH OTHER. YOU COULD TELL IT IN THE NEWS
REELS WHEN THEY WERE TOGETHER. I THINK HE MUST HAVE BEEN A VERY
KIND MAN TO BE SO NICE TO A LITTLE DOG. I HOPE THEY TAKE GOOD CARE
OF FALA."

"YES," THE MAN SAID, "HE WAS A KIND MAN. HE WAS KIND TO MANY
PEOPLE. I USED TO SAY I HATED HIM WHEN HE WAS ALIVE BUT NOW IT IS
DIFFICULT FOR ME TO PICK OUT ANY ONE REASON WHY. HOW COULD I HATE
A KIND MAN?"

Exercise 19—VOCABULARY DRILL

Aim of exercise: To improve your projection of personality.

Type of performance: Short announcements requiring different styles of announcing.

Suggestion: Strive for naturalness, friendliness, and adaptability.

Announcer vocabulary drill:

1. repercussion

2. European

3. contrasting

4. president

5. envoy

6. ennui

7. formidable

8. strata

9. via

10. decisive

To the teacher: Assign the rules for the pronunciation of the Italian language, Appendix II.

Exercise 19A—CBS ANNOUNCER AUDITION No. 3¹

(COMMERCIAL #2)

ANNOUNCER: There's usually one in every family. And, Mother, maybe it's your fault if there's one in your family. One who's often dull and out of sorts. Maybe you're not giving your family the right "keep fit" nourishment. How about trying this: Every morning at breakfast, serve generous helpings of toasty-crisp Post's Bran Flakes and let your folks enjoy those three extra benefits that help keep millions feeling swell: One: ... bran for bulk. Two: ... vitamins B-1 and niacin^d for energy, steady nerves. Three: ... nourishment of wheat Yes, Post's Bran Flakes provide the nourishment recommended for better national nutrition, so get some today.

¹Reproduced through the courtesy of the Columbia Broadcasting System, Inc.

Exercise 19B—BLACK-DRAFT COMMERCIAL ANNOUNCEMENT²

ANNOUNCER: Say, friends, didn't it feel great when you were a youngster to find that school was out and you had the rest of the afternoon to romp and play? But maybe you're thinking to yourself: "Oh, stop! The way I feel, I'd like to dig a nice, big hole and crawl into it. In fact, I haven't felt so lousy and miserable in months." ... Well, folks, if that's the case, why not do something about it? If it's simply the need of a laxative that has you feeling low, try BLACKDRAFT ... BLACKDRAFT -- or BLACKDRAWT, as lots of folks call it -- is an old family friend when it comes to bringing refreshing relief if you need its kind of help. That's why it has been so popular with four generations. Taken as directed, you'll usually find BLACK-DRAFT prompt, dependable and thoroughly satisfactory. As for price, listen! BLACK-DRAFT costs a penny or less a dose For children, there's pleasant-tasting SYRUP OF BLACK-DRAUGHT. CAUTION: use only as directed. Get BLACK-DRAFT! In time of need, it's a friend indeed.²

Exercise 19C—PROGRESS COMMERCIAL ANNOUNCEMENT³

Mm-m-m, it's GOOD! . . . SURE, it's PROGRESS, the grandest tastin' beer in town! . . . SO mild . . . SO mellow . . . SO pleasingly SMOOTH . . . remember, for beer at its best, call for PROGRESS FIRST . . . just say to your dealer . . . "PROGRESS, PLEASE!"

²Reproduced through the courtesy of the Chattanooga Medicine Company.

³Reproduced through the courtesy of George W. Knox, Jr.

Exercise 20—VOCABULARY DRILL

Aim of exercise: To improve your *ad libility*.

Type of performance: Description of the person seated next to you.

Suggestions: Be exact but strive for color in your description. Try to stimulate listener interest in the person you are describing.

Announcer vocabulary drill:

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

Exercise 21—VOCABULARY DRILL

Aim of exercise: To improve your pronunciation of Italian words and your communication of ideas.

Announcer vocabulary drill:

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

Exercise 21A—INS NEWS BULLETIN¹

OCT. 1, 1944--(INS)--COMPOSITION OF KING VICTOR EMMANUEL'S ITALIAN GOVERNMENT, AS ANNOUNCED BY GEN. DWIGHT D. EISENHOWER'S HEADQUARTERS, TODAY OFFICIALLY NAMED MARSHAL PIETRO BADOGLIO AS "HEAD OF THE GOVERNMENT."

OTHER CABINET MEMBERS, AS ANNOUNCED AFTER A CONFERENCE BETWEEN GENERAL EISENHOWER AND PREMIER BADOGLIO WAS HELD AT MALTA, INCLUDED:

GENERAL VITTORIO AMBROSIO, CHIEF OF STAFF; GEN. MARIO ROATTA, CHIEF OF STAFF FOR ARMY; ADMIRAL RAFFAELE DE COURTEN, MINISTER OF MARINE; GENERAL RENATO SANDELLI, MINISTER OF AIR; AND THE DUKE DI AQUARONE, MINISTER OF THE ROYAL HOUSEHOLD.

¹Reproduced through the courtesy of the International News Service.

Exercise 21B—AP NEWS BULLETIN²

ROME, Sept. 28 (AP)---SEVEN STRATEGIC ITALIAN TOWNS HAVE BEEN OCCUPIED BY ALLIED TROOPS ADVANCING UP BOTH COASTS OF THE PENINSULA AND IN THE RUGGED CENTRAL SECTOR WHERE AMERICANS WERE ONLY 12 MILES FROM AN IMPORTANT ESCAPE ROUTE, ALLIED HEADQUARTERS REPORTED TODAY.

CASTEL DEL RIO, ON THE CENTRAL ITALIAN FRONT, WAS CAPTURED BY MOUNTAIN-FIGHTING AMERICANS WHO ALSO SEIZED MONTE CARNEVALE AND IMPORTANT HEIGHTS NEAR BY WHICH THE GERMANS HAD PAID HEAVILY TO REGAIN ONLY TWO DAYS AGO.

BRITISH AND CANADIAN TROOPS IN THE ADRIATIC SECTOR ENLARGED THEIR BRIDGEHEAD OVER THE RUBICON TO A TWO-MILE DEPTH ALONG A 10-MILE FRONT. ITALIAN PATRIOTS SEIZED THE TOWN OF BELLARIA AND HELD IT UNTIL CANADIAN FORCES CLEARED OUT SMALL NAZI NESTS.

TOWNS SEIZED IN ADDITION TO CASTEL DEL RIO AND BELLARIA WERE CASTIGLIONE, IN THE HIGHLANDS ABOUT 23 MILES SOUTH OF BOLOGNA AND ON A MAIN HIGHWAY; BRUSCOLI, FIVE MILES EAST OF CASTIGLIONE, WHERE AFTER HARD-FIGHTING EMPIRE TROOPS BECAME FIRMLY ESTABLISHED ON MOUNT BENIANDI AND MOUNT FREDDI; BOCCONI, AN INLAND TOWN TAKEN BY BRITISH TROOPS; QUERCEIA, A WEST COAST POINT SEVERAL MILES BELOW MASSA, AND NEAR-BY VALLECCHIA.

THE DRIVE OF THE EIGHTH ARMY OVER THE RUBICON PLACED BRITISH FORCES AT THE APPROACHES TO SAVIGNANO, ON THE PO VALLEY'S EDGE SEVERAL MILES WEST NORTHWEST OF RIMINI.

²Reproduced through the courtesy of the Press Association, Inc.

CAPTURE OF CASTEL DEL RIO BROUGHT FIFTH ARMY FORCES TO WITHIN 12 MILES OF IMOLA, IMPORTANT PO VALLEY CITY ASTRIDE THE RIMINI-BOLOGNA HIGHWAY, WHICH ENEMY FORCES WOULD NEED FOR A RETREAT FROM THE ADRIATIC SECTOR, NOW THREATENED BY THE BRITISH PUSHING INTO THE VALLEY'S LEVEL LANDS, THE CAPTURE OF QUERCEIA AND VALLECCHIA, AN ADVANCE WHICH PUT THE BRAZILIANS WITHIN 20 AIRLINE MILES OF THE NAVAL BASE OF LA SPEZIA. THE DRIVE WAS MADE AGAINST INTENSE ARTILLERY FIRE.

Exercise 22—VOCABULARY DRILL

Aim of exercise: To improve your pronunciation of Italian words and your communication of ideas.

Announcer vocabulary drill:

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

Exercise 22A—INS NEWS BULLETINS¹

CM19-N -- BY MICHAEL CHINIGO

INTERNATIONAL NEWS SERVICE STAFF CORRESPONDENT

ROME, SEPT. 20, 1944--(INS)--PIETRO CARUSO, FORMER FASCIST POLICE CHIEF, LOST THE FIRST ROUND IN THE BATTLE FOR HIS LIFE TODAY WHEN A DEFENSE REQUEST THAT HIS TRIAL BE POSTPONED UNTIL SIX MONTHS AFTER THE WAR WAS DENIED BY THE COURT.

SHORTLY THEREAFTER, IT WAS INDICATED THE FIRST FASCIST CRIMINAL DEFENDANT TO BE BROUGHT TO TRIAL MAY PLEAD INSANITY TO ESCAPE RETRIBUTION FOR THE MISDEEDS CHARGED AGAINST HIM.

CARUSO'S SECRETARY, ROBERTO OCCHIETTO, WHO IS ALSO ON TRIAL, HAD HIS CAUSE HELPED CONSIDERABLY WHEN THE DEFENSE INTRODUCED TWO WITNESSES, A COLONEL DELUCA AND A LIEUTENANT-COL. BERTONE, WHO TESTIFIED OCCHIETTO WAS AN INFORMER FOR THE ITALIAN SECRET POLICE. IN THAT ROLE, IT WAS STATED BY THE WITNESSES, OCCHIETTO WAS ABLE TO WARN A HALF DOZEN ITALIAN PATRIOTS, INCLUDING SEVERAL GENERALS, OF

¹These dispatches reproduced through the courtesy of the International News Service.

IMMINENT PUNITIVE MEASURES PLANNED BY THE GERMAN GESTAPO AND FASCIST POLICE.

CMN53--BY JAMES L. KILGALLEN

INTERNATIONAL NEWS SERVICE STAFF CORRESPONDENT

ROME, OCT. 1--(INS)--NAZI FIELD MARSHAL ALBERT VON KESSELRING WAS REVEALED TODAY TO HAVE HURLED IN ELEMENTS OF THREE DIVISIONS IN AN ALL-OUT BUT VAIN ATTEMPT TO WIN BACK THE CREST OF THE APENNINES WHERE THE FIFTH ARMY DOMINATES THE ROAD TO IMOLA.

THIS IS THE SECOND FULL-SCALE COUNTERATTACK WHICH THE GERMANS HAVE LAUNCHED AGAINST MOUNT BATTAGLIA, NORTHERNMOST POINT OF THE FIFTH ARMY'S PENETRATION. THE ATTACKS, SUPPORTED BY ARTILLERY AND FLAME-THROWERS, WERE BOTH SMASHED BY GEN. MARK CLARK'S INFANTRY UNITS. THE HILL DOMINATES THE FIREZUOLA-IMOLA ROAD.

ON THE EIGHTH ARMY FRONT, THE STRATEGIC TOWN OF SAVINGNANO, NINE MILES FROM LIBERATED RIMINI ON THE MAIN HIGHWAY TO BOLOGNA, HAS BEEN CLEARED OF THE ENEMY. THE WHOLE OF THE EASTERN BANK OF THE FIUMICINO RIVER--LOWER COURSE OF THE RUBICON--HAS ALSO BEEN SWEEPED CLEAN OF THE NAZIS.

CML91 ADD 2 PM UNDATED WAR--(INS) XXX COMMAND

NOVEMBER 17, 1944

IN ITALY, THE POLES AGAIN CAME TO GRIPS WITH THEIR GERMAN ADVERSARIES ON THE RUGGED SLOPES OF A KEY HILL. THIS TIME THE SCENE WAS MONTE CASTELLACCIO WHERE THE POLISH TROOPS SOUGHT TO THROW THE GERMANS FROM POSITIONS OVERLOOKING THE WESTERN FLANK OF THE BRITISH EIGHTH ARMY.

GEN. SIR HENRY MAITLAND WILSON ANNOUNCED THAT THE POLES THREW

THEMSELVES UPON THE NAZI STRONGHOLDS AFTER TAKING THE TOWN OF CONVERSELLE NORTHWEST OF CATROCARO.

IN THE SMOULDERING HEAT OF THE PACIFIC, GEN. DOUGLAS MACARTHUR'S MEN COMPLETED THEIR OCCUPATION OF PEGUN ISLAND IN THE MAPIA GROUP NORTHWEST OF DUTCH NEW GUINEA. AMERICAN TROOPS IN THE PHILIPPINES FURTHER COMPRESSED THE JAPANESE IN THE TIGHTENING ORMOC POCKET DESPITE A TROPICAL STORM.

CM98 DUN

BY JAMES L. KILGALLEN

INTERNATIONAL NEWS SERVICE STAFF CORRESPONDENT

ROME, SEPT. 28, 1944--(INS)--FIFTH ARMY SPEARHEADS OCCUPIED BOCCONI, SOME 30 MILES FROM SPEZIA, TODAY AND STORMED MOUNT CASTEL NUOVO, APPROXIMATELY 15 MILES INLAND FROM THE LIGURIAN SEA.

AT THE SAME TIME, THE CANADIAN CORPS PACING THE EIGHTH ARMY ON THE ADRIATIC COAST, CLEARED THE SEASIDE TOWN OF BELLARIA, SEVEN MILES BEYOND RIMINI AND CROSSED THE RUBICON AT ITS MOUTH.

ITALIAN PATRIOTS WERE IN POSSESSION OF BELLARIA WHEN EIGHTH ARMY UNITS ARRIVED.

CM92 BUN

BY JAMES L. KILGALLEN

INTERNATIONAL NEWS SERVICE STAFF CORRESPONDENT

ROME, OCT. 4, 1944--(INS)--AMERICAN FIFTH ARMY FORCES SMASHING FORWARD ALONG A WIDE FRONT IN THE CENTER OF THE ITALIAN LINE DROVE AGAINST STIFF GERMAN RESISTANCE AND THROUGH HEAVY MUD TODAY TO HACK OUT LIMITED GAINS AND WREST IMPORTANT GROUND FROM THE NAZIS.

AT MOUNT BATTAGLIA, WHERE NAZI MARSHAL ALBERT KESSELRING HURLED

REPEATED COUNTER-ATTACKS AGAINST YANK POSITIONS IN DESPERATE EFFORTS TO RECAPTURE THAT VITAL HEIGHT, IMPENETRABLE AMERICAN RESISTANCE FINALLY FORCED THE GERMANS TO CEASE THEIR EFFORTS.

THE BRAZILIAN EXPEDITIONARY FORCE WITH THE FIFTH ARMY CONTINUED TO MAINTAIN PRESSURE AGAINST THE ENEMY ALONG ITS ENTIRE SECTOR OF THE FRONT.

ON THE MAIN ROAD TO BOLOGNA, AMERICAN COMBAT TEAMS DROVE SOME TWO MILES BEYOND CAPTURED MONGHIDORO, PENETRATING FANATICAL NAZI RESISTANCE TO SEIZE THE TOWNS OF SAN BENEDETTO AND SAN ANDREA. SPEARHEAD UNITS OF THESE FORCES SURGED TO WITHIN 14 MILES OF BOLOGNA.

ON THE RIGHT FLANK OF THE FIFTH ARMY GERMAN TROOPS LAUNCHED A SERIES OF COUNTER-BLOWS NORTH OF SCARZANA. BRITISH ELEMENTS OF THE FIFTH HURLED THESE ASSAULTS BACK.

Exercise 23—VOCABULARY DRILL

Aim of exercise: To improve your Italian pronunciation.

Type of performance: Drill on titles of famous Italian operatic selections.

Announcer vocabulary drill:

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

Exercise 23A—ITALIAN OPERATIC SELECTIONS

1. *Rigoletto:*

“Caro Nome”

“Parmi veder le lagrime” (Each Tear That Falls)

“Tutte le feste” (On Every Festal Morning)

“La donna è mobile” (Woman Is Fickle)

2. Beniamino Gigli sings “O Paradiso” from Giacomo Meyerbeer’s *L’Africana*.

3. From *Aida* by Giuseppe Verdi:

“Céleste Aïda” (Heavenly Aida)

“Ritorna vincitor” (Return Victorious)

“Fuggiam gli ardori” (Ah, Fly with Me)

“Morir! si pura e bella” (To Die, So Pure and Lovely)

“O terra addío” (Farewell, Oh Earth)

4. From *Barber of Seville:*

“Il Barbiere di Siviglia” by Gioacchino Antonio Rossini based on the comedy by Beaumarchais

“Ecco ridente in cielo” sung by Count Almaviva
(Dawn with Her Rosy Mantle)

Figaro’s aria, “Largo al factotum”

“Una voce poco fa”

5. *La Bohème* by Giacomo Puccini:
 - “Che gelida manina” (Your Hand Is Frozen)
 - “Mi chiamano Mimi”
 - “Valse di Musetta”
 - “Ah, Mimi, tu più”
6. *Cavalleria Rusticana* by Pietro Mascagni
7. *L’Elisir d’Amore* by Gaetano Donizetti
 - “Una furtiva lagrima” (One Furtive Tear)
8. *La Forza del Destino* by Verdi:
 - “La vergine degli angeli” (May Angels Guard Thee)
 - “Solenne in quest’ora” (Swear in This Hour)
 - “Pace, pace mio dio” (Peace, Oh My Lord)
9. “Dance of the Hours” from Ponchielli’s *La Gioconda*
10. *Orfeo ed Euridice* by Christoph Willibald von Gluck.
11. *Otello* by Giuseppe Verdi:
 - “Credo”
12. *I Pagliacci* by Ruggiero Leoncavallo:
 - “Si puol!” (Tonio’s Prologue)
 - “Vesti la giubba” (On with the Play)
 - “Serenata d’Arlecchino”
 - “La commedia è finita”
13. Puccini’s *Madame Butterfly*:
 - “Un bel di vedremo” (Some Day He’ll Come)

rest

Exercise 24—VOCABULARY DRILL

Aim of exercise: To improve your *ad libility*.

Type of performance: Get any available silent motion picture in which the action is clear and while it is running describe that action to the listener.

To the teacher: Such motion pictures are readily available. Any athletic department has reels of past football and track events.

To the student: Don't worry about names of contestants; get the description accurate and colorful but beware of clichés.

Announcer vocabulary drill:

- | | |
|--|---------------------------|
| 1. <i>dramatis personae</i> | 6. <i>et cetera</i> |
| 2. <i>fait accompli</i> | 7. <i>de luxe</i> |
| 3. <i>ex officio</i> <i>out of office</i> | 8. <i>e pluribus unum</i> |
| 4. <i>ex libris</i> | 9. <i>demitasse</i> |
| 5. <i>entr'acte</i> <i>F</i> <i>between acts</i> | 10. <i>denouement</i> |

Exercise 25—VOCABULARY DRILL

Aim of exercise: A review of your ability to pronounce foreign-language musical titles.

Announcer vocabulary drill:

- | | |
|---|---------------|
| 1. dachshund <i>a dog</i> | 6. increase |
| 2. daguerotype <i>an early photograph</i> | 7. reserve |
| 3. décolleté <i>low-cut</i> | 8. route |
| 4. hara-kiri <i>suicide</i> | 9. apricot |
| 5. provost | 10. sophomore |

Exercise 25A—CBS ANNOUNCER AUDITION NO. 3¹

(SPECIAL INSTRUCTIONS: You are in the broadcasting booth at Carnegie Hall in New York, ready to announce today's concert.)

ANNOUNCER: Good afternoon.

The Columbia Broadcasting System is privileged to present this afternoon another broadcast in its exclusive series of concerts by the New York Philharmonic Symphony Orchestra. Again today Columbia's stations from coast-to-coast are joined by those of the Canadian Broadcasting Corporation and XEQ, Mexico City, as well as powerful CBS short-wave transmitters beamed on Europe and South America.

In a moment, today's guest conductor--Arthur Rodzinski of the Cleveland Symphony--will make his first appearance of the season with the Philharmonic Society. Mr. Rodzinski was with us often

¹Reprinted through the courtesy of the Columbia Broadcasting System, Inc.

last year, as you will recall, sharing the podium with John Barbirolli, Fritz Reiner, Ottorino Respighi, Sergei Koussevitzky and Eugene Goossens.

Our program this afternoon is representative of Germany, Italy, France and Russia. To open the concert, Mr. Rodzinski has programmed "Angelo" by Cesar Antonovitch Cui. It is based on a Victor Hugo play, dealing with the same subject that Ponchielli used in "La Gioconda." "Angelo" is Cui's most representative work, although he wrote symphonies, orchestral scherzos, choruses, songs and piano pieces.

Next we shall hear excerpts from "Romeo et Juliette" by Charles François Gounod. The music of "Romeo et Juliette" lacks the manifold beauties of the "Faust" score, but it sparkles with popular melodies. Following the intermission, the orchestra will perform excerpts from Gioacchino Antonio Rossini's "Otello," which was produced in 1816. Rossini, as you know, led the movement toward the popular style of opera and "Otello" marks the transition from an older recitative style to a smoother and more melodic vein.

Today's concert will close on a sombre note with "Tod und Verklarung" or "Death and Transfiguration" by Richard Strauss. This is a noble work in programme music, treating an impressive subject with alternate tenderness and tremendous breadth. It offers a decided contrast to Strauss's "Till Eulenspiegel," for

example, which is roguishly humorous, at times even droll. A better comparison perhaps would be "Also Sprach Zarathustra," which shows much sublimity.

Mr. Rodzinski is making his entrance, acknowledging the welcome from his audience in Carnegie Hall. And now--our "National Anthem"

Exercise 26—VOCABULARY DRILL

Aim of exercise: To improve your Italian and German pronunciation and your communication of ideas.

Announcer vocabulary drill:

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

Exercise 26A—MUSIC VOCABULARY DRILL

- | | |
|------------------------|---------------------------|
| 1. madrigal | 8. "Fioretta" |
| 2. romanze poco adagio | 9. "Un Ballo in Maschera" |
| 3. molto allegro | 10. "La Golondrina" |
| 4. "Ritorna vincitor" | 11. "Santa Lucia" |
| 5. "La Sonnambula" | 12. Di Capua |
| 6. "Casta Diva" | 13. "Il Trovatore" |
| 7. "Ballatella" | 14. "Funiculi Funicula" |
| 15. "Voi che sapete" | |

Exercise 26B—THE KREINER STRING QUARTET¹

ANNCR: From Columbia's Concert Hall we present the Kreiner String Quartet in another of the series of programs devoted to the complete cycle of Mozart quartets -- a part of the CBS year-round music season. The personnel of the Kreiner String Quartet

¹Wylie, *Radio Writing*, pp. 390-392.

is Sylvan Schulman and Joseph Gingold, violins; Edward Kreiner, viola; and Alan Schulman, 'cello.

During the past eight weeks we have heard many of Mozart's early quartets -- practically all of them dating from the composer's sixteenth and seventeenth years. This afternoon we turn to the master works of the mature Mozart -- compositions which find him at the height of his creative powers and represent the finest flowering of eighteenth-century chamber music. And it is in this chamber music that the genius of Mozart reaches perhaps its truest expression. Here the purity of the musical idea is everything, for great volume of sound is impossible. In the intimate confines of the string quartet, Mozart speaks most clearly and touches us most forcibly.

The Kreiner String Quartet plays first the famous Serenade for Strings called Eine Kleine Nachtmusik -- No. 525 in the Koechel catalogue. Written in 1787 when the composer was thirty-one years old, it dates from the same year as the opera "Don Giovanni." It is pertinent to mention here two events in the life of Mozart belonging to this year. On May 29th, Leopold Mozart, the devoted father who had dedicated so much of his life to the furtherance of his son's career, died.

There had been estrangements between Leopold and Wolfgang; the son had often chafed under the admonitions and restrictions of the exacting father -- but the news of Leopold's death came as a severe blow to Wolfgang. He was deeply grieved, and a new note of melancholy was added to an already difficult personal

life. The other event constitutes one of those interesting occurrences in musical history when two geniuses meet. An unimpressive, sullen-faced youth of seventeen was introduced to Mozart by an acquaintance. The master was at first most frigid toward the awkward boy but, on hearing him play the pianoforte with amazing power and originality, soon expressed keen interest. After a brief concert, Mozart remarked to a friend that this young man would bear watching, for some day he would make a name for himself in the world of music. That prediction was no facile judgment. The boy's name was Ludwig van Beethoven.

The composition we are about to hear, Eine Kleine Nachtmusik, may be described as an outdoor serenade, to be played in the evening. In the eighteenth century it was customary for a lover to pay tribute to his mistress through a musical performance -- just as it was in Shakespeare's day. This composition is such a nocturnal serenade as one might imagine being played by a little band of musicians beneath a lady's window or at a formal garden concert. It is in four movements arranged as follows: an opening Allegro; a Romanza; a Minuet; and a concluding Rondo. . . .

1. Eine Kleine Nachtmusik -- G major,
Koechel No. 525

That was the serenade for strings Eine Kleine Nachtmusik, played for you by the Kreiner String Quartet. They play next a selection from one of the six great quartets dedicated to

Haydn. Even as a boy, Mozart had greatly admired the compositions of Haydn and had spent many long hours in studying the fundamentals of the elder man's technique. In 1784, Mozart had the opportunity of meeting and getting to know Haydn intimately. Haydn seems to have spent several months in Vienna this year, and he gave a number of musical evenings at the home of Prince Nicholas Esterhazy. Mozart was invited to play at these informal concerts several times, and the two masters struck up an enduring friendship. At this time Haydn had already written some forty-three string quartets and was the recognized master in this form. Out of his profound regard for Haydn, Mozart conceived the idea of dedicating a set of six works in the quartet form to one who had developed it so successfully. Ironically enough, the result was the superb group of compositions which effectively removed the mantle of superiority from the shoulders of Haydn and placed it unquestionably on those of Mozart!

In just a moment we shall hear the Adagio movement from the fourth quartet in this group of six dedicated to Haydn. The work is in B flat major, Koechel No. 458, and is known in Germany as the Jagd-Quartet . . . Hunting Quartet. This unofficial name is given because of the character of the leading theme of the first movement, which is of the merry hunting-horn type written in the usual 6/8 time. The section we hear today is the third movement, marked Adagio. It is the principal feature of the composition -- indeed, it is the only actual Adagio of

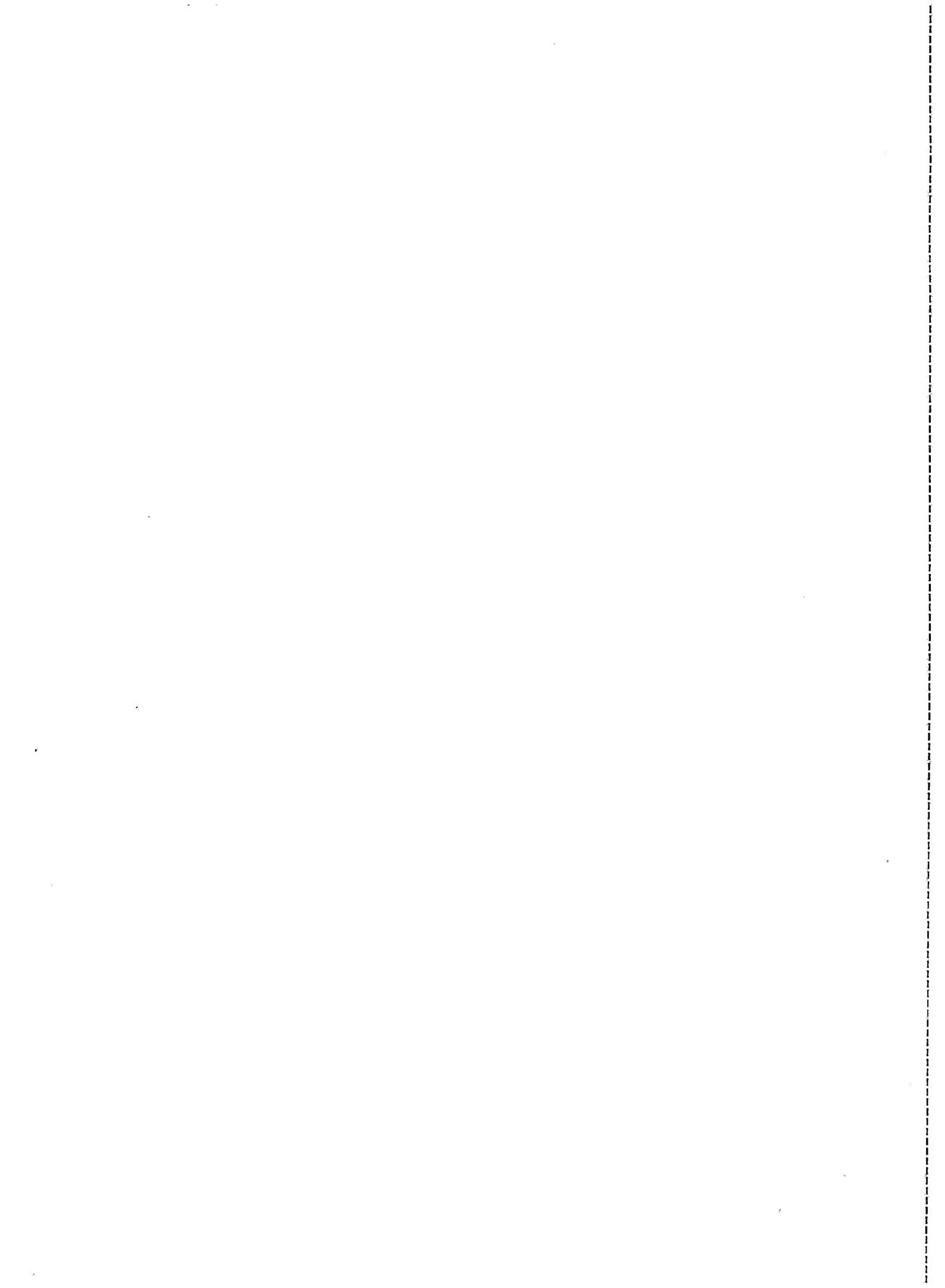
all six quartets, and is based on an unusually eloquent and dignified theme. One commentator has well described it as "an aristocratic melody in the grand manner"; and the development section has a richly florid character without ever losing what Schumann so aptly called its "floating Grecian grace." The Adagio from Mozart's Quartet in B flat major. . . .

2. Adagio from Quartet in B flat major,

Koechel No. 458

With the playing of the Adagio from the Mozart Quartet in B flat major, we bring to an end the ninth in a series of CBS programs devoted to a complete cycle of the Mozart quartets. The artists on this series are the Kreiner String Quartet: Sylvan Schulman and Joseph Gingold, violins; Edward Kreiner, viola; and Alan Schulman, 'cello. Next week at this same time they will present the Quartet in D Minor, Koechel No. 173, and the first movement from the Quartet in A major, Koechel No. 298. This has been a presentation of Columbia's Concert Hall.

_____speaking.



Exercise 27—VOCABULARY DRILL

Aim of exercise: Natural communication of ideas.

Announcer vocabulary drill:

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

Exercise 27A—INS NEWS BULLETIN¹

CM78--BY RAYMOND WILCOVE

INTERNATIONAL NEWS SERVICE STAFF CORRESPONDENT

WASHINGTON, OCT. 4, 1944--(INS)--DR. EDWARD A. RUMLEY, EXECUTIVE SECRETARY OF THE COMMITTEE FOR CONSTITUTIONAL GOVERNMENT, WAS GIVEN ANOTHER CHANCE TODAY TO REVEAL THE NAMES OF LARGE CONTRIBUTORS AFTER IT WAS DISCLOSED THAT A CONGRESSIONAL COMMITTEE HAD BEEN OFFERED THE LIST FOR A PRICE "IN EXCESS OF \$20,000."

RUMLEY, INDICTED MONDAY FOR CONTEMPT OF CONGRESS BY A FEDERAL GRAND JURY, WAS SCHEDULED TO APPEAR AGAIN BEFORE THE HOUSE COMMITTEE INVESTIGATING CAMPAIGN EXPENDITURES IN RESPONSE TO A SECOND SUBPOENA, BUT THE POSSIBILITY AROSE THAT HE MAY BE HELD UP IN NEW YORK WHERE HE WAS TO SURRENDER ON A WARRANT FOR HIS ARREST.

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Exercise 28—VOCABULARY DRILL

Aim of exercise: To improve your projection of personality.

Suggestions: Strive for naturalness and friendliness and vitality.

Announcer vocabulary drill:

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

Exercise 28A—CBS ANNOUNCER AUDITION NO. 3¹

(COMMERCIAL #1)

ANNOUNCER: When the United States entered the war, Admiral was already an accepted leader in building fine radios. And Admiral Radio had already gained the reputation of being "America's Smart Set." But when war came, all the tools, experience and facilities of the two great Admiral plants were immediately converted to the production of radio and electronic equipment for America's fighting Army and Navy. An unbelievable production goal was set, many problems had to be met. But this goal was passed and the problems were solved. So radio--particularly Admiral Radio--was advanced to a point far beyond any it might have reached under normal conditions. Thus, when the war and the peace are won, Admiral Radio will devote itself again to building radios for your home--radios that will put the globe at your fingertips. Until that day comes, Admiral Radio urges you to work harder every day for the ultimate Victory.

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Exercise 28B—AP NEWS BULLETIN²

NEW YORK--(AP)--IT WAS A LITTLE DIFFICULT TODAY TO TELL THE DIFFERENCE BETWEEN THE GRACE LINE FREIGHTER SANTA LEONOR AND NOAH'S ARK.

THE SANTA LEONOR DOCKED IN NEW YORK WITH 222 ANIMALS FROM SOUTH AMERICA DESTINED FOR DISTRIBUTION TO ZOOS IN THE UNITED STATES. THE BEASTS, SNAKES AND BIRDS WERE THE FIRST LARGE SHIPMENT OF SOUTH AMERICAN ANIMALS TO ARRIVE IN NEW YORK SINCE THE WAR.

ONE-HUNDRED-AND-EIGHTY OF THE ANIMALS ARE CONSIGNED TO THE FIRM OF LANSEN-NAVE OF NEW YORK. A CUSTOMS BROKER FOR THE FIRM VALUES THE COLLECTION OF ASSORTED MONKEYS AND SLOTHS AT 15-THOUSAND DOLLARS..

THE ANIMALS WERE ESCORTED TO NORTH AMERICA BY A VETERAN COLLECTOR, A. W. ANDERSON OF CRISTOBAL, CANAL ZONE. HE SAID LENSEN-NAVE GOT ONE MORE ANIMAL THAN THEY BARGAINED FOR -- A BABY MONKEY, THE SOLE SURVIVOR OF THREE BORN DURING THE VOYAGE.

FORTY-TWO MAMMALS, BIRDS AND REPTILES ARE CONSIGNED TO LUIS RUHE, INCORPORATED, WHO HAD NO REPRESENTATIVE AT THE PIER. RUHE'S CONSIGNMENT INCLUDES BOA CONSTRICTORS, MONKEYS, ANT-EATERS, DUCKS, EAGLES, A SMALL DARK WILDCAT KNOWN AS A YAGUARUNDI, ONE TURTLE, AND ONE COLOMBIAN DEER. THEY CAME ABOARD AT BUENA VENTURA, COLOMBIA. THE LARGEST OF THE SNAKES IS 21 FEET LONG.

(AP3-A)

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Exercise 29—MUSIC VOCABULARY DRILL

Aim of exercise: To improve your Italian pronunciation and communication of ideas.

Announcer vocabulary drill:

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

Exercise 29A—INS NEWS BULLETINS¹

CMN138 BY MICHAEL CHINIGO

INTERNATIONAL NEWS SERVICE STAFF CORRESPONDENT

ROME, SEPT. 13, 1944--(INS)--SLASHING FORWARD 18 MILES NORTH OF FLORENCE, THE AMERICAN FIFTH ARMY WAS ONLY FOUR MILES TONIGHT FROM THE STRONGLY FORTIFIED FUTA PASS WHERE ONE OF THE FIERCEST BATTLES IN THE ITALIAN CAMPAIGN WAS IN PROSPECT.

THE FUTA PASS, LESS THAN 40 MILES FROM BOLOGNA, IS REPORTED TO BE EVEN MORE STRONGLY FORTIFIED THAN CASSINO.

FOR THE PAST TWO WEEKS THE GERMANS HAVE ADDED DEPTH TO THE DEFENSES ALONG THE RUGGED GAP ON THE FLORENCE-BOLOGNA HIGHWAY WHICH RISES THROUGH TORTUOUS DEFILES TO AN ALTITUDE OF 3,000 FEET.

NEW PILLBOXES HAVE BEEN CONSTRUCTED BY THE NAZIS AND ARTILLERY UNITS PREVIOUSLY RETIRING TOWARD THE NORTH HAVE BEEN BROUGHT BACK INTO POSITION.

¹Reproduced through the courtesy of the International News Service.

AS THE YANKS ADVANCED TOWARD THE PASS THROUGH POGGIA DELLA DUGANA AND LANGNANO, THEY FOUND THE ROADS AND TRAILS HEAVILY MINED. MOREOVER, THEIR ADVANCE WAS SLOWED BY A HEAVY CURTAIN OF GERMAN ARTILLERY FIRE.

WEST OF THE FUTA PASS THE AMERICANS MOVED FORWARD TO THE VICINITY OF SAN IPPOLITO AND THE FRINGES OF THE GOTHIC LINE WHILE ALONG THE WEST COAST THEY FOUGHT THEIR WAY FOR THREE MILES TO THE BANKS OF THE BERLAMACA CANAL. AT THE CANAL, THE YANKS WERE 14 MILES NORTHWEST OF PISA AND AT THE OUTSKIRTS OF THE TOWN OF VIA REGGIO.

CM25-N ADD UNDATED WAR (ARMSTRONG) XXX FATHERLAND.

SEPT. 20, 1944--(INS)--THE AMERICAN FIFTH ARMY IN ITALY BREACHED THE NAZI GOTHIC LINE ALONG A SIX-MILE FRONT WEDNESDAY AFTER SOME OF THE STIFFEST OPPOSITION YET ENCOUNTERED IN THE LONG AND BLOODY ITALIAN CAMPAIGN. THE YANK FORCES MOVING DOGGEDLY FORWARD IN THE FACE OF TERRIFIC FIRE ADVANCED TO WITHIN THREE MILES OF FIRENZUOLA IN THEIR DRIVE TOWARD BOLOGNA.

BRITISH, SOUTH AFRICAN, INDIAN AND BRAZILIAN TROOPS ALONG THE EASTERN END OF THE GOTHIC LINE BLASTED NAZI DEFENDERS FROM MOUNTAIN STRONGHOLDS IN A SERIES OF IMPORTANT ADVANCES AND DROVE A SPEARHEAD TOWARD THE MARECCHIA RIVER TO THE WEST OF RIMINI.

INDICATIONS WERE THAT THE EIGHTH ARMY FORCES MIGHT BY-PASS RIMINI, EASTERN ANCHOR OF THE GOTHIC LINE, RATHER THAN ATTEMPT TO TAKE THE STRONGLY FORTIFIED PORT BY FRONTAL ASSAULT.

IN PEARL HARBOR, PACIFIC FLEET HEADQUARTERS DISCLOSED THAT U.S. ARMY TROOPS WHO LANDED ON ANGAUR ISLAND, THE SOUTHERNMOST POSITION

IN THE STRATEGIC PALAU GROUP, ON SEPT. 16, HAVE OVERCOME ALL ORGANIZED JAPANESE RESISTANCE.

THE COMMUNIQUE MADE NO MENTION OF THE FIGHTING ON PELELIU ISLAND, SIX MILES NORTH OF ANGAUR, WHERE THE MARINES LANDED ON SEPT. 14 AND WHO, AT LAST REPORTS, HAD KILLED ALMOST 6,000 JAPS.

FOLLOWING THEIR HUGE SUCCESSES IN LATVIA, THE SOVIETS OPENED A SMASHING OFFENSIVE TO THE NORTH IN ESTONIA, WHERE THEY LIBERATED SOME 1,800 COMMUNITIES IN A 43-MILE DRIVE DURING THE PAST FOUR DAYS. THE DRIVE UP THE MAIN RAIL LINE FROM TARTU TOWARD TALLINN, ESTONIAN CAPITAL ON THE GULF OF FINLAND, IS THE FOURTH SOVIET BALTIC FRONT TO FLAME INTO ACTION IN THE PAST EIGHT DAYS AS MARSHAL JOSEPH STALIN STARTED HIS ALL-OUT DRIVE AGAINST THE NAZIS IN THE NORTH.



Exercise 30—VOCABULARY DRILL

Aim of exercise: To develop projection of personality.

Suggestions: Continue to work for naturalness, vitality, and friendliness.

Announcer vocabulary drill:

- | | |
|-----------------|------------------|
| 1. incomparable | 14. penchant |
| 2. posse | 15. impious |
| 3. robust | 16. valet |
| 4. sheriff | 17. diphthongs |
| 5. brigand | 18. saga |
| 6. respite | 19. quintuplets |
| 7. lamentable | 20. ignominy |
| 8. longevity | 21. irrevocably |
| 9. tarpaulin | 22. pathos |
| 10. catsup | 23. inextricable |
| 11. wrestle | 24. penalized |
| 12. eczema | 25. adulation |
| 13. crevasse | 26. vagaries |

Exercise 30A—FLASHES OF LIFE¹

ANNOUNCER: FLASHES OF LIFE! THE LITTLE THINGS IN LIFE -- THE ODD THINGS -- THE HUMOROUS THINGS -- THE HUMAN THINGS!

MUSIC: "TALES OF THE VIENNA WOODS" OR GAY AND LILTING WALTZ. UP, DOWN AND UNDER

ANNOUNCER: FLASHES OF LIFE FROM EVERYWHERE, BROUGHT TO YOU BY (STATION OR SPONSOR) . . . TAKES YOU BEHIND THE SCENES, LETS YOU LOOK AT WHAT IS HAPPENING TO PEOPLE -- UNUSUAL PEOPLE, AVERAGE PEOPLE. FLASHES OF LIFE!

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COMMENTATOR:

A LAWYER CAME TO THE DEFENSE OF CUPID IN:

BALTIMORE, MARYLAND -- THE OLD SAYING THAT ALL THE WORLD LOVES A LOVER SEEMED TO APPLY IN THE CASE OF 17-YEAR-OLD SHEILA RIPLEY. THE YOUNG BRITISH GIRL TRAVELLED FROM LONDON TO BALTIMORE TO MARRY JAMES MCABEE, A 21-YEAR-OLD VETERAN OF THE ARMY AIR FORCES. BUT WHEN THEY WENT TO THE MARRIAGE LICENSE BUREAU THE LAW BLOCKED THEIR CEREMONY. THEY WERE TOLD THEY COULDN'T OBTAIN A LICENSE BECAUSE SHEILA WAS UNDER-AGE AND SHE LACKED WRITTEN PARENTAL CONSENT. THINGS LOOKED PRETTY DARK, SINCE SHEILA'S PARENTS WERE IN LONDON. BUT THEN THE LEGAL AID BUREAU DECIDED TO COME TO CUPID'S AID. FIRST OF ALL, THE BRITISH CONSULATE TOLD THE CIRCUIT COURT THAT SHEILA COULDN'T HAVE MADE THE TRIP TO THE UNITED STATES UNLESS HER PARENTS HAD CONSENTED TO THE WEDDING. THEN COUNSEL JOHN HESS, JUNIOR, OF THE LEGAL AID BUREAU HAD HIMSELF APPOINTED AS THE GIRL'S LEGAL GUARDIAN. AND HIS FIRST ACTION AFTER HIS APPOINTMENT AS GUARDIAN WAS TO GIVE HIS BLESSING TO THE MARRIAGE THAT WILL TAKE PLACE SATURDAY.

ANOTHER MOVE IS CALLED FOR IN:

SPOFFORD, NEW HAMPSHIRE -- HERE'S SOMETHING A LITTLE DIFFERENT IN HOUSING DILEMMAS. MR. AND MRS. VITA BUCOSI BOUGHT ON THE RIGHT STREET, BUT THEY MOVED INTO THE WRONG HOUSE. THEY WERE JUST NICELY SETTLED AND THE TELEPHONE COMPANY MAN WAS GETTING READY TO INSTALL A PHONE WHEN THE MISTAKE WAS DISCOVERED. COUNTY SOLICITOR HOWARD LANE SAID A VERMONT REALTOR HAD SOLD THE COUPLE THE COTTAGE OF MRS. EVA BECKER OF LYNBROOK, LONG ISLAND.

LANE SAID IT WAS AN HONEST MISTAKE -- THAT THE COTTAGE THAT WAS FOR SALE WAS A COUPLE OF HOUSES DOWN THE STREET FROM THE BECKER COTTAGE. THE ERROR WASN'T DISCOVERED UNTIL MRS. BECKER AND HER DAUGHTER ARRIVED IN SPOFFORD AND FOUND THE BUCOSSI FAMILY IN POSSESSION OF THEIR HOUSE. LANE LOST NO TIME IN TAKING STEPS TOWARD STRAIGHTENING OUT THE MIXUP.

THERE WAS AN ANXIOUS MOMENT OR TWO IN THE HOUSE IN:

WASHINGTON -- THE ROUTINE PRELIMINARIES OF THE HOUSE OF REPRESENTATIVES' SESSION DIDN'T RATE MUCH ATTENTION FROM THE MEMBERS. MANY OF THEM WERE SLUMPED IN THEIR SEATS, THINKING OF OTHER THINGS, OR READING NEWSPAPERS, WHEN THEY WERE STARTLED INTO ATTENTION BY A DECLARATION. A VOICE SHOUTED OUT TO THE CONGRESSMEN -- "EACH OF YOU OWES TWO THOUSAND DOLLARS." NEWSPAPERS FELL TO THE FLOOR AND EVERYONE SNAPPED UPRIGHT AT THIS DECLARATION BY REPRESENTATIVE ROBERT RICH OF PENNSYLVANIA. THERE WAS AN ANXIOUS MOMENT OR TWO, UNTIL THEY FOUND THE CONGRESSMAN WAS REMINDING HIS COLLEAGUES OF THEIR PER CAPITA SHARE OF THE NATIONAL DEBT.

D-D-T MAY DO AWAY WITH MORE THAN INSECTS, AS TOLD IN:

WADESBORO, NORTH CAROLINA -- THE COW'S TAIL LONG HAS BEEN A BACK NUMBER. AND NOW IT MAY BE ON ITS WAY TO EXTINCTION BECAUSE OF D-D-T. AT LEAST, SO SAYS FARM AGENT J. W. CAMERON. HE SAYS THE COW'S TAIL IS USEFUL ONLY FOR SWATTING FLIES AND SWISHING IN THE BREEZE -- AND SPRAYING OF CATTLE WITH D-D-T MAY ELIMINATE ALL USEFULNESS OF THE TAIL. YES, SIR, CAMERON THINKS BOB-

TAILED CATTLE MAY SOME DAY BECOME A COMMON SIGHT -- BUT NOT FOR
A FEW HUNDRED YEARS.

MUSIC: GAY AND LILTING WALTZ. UP, DOWN AND UNDER

ANNOUNCER: YOU HAVE JUST LISTENED TO FLASHES OF LIFE -- THE THINGS
THAT HAPPEN TO PEOPLE -- THAT COULD, AND DO, HAPPEN IN YOUR HOME
TOWN -- THE BITS OF NEWS THAT DO NOT MAKE THE HEADLINES, BUT
WHICH DO MAKE UP LIFE EVERYWHERE. THIS PROGRAM WAS BROUGHT TO
YOU BY _____ [STATION OR SPONSOR]. YOUR COMMENTATOR
WAS _____.

AP4

Exercise 31—AMERICA SINGS¹

Aim of exercise: To develop your ability to project your personality.

Suggestions: Talk to one person whom you like. Enjoy the conversation.

(THEME IN -- THEN FADE FOR)

NARRATOR: Hello, everybody ... AMERICA SINGS is off on another jaunt to the 1890's ... those years that were called gay ... and sometimes frolicsome. Along the way we have a story for you . . . about the first young lady . . . (CLEARING THROAT) to enter Tin Pan Alley! (PAUSE) Hattie Starr was a good little girl ... a very good little girl. She practiced the piano every time her mother told her to. As a reward ... at a very tender age ... Hattie was able to compose songs ... for her friends. Her friends encouraged her ... as they often do ... so the young composer posted her brain children off to the publishers. But publishers ... even in the Gay Nineties ... were stern and forbidding members of the human race. They returned each little song of Hattie's with a little blue slip. In publishing language ... a little blue slip is a short way of saying --- NO!

MUSIC: MUSICAL BREAK NO. 1

NARRATOR: Hattie couldn't understand this reaction. (FEMININE MANNER) Everybody was singing just lots of songs that

¹Reproduced through the courtesy of ASCAP Radio Program Service, "America Sings," May 29, 1944.

seemed to get published! Let's see ... why there was "Only a Bird in a Gilded Cage" ... and "The Picture That Is Turned to the Wall" ... and "My Sweetheart's the Man in the Moon" and "White Wings That Never Grow Weary." Besides which, wasn't everyone simply delirious about lyrics? Look at all the people that were learning by heart, verses of that wonderful author ... let's see ... it's Rudyard Kipling ... isn't it? Folks were hungry for music. Nearly everybody owned one of those lovely cottage organs ... you know, one of those ornate, expensive pieces of furniture that Sears, Roebuck and Company does so well ... with a mirror as well as drawers and shelves to hold small articles and one's favorite bric-a-brac.

MUSIC: MUSICAL BREAK NO. 2

NARRATOR: Hattie decided she'd have to go and see those publishers. She set off for New York with a roll of manuscripts under her arm. Timidly, she approached the inner sanctum, but even her personal charm made no difference. Oh, they didn't dismiss Hattie quite as curtly (in the good old days a lady wasn't considered a stout fella' by the business world) ... but they suggested that Hattie ask prominent singers to include her songs in their repertoire. Hattie, of course, was unaware of the then prevailing system ... that singers were in league with the publishers and accepted fees for introducing new songs. Hattie thought singers sang songs because they liked them! Undaunted, she set out for the

stage entrance of Coster and Bial's ... where that "well-known Queen of Song," Josephine Sabel, was appearing.

MUSIC: MUSICAL BREAK NO. 3

NARRATOR: Hattie Starr's sincerity and charm of manner won her an audience in the songstress' dressing room. She spread her unpublished manuscripts before the singer and meekly suggested that Miss Sabel take any or all of them for public rendition. (PAUSE) And Miss Sabel did! One particular title appealed to her ... "Somebody Loves Me." She glanced at the music ... saw it was a simple love theme in two-four time ... and promptly recommended it be slowed down to a waltz. Hattie was overjoyed. Within a week Miss Sabel was singing, "Somebody loves me, how do I know? Somebody's eyes have told me so!" The song was warmly received by the public and immediately accepted by a publisher. Hattie Starr had become a real song writer.

MUSIC: MUSICAL BREAK NO. 4

(THEME UP -- THEN FADE FOR)

NARRATOR: We'll be seeing you again, folks _____ at _____.
Day Time

And we'll be singing the songs AMERICA SINGS.

_____ speaking.
Narrator

(THEME UP AND OUT)



Exercise 32—IVORY SECTIONAL CUT-IN¹

Aim of exercise: To develop your ability in projecting your personality and communicating emotion.

Suggestions: Try to see and feel the objects you speak about; enjoy the opportunity to tell a listener about them.

"THE RIGHT TO HAPPINESS"

OPENING COMMERCIAL

ANNOUNCER: Now here's a question from our Romance Department. When you're dining tête-à-tête with your mister Does he give your hand a squeeze? Or remark, "Hand me the potatoes, please"? Well, if you don't mind your spouse preferring spuds to you, O.K! But if you do mind, win more attention with a pair of more winning hands ... (SLIGHT PAUSE) Your hands can have "That Ivory Look." In just 12 days. What is "That Ivory Look" for hands? Smoother fingertips, whiter knuckles. Younger-looking hands. Here's the way you get 'em! Use a cake of Ivory soap for washing dishes. If the wrong soap's kinda spoiled your hands ... In 12 days they'll be far prettier. When you use Ivory in your dishpan.

Mild, mild, mild -- that's Ivory! Baby's soap, with gentle baby ways. So beautifying to your hands as you wash dishes. Why, Ivory is the skin soap more doctors advise than all other brands put together.

¹Reproduced through the courtesy of The Procter & Gamble Co.

Your hands can look much younger, smoother -- everything.
Float a cake of Ivory soap in your dishpan and prove it. Your
hands can have "That Ivory Look" in just 12 days.

Exercise 32A—AMERICA SINGS²

(THEME IN -- THEN FADE FOR)

NARRATOR: Yes ... this is AMERICA SINGS ... whose songs spring from
all the varied walks of life ... the country ... the teem-
ing city ... the stage ... and most widespread of all
the movies! (PAUSE) Yes ... no doubt about it ... the
sound track has had a hand in giving us a great many song
hits. But let's turn the calendar back to the days of the
early movies ... about 1915 ... when the sound track was
still an unexplored mystery ... and a picture called "The
Birth of a Nation" was the box office sensation of the
year! (REMINISCENT) Remember the childlike appeal of the
lovely Lillian Gish. After all this time ... "The Birth
of a Nation" still ranks among the top ten ... at least
when regarded through the golden eyes of our friend ...
the box office!

MUSIC: MUSICAL BREAK NO. 1

NARRATOR: Back in 1915 ... a dramatic musical background ... "mood
music" ... was just as important to a film as it is today
... but a lot harder to achieve! Of course, this was long
before the talkies were born ... and each little movie

²Reproduced through the courtesy of ASCAP Radio Program Service, "America Sings," May 29, 1944.

house was graced either with a squeaky, bewildered orchestra ... or a lonesome pianist in the pit ... who struggled valiantly to make the sudden and alarming transitions from a tender love scene ... with "Hearts and Flowers" as a musical background ... to a fierce battle scene to the accompaniment of the William Tell Overture! All this happened in the space of a few seconds ... simple enough for the perspiring orchestra ... or pianist!

MUSIC: MUSICAL BREAK NO. 2

NARRATOR: 1915 gave us a good many things ... and a few not so good! On the black side of the ledger was the tragic sinking of the "Lusitania" ... over a thousand persons died when the luxury liner sank beneath the waves ... the victim of a German torpedo. (PAUSE) That was the year that Paul Whiteman organized his famous orchestra, playing what he called "syncopation" but what most people called by a strange new word ... "Jazz"! (PAUSE) And that was the year that gave us Frank Standler ... a young man with ideas about music in the movies!

MUSIC: MUSICAL BREAK NO. 3

NARRATOR: Standler noticed one evening at the movies ... that the orchestra was carving away at a great rate ... about a page and a half behind the action of the story! The results were ludicrous! Hitting around for a way to solve this Standler remembered a chap named Beethoven! Now this may seem to have no bearing on the problem ... but to Standler,

it meant a solution! Beethoven, as we all know ... became stone deaf ... and he solved the difficulties of improper timing by means of a little gadget known as the metronome. Frank Standler got himself a metronome ... found that the film ran about ten feet for every eight seconds ... set the metronome at eight-second intervals ... and sat down to enjoy the picture! When the word "Finis" flashed across the screen Standler had a perfect and complete timing of the production ... from notes taken from the metronome. Now all that was necessary was to select music that fitted this new and accurate timing! (PAUSE) World War I was in its second year ... but America was not yet involved ... and possibly ... as the story unfolded, the orchestra would have played a ditty that was very popular that year ... "It's a Long, Long Trail A'Winding" ... or the catchy melody of "Pack up Your Troubles in Your Old Kit Bag, and Smile, Smile, Smile." (PAUSE) Yes ... that was 1915 ... a year to remember ... when the first faint stirring of the future beckoned the silver screen ...

MUSIC: MUSICAL BREAK NO. 4

(THEME UP -- THEN FADE FOR)

NARRATOR: AMERICA SINGS will be back _____ at _____. Be with us.
(Day) (Time)

_____ saying adios.
(Narrator)

(THEME UP AND OUT)

Exercise 33—THE STORY OF THE SONG¹

Aim of exercise: A review of your development in ability to communicate ideas and project your personality, and a review of German pronunciation.

To the teacher: Rate this exercise carefully to check improvement or lack of improvement. Assign rules for the pronunciation of the Spanish language, Appendix II.

ANNCR: Columbia presents the first in a new series of weekly broadcasts featuring THE STORY OF THE SONG -- a revival of the Columbia Concert Hall programs which won nation-wide popularity last spring and summer. In bringing THE STORY OF THE SONG back to the air, we shall present a whole new group of concert and radio stars in addition to those whose performances were outstanding last year. The purpose of the series is to bring to our listeners a fuller understanding of the master works of song, to reveal the story of their conception in the composer's mind, and to present them in relation to the poems and subjects which they illustrate.

Our soloist this afternoon is the eminent German baritone, Ernst Wolff, who was last heard over CBS in the series of recitals known as "A Little Night Music." Originally a concert pianist, Mr. Wolff became Musical Director of the School of Opera at the Frankfort Conservatory at the age of twenty-three. He was later appointed to the post of conductor at the Frankfort Opera. From conducting, he turned to the concert stage as a vocalist, and has since established an enviable reputation as a singer of German lieder.

¹Wylie, *Radio Writing*, pp. 425-427.

Accompanying himself at the piano -- as is his custom -- Mr. Wolff brings us today a sequence of eleven selections from Franz Schubert's song-cycle, "Die Schoene Muellerin." They are settings of poems by the German romantic poet, Wilhelm Mueller, a contemporary of Schubert. The composer came across these poems by accident while waiting in the outer office of a friend, and he was so fascinated by them that he set them to music in the space of a few months.

The lyrics of "Die Schoene Muellerin" tell a simple and touching story. A young miller, feeling the urge to roam, leaves his master's house and follows the brook down into the valley, coming at last to a mill which strikes his fancy. He applies for work, and soon falls in love with the miller's lovely daughter. She is interested for a time, but the arrival of a hunter is enough to distract her attentions, and the unfortunate lover seeks escape from his pain by drowning himself in the brook.

As this naïve plot suggests, the poems breathe the spirit of genuine folk song; and Schubert has successfully caught and preserved this spirit in his music. In it are the hopes, disappointments and sorrows of young love.

But now for the music. The first song is called Das Wandern ... Wandering. The young miller has learned of the joys of roaming, and asks permission of his master to depart.

1. Das Wandern

Now knowing his destination, the young miller asks the stream the secret of its magic spell that has enslaved him and brought him on his journey. "Sing on, comrade," he says, "and I will follow."

2. Wohin?

When the mill stream at length leads the youth to another mill with its familiar setting, he asks the stream if this be really his destination. . . .

3. Halt!

The youth finds employment at the new mill, and while working catches a glimpse of the miller's beautiful daughter. Since he can't ask his question of the flowers or the stars -- for he is no gardener, and the stars, he says, are too high in heaven -- he will ask the little brook. The whole of this world is bound up in the simple answer . . . Yes or No. Does the miller's daughter love him?

4. Der Neugierige

The young lover is restless with the impatience of youth. He would cut his declaration of love into the bark of trees, into every stone, and would plant the gardens with seeds arranged to spell the words: "Thine is my heart and shall be mine forever!"

5. Ungeduld

The two young people are sitting side by side at the brook's edge under a roof of alder trees. They look down at

the stars mirrored in the water. Suddenly the mirror becomes clouded with raindrops, and the youth's eyes fill with tears. For the miller's daughter has said, "It's beginning to rain. Adieu, I'm going home."

6. Traenenregen

A proud hunter now intrudes upon the restful scene. What does he want here by the mill stream? It would be better for him to stay in the woods and leave the mill and the miller alone. A fish would be out of place in the green branches, or a squirrel in a blue pond. But if you would win the love of my sweetheart, know, my friend, what has been troubling her; it is the boars which come from the woods in the night, and break into her cabbage patch. Shoot the boar, hunter, if you would be a hero!

7. Der Jaeger

Now jealousy and pride struggle in the heart of the young miller. Where are you going so fast, so roiled and wild, dear brook? Are you running angrily after that impudent hunter? Come back first and scold your maid of the mill for her inconstancy. No well-behaved girl would stick her head out of the window when the hunter comes happily home from the chase. Go and tell her, my brook. But say nothing of my mournful face. Tell her he has cut a whistle from a reed, and is blowing pretty dances and songs for the children.

8. Eifersucht und Stolz

Behold, the green which symbolized the youth's young love

has become a hateful color. I would go out into the world, but everywhere the woods and fields are green! O green, why must you look so proudly, so maliciously on me, poor man? Hark, when a hunting horn sounds in the woods, I can hear her at her window, and though she will not look at me, I still can gaze at her. Oh, take my green ribbon from her brow, and give me your hand in farewell!

9. Die Boese Farbe

The youth speaks once more to his little brook: "When a faithful heart dies of love, the lilies wither in every garden; the angels close their eyes and sadly sing the soul to rest." The brook tries to comfort him, saying, "And when love is released from sorrow, a new star appears in the heavens; the angels cut off their wings and come down every morning to the earth." "Dear brook, you mean it so well, but do you know what it is to be in love? How cool and peaceful it is below! Dear brook, sing me to sleep!"

10. Der Muller und der Bach

As the despondent youth drowns himself in the waters, the faithful brook sings this lullaby: "Sleep well! Close your eyes, weary wanderer -- you are at home. Here you will find rest with me until the sea drinks up the brook. Good-night, until the great day of awakening; sleep out your joys and your sorrows! The full moon is rising; the mists are clearing away; and heaven is broad above us."

11. Des Baches Wiegenlied

With the performance of this sequence of eleven selections from Schubert's song cycle, "Die Schoene Muellerin," we bring to an end the first of a new series of CBS programs featuring THE STORY OF THE SONG. The noted baritone, Ernst Wolff, who played his own accompaniments, was the soloist.

We invite you to join us again at this same time next week for another presentation of THE STORY OF THE SONG. The featured soloists will be Rose Dirman, soprano, and Georges Joyces, bass.

_____ speaking.

Exercise 34—SPANISH MUSICAL SELECTIONS

Aim of exercise: To improve your ability to pronounce Spanish words.

Announcer vocabulary drill:

- | | |
|-------------------|---------------------|
| 1. "Poinciana" | 8. "Saludos Amigos" |
| 2. "Bésame Mucho" | 9. "Tico Tico" |
| 3. "Valázquez" | 10. "Al Fresco" |
| 4. "Amor" | 11. "Sierra Morena" |
| 5. "Flamingo" | 12. "Canto Siboney" |
| 6. "Sorrento" | 13. "Dolores" |
| 7. "La Paloma" | 14. "Marinela" |
| 15. "El Cocinero" | |

Exercise 34A—SPANISH MUSICAL PROGRAM

ANNOUNCER: This is Music in the South American Way! Fifteen minutes of transcribed music featuring the music of Leo Erdody, Nano Rodrigo, and Terrig Tucci. But here is Leo Erdody and his World String Orchestra to open the program with "Canto Siboney."

MUSIC: 2:55

ANNOUNCER: Leo returns for an encore, inviting you to join him in the lively rhythms of the Tango, as the orchestra plays "La Cumparsita."

MUSIC: 2:50

ANNOUNCER: In a more melodious mood we hear Arturo Cortez singing "Catalina Cara Dura," with Nano Rodrigo and his orchestra.

MUSIC: 2:41

ANNOUNCER: This time Nano Rodrigo brings us "Arrolando Con Los Tambores," in the exciting tempo of La Conga.

MUSIC: 2:55

ANNOUNCER: That was Nano Rodrigo and his orchestra playing "Arrolando Con Los Tambores." And now, in a quieter tempo we conclude our program with "Escaparate De Jugletería" as played by Terrig Tucci.

MUSIC: 1:48

ANNOUNCER: This has been a program of transcribed Music in the South American Way. Listen tomorrow afternoon at this same time and hear Vincent Gomez. Good afternoon.

Exercise 34B—PROGRAM ANNOUNCEMENT

ANNOUNCER: For your listening pleasure we bring you the rhythms of José Morand and his orchestra. On today's program we will hear "Alma De Bandoneón," "Que Me Venís A Decir," "El Bajo De Chapotín," "Capillita Del Valle" and concluding the program we'll hear the stirring "Marcha Infantil."

Exercise 35—SPANISH MUSICAL SELECTIONS

Aim of exercise: To improve your pronunciation of the Spanish language.

Words for Spanish pronunciation:

- | | |
|----------------------------|----------------------------------|
| 1. "El Tango del Sueño" | 14. "Bachicha" |
| 2. "La Rosita" | 15. "Júrame" |
| 3. "La Cumparsita" | 16. "Vengase" |
| 4. "España" | 17. "Catalina Cara Dura" |
| 5. "La Veda" | 18. "Oye Tú" |
| 6. "El Carillón de Merced" | 19. "Mía Nomás" |
| 7. "Porque" | 20. "Pedro el Pelu" |
| 8. "Caminito" | 21. "Arrolando Con los Tambores" |
| 9. "Rosa" | 22. "Mientras llora el Tango" |
| 10. "El Baquiano" | 23. "Alma de Bandoneón" |
| 11. "Derecho Viejo" | 24. "Que Me Venís A Decir" |
| 12. "El Río" | 25. "Edelma" |
| 13. "Y Como le Va" | 26. "Leyenda de la Negrita" |
| | 27. "Zandunga" |

Exercise 35A—PROGRAM ANNOUNCEMENT

ANNOUNCER: For the last fifteen minutes you have been listening to the transcribed music of Los Panamericanos. Heard on today's program were "Y Como Le Va," "Bachicha," "Vengase Pedro El Pelu," and "Mientras Llora El Tango." So until tomorrow at this same time Los Panamericanos say Adiós! Hasta Luego!

*Exercise 36—SOCORRO, WHEN YOUR SONS FORGET*¹

Aim of exercise: To provide practice in projection of emotion and to improve your Spanish pronunciation.

Type of performance: A play.

To the teacher: This fine script of Archibald MacLeish, first presented by NBC in 1944 on the University of the Air, is presented here in its entirety because of its interest. Parts of it not applicable to this assignment can be omitted for expediency. The full benefit of this assignment can be realized without full production, i.e., the inclusion of sound effects and music.

SOUND: A CHEERING, STAMPING, HOLIDAY CROWD. BEHIND THE SOUND OF THE CROWD AND THE NOISE OF THE CHEERING, A BRASS BAND BREAKS INTO A MEDLEY OF REPUBLICAN SONGS-- "THE MARSEILLAISE," "YANKEE DOODLE," THE TUNES OF THE OTHER AMERICAN REPUBLICS--THE PHRASES HALF RECOGNIZED BUT LOST IN A JANGLE OF BRASS AND BREATH. THE MUSIC BREAKS OFF SUDDENLY. A VOICE BOOMS OUT OVER THE MOVEMENT AND MURMUR OF THE PEOPLE.

ORATOR: And what was the passion that inspired them, my fellow citizens? What was it but the proud determination to be free, the proud purpose of independence?

SOUND: THE CHEERING OF THE CROWD. A BURST OF MUSIC.

ORATOR: For three hundred years, my fellow citizens, the American colonies, the colonies not only of the Eng-

¹Reprinted by permission of the publishers, Duell, Sloan and Pearce, Inc. Copyright 1944 by Archibald MacLeish.

lish crown but of the Spanish crown, the Portuguese crown, the French--for three hundred years the American colonies accepted in supine docility the rule of European kings.

For three hundred years men in America, men of all the tongues and races of America, meek in their obedience to their European masters, lived not as men but subjects of those monarchs.

For three hundred years the new world of the American continent was a world new only on the maps and to the voyagers--but in other things, in men and in the government of men, not new.

For three hundred years the shadow of the Old World and the past lay dark across the New World and the future. The New World in those centuries was the darkened shadow of the Old.

And then, without premonitory warning--without a signal that the eye could see--the light blazed up along the western rim of heaven. In one man's lifetime, in a single generation, in colonies as far apart as Massachusetts Bay and Santiago, on coasts as distant from each other as Connecticut and Brazil, the will to independence blossomed into flame, the pride of independence set the world on fire. The meek obedient colonies determined to be nations

SOUND:

THE CROWD CHEERING.

ORATOR: . . . determined to be independent nations . . .

SOUND: THE BAND-MUSIC OVER THE CHEERING OF THE CROWD.
THE SOUND FADES OUT. THEN SILENCE.

AN OLD MAN'S VOICE: You wish me to say whether I believe that at the beginning of the revolution, or at the assembly of (Grave and the first Congress, the leaders of that day were with authority) resolved on independence.

I readily express my entire belief (PAUSE) that they were not . . .

SOUND: THE BAND-MUSIC FAINT AND AT A DISTANCE AND DYING OUT AS THOUGH SOME EDDY OF TIME HAD CAUGHT IT AND LIFTED IT AND LET IT FALL.

NARRATOR: (Softly) The orators of the anniversaries of independence would question your recollection, sir. They would inquire respectfully who you were.

THE OLD MAN'S VOICE: I must admit that my means of information were more limited than may have been the case with others still living to answer the inquiry. My first entrance on public life was in May, 1776, when I became a member of the Convention in Virginia which instructed her delegates in Congress to propose the Declaration of Independence. . . . I can only say, therefore, that so far as ever came to my knowledge, no one of the leaders of that day ever avowed, or was understood to entertain a pursuit of independence at the assembly

of the first Congress or for a considerable period thereafter.

NARRATOR: This was the recollection of Mr. James Madison written to the learned Jared Sparks in 1828, when Mr. Madison was an old man.

However, Mr. Madison, as he himself says, came late into the golden generation. There were two who could speak from a larger experience than Mr. Madison's, and a third whose knowledge of independence in America has never been challenged. There were General Washington and Dr. Franklin and there was Mr. Jefferson.

**THE VOICE OF
THE GENERAL:**
(Firm, cold,
indignant)

You are led to believe that the people of Massachusetts are rebellious, setting up for independency and what not. Give me leave, my good friend, to tell you that you are abused, grossly abused. Give me leave to add, and I think I can announce it as a fact, that it is not the wish or interest of that government, or any other upon this continent, separately or collectively, to set up for independence; but this you may at the same time rely on, that none of them will ever submit to the loss of those valuable rights and privileges, which are essential to the happiness of every free state, and without which life, liberty, and property are rendered totally insecure.

THE VOICE OF DR. FRANKLIN: I assured Lord Chatham that having more than once travelled almost from one end of the continent to the other, and kept a great variety of company, eating, drinking, and conversing with them freely, I never had heard in any conversation from any person, drunk or sober, the least expression of a wish for a separation, or a hint that such a thing would be advantageous to America.

THE VOICE OF MR. JEFFERSON: What, eastward of New York, might have been the dispositions towards England before the commencement of hostilities, I know not; before that I never heard a whisper of a disposition to separate from Great Britain; and after that, its possibility was contemplated with affliction by all.

NARRATOR: These were the views of General Washington and Dr. Franklin and Mr. Jefferson, expressed in letters written in 1774 and 1775 and 1821.

General Washington and Dr. Franklin and Mr. Jefferson may, of course, have been mistaken. Governor Richard Penn of Pennsylvania was questioned at the outbreak of the revolution--in November, 1775, to be exact--by the House of Lords. His testimony is recorded as follows:

SOUND: THE MURMUR AND STIR OF AN ASSEMBLY.

A NOBLE LORD: Are you personally acquainted with many of the Members of Congress?

GOVERNOR PENN: I am acquainted with almost all the members of the Congress.

A NOBLE LORD: Do you think they levy and carry on this war for the purpose of establishing an independent empire?

GOVERNOR PENN: I think they do not carry on the war for independency. I never heard them breathe sentiments of that nature.

A NOBLE LORD: For what purpose do you believe they have taken up arms?

GOVERNOR PENN: In defense of their liberties.

NARRATOR: In defense of their liberties? Or for the fierce resolve of independence of which the orators have spoken on so many anniversaries of independence in so many republics of this continent?

In defense of the liberties of the people against the oppressors of the people, whoever they are, of whatever kind, however they call themselves, wherever they are found?

SOUND: A GUITAR PLAYING A BALLAD TUNE, A PHRASE OF SIMPLE MUSIC WITH THE PLAINNESS, THE RIGHTNESS, THE LACK OF SELF-CONSCIOUSNESS OF THE ANONYMOUS MUSIC OF THE PEOPLE IN ALL COUNTRIES. THE MUSIC IS GENTLE, TENTATIVE. IT FADES.

NARRATOR: Or for the independence of governments and the establishment of nations?

SOUND: THE BAND-MUSIC, DISTANT BUT STRONG, POMPOUS, ASSERTIVE AND FADING OUT.

NARRATOR: What was it that set the American continent on fire from the northern to the southern edge of snow in a single generation?--the independence?--or the liberties?

(PAUSE)

There is one witness who, if he had his breath again, could speak to that question--one among many.

A VOICE: Señor Dr. Don Pedro Romero Saráchaga:
(Pompous, official, sycophantic) Señor:
On the same day about half past five of the afternoon I received a box brought by two persons, and in it the head of José Antonio Galán which, viewed by all the assembly (since it was late) was sent to the public jail under the necessary guard and today, the fourth day of February in the year of our Lord, 1782, about nine o'clock in the morning it was affixed in a wooden cage, at the entrance of this town, to a pole of considerable height, and in the most public place, looking toward the town of Charalá, of which he was a native. God our lord preserve you for many years.

SOUND: THE GUITAR PLAYING THE BALLAD TUNE BUT STRONGER, MORE NERVOUS, MORE INSISTENT.

NARRATOR: José Antonio Galán on his pole of considerable height in the most public place of Guáduas looking toward the town of Charalá of which he was a native--José Antonio Galán knew something of the wars of freedom in his own country of Nueva Granada, which is now called Colombia, and had earned the right to speak of them. He had come by painful ways to that public place and that high pole.

SOUND: A ROLL OF CEREMONIAL DRUMS.

VOICE OF THE JUDGE: We sentence José Antonio Galán to be taken from the jail, dragged to the place of punishment where he shall be placed on the gallows until dead, that when lowered his head shall be cut off, the rest of his body divided into four parts; and, the remainder having been burned (for which purpose a bonfire shall be made before the scaffold), his head shall be taken to Guáduas, scene of his scandalous insults, the right hand set up in the plaza of Socorro, the left in the village of San Gil, the right foot in Charalá, his birthplace; the left foot in Mogotes; his descendants shall be declared infamous, his property seized and applied to the Royal Exchequer; his house levelled to the ground and the site sown with salt; so that in this wise his infamous name shall be for-

gotten and so vile a person, so detestable a memory, shall perish without other recollection than that of the hatred and fear inspired by the hideousness of his crime.

SOUND: THE BALLAD TUNE, LOUD, SHARP, PASSIONATE. IT CONTINUES UNDER THE WOMAN'S VOICE.

A WOMAN'S VOICE: And what was the hideousness of the crime for which José Antonio Galán was thus hung and dismembered, his limbs exposed to dogs and birds, his name proscribed, his descendants declared infamous, his house levelled, the site of his dwelling sown with salt? (Not young but not old --a strong, harsh, bitter voice)

SOUND: THE BALLAD TUNE RISING.

THE WOMAN'S VOICE: What was the hideousness and unspeakable evil of the crime of José Antonio Galán? Had he murdered innumerable men and women? (The guitar nervously under)

THE MAN WITH THE GUITAR: He had killed no one.

THE GUITAR: (Sullenly, the guitar under)

THE WOMAN'S VOICE: Had he robbed the poor and desecrated the churches?

(The guitar under)

THE MAN WITH THE GUITAR: He had taken nothing from the poor. He had conducted himself with decency and veneration before God.

(The guitar under)

THE WOMAN'S VOICE: What then had he done--José Antonio Galán? What had he done to be punished?

(The guitar under)

THE MAN WITH THE GUITAR: (Singing the tune he has been playing) They killed him on the gallows tree,
They tore his body part from part,
His head they took from his neck bone,
They burned before his face his heart.
They left him neither mound nor grave,
They left no tongues to speak him well,
They left no stones to mark his house,
No stone to mark: no tongue to tell.

On Guáduas pole they put his head,
Socorro lifted his right hand,
San Gil his left hand lifted up,
In Charalá his foot did stand.

Socorro, when your sons forget,
San Gil, when you forget this man,
When you forget him, Charalá,
The stones--the stones--will cry Galán.

SOUND: SILENCE--THE GUITAR STRUMMING ON.

THE MAN WITH THE GUITAR: Ask the judges for the reasons. They can tell you the reasons.

SOUND: THE ROLL OF CEREMONIAL DRUMS.

VOICE OF THE JUDGE: Leading and captaining a corps of men, he incited that town of Facatativa to rebellion; rifled the administrative offices of the State monopoly of rum, tobacco and playing cards; appointed captains from among the seditious and the rebels; showed force by formally resisting two parties of honored citizens who set out from this city to check his hostilities and went to the extreme of disarming them and making them prisoners; continued to Mariquita where he insulted the Governor of that Province; advanced thence to the hacienda called Mal-paso, belonging to Don Vicente Drago, inciting the slaves, promising and granting them freedom as if he were their legal owner; went down to Ambalema, where he sacked, destroyed and sold a considerable quantity of tobacco belonging to his Majesty, distributing a great part of the proceeds to his infamous allies. . . .

THE WOMAN'S VOICE: Insulted the Governor of the Province, freed slaves, resisted the respectable citizens sent to arrest him, broke into the offices of the state monopolies of rum, tobacco and playing cards, distributing the proceeds among the people. And for this he was hung, drawn, quartered. . . .

(SILENCE)

THE MAN WITH THE GUITAR: Ask the witnesses then . . . Ask the Informers . . .

(Singing as if to himself) Socorro, when your sons forget, San Gil, when you forget this man . . .

Ask the Informers. The Informers never forget. They remember everything. . . .

VOICE OF THE INFORMER: (Glib, busy, officious) It is difficult to speak of this sedition in the usual manner. It was not an orderly sedition. At the beginning of the sedition there were no leaders such as are commonly found. There was first the sedition and after that there were the leaders or conspirators of the sedition. As though the sedition had begotten the conspirators. Which is exceptional. If it were not altogether illogical one would say that the people made the sedition of themselves and without leaders as the dust rises in the wind. It is a fact nevertheless that the beginning

so far as is reported or known was only a woman, a certain Manuela Beltrán. It was Manuela Beltrán who tore down the edict from the door of the town council, the Cabildo. But this Manuela Beltrán was no more than a woman of the people. . . . Or it may be that the beginning was the drum. . . .

SOUND: A HURRIED DRUM AT A DISTANCE. FOOTSTEPS RUNNING.
THE SOUND CONTINUES UNDER.

THE INFORMER: It is reported that somebody beat the drum and they came running and shouting to the door of the Cabildo and there were rockets fired off and they ran into the streets shouting: "Long live the King and death to bad government," and this Manuela Beltrán tore down the edict. It is impossible to attribute responsibility for this action in the customary manner with the usual identifications and dossiers. Even the resident and mayor of the town of Socorro-- for it was in Socorro this sedition took place--even the resident and mayor, Señor Doctor Don José Ignacio de Ángulo y Olarte, when he was questioned afterwards and swore by God our Lord and made the sign of the Cross, in conformity with law, offering to tell the truth as he knew it--even he was unable to speak with precision of this occurrence.

THE MAYOR: . . . that on the same day of the sedition I could
(A precious not distinguish one person from another because all
and effeminate who appeared concealed their faces by turning down
voice but in the brims of their hats; but after some days I
no sense ridic- learned that José Delgadillo had beaten the drum and
ulous or fool- at its sound there followed him Roque Cristancho,
ish--dangerous Ignacio the blue-eyed Ardila, Pablo the lame Ardila,
rather) Miguel de Uribe and many other of their associates;
and that it is a fact that on that day Don Salvador
Plata spoke about observing the orders of the Regente
and Officers, at which they were angered, telling
him to "get down from there," a shout that was heard
in the tumult, and that I recognized only Manuela
Beltrán, who tore up the edict. . . .

SOUND: THE DRUM AND THE MOB FADING.

THE INFORMER: As you see even the Mayor, Señor Doctor Don José
Ignacio de Ángulo y Olarte, was unable to report
precisely how this sedition came about nor was the
Cabildo, the town council, prepared to account for it
otherwise than by reference to the additional taxes
for the support of the Windward Navy and the regret-
table but irrelevant circumstance, of no considera-
tion in a court of procedure and justice, that there
had died in the town of Socorro of hunger in the
second year before this sedition a quantity of men
and women and children to the number of six thousand

which is a matter for consolation and solace but of no evidentiary value in determining the names, parentage, permanent addresses, present property and recommended punishments of the conspirators, ring-leaders, rebels and other brigands of which at the commencement of this sedition, there was an unfortunate and regrettable absence and complete lack. The following are the words spoken by the Cabildo of Socorro to the Viceroy.

VOICE OF THE OFFICER OF THE CABILDO: What they first rejected was the order that there be collected from them a new tax called the Windward Tax which obviously weighed heavily on all the poor, who are the ones that work in cotton, textiles, weaving, soap, tanning et cetera; and who with such a regulation had no loophole nor help in escaping from payment.

Besides there was the other tax for customhouse permits and landing certificates, very prejudicial to commerce. Likewise another order said to have been published at Santa Fé to the effect that each pay two pesos, and others, the servants and domestics, one peso. And more than this, there is the bad treatment that the ministers and rent collectors give the subjects, viewing them as the vilest slaves. All of which, together with the poor conditions of these jurisdictions, has been the reason that they have

uprisen to such a degree that there is no remedy for it unless the compassion of Your Excellency serve to inform our King and Lord. . . . As to the fact that the people are resolute and determined we can offer no explanation; there are enlisted and on the point of making war in their own defense, no less than twenty thousand men and it is believed that their numbers will increase until the uprising has spread throughout the realm, uniting all.

THE INFORMER: As you see, no names, no identifications, merely taxes and hardships. And for the very good reason, as I repeat and report, that there were no leaders, only this Manuela and the lame Ardila and the blond Ardila; and the Mayor Señor Doctor Don José Ignacio de Ángulo y Olarte had run away and the Lieutenant Señor Don Clemente Estévez had wished to run away but had committed himself instead and by error to the church vaults and was unable to emerge again in safety. So that 'there were, as the Officer of the Cabildo says, twenty thousand men resolute and determined but without leaders of the sedition. Whereupon there occurred and took place what is altogether unheard of in all records and reports of seditions, rebellions, conspiracies, plots, counter-plots and revolutions, that the people having risen against the lawful government and against the respectable

citizens and others in authority, compelled and obliged the respectable citizens to become captains of the sedition. As is better seen in the lamentable testimony of Señor Don Salvador Plata, one of the richest and most respectable of the citizens of Socorro.

DON SALVADOR: A mob came to our houses, enraged to the degree that (An old man's voice, weak and frightened) it put us to the torture of either accepting the captaincies, or dying with our wives and children. We resisted, as is well known, as is also the fact that we could dissuade them neither with prayers nor tears, of which we all availed ourselves, nor could I succeed with the fee of five hundred pesos that I offered them if they would excuse me (FADING OUT) as Isidro Molina publicly confessed. . . .

THE INFORMER: Neither bribes, that is, nor tears nor supplications availed with this sedition without leaders which demanded leaders and which compelled leaders to lead it. Altogether there were six of these captains chosen from among the rich men and the respectable citizens of Socorro, including Don Salvador Plata and the Commander General, Don Juan Francisco Berbeo. But whether it was they who were the leaders of the people or the people who were the leaders of the leaders it is difficult to say, for the people when they walked under the balcony of Captain Don Salvador

Plata at night would sing certain songs of which the meaning was apparently ironical with such words as: Don't worry, Plata. You have nothing to worry about, Plata. You are one of us now, Plata. Tied up with us!

A WOMAN'S
VOICE:
(Lusty and
mocking)

No te de cuidado, Plata,
que bien amarrado estas:
como no te nos desates,
no hay miedo de que te vas . . .

SOUND:

A ROAR OF LAUGHTER DROWNING OUT THE SONG.

THE INFORMER:

Nevertheless, it was by this Commander General Juan Francisco Berbeo that this Galán, of whom inquiry is now made, was appointed to the sedition. José Antonio Galán was not of the character of Berbeo and Don Salvador Plata, a rich man and a respectable citizen. His office, as he testified at the trial which condemned him, was that of laborer; his estate was, married; his age was thirty-two years. Nevertheless, the sedition was well served by this Captain Galán, for when the corsairs were sent out in his pursuit from Bogotá de Santa Fé, he resisted them in the Caves of Facatativa and routed them altogether, taking many prisoners. And by this and other successes of these rebels, the revolution was, as they believed, won. Which is to say that the Royal Commission of the Viceroy was brought to submit to the

Commander General of the Sedition a proposal for capitulations, which capitulations, on the eighth day of June, 1781, were accepted by the Viceroy, ratified and signed by the Junta of Tribunals, and reaffirmed and sworn to by the Royal Commissioners at a solemn high mass in the town of Cipaquirá, the sacrament being there and then unveiled for the purpose.

Whereupon the armies of the people, convinced by the solemnity of this act of the victory of their cause and the security of their persons, disbanded and returned to their homes carrying with them certified and authenticated copies of the capitulations as trophies, relics and protections, since it was affirmed in these capitulations that all the rebels were pardoned and forgiven.

SOUND: THE GUITAR AND THE BALLAD TUNE.

THE INFORMER: It was at this point, with the armies of the people disbanded, and the people returning peacefully to their homes, that the evil and rebellious will and purpose of this José Antonio Galán was made apparent. For, a considerable reinforcement of Spanish soldiers having arrived in Bogotá, it so happened that the Viceroy reconsidered the capitulations offered and agreed to on his behalf, and signed by his Commissioners, and reaffirmed and sworn to at a solemn mass in the presence of the holy sacrament in the church

of Cipaquirá, and it so happened, further, that, having reconsidered these capitulations the authorities and dignitaries at Bogotá determined to disapprove them and to issue an edict reestablishing the monopoly of tobacco. Whereupon and without further ado or delay or consideration of his duty and loyalty to the King and Viceroy this Captain José Antonio Galán, whose fame had now reached to the uttermost parts of that region of Magdalena and beyond to the farthest reaches of Nueva Granada, did incontinently and recklessly write and publish an inflammatory and scandalous petition to the Captaincies and commons of the Municipality of Socorro inciting them to revolt and to save their lives while they still could, blasphemously and disloyally alleging that they had been cheated and deceived, the which petition by its bad writing and its ill logic sufficiently testifies to the character and ignorance of this wicked man.

VOICE OF GALÁN: Señores Captains and Comúns of the Municipality of
(A powerful Socorro whom we consider on our side:
violent, harsh Very esteemed Señores and dear companions:
commanding We apprise you that we of this poor parish and
voice) its Común find ourselves in a confusing Babylon with
the general sound of so many threats and without
advice as to the most suitable remedy to be applied

against this ruin with which we are threatened by those at the Court at Santa Fé (de Bogotá) and by the whole Spanish Realm because of the disastrous outcome of our effort the last time, so that they have sold us out, the money-grubbers, the scoundrels, the traitors--for the which ruin and threat we find no other remedy than to start over with the knowledge gained by experience.

And since your Común and its Captaincies urged us on in the last uprising, it seems to us a matter deserving of great reproach that you are now in the lethargy of deep sleep. You do not consider us worthy of the barest information as to your intentions, but it is ours that you should take heart and that we should again follow our Enterprise. This being so, Señores, what are we doing? What are we waiting for? For Santa Fé to get everything ready and for troops which are now ready to come up from below to annihilate us without even sparing the innocent? As they have promised?

Let us take heart, then, and see if at cost of our lives we cut out this pernicious cancer that threatens our ruin in honor and property, and when it does not menace our lives, threatens to stamp us with the infamous smirch and enduring disgrace of a shameful slavery.

SOUND: THE SHARP STRONG NOTES OF THE GUITAR, THE BALLAD TUNE TAKING ON A MARCHING RHYTHM. IT CONTINUES UNDER THE VOICE OF THE INFORMER.

THE INFORMER: After this violent and rebellious act and in view of the great fame and influence of this evil man among the people of the country there was of course no choice but to take and punish him, which was duly done with the aid of certain devices by his fellow captain of the Común of Socorro, Don Salvador Plata, who by this means made adequate and convincing amends to the Viceroy and the Crown of Spain, the said Galán being arrested on the twelfth day of October, 1781, tried on the nineteenth of October, sentenced on the thirtieth day of January in the year 1782, executed with all the various formalities and tortures duly and lawfully prescribed, on the same day, the receipt for his head being executed and signed by the Mayor of Guáduas on the fourth February following.

These were the causes and reasons that José Antonio Galán was hung, drawn, quartered, his house levelled to the ground, the site thereof sown with salt, his name proscribed, his sons declared infamous.

SOUND: THE BALLAD TUNE HAS BECOME A MARCHING MUSIC OF GUITARS, FIFES, DRUMS, FEET MARCHING, VOICES SHOUTING.

THE VOICES: Socorro, when your sons forget,
San Gil, when you forget this man,
When you forget him, Charalá,
The stones--the stones--will shout Galán.

THE NARRATOR: These were the causes and the reasons that José ,
(Gravely) Antonio Galán was barbarously and brutally put to
death by the Spanish officials and authorities in
Nueva Granada in January, 1782. These were his
crimes: that he fought for the liberties of the
people; that he led the people against their
oppressors; that he failed.

THE VOICES: Socorro, when your sons forget,
San Gil, when you forget this man

SOUND: THE VOICES FADE OUT. THERE IS SILENCE.

VOICE OF THE NOBLE LORD: For what purpose do you believe they have taken up
arms?

GOVERNOR PENN: In defense of their liberties.
(SILENCE)

GENERAL WASHINGTON: . . . but this you may at the same time rely on, that
none of them will ever submit to the loss of those
valuable rights and privileges, which are essential
to the happiness of every free state, and without
which life, liberty, and property are rendered
totally insecure.

Exercise 37—MAXWELL HOUSE SECTIONAL CUT-IN¹

Aim of exercise: To provide drill in projecting personality with naturalness and adaptability.

To the teacher: Students should adhere strictly to time markings given on copy from now on.

CLOSING

NEW YORK ANNOUNCER

CUE: "WE'LL BE BACK WITH YOU IN A MOMENT ... BUT NOW (CUT FROM NETWORK HERE)

LOCAL ANNOUNCER 182 WORDS

(TO BE READ IN ONE MINUTE: FIVE SECONDS EXACTLY)

Well, tonight is Hallowe'en -- with its tradition of jack-o'-lanterns, spooks, and witches on brooms. The kids will be having lots of fun tonight, friends, and I have a suggestion to make for the parents. Why not call a neighbor or two and ask them to drop in? You don't need to fuss -- just be ready with plenty of grand, steaming-hot, fragrantly delicious Maxwell House Coffee and maybe a plate of doughnuts. You know, there is a special quality of "friendly stimulation" in Maxwell House Coffee. That quality has pleased a lot of people ... has made a lot of just such friendly, impromptu gatherings a success. It's the result of a very specialized skill in coffee production. Experts who know coffee select the coffee beans. Then these beans are carefully blended and roasted. This care and skill have produced a coffee that just gives out heart-warmth and hospitality. So get Maxwell House Coffee tonight,

¹Reproduced here through the courtesy of Benton and Bowles, Inc.

and ask your neighbors in -- you'll have a grand time. And Maxwell House Coffee will help -- it's so satisfying and Good to the Last Drop!

(FOLLOWING NETWORK COMMERCIAL THERE WILL BE FIFTEEN SECONDS OF THEME. PLEASE FADE BACK TO NETWORK ON THIS THEME.)

SIGNATURE SIGN-OFF (CUT-IN)

FROM NEW YORK

CUE: "WHEN A GIRL MARRIES: ... Written by Elain Carrington.
(CUT FROM NETWORK HERE)

LOCAL ANNOUNCER 40 words

(TO BE READ IN SEVENTEEN SECONDS EXACTLY)

This program is presented by the makers of Maxwell House -- the coffee that is bought and enjoyed by more people than any other brand in the world. Maxwell House is the superb coffee which is "GOOD TO THE LAST DROP."

(FOLLOWING NETWORK SIGN OFF THERE WILL BE A FEW SECONDS OF THEME. PLEASE FADE BACK TO NETWORK ON THIS THEME.)

Exercise 37A—SPANISH MUSICAL SELECTIONS

- | | |
|-----------------------------|---------------------------|
| 1. "Reminiscencias" | 8. "El Frío de tu Desden" |
| 2. "Trigueñita Linda" | 9. "Retrato de Niño" |
| 3. "Madrecita" | 10. "Capillita del Valle" |
| 4. "Marcha Infantil" | 11. "Así Es Mi Zamba" |
| 5. "Muñeca de Ojos Grandes" | 12. "Mososita" |
| 6. "Una Visión" | 13. "Adíos Muchachos" |
| 7. "Prisionero del Mar" | 14. "Sigue la Rumba" |
| 15. "Como se baila el Son" | |

Exercise 38—POST'S RAISIN BRAN SECTIONAL CUT-IN¹

Aim of exercise: Projection of personality with stress on adaptability, friendliness, and naturalness.

To the teacher: This assignment is not successfully completed if the announcer does not adhere to instructions and timing cues.

TWO ON A CLUE

CUT-IN CUE SHEET

TIME: Calculated from 2:15:00 EWT

No theme -- opens cold

:30 Opening billboard

(NO pause. Network will go into theme at 15:33 -- local stations will fade in on this)

:15 Theme

Story

CUE FROM NETWORK: DRIVER: (FILTER) "I'll be a little late in bringing up the sheriff."

JESS: "WHY?" DRIVER: (FILTER) "I just had another flat."

:05 Musical tag. (LOCAL STATIONS FADE OUT ON THIS)

:55 Middle commercial

:10 Musical tag (LOCAL STATIONS FADE IN ON THIS)

Story

CUE: FROM NETWORK: PETE: "Open the door, Elmer." (OPENS DOOR) PETE: "Well, where is it?" DRIVER: "Bless my soul! The body is gone!"

:05 Musical tag(LOCAL STATIONS FADE OUT ON THIS)

1:15 Closing commercial

¹Reproduced through the courtesy of Benton and Bowles, Inc. "Two on a Clue," March 13, 1945.

:10 to :20 Theme(LOCAL STATIONS FADE IN ON THIS, AND WE'RE TOGETHER THROUGH NETWORK CUE)

TWO ON A CLUE

NEW STANDARD OPENING BILLBOARD

80 words

30 sec.

ANNOUNCER

"Two on a Clue" -- an exciting mystery-comedy presented by that deliciously different cereal combination -- Post's P-O-S-T-S -- Post's Raisin Bran ... the raisin bran with tender-sured raisins! The only raisin bran made with Post's Forty Per Cent Bran Flakes. "Two on a Clue" is the breath-taking story of the adventures of Mr. and Mrs. Geoffry Spencer -- better known as Jeff and Debby. Jeff and Debby love Post Raisin Bran. They love each other. And they LOVE MURDER.

TWO ON A CLUE

MIDDLE COMMERCIAL (CUT-IN)

144 words

55 seconds

ANNOUNCER

Poor Speedy. Why, he has almost as much trouble with that car of his as some people do with breakfast. Now notice, please, I said SOME people. 'Cause there's no fuss or bother with breakfast-getting when it's built around a great big bowlful of ready-to-eat, easy-to-serve Post Raisin Bran. And Post Raisin Bran is sooooo dee-licious. It's a delightful combination of two favorite flavors. Nut-brown Post Forty Per Cent Bran Flakes -- America's fastest-selling bran

flakes -- and choice, sweet, tender-sured California seedless raisins -- the raisins that stay tender -- longer! Yes -- you get two, tempting, melt-in-your-mouth flavors in Post Raisin Bran. Here's a breakfast cereal that saves time because 'most everybody in the family will love it -- first time they try it. Remember -- you want Post Raisin Bran -- in the big blue and white package!

Exercise 39—IVORY SECTIONAL CUT-IN¹

Aim of exercise: Projection of personality with stress on adaptability, friendliness, and naturalness.

Suggestions: Get timing and instructions correct.

Time: 1:10

ANNOUNCER: I can't say this often enough. It's so true! Your hands can have "That Ivory Look" in just 12 days. Do you think washing dishes brings red knuckles, catchy fingertips and coarse skin? Then learn this: It can come from using the wrong soap! If that's the case with you Your hands can have "That Ivory Look" in just 12 days.

You'll have prettier, younger-looking hands. Ivory soap -- a cake of Ivory in your dishpan -- that's the answer. Ivory's gentle! Baby's skin soap for generations. Ivory's mild, mild, mild. That mildness makes the wonderful improvement. Your hands can have "That Ivory Look" in just 12 days. Y'know doctors advise Ivory soap for skin-care over any other soap. Naturally, "skin-care" includes the hands.

Give your hands 12 days with Ivory floating in your dishpan. You'll see the difference. Smoother fingertips, whiter knuckles, softer hands! Your hands can have "That Ivory Look" in just 12 days.

¹Reproduced through the courtesy of The Procter & Gamble Co.

Time: 1:05

ANNOUNCER: Friends, here's a gay little poem that proves my point:

The gentleman looked at the menu and frowned.

Said the waitress, "What food do you wish?"

He looked at her face, and just feasted his eye --

She was such a delectable dish!

You see ... the lovely waitress had "That Ivory Look."

(SLIGHT PAUSE) What is "That Ivory Look"? It's your complexion at its loveliest. It comes with using pure, mild Ivory soap, regularly. Careless skin cleansing is a mistake.

Oh, Ivory's mild, mild, mild. In one week your complexion will look smoother ... clearer ... more baby-like. Ivory has been baby's soap for 67 years. More doctors advise it for skin care than any other soap.

In one week, give your skin new beauty -- and a gorgeous glow. Start using gentle Ivory Soap today. You'll see ... "That Ivory Look"!

Exercise 40—BETWEEN THE HEADLINES¹

Aim of exercise: A rating of your development as an announcer.

Type of performance: News commentary.

To the teacher: Since this is the final rating of the announcer, care should be given to rate him accurately on performance and not on development. There are additional drills included in this text to which he can be referred for further work. Indicate on the rating chart which assignments he should concentrate on.

READING TIME: 14 minutes, 30 seconds

ANNOUNCER: We present ... BETWEEN THE HEADLINES! Each week at this time, Station _____, in cooperation with the American Mercury, takes you behind the scenes in human events. Our program will begin in just a moment, but first ...

[COMMERCIAL]

And now, here is your Newscaster.

NEWSCASTER: During the early mornings of 1940, Londoners used to see Mr. Neville Chamberlain snatching a breath of air in St. James' Park -- smiling benevolently at passers-by, as he made his way to his desk in Downing Street.

In one hand he carried immaculate gloves -- in the other a correctly rolled umbrella. He walked slowly, pausing to stroke the famous black cat of Downing Street which always squatted on the step of No. 10. The whole picture was elegant, self-assured and terribly dangerous.

The war was young then, and Britons weren't even con-

¹Reproduced through the courtesy of The American Mercury, Inc.

sciously self-assured, because there had been no dismay to make them examine their own danger. Mr. Chamberlain, benign and undoubting, was the symbol of Britain's complacency. Silver balloons were in the sky -- and barbed wire had been spread around the grassy fringes of the London parks. But there were no doubts. Britain's soldiers were in France -- safe in the promise of victory.

Then came the changes of early summer. On May 10th, news came of the German invasion of Holland ... then Belgium ... then Luxembourg. Then a new Prime Minister climbed the steps of 10 Downing Street each morning. He was in too much of a hurry to bother about the fresh air in the park. He carried neither umbrella nor gloves. His clothes were incongruous ... an air commodore's coat over a boiler suit -- and a warrior-like tin hat. He walked quickly, without pausing to be either benign or gracious -- for there was alarm in his heart.

He knew that England's soldiers were not safe in France -- and that it was his task to warn Britain of her danger. And that danger was greater -- far greater than any man or woman in Britain ever dared imagine. The shockingly dangerous state of England during those bitter months is revealed for the first time by Hector Bolitho, noted English biographer, in his article "Britain's Darkest Hour" in the July issue of The American Mercury.

The new Prime Minister journeyed to France, to beg the French not to capitulate. "We will go on fighting," he said.

"With what?" asked the French. "I don't know," he answered. "I haven't had time to think about that yet!"

So he came back. France crumpled and Britain was alone -- more alone than she had ever before found herself. The Germans moved their guns up the coast -- they shelled Dover -- and they flew their aircraft to the French airfields. Farmers on the shore of England ploughed their fields with shells falling about them -- and on clear days you could hear gunfire across the Channel. War had truly come to Britain's doorstep.

At the end of May -- the Battle for Britain began. Three hundred and thirty-five thousand soldiers were brought back wounded. The loss was six destroyers, a mine sweeper, a gun-boat and twenty-two small craft. Women pressed their hands against their temples as the wounded poured in -- long terrible lines of half-dead men choked the hospitals. They were spread on the floors of coast town theatres, where school children had laughed at Fred Astaire a week before. No one knew how poorly armed Britain really was. One of the men who were to blame -- Ramsay MacDonald -- was dead. The other -- Stanley Baldwin -- had retired to the country with the forgiveness of an indulgent people and the remnants of his conscience to console him. England had sent almost everything she had across the water to France. Then came the official statement that stunned all who heard it: "When the equipment of ten complete divisions, together with that of the accompanying corps and army troops were lost -- the English army faced the threat of invasion with a grave shortage."

Now at last the true figures were released. Britain's forces at home were less than a score of divisions, against the Germans' two hundred. Her equipment was hardly adequate for a tenth of her normal forces. Captain Margesson admitted these facts a year later, when he said: "Of tanks, there were virtually none." In 1942, more figures came to light. On April 23, Lord Beaverbrook said, "Forty-seven warships were sunk in the operations off Norway and Dunkirk. When the evacuation was over, half the destroyer fleet lay awaiting repairs in the shipyards."

The Royal Air Force, which was to become the pride of the land, had lost 40 percent of its bomber strength during forty-two days of fighting in the Battle of France. The Home Guard had to go to bizarre lengths to arm itself -- however poorly. The 49th Lancashire Battalion borrowed several old Snyder rifles from Bellevue Zoological Gardens -- rifles that had been used in the Crimea and the Indian Mutiny!

The 55th County of Lancaster Battalion could find nothing better than six-foot spears -- the 10th Norfolk Battalion borrowed from a local museum the weapons on exhibition there --- and one platoon was rigged out with twenty-four cutlasses. The 30th Middlesex Battalion had nothing better than broom handles, which it used for drilling purposes. Individuals armed themselves with anything they could get hold of -- from ancient sporting guns to bombs improvised from beer bottles, cocoa tins and what not.

It was at this time that Hitler made his one fatal mistake -- he did not invade. Two and a half years later, Mr. Churchill admitted that during those first few months he wondered whether England could have held out if Hitler had put three-quarters of a million men on board all the barges and let them stream across the channel, taking the chance of losing three-quarters of them. But Hitler did not take the chance. Mr. Churchill further admitted that ... quote ... there would have been a terrible shambles in this country, because we had hardly a weapon. We had not at that time fifty tanks. ... unquote. He said also that after Dunkirk, there were not more than a couple of hundred field guns in the whole country.

As the summer of 1940 passed, and winter came, a miracle of industry spread over Britain. The result of that miracle turned the tide of battle. It increased her farm produce by 75 per cent. It armed her forces in Africa and sent them on to Sicily. It trained hundreds of thousands of soldiers and it bombed the cities of Germany and sent the waters of the Moehne reservoir thundering into the valley of the Ruhr.

In those early winter months of 1940, salvage became a crusade and economy a fever. During the days after Dunkirk, when Britons felt so dependent upon their own resources, people emptied their houses of all they could spare. The people of England made themselves old and tired with work. Men of forty became white-haired in a few months. Visitors from

America noted how pale and anxious the English looked -- and remarked on the fact that they fell asleep in trains.

It was not until two and a half years later that the people of Britain were aware of the full horror of their position in those days. A speaker in the House of Commons in the summer of 1943 admitted that the country was on the brink of famine. Britain was saved from this famine by the United States, who fed the hungry island from her granaries and her stores. America may have been slow to make up her mind -- but she had already made up her heart.

Now almost four years have passed since all this, and we begin to wonder whether the early summer of 1940 was Britain's darkest hour after all. When we remember what was born of those weeks, it seems wiser to call them Britain's greatest spiritual experience of the war. We saw courage and independence and honesty blossom overnight. We know that it is only by keeping the spirit of those dark months alive that we can prevent the horror of a third World War.

Now our vision embraces the world once more, with allies to stimulate the faith of England -- with Americans and Britons deep in Italy -- and the thunder of our vengeance already setting the coasts of Europe on fire. All this is tremendous. But there was nothing tremendous in those months of unarmed anxiety -- except the renaissance of the English spirit. Dunkirk and the months that followed must not be forgotten -- must not

be turned into an incident in history -- but must be used as a living power during the frightening responsibilities of peace.

ANNOUNCER: You are listening to BETWEEN THE HEADLINES -- prepared for your listening pleasure by the editors of The American Mercury -- the magazine which for twenty years has graced the bookshelves of America's best-informed people. And now back to your Newscaster and the fascinating story of the little giant who broke down the bars of a closed domain. . . .

NEWSCASTER: Years before the war, Germany began boosting her production of aluminum. By 1939, Italy and Germany together were producing three times as much as the United States!

The only American who seemed disturbed by this situation was a bustling, successful businessman named R. S. Reynolds. Reynolds knew that if war came, it would be an air war -- which means a light-metals war. Therefore, Reynolds began campaigning for increased production of aluminum in the United States. Nobody took him seriously -- neither the people in the industry nor Washington officials.

All complacently assured him there would be plenty of aluminum, whatever happened. When France fell, the nations against Hitler lost not only all the French stocks of aluminum, but more important, the great mills which produced the precious metal. Right then and there, Reynolds decided to take over. He declared he would become the first independent producer of aluminum in the world. For over 50 years, the field had been the closed and sacred domain of the Aluminum Corporation of

America. Both Henry Ford and J. B. Duke had considered starting competition with Alcoa. But on second thought both had backed away -- fearful of miserable failure.

Who is this man who dared break down the bars of a closed domain? Richard Samuel Reynolds was born 62 years ago in Bristol, Tennessee. After getting a degree to practice law at the University of Virginia, he was swept into the tobacco business by his uncle, the late R. J. Reynolds. At 22, he began working for \$50 a month. Within four years he had doubled his uncle's income by devising a moisture-saving tin container for pipe tobacco, to replace the then universally used cheesecloth bag. He mixed mild burley with the biting tobaccos then in vogue -- and produced a really palatable cigarette. Sales zoomed. His uncle offered him a vice-presidency at \$100,000 a year. But by then, young Reynolds had married, had four sons, and decided he wanted a business of his own.

In 1919 he launched his foil business. He was the man who originated using foil wrappers and labels for cigarettes, chewing gum, bottles and candy. He soon had a string of plants along the Eastern seaboard. In 1940, Reynolds decided to crash the aluminum business. So he dashed to Washington, barged into the office of RFC Administrator Jesse Jones, laid down mortgages and stocks on 28 plants he owned, and on this security borrowed more than \$40,000,000. That's the way he operates -- at top speed. At that time, Alcoa controlled all the mines

producing bauxite -- from which aluminum is made. Reynolds opened up his own mines in Arkansas.

In six months' time, Reynolds' engineers had thrown up a square mile of plant on what had been cotton fields near Sheffield, Alabama. Bauxite went in one end of the plant, and finished sheet aluminum came out the other. When Reynolds received the news of Pearl Harbor, he telephoned to the Army scheduling unit at Wright Field, Ohio. "Expect 500,000 more sheets for January, 1942," he told the officer in charge. "What!" the officer exclaimed -- "Is this the little Reynolds Company?" "No," Reynolds shouted -- "This is the big Reynolds Company!"

Reynolds went back to Washington -- told officials he was building another plant. No one could build plants that quickly, they said. "We don't need buildings" said Reynolds. "We need aluminum. Men can work in tents, if necessary." And he meant it. Up to a few months ago, when you walked through the company's vast Plant 8 in Louisville, you saw huge extrusion presses turning out tubes, bars and extruded shapes -- and around the big machines was a plain dirt floor. A huge tarpaulin billowed above them at one end of the plant that hadn't been finished. But the aluminum rolled out on a three-shift, 24-hour a day basis!

Today, Reynolds has 40 plants, dotted across 14 states, with a total of 30,000 workers and a valuation of around \$80,000,000. He produces aluminum, but also specially laminated

foil-lined wrappers which cover everything from assembled machine guns to K rations and lifeboat Bibles. The bulk of our ammunition is shipped overseas in Reynolds' packaging.

He's a small man -- this Aladdin of Aluminum -- standing only 5 feet four -- but he has terrific energy and drive. He's always in a hurry -- and is up at 5 a.m. planning his day. When he isn't on a train, he's on a telephone. His sons play an important part in the company. There were no tailor-made jobs for any of them. They got started pouring molten metal in the factories.

R. S. Reynolds Jr., the oldest son -- 35 -- is vice-president and treasurer of the company. As the one conservative member of the family, he is the ideal man to hold the check-book. J. Louis Reynolds -- 32 -- is also a vice-president, in charge of the foil division. He built up the company's export business from \$25,000 to \$7,000,000 a year when he was 24. Thirty-year-old Billy, the family giant, who stands five feet eight inches tall, and 28-year-old David are also vice-presidents. Billy is general manager of the wildly expanding aircraft parts division of the company. His father introduced the from-Bauxite-to-finished-aluminum process -- he carried it on to finished aircraft parts.

R. S. is sure of a wonderful future for aluminum. He is seeing to it that all his employees are retained after the war, and is planning to make room for the 6,000 employees who have gone to war. He believes that the railroad and automotive

industries will be the greatest aluminum customers. He even plans to invade the textile industry. Research men have found that a pound of aluminum can be processed into a thread 11,300 yards long. Worked in with cotton thread, it has been made into hats, bathing suits, evening jackets -- all of them surprisingly cheap to produce. Everything from aluminum house shingles to costume jewelry seems a possibility.

Reynolds is proud that he was ready when war came. He is equally proud that he is already preparing for peace. "Surpluses will win the war," he often remarks, "and surpluses produced by free enterprise, not monopoly, will win the peace." He himself is an outstanding example of what the American system of free enterprise can accomplish. Neither the huge tentacles of monopoly nor the interference of government agencies can kill that spark of ingenuity and independence which kindles in the souls of all American men and women.

ANNOUNCER: You are listening to BETWEEN THE HEADLINES -- prepared by the editors of The American Mercury -- the dynamic digest-size magazine which keeps you up-to-date on politics, the war, the arts and sciences. Now back to your Newscaster. . . .

NEWSCASTER: On an airfield in Italy, a formation of Flying Fortresses sweeps in for a landing. They are coming back from an engagement they kept with a certain German railroad near the Brenner Pass. One of the planes signals it has wounded men aboard. As it slides down the runway, there is a rush of ground crews and ambulances to meet it -- and the young pilot sticks his head out

of the window and yells: "Doc ... the waist gunner's hit!"

As the bomb doors open, a young medical officer climbs into the ship. He barks some orders, and a GI runs to an ambulance, gallops back with two packages of plasma and thrusts them into the plane. The gunner's side has been ripped open by a piece of antiaircraft shell, which is still lodged inside him. If he were moved, it would kill him, says the doctor -- unless he first receives a transfusion of plasma. As they lower the trembling youngster to the ground, someone asks the doctor what his chances are. "Swell," replies the lieutenant, with a show of enthusiasm unusual for a doctor. "That shot of plasma put him on roller skates to the hospital."

ANNOUNCER: Did you keep your appointment at the blood donor center as you promised to do? Or were you among the 100,000 persons in the United States who canceled their appointments, or failed to keep them?

NEWSCASTER: Private Maurice Umans of New York had a very important appointment. It was 5 o'clock in the morning. There had been a lull in firing after midnight, and Umans had fallen asleep in the foxhole he had dug less than 100 yards from the Jap lines. Then it happened -- the thing that could only happen one time in a million. A shell landed right smack in his foxhole! There was a deafening roar -- then blackness. Private Umans was the most surprised soldier in the Pacific when he came to some time later. He was alive! He could feel the ground pressing reassuringly against his shoulder blades. He

could see the medics hovering over him. He could make out a red cross on one medic's sleeve. Above him hung an odd contraption -- a couple of bottles and a tube. One of the bottles had some lettering on it. Through the haze he finally put together the letters! P-L-A-S-M-A!

It all came clearly to him then. His veins were warming, and he got a hold on himself out of the memory of what plasma had done before for many a wounded buddy. Private Umans kept his appointment with fate -- and he lived to tell it -- thanks to expert medical hands and to the person back in Atlanta or Denver or Milwaukee or New York who had given the pint of blood and kept him alive until the surgeons could operate.

ANNOUNCER: Did you keep your appointment with the Red Cross? During a three-week period last month, one out of every four persons who made appointments at the Red Cross Blood Donor Centers in thirty-five cities ... failed to keep them.

NEWSCASTER: The men whose stories you have just heard had no choice but to keep their appointments. They couldn't pick up the telephone, call the captain and say, "Sorry Sir -- but I can't make it today. Maybe some other time." Accounts of American men and women who have kept appointments with fate in this war, and lived to tell of them, are endless. The happy turn of the vast majority of cases was made possible because many people back home did keep their appointments at the blood donor centers and gave the fluid from which plasma is extracted. The Army and

Navy consider it as important as the most fundamental munitions of war.

According to Dr. G. Canby Robinson, National Director of the Red Cross Blood Donor Service, recent reports disclose a growing carelessness among blood donors. Indifference and complacency are listed as the underlying causes of appointment cancellations. More specific reasons run the range from bad weather to preoccupation with springtime pursuits -- including Victory gardening. If this attitude spreads, there may well come a time when quantity of plasma will be a serious problem.

On the other hand, the people who work in blood donor centers have found a constant source of inspiration in the people who do keep their appointments; for instance, there was the man in Dallas who ran breathlessly into the Blood Donor Center one day, demanding to give a pint of blood at once. "I've just seen a newsreel," he exclaimed. "It showed a wounded marine being given plasma That marine was my SON!"

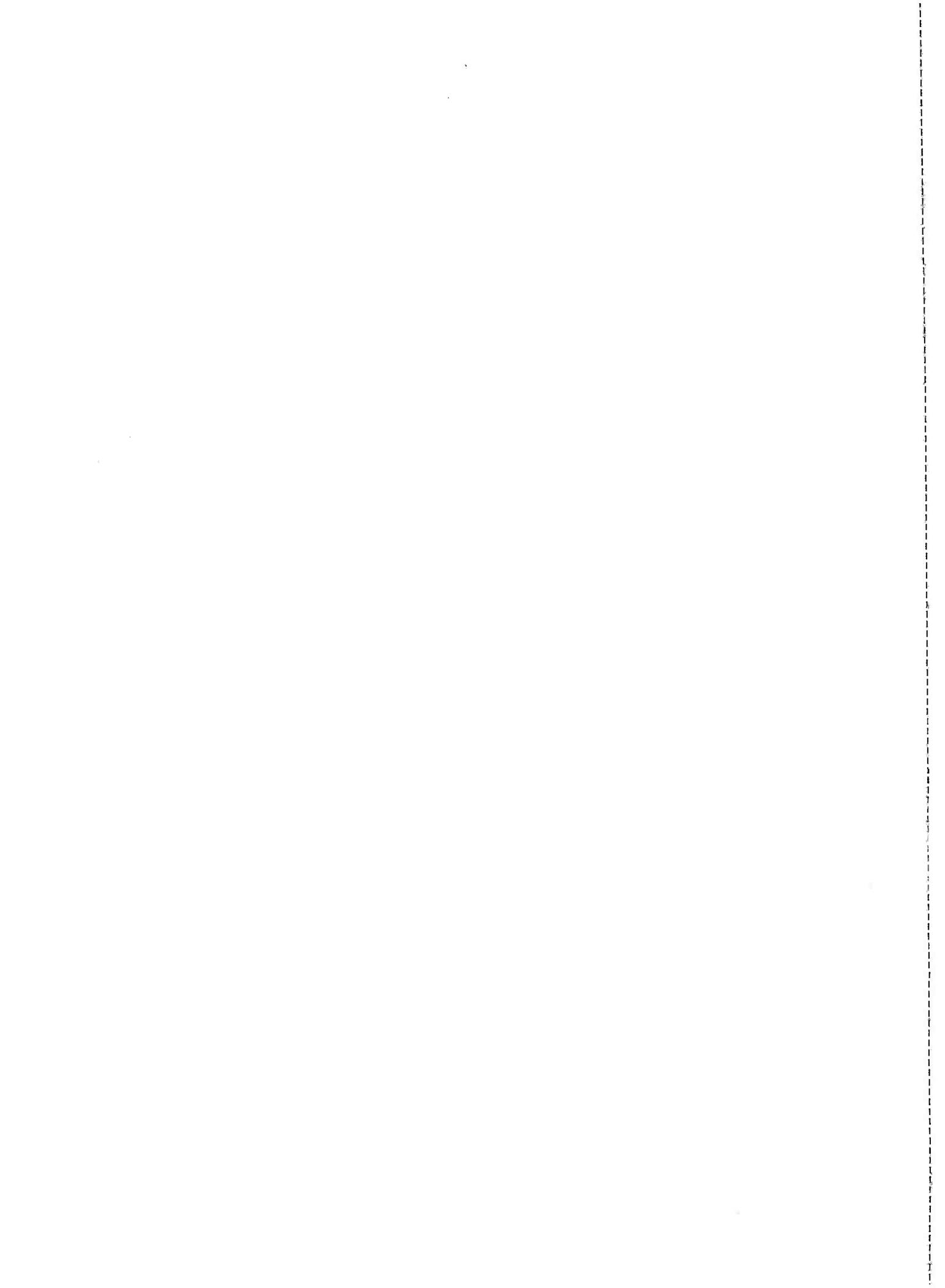
A telephone attendant in New York Center reported one of the most poignant stories to come out of the whole service. Answering a telephone call one day, she heard a crisp secretarial voice, notifying her of the cancellation of an appointment by a businessman. The secretary explained that the man had been about to leave his office for the center when he had received a telegram from the War Department, notifying him that his son had been killed overseas. The Blood Donor Service would understand that he could not fill his engagement.

But just then a voice broke in on the wire. It was the voice of the bereaved father. "No, don't cancel it," he said, "My boy would want me to keep that appointment. My pint of blood may save someone else's son. I'll be there."

ANNOUNCER: Did you keep your appointment? In one center last month, 44 per cent cancelled their dates. In New York, slightly more than 24 per cent did not keep their promises.

NEWSCASTER: Remember -- G. I. Joe kept his date. It's up to YOU to keep yours!

ANNOUNCER: Each week at this time, Station _____, in cooperation with The American Mercury, presents BETWEEN THE HEADLINES. Be with us next week, when we shall bring you the inside story of "The Government's Blueprint for Peace."



Exercise 41—KEYBOARD CONCERTS¹

ANNOUNCER: Columbia presents the first of a new series of weekly half-hour broadcasts known as KEYBOARD CONCERTS. The purpose of the series is to project, as far as practicable, the full range of keyboard instruments and their literature. Prominent concert pianists, duo pianists, harpsichordists and artists on other instruments of the piano family will be featured in the weekly programs.

Our guest this afternoon is the eminent American concert pianist, George Copeland. A native of Boston, Mr. Copeland has concertized widely in this country and throughout Europe. For many years he has maintained a home in Spain; and during the past three years has spent much of his time on the Continent. In addition to his many concerts abroad, he has appeared as soloist with the Vienna and the Madrid Philharmonic Orchestras.

George Copeland enjoys the distinction of having introduced to America most of the piano works of the great French impressionist, Claude Debussy, as well as the compositions of the majority of modern Spanish masters of piano music. It is appropriate, therefore, that his program this afternoon should be made up of just those selections -- works of Debussy and the modern Spaniards.

Mr. Copeland plays for us first his own arrangement for piano of Debussy's famous ballet piece -- L'Après-Midi d'un Faune. This is the arrangement which Debussy himself considered

¹Wylie, *Radio Writing*, pp. 433-435.

the best piano setting of his music. George Copeland playing The Afternoon of a Faun.

1. L'Après-Midi d'un Faune

That was George Copeland's own arrangement of The Afternoon of a Faun, by Debussy -- the opening selection of this new CBS series of KEYBOARD CONCERTS. Mr. Copeland turns next to another of Debussy's familiar works ... the charming little piece from The Children's Corner which pictures the grotesque antics of a French rag doll -- Golliwog's Cake Walk.

2. Golliwog's Cake Walk

The distinguished American critic, Philip Hale, has said of George Copeland that "no other pianist appearing in American concert halls is so successful in conveying the poetic spirit, the dreaminess of thought and suggestion, the mirage, the 'atmosphere' of Debussy's impressionistic works." These qualities are admirably illustrated in Mr. Copeland's next selection from Debussy ... the sinuous Danse Profane, the title of which has been well translated as Voluptuous Dance.

3. Danse Profane

For his final Debussy number, George Copeland has chosen the exquisite little tonal sketch entitled, The Girl with the Flaxen Hair.

4. La Fille aux Cheveux de Lin

George Copeland turns now to the piano works of several of the modern Spaniards whose compositions he has introduced to

this country. The first is a fandango or spirited dance melody by Turina. ...

5. Fandango

From the fandango or Andalusian dance by Joaquin Turina, George Copeland turns to the piano works of another of the modern Spaniards -- Manuel Infante. It is called simply Tientos, which is the name of a Spanish dance step.

6. Tientos

The color and romance of Spain are reflected in the works of the Spanish Nationalist composer, Albeniz. In his writings he evokes the traditional flavor and folk quality of the music of all the different provinces. George Copeland turns to Albeniz now, as he plays for us the famous Tango in D.

7. Tango in D

In the region of Sacro-Monte live colorful tribes of Spanish gypsies. Joaquin Turina has recorded ten of their exciting dance melodies and developed them into exotic orchestral works. George Copeland brings us now the gypsy dance entitled Sacro-Monte.

8. Sacro-Monte

For his concluding selection this afternoon, George Copeland turns to the works of the noted Cuban composer, Ernesto Lecuona. It is his conception of the ancient Spanish dance, the Malaguena.

9. Malaguena

With the performance of Lecuona's Malaguena, we bring to

an end the first of a new series of weekly CBS broadcasts known as KEYBOARD CONCERTS. The soloist this afternoon was the distinguished American concert pianist, George Copeland.

Next week at this same time we shall present the eminent French concert pianist, E. Robert Schmitz, in a recital of the works of his fellow countryman, the late Maurice Ravel.

These programs are presentations of Columbia's Concert Hall -- a part of the CBS year-round music season.

_____ speaking.

Exercise 42

NEW YORK PHILHARMONIC SYMPHONY ORCHESTRA INTERMISSION TALK¹

MR. DEEMS TAYLOR: Good afternoon, ladies and gentlemen.

The suite by Johann Sebastian Bach that opened today's program reminded me of an incident that occurred not long ago, that came in for a good deal of newspaper comment here in the East. I don't know how far West the accounts of it went. Not very far, I imagine, as it was purely a local flurry. Assuming that a good many of you haven't heard of it, I thought it might amuse you to tell you about it. Briefly, then, the president of the Bach Society of New Jersey sent a letter to the Federal Communications Commission, complaining of the practice of playing the music of the classic masters, particularly Bach, in swing time. He said, specifically, that on two recent occasions he had heard a jazz orchestra giving its own rendition of Bach's Toccata in D minor. "All the beautiful fugue effects," he wrote, "were destroyed by the savage slurring of the saxophone and the jungled discords of the clarinet." What started the discussion was his proposed remedy, which was -- I quote from his letter -- "that any station that violates the canon of decency by permitting the syncopating of the classics, particularly Bach's music, be penalized by having its license suspended for the first offense. A second offense could be punished by revocation of the license."

Now, I hadn't intended to discuss the incident at all, as it didn't seem very important. It still doesn't. But I've had a surprising quantity of mail from correspondents who have opinions about

¹Later published in *The Well Tempered Listener* (New York: Simon & Schuster, 1940). Reprinted by permission of the author.

it, pro and con, and seem to think that I ought to have some. So, having a few, I suppose I might as well air them.

In the first place, of course, the proposed remedy for the offense seems to be a little out of proportion to the enormity of the crime. If you're going to suspend the license of a broadcasting station for permitting Bach to be played in swing time, what are you going to do to a station for permitting swing music to be played at all? You might offer the owner of the station his choice of either listening to nothing but swing for, say, twelve hours, or a month in jail. No; you can't legislate against bad taste. The minute you start regulating people's likes and dislikes in music or books or what not, you're confronted by the question of who is to decide what is good and what is bad. And you soon discover that there's no Emily Post of the arts.

In the second place, I'm not so sure that Bach himself would fall on the floor in a fit if he heard a swing version of his Toccata in D minor. If there's one thing I'm pretty sure of, it is that the so-called classic masters were not aware that they were classic masters. As Gilbert Seldes once wrote, "The Japanese are not Oriental to themselves." The casual way in which Bach and Handel and Haydn and Mozart turned out suites and fugues and symphonies seems to me to indicate that they didn't take themselves with quite the deadly seriousness with which some of us take them. They wrote good music, and I think they knew it. But I don't for a minute think that they looked upon every note that they composed as a direct message from Heaven, never to be touched or altered. Take the

structure of the suite that you heard today. Of what does it consist? First, an overture, in the style that a then ultramodern French-Italian composer named Lully had made popular. Next an air. This particular one happens to be one of the greatest melodies ever written. But it happened to be written because, in the suite of Bach's time, a slow melody was usually the second number. Then follow two gavottes, a bourrée, and a gigue -- or, if you want to spell it in modern English, a jig. Now, much as I hate to point it out, those last four pieces were equivalent, in Bach's era, to swing music. They were popular dances of the day. They may sound very slow and dignified to us, but the fact remains that when Bach wrote them he was thinking, not in terms of immortal music, but in terms of dance tunes. If there had been such a thing as a rumba or a tango when Bach was living, you may be sure that a Bach suite would have included a rumba and a tango.

I wonder if the so-called jitterbugs, to whom swing music comes as an utterly new and stunning discovery, realize just how old it is. As the result of considerable philological research, I find that one must draw a sharp line between jazz and swing. Jazz, as it is known today, is a term that is applied indiscriminately to almost every form of popular vocal and dance music except, possibly, the waltz. . Swing music, on the other hand, is music that doesn't exist in any permanent form whatsoever. When they speak of a trumpeter or a clarinetist "swinging" a tune, they mean that he undertakes to execute a series of impromptu variations on a given air. These variations are never written down and are never twice alike, and the

players who invent them are very scornful of what they call "paper men," that is, players who perform from written or printed notes. Well, that practice, of course, is as old as the hills. In the Neapolitan school of opera, about the middle of the eighteenth century, it was accepted as a matter of course that opera singers should make up their own trills and ornamental passages and cadenzas as they went along. In eighteenth-century concertos for piano and violin, the cadenzas were seldom written out. Usually the composer simply came to a stop at some point in the work, wrote "cadenza" in the score, and tacitly invited the player to make up his own cadenza, based on the main theme -- in other words, to "swing" it.

Even great composers and virtuosi like Mozart and Beethoven did it as a matter of routine. In the closing years of the eighteenth century, Beethoven's great rival as a pianist was a virtuoso named Woelffl -- W-o-e-l-f-f-l. The two used to meet at soirees given at the castle of Baron Raymond von Wetzlar. Let me quote you a line or two from Thayer's monumental biography of Beethoven, as to what used to go on.

"There," writes Thayer, "the interesting combats of the two athletes not infrequently offered an indescribable artistic treat to the numerous and thoroughly select gathering. . . . Now one, and anon the other, gave free rein to his glowing fancy; sometimes they would seat themselves at two great pianos and improvise alternately on themes which they gave each other, and thus created many a four-hand capriccio which, if it could have been put upon paper at the moment, would surely have bidden defiance to time." In other words,

Beethoven and Woelffl sat down and had what, at the Onyx Club in New York, would be called a jam session.

Don't misunderstand me. I'm not saying that it's a laudable thing to play swing versions of the classics or that anyone ought to try not to be revolted by hearing a piece of familiar and beautiful music distorted. But the distortion itself, while it may be a nuisance, is hardly a crime.

Besides, if you're going to be completely consistent about this question of altering a composer's original work, where are you going to stop? After all, a so-called "swing" version of a piece of music is merely a debased form of a set of variations. And if it's wrong for a jazz band arranger to write his particular variations on a theme by Bach, why is it right for Brahms to write his particular variations on a theme by Haydn? Now there's a very obvious answer to that, of course, which is that the Brahms variations are great music and the jazz band's variations are trash. But while you and I may believe that, we can't prove it. We can only say, in the last analysis, "That's what I think." Most people would agree that we were right in an extreme case such as I have chosen. But cases are not always extreme. There is, for instance, a swing version of a Bach prelude and fugue that Paul Whiteman frequently plays, called "Thank You, Mr. Bach." To me, it's a delightful and witty piece of music and does Bach no harm. As a matter of fact, I'm sure that Bach would have been enchanted with it. But I've no doubt that a vast number of persons whose opinions are just as good as mine would find that particular piece a horrible desecration.

Do you know, I'm afraid I think it's a good thing that we do

hear so much cheap humor and bad sentiment and bad music on the radio. Mind you, I think it would be an even better thing if we heard nothing but good stuff on the radio -- if everybody wanted to hear it. But as long as there are people who want to hear bad stuff, they should be allowed to listen to it if it isn't obscene or criminal. Because if they're not allowed, they won't listen to anything else. Now I know that in some other countries, broadcasting is in the hands of certain persons who are so confident of the infallibility of their own taste that they undertake to decide what is or is not good for the public to hear on the radio. They allow the public to hear only such music as is, in their opinion, "good" music. It's my guess that large portions of the population simply turn their radios off when some of that "good" music is being played. It's one thing to offer a listener something, and it's another thing to get him to listen. So long as his receiving set is working, no matter how low his tastes are, you always have the chance of luring him into hearing and learning to like something better than what he thought he liked; in other words, of elevating his taste. But you can't elevate a man's taste through a dead radio.

I believe in letting people hear these swing monstrosities because I believe that it's the best method of getting rid of them. Occasionally, out of morbid curiosity, I, in common with the president of the Bach Society of New Jersey, have listened to some of those arrangements; and what strikes me about them is their spectacular dullness. There's one in particular that you've probably heard -- the one that goes, "Martha, Martha, dum-de-dum-dum" -- you

know the one. Well, you don't have to know that that's a distortion of "M'appari," from Flotow's "Marta," to know that it's bad. The most harm it can accomplish is to give a few innocent people the impression that "M'appari" is equally dull; but that impression will last only until they hear the real "M'appari." Meanwhile, the swing arrangement will long have been one with Nineveh and Tyre.

A great deal of this hatred and denunciation of swing arrangements rises, I'm sure, from a fear that they will do lasting damage to the music upon which they are based. I don't think there are any grounds for that fear. A real work of art is a good deal tougher than we assume that it is. Great music, like great painting and sculpture and literature, can stand an incredible amount of mauling. In fact, I'd go so far as to venture the opinion that one test of the greatness and vitality of a work of art is whether or not it can stand being burlesqued. One of the big musical comedy hits in New York at the moment is the new Rodgers and Hart show, "The Boys from Syracuse." That, in case you happen not to know it, is nothing more or less than Shakespeare's "The Comedy of Errors," adapted for the musical stage. And the title will give you a pretty clear idea of just how respectful that adaptation is. Yet nobody, up to now, has claimed or will claim, I think, that "The Boys from Syracuse" is ruining Shakespeare.

The same is true of music. You can't spoil anything really great. If you could, think of what the motion pictures have been doing to the music of the masters ever since the first silent films. In putting together scores for the pictures, the arrangers long

ago discovered that Bach and Beethoven and Tchaikovsky and Wagner and the rest had written much more graphic and colorful and dramatic action music than they could hope to contrive. So they used their music without scruple -- and still do -- to go with any and all kinds of films. And what has happened to the masters? The answer is summed up very well, I think, in a letter from one of my correspondents, a college student. He writes: "What if Cab Calloway did, for a change, decide to arrange the B minor Mass as he arranges the Hi De Ho Miracle Man? Has any permanent or temporary harm come to Bach? I, for one, would hate to admit it. I am quite confident that the B minor Mass will last longer than Mr. Calloway. And so with the movies. What matter if they do use the second movement of the Beethoven Seventh and make 'hurry music' out of it? How long is the life of a film? If Beethoven can't stand such competition, I'll take Hollywood. But I'm sure that will not be necessary. I, for one, will still climb to the top shelf of Carnegie Hall and feel lucky to have a seat."

Yes, but, as we all say, "It isn't that I mind so much. I can hear that stuff without harm, because my taste in music is already formed. It can't be corrupted. But think of the others. Think of the thousands of children whose taste is being ruined by that jazz stuff. Think of the thousands of men and women who are eager to hear music but don't yet know the good from the bad. It's the damage to their taste that worries me." Well, as far as the children are concerned, if you don't want your child to be corrupted by listening to jazz and swing arrangements, I might point out that the average

parent is physically stronger than the average child; and whether or not he is to listen to any given program is partly your problem. As for the grownups, nine times out of ten, while you are busy worrying about what's happening to somebody else's taste, you would discover, if you could meet him, that he was engaged in worrying about what's happening to your taste. So don't waste too much energy worrying about other people or becoming indignant over cheap music. If your radio set insults your ears with a swing arrangement of Bach, don't get red in the face and roar and write to the Times. Just exercise the right of individual censorship that is the glorious privilege of every American radio listener. In other words, just grasp that little knob marked "Station Selector," and start turning it. And sooner or later, I guarantee you, you will discover that, after all, that was not the only program your radio had to offer.

Exercise 43

THE JOHN KIRBY SHOW¹

ORCHESTRA: FIGURE

VOICE: Flow gently, sweet rhythm, swing low. Let it flow gently, John Kirby said. People were talkin' about John Kirby's band, askin' questions, askin' how come. Well, you just can't say John Kirby told them, "You just play it good." We made the band our way, and we played the way we felt. We played that way when we started ... and later on, too. At the Onyx, at the Ambassador, at Perino's Sky Room on the coast. We didn't care about that blast stuff or drivin'. We played like we knew, like we wanted; we made our music up.

MUSIC: "PASTEL BLUE" ... HOLD ... FADE FOR ANNOUNCER.

ANNOUNCER: And with the theme of "Pastel Blue," ladies and gentlemen, we bring you Flow, Gently, Sweet Rhythm, the Sunday program in which Columbia presents the sensational musical organization of John Kirby and his orchestra, called by many "the biggest little band in America." With just six men he's playing a compelling, quiet swing, a new swing with a torrent of rhythm and enchanting color. The Golden Gate Boys appear with him, and again this week our singing voice is the first lady of swing, Ella Fitzgerald. And now, listen, as John Kirby lets that rhythm flow.

¹ Reproduced through the courtesy of the Columbia Broadcasting System, Inc.

MUSIC: (ORCHESTRA). "THEN I'LL BE HAPPY."

VOICE: Sometimes we picked a tune up like "War Chant," a moody piece, suited to the band. It had ear quality and a dicty way-out harmony that made people laugh. It went pretty good when we fixed it up some.

MUSIC: (ORCHESTRA). "HAWAIIAN WAR CHANT."

VOICE: We picked an old piece up in Berkeley. That "Royal Garden" piece, been goin' round for years. We put some hop in it, put some old move in it till it took technique to play.

MUSIC: (ORCHESTRA). "ROYAL GARDEN BLUES."

VOICE: It was in Chick Webb's band where we met Ella. We used to go uptown after hours, singin' in the "Braddock" with the lights down low. Billy Kyle at the piano and Ella standing up singin' those knockout songs. All the musicians would come around to hear Ella Fitzgerald.

FITZGERALD: "SUGAR BLUES."

VOICE: We opened ensemble playin' sextette from "Lucia." Nice, easy rhythm, movin' good. The "singin' sextette" we called it. "I don't know who this Lucia is," Buster said, "but she sure had good music."

MUSIC: (ORCHESTRA). SEXTETTE FROM "LUCIA." (GUITAR AND QUARTET). "KENTUCKY BABE" ... VERY SOFT EFFECT.

VOICE: If you ever hear one note reachin' for another, you're hearin' those Golden Gate Boys. They got scripture music. They got a beat like hittin' a bass.

MUSIC: (GOLDEN GATE BOYS). "JOB."

VOICE: They sing like they got the call. They got another song they do this time. It's about rockin' and rollin' on the "Rock Island Line."

MUSIC: (GOLDEN GATE BOYS). "ROCK ISLAND LINE."

VOICE: We got some bite into this one. Got some drum licks in it in O'Neill's style. "It's just a little jump number," John Kirby said, "just a little rhythm number itself." We liked it, so we named it "It Feels So Good."

MUSIC: (ORCHESTRA). "IT FEELS SO GOOD."

VOICE: Ella made a star. Had her name in bright lights. Got her own band. We surely liked to see her get attention, like when Mr. Winchell gave her one of them orchids for singin' "Starlit Hour." It's just what we always said -- that Ella's a natural. That gal can do it.

FITZGERALD: "STARLIT HOUR."

VOICE: We played the "St. Louis Blues" lightly, played it softly and gladly blue. You had to hear Buster Bailey's clarinet to believe it. He got stuck on a note and held it right on through.

MUSIC: (ORCHESTRA). "ST. LOUIS BLUES" ... SEGUE TO "NOCTURNE" ... HOLD UNDER.

VOICE: "Well, that's music," John Kirby said. You take a band and you work hard. You play and you think and you talk your music and pretty soon it gets right, the rhythm flowing, the reeds deep, the bass beating behind to let

the horns ride over. We felt good, we felt right, and our music kept comin'. Russ Procope we had on sax, and John himself on bass, and we played 'em down the way we made them, the way John Kirby said.

MUSIC: (ORCHESTRA). THEME UP AND DOWN FOR

ANNOUNCER: Ladies and gentlemen, you've been listening to Flow Gently Sweet Rhythm, a new Columbia series featuring John Kirby and his orchestra. With the six men who make that marvelous music, you heard the Golden Gate Boys and the first lady of swing Ella Fitzgerald. John Kirby's numbers today included: "Then I'll Be Happy," "Hawaiian War Chant," the sextette from "Lucia," "It Feels So Good," and "St. Louis Blues." While Ella Fitzgerald sang "Sugar Blues" and "The Starlit Hour." "Job," from the "Old Songs Hymnal," and "Rock Island Line" were by the Golden Gate Boys. Join us again next Sunday. This is the Columbia Broadcasting System.

Exercise 44—GRIFFIN COMMERCIAL ANNOUNCEMENT¹

ANNOUNCER: _____ with NEWS OF THE HOUR, is brought to you now as a service of the Griffin Shoe Polish Company of New York. To make the care of your family's shoes as easy as possible, keep these two fine Griffin polishes handy at all times.

First, Griffin Lotion Cream for your regular shines and to keep shoes in top condition. Griffin Lotion Cream is like paste polish because you brush it or buff your shoes to bring out that bright shine ... but, it's a long-famous leather conditioner, too, that cleans, softens, preserves and recolors your shoes.

Then, for quick hurry-up-shines that need no brushing or rubbing . . . and especially for children's shoes, get Griffin ABC Liquid polish. It shines itself.

Both these fine polishes come in all popular colors ... so keep Griffin Lotion Cream and Griffin ABC Liquid polish available for your family's shoes.... Here's _____ reporting from the KVOO News Bureau.

NEWS: APPROX. HALFWAY

ANNOUNCER: If your shoes are beginning to lose some of their newness and smart appearance, try shining them with Griffin Lotion Cream ... you'll be really delighted with the result.

Griffin Lotion Cream is a shoe polish and "leather conditioner" combined. It gives shoes a kind of health and beauty treatment in one operation and it's easy to apply too. You

¹Reproduced through the courtesy of Bermingham, Castleman, & Pierce, Inc., Griffin Shoe Polish Commercial, September 23, 1943.

just rub it into the leather, then brush or buff the shoes to a shine.

Griffin Lotion Cream is available in all popular colors in both ten and twenty-five cent sizes. So ask for Griffin Lotion Cream, the shoe shine that comes in a bottle.

NEWS: TO CLOSE

ANNOUNCER: _____ has presented NEWS OF THE HOUR, as a service of the Griffin Shoe Polish Company of New York.

People who have used Griffin shoe polishes a long time know that proper care gives longer wear to every pair of shoes ... and that the quality of Griffin polishes means real leather insurance. Well, right now, Griffin especially recommends Griffin Lotion Cream for your shoe shines at home. Griffin Lotion Cream not only keeps shoes bright and shining; it cleans, softens, recolors and preserves the leather, too. This fine lotion helps keep leather in top condition, and that's mighty important these days.

So, get a bottle of Griffin Lotion Cream and give your shoes that shine that protects. It's available in all popular colors, wherever shoe polish is sold.

Just ask for Griffin Lotion Cream.

Listen again for NEWS at 7:00 and 7:45 this morning.

"Keep 'em Shining!"

OPER: SHORT THEME

Exercise 45—INDEPENDENCE DAY¹

THEME IN -- FADE

NAR: Today, we celebrate the signing of the Declaration of Independence ... the beginning of our way of life. This Fourth
:20 of July we can also celebrate the independence so recently regained by other countries. Freedom after the long, hard years of oppression. Today, we sing in chorus with all peoples ... the music of the free.

MUSIC: BREAK NO. 1

NAR: Our own struggle began long before that first Fourth of July. It began when sturdy people came across the seas in ships to find a new land ... a land free of servitude and oppression.
:30 When they realized they had brought the harness of the Old World with them, they fought to shake it off. So were sown the seeds of the Declaration of Independence, signed on July 4, 1776. So ... today we celebrate with a song in our hearts ... their bravery of long ago.

MUSIC: BREAK NO. 2

NAR: "... We hold these truths to be self-evident, that all men are created equal" These hallowed words are the foundation of our liberty. The infant in an Oklahoma farmhouse, the baby in a Bowery tenement, and the brown-eyed baby in a mansion nursery in Connecticut. Who shall say which will be

¹Reproduced through the courtesy of the ASCAP Radio Program Service, "Independence Day," July 4, 1946.

the greatest success? And which a builder of bridges and skyscrapers? Which a poor man, rich in happiness? Who shall be the one to write a line of verse ... and listen to the music of his land?

MUSIC: BREAK NO. 3

NAR: "... that they are endowed with certain inalienable rights ... life, liberty, and the pursuit of happiness." Words of the famous declaration that rang out through the world. Like the bell of liberty, the tone of the Declaration of Independence was vibrant with meaning. "Inalienable rights" ... What are they? "Life" ... to live free ... "Liberty" ... the right to choose those who will lead us in self government ... "and the pursuit of happiness." There is a
:45 clean, clear path to it for everyone here in the United States. And that path is liberty. If you love it, you have the key to happiness. What's beyond the door is up to you. And if you try hard ... some way or other you can turn it into music ... the music of liberty.

MUSIC: BREAK NO. 4

NAR: The small boy who shouts with joy, watching a flaming pinwheel, will some day know what all this is made of ... the joy, the holiday, and the powder in the pinwheel. There was no joy when it all started. But there was powder in the gun of the farmer at Lexington who fired the shot heard 'round
:30 the world. And there was a holiday, too ... but that was

later. They celebrated all right. And theirs was the true music of liberty. The world heard their song ... and knew it was a song of freedom.

MUSIC: BREAK NO. 5

NAR: Yes, little boy of the picnic and the pinwheel, the holiday you celebrate was dearly paid for by your ancestors. And
:25 ever so often there's been interest paid by those who followed. But you, little boy ... were meant to play. For that's what it's all been for, this struggle. Your right to run free, to play ... and sing.

MUSIC: BREAK NO. 6

NAR: "We mutually pledge each other our lives, our fortunes and
:40 our sacred honor" So ended the words of Thomas Jefferson, called the Declaration of Independence. The men strode to the table on which it lay, and signed ... each in his own name and the name of his state. John Hancock ... and his signature of that moment has become a legend and a phrase. Down the long row of names ... John Adams ... Benjamin Franklin ... Thomas Jefferson ... Benjamin Harrison. These
:40 great men wrote American history ... and its message sang out in glorious accent ... in the music of freedom for their land.

MUSIC: BREAK NO. 7

NAR: On this Fourth of July our eyes look to the future. There, through the clouds of confusion Americans will find the

:20 silver lining. With a faith, born of the original Independence Day we shall work to the new era ahead. Out of that melody will come the real world harmony ... a symphony of peace.

MUSIC: BREAK NO. 8

NAR: This has been a special program in celebration of Independence Day. _____ speaking.
(Narrator)

THEME OUT -- FADE

Exercise 46—MY COUNTRY SINGS¹

THEME IN -- FADE

NAR: MY COUNTRY SINGS ... and in her music is the tempo of today ... modern swing, created by men of music ... like Harry James.

THEME UP -- OUT

NAR: Out of the breathless excitement that spreads through the crowded big top and vibrates in the music of the circus band ... came the first notes from the trumpet of one of today's top music makers ... Harry James. Born on the sawdust trail, :35 his father, the circus band leader, James' cross-country tours started early. And even at the age of four, he held the center of the ring as a performer. The "cats" he knew then were wild, and not exactly "hep" ... and swing was something concerned with a trapeze. But he learned to beat the drums at six, and soon after began to blow his own horn ... making music that was to carry him as high as a top note from his own golden trumpet.

MUSIC: BREAK NO. 1

NAR: The boy with the horn and a future left the circus when his parents settled in Beaumont, Texas. But the sound of applause was still in his ears, mingled with the notes of a trumpet. He played the jump tunes of the day for the kids

¹Reproduced through the courtesy of the ASCAP Radio Program Service, "My Country Sings," October 28, 1946.

in the neighborhood, and before long was sitting in with local dance bands. Later, James joined Ben Pollack's
:25 orchestra and felt the upbeat of swing music in his veins. A solid beat was all he needed ... he began to write songs just the way he played them.

MUSIC: BREAK NO. 2

NAR: Harry James always did have a way with a horn. He makes it sing, and everywhere people turn to listen. Sometimes it's hot and sometimes sweet, and always ... it's different. And once upon a time he played a solo on a Ben Pollack record
:30 ... a record that paid off with a prize package on Christmas Day, 1936. That was the day Benny Goodman heard it and wired James to join his famous band. It was not long afterwards that James' sawdust trail led him on to national fame as the top trumpeter and composer of music, like _____.
(Title)

MUSIC: BREAK NO. 3

NAR: After two years with Goodman, James organized his own band. Success came quickly as a result of his outstanding creations in music. And he crashed through the flaming hoop of fame to become one of the leading swingmasters of the day. Adding smooth strings to his band ... using classical themes with
:35 just the right touch of jazz and his golden-voiced trumpet, he became the pied-piper of swing. No wonder that so many people everywhere feel the thrilling excitement of his music ... music that started on the sawdust trail and has led him

on to gold-dust and fame ... this Harry James, who writes
the songs MY COUNTRY SINGS.

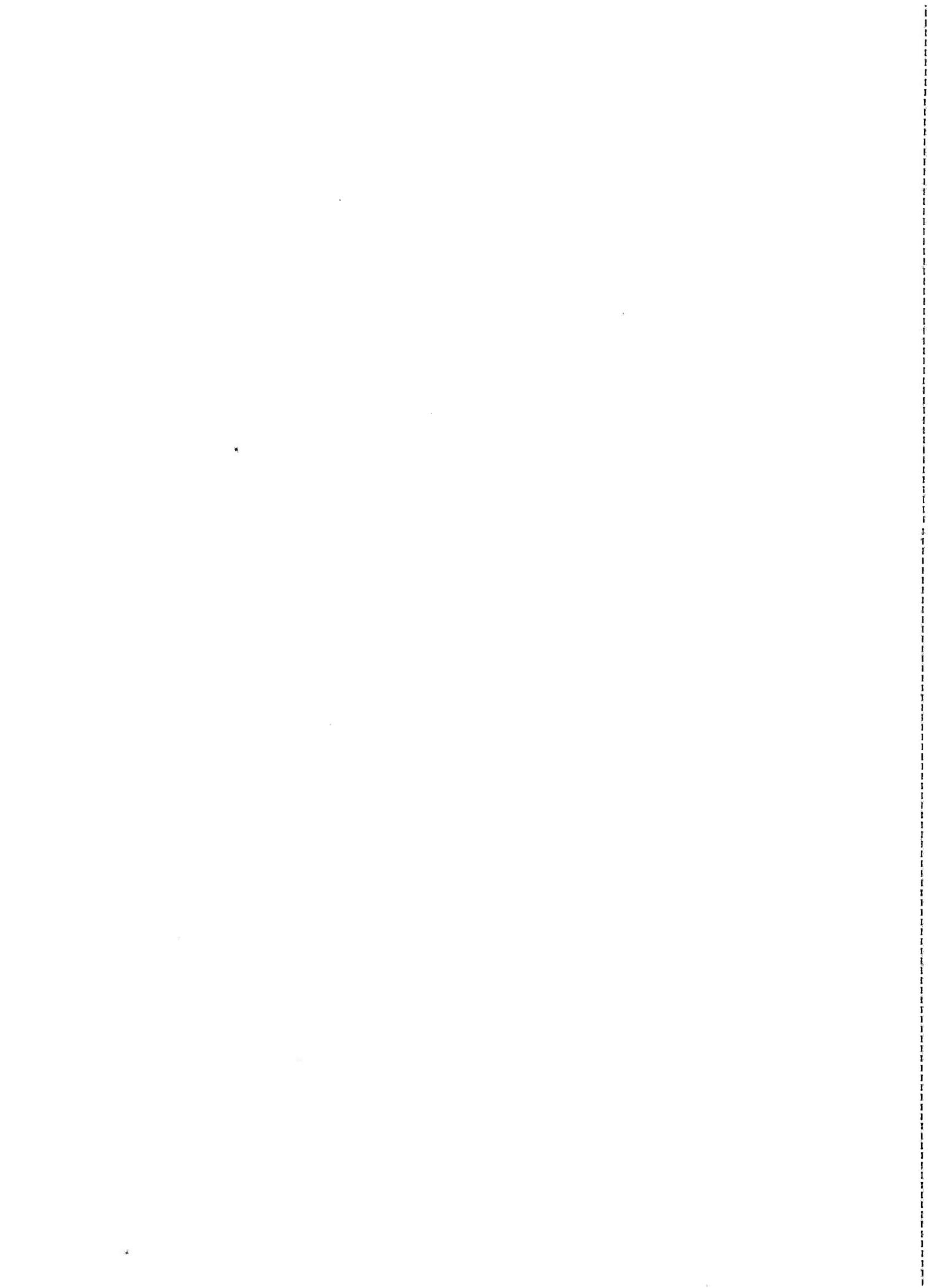
MUSIC: BREAK NO. 4

NAR: Listen again _____ at _____ when MY COUNTRY
(Day) (Time)

SINGS the music of another outstanding composer.

_____ speaking.
(Narrator)

THEME IN -- OUT



Exercise 47—MY COUNTRY SINGS¹

THEME IN -- FADE

NAR: MY COUNTRY SINGS ... and the music has grown out of many
:10 generations ... each with its own great composers. One of
these was Ethelbert Nevin.

THEME UP -- OUT

NAR: The music of our land has grown steadily with the ever-
changing trends of the nations. And though the years have
outdated much of it, there are certain never-to-be-forgotten
melodies that hold their high place in the hearts of every
:25 generation. These become the standard music of folk lore of
America. "The Rosary," by Ethelbert Nevin, is such a song
... and he wrote many others that live on through the years
... lending their flavor to the music of all time.

MUSIC: BREAK NO. 1

NAR: In the opinion of several outstanding American music critics
Ethelbert Nevin had much in common with the great Stephen
Foster. Both found their way to musical fame from the same
:30 section of Pennsylvania ... Both traveled the same road
through early parental objections. Both added the seasoning
of their compositions to American music. And there is good
reason for the lasting fame of Ethelbert Nevin ... ever
present in the refrain _____.
(Title)

¹Reproduced through the courtesy of the ASCAP Radio Program Service, "My Country Sings," October 28, 1946.

MUSIC: BREAK NO. 2

NAR: Ethelbert Nevin's father was a journalist and musician ... his mother, too, was an excellent musician. No wonder that, with such a background, Nevin should improvise at the piano
:30 when he was five years old. Soon after he composed the "Lillian Polka" for his sister's birthday, signing it, "By Bertie Nevin, aged seven." Later, after years of study in Europe and America, he became a leading figure in the musical life of Boston. It was during this period that he wrote several of his finest compositions, such as "Narcissus," "Oh, That We Two Were Maying," and _____.
(Title)

MUSIC: BREAK NO. 3

NAR: Among the tattered music sheets in the piano bench handed down from grandmother's parlor there's sure to be a yellowed manuscript inscribed with the name of Ethelbert Nevin. Both his piano suites, such as "A Day in Venice," and the simpler
:30 works for piano, are popular with nearly every pianist. His compositions have certainly become an American musical tradition. Heard around the world, they now hold a place of honor because of their influence in the pioneering of America's own music.

MUSIC: BREAK NO. 4

NAR: Listen again _____ at _____ when MY COUNTRY
(Day) (Time)
:10 SINGS the music of another outstanding composer.
_____ speaking.
(Narrator)

THEME IN -- OUT

Exercise 48—THE SPORTSMAN¹

AP 19

MUSIC: FAST POLKA -- UP AND UNDER

ANNOUNCER: COMING UP, SPORT FANS

MUSIC: UP AND OUT

ANNOUNCER: THE SPORTSMAN IS BACK AGAIN, BROUGHT TO YOU BY [STATION OR SPONSOR]. -----WILL TAKE YOU ALONG THE HIGHWAYS AND BYWAYS OF THE WORLD OF SPORTS -- SPOT NEWS, ODDITIES, LAUGHS AND MEMORIES. HERE HE IS -- THE SPORTSMAN.

WALK INTO BILLY CONN'S TRAINING CAMP AT GREENWOOD LAKE, NEW JERSEY, AND YOU CAN'T ESCAPE THE FEELING OF CONFIDENCE THAT PERMEATES THE PLACE. THERE'S A GENUINE FEELING THAT BILLY IS GOING TO BE THE NEXT HEAVYWEIGHT CHAMPION OF THE WORLD.

OF COURSE, BILLY HIMSELF IS THE BIGGEST CONN BOOSTER. BUT HIS FEELINGS ARE SHARED BY OTHERS WHO DON'T HAVE A COMPARABLE REPUTATION FOR IDLE BOASTING.

AMONG THESE IS ONE OF BILLY'S SPARRING MATES, 34-YEAR-OLD MICKEY MCAVOY. MICKEY IS A BROOKLYN BOY WHO HAS BEEN SNUFFING RESIN FOR SOME 17 YEARS. NEVER A TOP-NOTCHER HIMSELF, HE HAS FOUGHT IN MAIN BOUTS IN SMALLER CLUBS AROUND THE COUNTRY, AND HAS TOILED AS A SPARRING MATE FOR MANY BOXERS, INCLUDING FIVE HEAVYWEIGHT TITLE-HOLDERS -- JOE LOUIS, JIMMIE BRADDOCK, MAX SCHMELING, MAX BAER AND JACK SHARKEY.

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MCAVOY SAYS THERE IS ONE GOOD REASON WHY HE LIKES CONN'S CHANCES AGAINST LOUIS, AND THAT'S THE FACT THAT THE LATE JACK BLACKBURN WILL NOT BE IN JOE'S CORNER. MCAVOY ADDS:--"WHEN BLACKBURN DIED, JOE LOUIS' BRAIN DIED. NOW, THAT'S NOT A NICE THING TO SAY ABOUT THE CHAMP, BUT DON'T FORGET THAT BLACKBURN TAUGHT LOUIS EVERYTHING HE KNOWS ABOUT FIGHTING. BLACKBURN ACTUALLY WAS BEHIND EVERY PUNCH JOE LOUIS EVER THREW. I SPARRED WITH JOE AND KNOW."

AS FAR AS CONN IS CONCERNED, MCAVOY SAYS THAT HE FIGURED HIS CURRENT JOB WOULD BE A PICNIC. AND IT WAS -- FOR A MONTH OR SO. WHEN HE FIRST BEGAN SPARRING WITH CONN, HE WAS HITTING BILLY HARD AND OFTEN. BUT NOW, HE SAYS, HE FINDS IT ALMOST IMPOSSIBLE TO LAND A SINGLE SOLID BLOW. AND WHAT'S MORE, CONN HAS BEEN LANDING SOME PRETTY SOLID BLOWS.

MCAVOY ADDS:---"BILLY IS STARTING TO CATCH UP WITH ME, AND HIS BLOWS STING. I THINK I BETTER GET IN SOME ROADWORK."

AND WITH THAT STATEMENT, MCAVOY BEGAN POUNDING THE PATH TO KEEP HIS LEGS IN SHAPE FOR THE FAST ROUNDS HE EXPECTS TO BOX WITH THE CHALLENGER IN THE REMAINING DAYS BEFORE THE HEAVYWEIGHT BOUT ON JUNE 19TH.

A PECULIAR THING ABOUT FIGHTING. IT'S A SPORT IN ITSELF. AND YET, IF PARTICIPANTS IN OTHER SPORTS TAKE TO FIGHTING, THEY IMMEDIATELY BECOME GUILTY OF UNSPORTSMANLIKE CONDUCT. STILL, A LITTLE FIGHTING OCCASIONALLY HELPS A PARTICIPANT IN ANOTHER SPORT. FOR EXAMPLE, ---

A PUNCH BY A TEAMMATE MAY HAVE BEEN THE SPARK THAT LIT THE COMPETITIVE URGE IN MICKEY VERNON OF THE WASHINGTON SENATORS AND MADE HIM THE FINE HITTER HE IS TODAY.

THE PUNCH WAS HANDED OUT BY GERRY PRIDY, WHO FELT THAT THE SIX-FOOT TWO-INCH 175-POUND FIRST-BASEMAN WASN'T HUSTLING AS MUCH AS HE SHOULD. VERNON PUNCHED BACK. STILL MAD, HE ALSO STARTED TO PUNCH THE BASEBALL WHEN IT CAME HIS TURN TO TAKE HIS SWINGS AT THE PLATE. AND HE HAS BEEN PUNCHING AWAY WITH HIS BIG MACE EVER SINCE.

MICKEY WASN'T NOTED AS A DANGEROUS HITTER BEFORE THE WAR. HIS BEST YEAR WAS 1941, WHEN HE BATTED .299 IN 138 GAMES. BUT HE IS ONE OF THE MOST DANGEROUS MEN IN THE LEAGUE AT THE PLATE RIGHT NOW. ASIDE FROM PRIDY'S PUNCH, HE BELIEVES THAT THE SHARP IMPROVEMENT IN HIS HITTING MAY BE DUE TO THE FACT THAT HE NO LONGER IS SWINGING FOR THE FENCES.

TO ILLUSTRATE HIS POINT, VERNON RECALLS THAT HE MADE TWO HITS OFF BOB FELLER THE FIRST TIME HE FACED THE CLEVELAND FIREBALLER. HE EXPLAINS:--"EVERYBODY KNOWS HOW FAST FELLER IS AND WHAT A GREAT CURVE BALL HE HAS, SO I CHOKED MY BAT AND CONCENTRATED ON MEETING THE BALL, THAT'S ALL."

VERNON SAYS HE'S USING THE SAME TACTICS IN FACING OTHER PITCHERS. HE CONTINUES:--"I'M NOT SWINGING FOR THE FENCES AS I ONCE DID. I'M JUST TRYING TO MEET THE BALL. IF IT HAPPENS TO GO OVER THE FENCE, THAT'S FINE, BUT MY FIRST IDEA IS TO NAIL IT."

THE RETURN OF VERNON AND OTHER EX-SERVICEMEN TO THE MAJORS HAS MADE IT PRETTY TOUGH ON SOME OF THE PITCHERS WHO WERE ENJOYING SUCCESS DURING WAR-TIME. THAT'S WHY ---

AL BENTON'S EFFECTIVE PITCHING IN A RELIEF STINT YESTERDAY WAS A TONIC FOR MANAGER STEVE O'NEILL OF THE DETROIT TIGERS.

BAD BREAKS AND WEAK HITTING ARE LARGELY RESPONSIBLE FOR THE FACT

THAT THE DETROIT TIGERS HAVEN'T BEEN A VERY SERIOUS CHALLENGE TO THE BOSTON RED SOX IN THE AMERICAN LEAGUE PENNANT RACE TO DATE. BUT THE GENERALLY INEFFECTIVE HURLING OF BENTON HAS BEEN A CONTRIBUTORY FACTOR.

DETROIT HAD THE BEST POTENTIAL BIG FOUR IN THE MAJORS AT THE START OF THE SEASON, WITH HAL NEWHOUSER, VIRGIL TRUCKS, DIZZY TROUT AND BENTON READY FOR DUTY. NEWHOUSER HAS BEEN AS GOOD AS EVER, WITH A CURRENT RECORD OF NINE WINS AND ONE LOSS. DESPITE WEAK HITTING SUPPORT, TROUT AND TRUCKS HAVE WON TEN GAMES BETWEEN THEM. BUT BENTON HAS WON ONLY ONE GAME. AND LACK OF HITTING SUPPORT HASN'T BEEN THE REASON FOR HIS DOWNFALL.

BENTON WAS ONE OF THE TOP HURLERS IN THE AMERICAN LEAGUE IN THE EARLY PART OF LAST SEASON. AT ONE TIME IT LOOKED LIKE HE HAD A CHANCE OF ESTABLISHING A TRULY ASTOUNDING RECORD. IN HIS FIRST DOZEN GAMES, HE HURLED FOUR SHUTOUTS AND LIMITED THE OPPOSITION TO ONE RUN IN THREE OTHER CONTESTS. AT THE TIME, HIS EARNED RUN AVERAGE WAS POINT-NINE-EIGHT, BETTER THAN THE AMERICAN LEAGUE RECORD OF ONE-POINT-OH-ONE SET BY HUBERT LEONARD OF THE BOSTON RED SOX IN 1914, AND THREATENING THE MAJOR MARK OF POINT-NINE-OH, ESTABLISHED BY FRED SCHUPP OF THE NEW YORK GIANTS IN 1916.

HE SEEMED TO HAVE LOST SOME OF HIS EFFECTIVENESS DURING A LAY-OFF THAT RESULTED WHEN HE BROKE A LEG. EVEN SO, HE ENDED THE SEASON WITH 13 VICTORIES AND EIGHT DEFEATS AND AN EARNED-RUN-AVERAGE OF TWO-POINT-OH-TWO.

BENTON GOT OFF TO A GOOD START THIS SEASON, BEATING THE ST. LOUIS BROWNS THE FIRST WEEK. HE HELD THE BROWNIES TO FIVE SAFETIES

AS DETROIT WON, 6 TO 1. FIVE DAYS LATER, HE MADE HIS SECOND START AND DROPPED A CLOSE ONE TO CHICAGO. HE ALLOWED SIX HITS, BUT CHICAGO WON, 3 TO 1.

EARLY IN MAY, HE STARTED TWICE AND WAS KNOCKED OUT BOTH TIMES, ONCE BY BOSTON, AGAIN BY PHILADELPHIA. HE APPEARED IN THREE OTHER GAMES DURING MAY, EACH TIME AS A RELIEF HURLER. AND HE WAS CHARGED WITH ONE LOSS WHEN HE WAS UNABLE TO PROTECT A ONE-RUN LEAD OVER THE LAST FOUR INNINGS. THAT WAS ON MAY 21ST.

HE WASN'T USED AGAIN UNTIL YESTERDAY, WHEN HE HELD THE ATHLETICS TO NO RUNS AND THREE HITS IN A FIVE-INNING RELIEF ROLE. THAT PERFORMANCE MAY MEAN THAT BENTON IS BACK IN WINNING FORM. O'NEILL CERTAINLY HOPES SO.

INCIDENTALLY,---

ONE OF THE BIGGEST SURPRISES OF THE CURRENT BASEBALL SEASON HAS BEEN THE SHOWING OF THE CINCINNATI REDS. ALTHOUGH THE REDLEGS WERE RELEGATED TO SEVENTH OR EIGHTH PLACE BY MOST OF THE EXPERTS IN PRE-SEASON POLLS, MANAGER BILL MCKECHNIE HAS COME UP WITH A HUSTLING BALL CLUB THAT IS MAKING A DETERMINED BID FOR A FIRST-DIVISION BERTH.

THE PRESENT POSITION OF THE RHINELANDERS IN THE NATIONAL LEAGUE STANDINGS IS DUE LARGELY TO THE MANAGERIAL ABILITY OF MCKECHNIE, WHO HAS PROVED ONCE AGAIN THAT HE IS ONE OF THE BEST PILOTS IN THE GAME.

IF YOU'LL RECALL, DEACON BILL NEVER SUBSCRIBED TO THE PRE-SEASON FORECASTS WHICH ASSIGNED THE REDLEGS TO THE NATIONAL LEAGUE CELLAR, OR TO SEVENTH PLACE IN THE STANDINGS. MCKECHNIE NEVER ACTUALLY PREDICTED THAT HIS TEAM WOULD FINISH IN THE FIRST DIVISION. BUT HE

KEPT INSISTING THAT THE REDS WOULD FINISH HIGHER THAN SEVENTH OR EIGHTH PLACE.

PERHAPS BILL'S OWN VIEWS WERE REFLECTED IN THE ANNUAL P-A BASEBALL POLL, WHICH WAS CONDUCTED LAST APRIL. ONE OF THE PARTICIPANTS IN THAT POLL WAS JIM MCKECHNIE, YOUNGEST SON OF BILL, AND A SPORTS ANNOUNCER FOR RADIO STATION W-M-A-J, STATE COLLEGE, PENNSYLVANIA. JIM PICKED THE REDS TO FINISH FOURTH. AND RIGHT NOW, THEY SEEM A GOOD BET TO DO JUST THAT.

STRANGELY ENOUGH, THE CINCINNATI TEAM STILL DOESN'T LOOK LIKE A STRONG ENTRY IN A PAPER COMPARISON WITH OTHER CLUBS. BUT BALL GAMES ARE WON ON THE FIELD. AND THAT'S WHERE THE REDLEGS HAVE PROVED THAT THEY HAVE WHAT IT TAKES.

MCKECHNIE STILL DOESN'T HAVE A GOOD OUTFIELD. IF HE DID, PERHAPS THE REDS WOULD BE A PENNANT THREAT. BUT HE DOES HAVE A STEADY HURLING STAFF, A COUPLE OF GOOD CATCHERS AND A CAPABLE INFIELD. ALTHOUGH BUCKY WALTERS AND JOHNNY VAN DER MEER HAVEN'T REGAINED THE WINNING TOUCH THIS SEASON, MCKECHNIE HAS BEEN GETTING SOME CAPABLE HURLING FROM VETERANS JOE BEGGS, ED HEUSSER, HARRY GUMBERT AND NATE ANDREWS, AND HAS COME UP WITH A PROMISING NEWCOMER IN EWELL BLACKWELL, WHO SHUT OUT THE PHILS WITH THREE HITS THE OTHER NIGHT.

RAY LAMANNO AND RAY MUELLER HAVE BEEN HANDLING THE RECEIVING DUTIES IN FINE FASHION. BERT HAAS HAS BEEN PERFORMING CAPABLY AT FIRST. BOB ADAMS HAS BEEN DOING A CREDITABLE JOB AT SECOND. EDDIE MILLER HAS BEEN HIS USUAL BRILLIANT SELF AT SHORT-STOP. AND THE REDS HAVE PERHAPS THE PRIZE ROOKIE OF THE YEAR IN THIRD-BASEMAN GRADY HATTON.

ADD A HARD-HITTING OUTFIELDER OR TWO TO THAT AGGREGATION, AND THE REDS COULD HAVE SOMETHING TO SAY ABOUT THE DISPOSITION OF THE NATIONAL LEAGUE PENNANT, NOW THAT THE ST. LOUIS CARDINALS HAVE MADE IT CLEAR THAT THEY'RE NOT GOING TO RUN AWAY WITH THE FLAG.

AND NOW FOR A SWING DOWN MEMORY LANE, WITH THE STORY OF A GREAT SPORTING EVENT OF THE PAST THAT MERITS RETELLING.---

(SPORTS MEMORIES)

DID YOU EVER STOP TO THINK AND TRY TO FIGURE OUT JUST WHAT IT IS THAT MAKES BASEBALL THIS COUNTRY'S NATIONAL PASTIME? WHAT'S THE MAIN ATTRACTION -- THE BIG THRILL -- THAT LURES THOUSANDS OF FANS TO THE COUNTLESS BALL PARKS STREWN ABOUT THE NATION?

EVEN IF YOU'RE A DYED-IN-THE-WOOL FAN -- AND THERE ARE MILLIONS OF 'EM -- IT'S HARD TO EXPLAIN. SOME FANS LIKE THEIR BASEBALL WILD AND WOOLLY WITH LOTS OF HITS AND LOTS OF RUNS. MAYBE THE FAN NEXT TO YOU GETS A SPECIAL KICK AS A FLEET-FOOTED OUTFIELDER SUDDENLY TURNS HIS BACK ON THE STANDS WITH THE CRACK OF THE BAT AND RACES FAR INTO THE OUTER REGIONS TO GRAB ONE OF THE LONG DRIVES FOR AN OUT. WHAT IS PRETTIER ON A DIAMOND THAN A DOUBLE-PLAY -- THE HEIGHT OF TEAMWORK?

THEY ALL HAVE THEIR PLACE IN BASEBALL. AND YET, PERHAPS THE MOST THRILLING AND MOST DRAMATIC OF ALL IS WHEN TWO STAR PITCHERS DUEL IT OUT ON THAT LITTLE MOUND OF EARTH IN THE MIDDLE OF THE DIAMOND, MATCHING CURVE BALLS, SPEED, AND STRATEGY AGAINST THE ENDLESS STREAM OF RIVAL BATSMEN. IT'S THEN THAT BASEBALL -- THE GAME THAT'S PLAYED WITH NINE MEN ON A SIDE -- NARROWS DOWN TO A DUEL OF TWO MEN.

BACK IN 1920, TWO OF THE STAR PITCHERS OF THAT ERA WHO DID MORE

THAN THEIR SHARE IN FURNISHING THRILLS FOR THEIR FANS WERE JOE OESCHGER OF THE BOSTON BRAVES AND LEON CADORE OF BROOKLYN. BOTH WERE STAUNCH VETERANS WHO COULD CUT THE CORNERS WITH CURVE-BALL STRIKES ALL DAY.

IN THE OPENING WEEKS OF THE 1920 SEASON, THESE TWO PITCHING STARS TIED UP IN A THRILLING DUEL AT BROOKLYN. THE DODGERS AND CADORE FINALLY WON 1 TO 0 IN ELEVEN INNINGS.

SOON AFTER, ON MAY 1ST, THE SAME TWO VETERANS MET AGAIN ON THE MOUND. THIS TIME THE SCENE WAS BOSTON. THIS BATTLE DEVELOPED MUCH LIKE THEIR FIRST ONE. IN THE FIRST FOUR INNINGS, EACH SIDE WENT OUT WITHOUT SCORING A RUN.

IN THE FIRST OF THE FIFTH, HOWEVER, OESCHGER GOT IN TROUBLE AS HE WALKED THE DODGER LEADOFF MAN, KRUEGER. CADORE SACRIFICED KRUEGER TO SECOND BASE AND A MOMENT LATER HE SCORED AS OLSON SMASHED A SINGLE OVER THE HEAD OF THE BOSTON SHORTSTOP, RABBIT MARANVILLE. BROOKLYN LED 1 TO 0.

THE BRAVES CAME RIGHT BACK TO TIE THE SCORE IN THE SIXTH INNING. CRUISE TRIPLD OFF THE SCOREBOARD IN CENTER WITH ONE MAN AWAY. THEN BOECKEL DELIVERED A TIMELY SINGLE TO BRING CRUISE IN WITH THE TYING BOSTON RUN. MARANVILLE DOUBLED TO CENTER, BUT A QUICK RELAY FROM CENTERFIELDER HOOD CAUGHT BOECKEL AT HOME FOR THE THIRD OUT.

TWO MORE INNINGS WENT BY WITHOUT INCIDENT. BUT IN THE LAST OF THE NINTH, IT LOOKED LIKE THE ROOF WAS GOING TO FALL IN ON THE DODGERS AND CADORE. THE BRAVES LOADED THE BASES WITH ONLY ONE MAN OUT. BUT CADORE BORE DOWN IN THE PINCH TO FORCE THE BOSTON BATTER,

PICK, TO HIT A GROUND BALL TO SECOND BASEMAN OLSON AND HE PROMPTLY TURNED IT INTO A DOUBLE-PLAY TO RETIRE THE SIDE.

NOW FOR THE SECOND TIME WITHIN A COUPLE OF WEEKS, THESE TWO STAR PITCHERS, CADORE AND OESCHGER, WERE DOUBLING INTO EXTRA INNINGS, AND BOTH SEEMED TO BE GETTING TOUGHER AS THEY WENT ALONG.

THE BRAVES THREATENED TO BREAK UP THE GAME IN THE 13TH BUT CADORE QUELLED THE RALLY BY STRIKING OUT THE BRAVES' CATCHER, HANK GOWDY.

IN THE 17TH INNING, THE DODGERS LOADED THE BASES WITH ONLY ONE OUT. BUT IT LOOKED LIKE THE END WAS NEAR FOR OESCHGER AND THE BRAVES. BUT A REMARKABLE DOUBLE-PLAY THAT SAW TWO DODGER BASE-RUNNERS CAUGHT AT HOME SNUFFED OUT THE RALLY.

THE BATTLE RAGED ON INTO THE 20TH INNING WITH NO LETUP. THE 24TH INNING PASSED BY AND STILL OUT THERE ON THE MOUND WERE CADORE FOR BROOKLYN AND OESCHGER FOR BOSTON -- PITCHING THEIR HEARTS OUT, ASKING NO QUARTER AND GIVING NO QUARTER.

FINALLY AS DUSK SETTLED ON THE BRAVES' FIELD AFTER 26 INNINGS OF PLAY, UMPIRE MCCORMICK WEARILY RAISED HIS HANDS AND CALLED THE GAME ON ACCOUNT OF DARKNESS. THREE HOURS AND FIFTY MINUTES AFTER IT HAD STARTED, THE SCORE WAS BROOKLYN ONE, BOSTON ONE.

BOTH CADORE AND OESCHGER HAD PITCHED THE ENTIRE 26 INNINGS WITHOUT RELIEF. CADORE HAD GIVEN UP 15 HITS, WALKED FIVE AND STRUCK OUT SIX, WHILE OESCHGER HAD BEEN TOUCHED FOR ONLY NINE HITS, WALKED FOUR, AND WHIFFED SEVEN.

THE GAME STILL STANDS AS THE LONGEST MAJOR LEAGUE TILT EVER PLAYED. AND THE 26 INNING PITCHING FEATS OF CADORE AND OESCHGER HAVE NEVER BEEN EQUALLED.

MUSIC: FAST POLKA -- UP AND UNDER

ANNOUNCER: THE SPORTSMAN, _____, IS BROUGHT TO YOU EACH WEEKDAY AT THIS TIME, WITH NEWS AND VIEWS OF THE SPORTS. EVENTS AND PERSONALITIES OF THE NATION. KEEP POSTED WITH THE SPORTSMAN, BROUGHT TO YOU BY [STATION OR SPONSOR].

MUSIC: UP AND OUT.

PA BD323AED 6

*Exercise 49—STARS ON THE HORIZON*¹

AP 17

MUSIC: THEME, "STARDUST" OR SIMILAR

ANNOUNCER: FROM HOLLYWOOD AND BROADWAY, (STATION OR SPONSOR) BRINGS YOU STARS ON THE HORIZON -- THE NEWS OF STAGE AND SCREEN. (COMMENTATOR), YOUR REPORTER, HAS SOME MORE INTERESTING INFORMATION AND OBSERVATIONS ON THE ENTERTAINMENT WORLD. GO AHEAD, (COMMENTATOR).

COMMENTATOR: IT'S HUMAN NATURE, I SUPPOSE, TO COMPARE PEOPLE WITH OTHER PEOPLE. YOU MEET SOMEONE NEW AND YOU SAY TO YOURSELF OR ALOUD: "THIS PERSON REMINDS ME OF SO-AND-SO -- SAME COLORING, SAME VOICE" WELL, YOU GET THE GENERAL IDEA. OF COURSE, SOMETIMES IT HELPS TO LOOK LIKE SOMEBODY FAMOUS. BUT IN THE THEATER, COMPARISONS LIKE THAT ARE APT TO KEEP MANY A HOPEFUL NEWCOMER FROM ATTAINING STARDOM IN HIS OWN RIGHT. YET IT NEVER FAILS. WHEN A NEW PERSONALITY CRASHES THE MYTHICAL GATES OF HOLLYWOOD AND IS SAFELY ON THE WAY TO FAME AND FORTUNE, EVERYONE STARTS FINDING A RESEMBLANCE BETWEEN THE NEW PLAYER AND AN ALREADY ESTABLISHED STAR. SOMETIMES IT WINDS UP A VICIOUS CIRCLE.

FOR INSTANCE, WHEN ELIZABETH SCOTT HIT MOVIELAND FOLKS IMMEDIATELY COMPARED HER TO LAUREN BACALL. THEN WHEN NANCY GUILD WAS DISCOVERED AT THE UNIVERSITY OF ARIZONA AND SIGNED BY 20TH-CENTURY-FOX, SHE WAS TOLD SHE RESEMBLED MISS SCOTT AS WELL AS LAUREN BACALL. AND SHE EVEN WAS DESCRIBED AS HAVING A DASH OF KATHARINE HEPBURN.

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YOU'LL BE ABLE TO JUDGE FOR YOURSELF WHEN YOU SEE HER IN HER DEBUT PICTURE, "SOMEWHERE IN THE NIGHT." BUT I'M SURE NANCY WOULD MUCH RATHER LOOK LIKE NANCY GUILD THAN ANYBODY.

JOHN HODIAK USED TO HEAR HIMSELF REFERRED TO TIME AND TIME AGAIN AS A YOUNGER CLARK GABLE. AND RICHARD CONTE HAD TO COME BACK TO HOLLYWOOD TWICE BEFORE THE MOVIE MOGULS STOPPED THINKING OF HIM AS A SECOND JOHN GARFIELD. BILL MARSHALL IS ANOTHER ACTOR WHO LOST OUT ON MANY JUICY ROLES BECAUSE OF HIS RESEMBLANCE TO FRED MACMURRAY. AND SOMETIMES THE FAMILY TREE CAN GUM UP THE WORKS TOO. LIKE JOHN SHEPPERD WHO HAD A HARD TIME FIGHTING THE FACT THAT HE LOOKED SO MUCH LIKE JOSEPH COTTEN -- WHO HAPPENS TO BE HIS DISTANT COUSIN.

EVEN A STAR OF LONG STANDING CAN'T ESCAPE THE CONFUSION. THERE'S CANADIAN-BORN BRITISH ACTRESS MARGARET BANNERMAN, FOR EXAMPLE. SHE'S APPEARING IN HER FIRST HOLLYWOOD FILM, "CLUNY BROWN." BUT EVEN BEFORE THE CAMERAS STARTED TO TURN, FOLKS ON THE STREET BEGAN MISTAKING HER FOR SPRING BYINGTON. AND MISS BANNERMAN -- IT SO HAPPENS -- RATES TWO WHOLE PAGES RECORDING HER DRAMATIC ACHIEVEMENTS IN THE BRITISH BOOK OF WHO'S WHO IN THE THEATER.

PEOPLE BENT ON MAKING THESE LOOK-ALIKE COMPARISONS SOMETIMES REACH WAY BACK IN HISTORY. THEY'VE DONE THAT TO BURL IVES, THE AMERICAN FOLKSONG TROUBADOUR, BY CALLING HIM ANOTHER JOHN BUNNY. BUNNY, IN CASE YOU'RE TOO YOUNG TO REMEMBER, WAS THE FAMOUS FAT AND FUNNY MAN OF THE EARLY SILENT FILM DAYS.

BUT FOR MY MONEY THE STAR WHO SOUNDS LIKE EVERY MOVIE HERO ROLLED INTO ONE IS MARK STEVENS. HE'S BEEN CALLED A BLOND TYRONE POWER, ANOTHER DANA ANDREWS, A SECOND EDITION OF DENNIS MORGAN, A

TWIN OF ROBERT WALKER, A CARBON OF ALAN LADD WITH A DASH OF CORNEL WILDE AND LEW AYRES THROWN IN. SOUNDS LIKE A LOT OF TALENT TO LIVE UP TO BUT MARK STEVENS IS DOING ALL RIGHT AS JUST MARK STEVENS AT THE BOX OFFICE SO HE ISN'T WORRIED A BIT.

FRIENDLY RIVALRY REALLY GETS CARRIED TO EXTREMES WITH BUD ABBOTT AND LOU COSTELLO. THEY'RE FOREVER COMPETING FOR GAGS BUT THEY DON'T STOP THERE. THE COMPETITION CREEPS DEEP INTO THEIR PRIVATE LIVES.

IT GOES SOMETHING LIKE THIS: ABBOTT BUYS A HOME -- COSTELLO BUYS A LARGER ONE. ABBOTT BUILDS A SWIMMING POOL -- COSTELLO HAS HIS BUILT ONE FOOT LONGER AND ONE FOOT WIDER. ABBOTT BUYS A RESTAURANT THAT SPECIALIZES IN ITALIAN FOOD -- COSTELLO BUYS ONE THAT NOT ONLY SERVES SPAGHETTI BUT DISHES UP A FLOOR SHOW AS WELL. AND SO IT GOES. ONLY THE LATEST STAKE IN THIS LITTLE RIVALRY IS APT TO HAVE CATASTROPHIC RESULTS.

THE OTHER DAY, COSTELLO SHOWED UP FOR WORK AT THE STUDIOS RIDING ON A GASOLINE SCOOTER. THE FOLLOWING MORNING ABBOTT APPEARED ON AN ELECTRIC SCOOTER POWERED BY STORAGE BATTERIES THAT REQUIRE CHARGING EVERY NIGHT.

NOW FRIENDS ARE TRYING TO ARRANGE A RACE BETWEEN THE TWO. ONLY NEGOTIATIONS HAVE BOGGED DOWN PENDING ARRANGEMENT OF A SUITABLE HANDICAP. ABBOTT IS CLAIMING THAT ELECTRIC AUTOMOTIVE POWER IS OLD FASHIONED. HE WANTS TO MODERNIZE HIS SCOOTER WITH -- A JET TAKE-OFF ROCKET! MAYBE THAT WOULD BE CARRYING THINGS TOO FAR. BUT WITH THESE TWO ZANIES -- WELL, ONE NEVER KNOWS.

MUSIC: THEME UP. HOLD UNDER

ANNOUNCER: YOU HAVE BEEN LISTENING TO THE PROGRAM "STARS ON THE
 HORIZON," INFORMATION BACK OF THE GLITTER THAT IS THE
 WORLD OF ENTERTAINMENT. STARS ON THE HORIZON IS BROUGHT
 TO YOU EACH DAY AT THIS TIME BY (STATION OR SPONSOR).

MUSIC: THEME UP AND OUT.

 PA BD239AED 6

Exercise 50—AMERICA SINGS¹

(THEME IN -- THEN FADE FOR)

NARRATOR: To be the brother of a famous man is, in itself, a distinction. BUT, to be the famous brother of a famous man ... well, that's a rarity!...and an honor. (PAUSE) Today, AMERICA SINGS brings you such an outstanding exception ... Ira Gershwin ... lyric-writing brother of America's composing genius, George Gershwin. (PAUSE) Ira Gershwin should
:30 have been a poet ... he probably would have been had not music come his way. Of the brothers, Ira was the idealist-dreamer ... the student who sat up reading far into the night. George was quicksilver ... impulsive tempestuousness. (CHUCKLE) When the boys started school, Ira tried to cover for his brother George, whose low grades were a constant source of annoyance to his teachers ... and their mother.

MUSIC: MUSICAL BREAK NO. 1

NARRATOR: During Ira's college days ... he wrote short sketches furiously. He submitted one to a magazine. A few weeks later he received a check for one dollar and a mild request
:35 for further contributions. (CHUCKLE) This was sufficient incentive for Ira to neglect law school ... in favor of composing verses and short stories. Then something went wrong. Editors suddenly forgot his address. Ira grew discouraged and in retaliation ... stopped writing. He joined

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a traveling carnival ... knocked around the country for several months ... discovered he couldn't live on hot dogs and peanuts and returned home to find his brother George busily composing the score for "La La Lucille" .. a new Broadway show. Ira commenced writing lyrics as Arthur Francis ... he didn't want to trade on his brother's name.

MUSIC: MUSICAL BREAK NO. 2

NARRATOR: The career of one of America's greatest lyricists had begun!

The boy who was to write such lilting, swaying lyrics as "I Got Rhythm" ... "Lady Be Good" ... "That Certain Feeling" ... "Embraceable You" ... "Liza" ... "S'Wonderful" ... "The Man I Love" ... "Cheerful Little Earful" ... "You're a Builder-Upper" ... "It Ain't Necessarily So" ... began his profession with a single and serious intent from which he has never deviated. Ira Gershwin has never written the story of a production ... or the libretto, as it is called. An inveterate worker, Ira is always toiling over his current lyric. He believes good lyrics should be simple, easily understood, easily pronounced. He gets his titles from everyday conversations, catchwords and colloquialisms. He will write and rewrite a particularly difficult lyric until he is satisfied that his rhymes have captured the spirit of the music.

MUSIC: MUSICAL BREAK NO. 3

NARRATOR: (HUMMING) "I got rhythm, I got music ... I got my man -- who could ask for anything more ... Old Man Trouble, I don't

mind him. You won't find him ... Round my door." (PAUSE)

We certainly needed a lyric like that in 1930. That was the year the Bank of the United States closed! (PAUSE) On the cheerful side of the ledger ... "Green Pastures" began its run of six hundred performances. Folks were trying to forget their economic troubles ... on one or more of the thirty thousand miniature golf courses ... that had sprung up like mushrooms. (PAUSE) George and Ira were in Hollywood working on the musical picture, "Delicious" ... from which they were later to go on to the Astaire-Rogers film ... "Shall We Dance." In 1937 ... when the brothers were working on "The Goldwyn Follies" ... America lost George Gershwin ... but Ira went on alone ... to finish his lyrics while others supplied the final touches to the music.

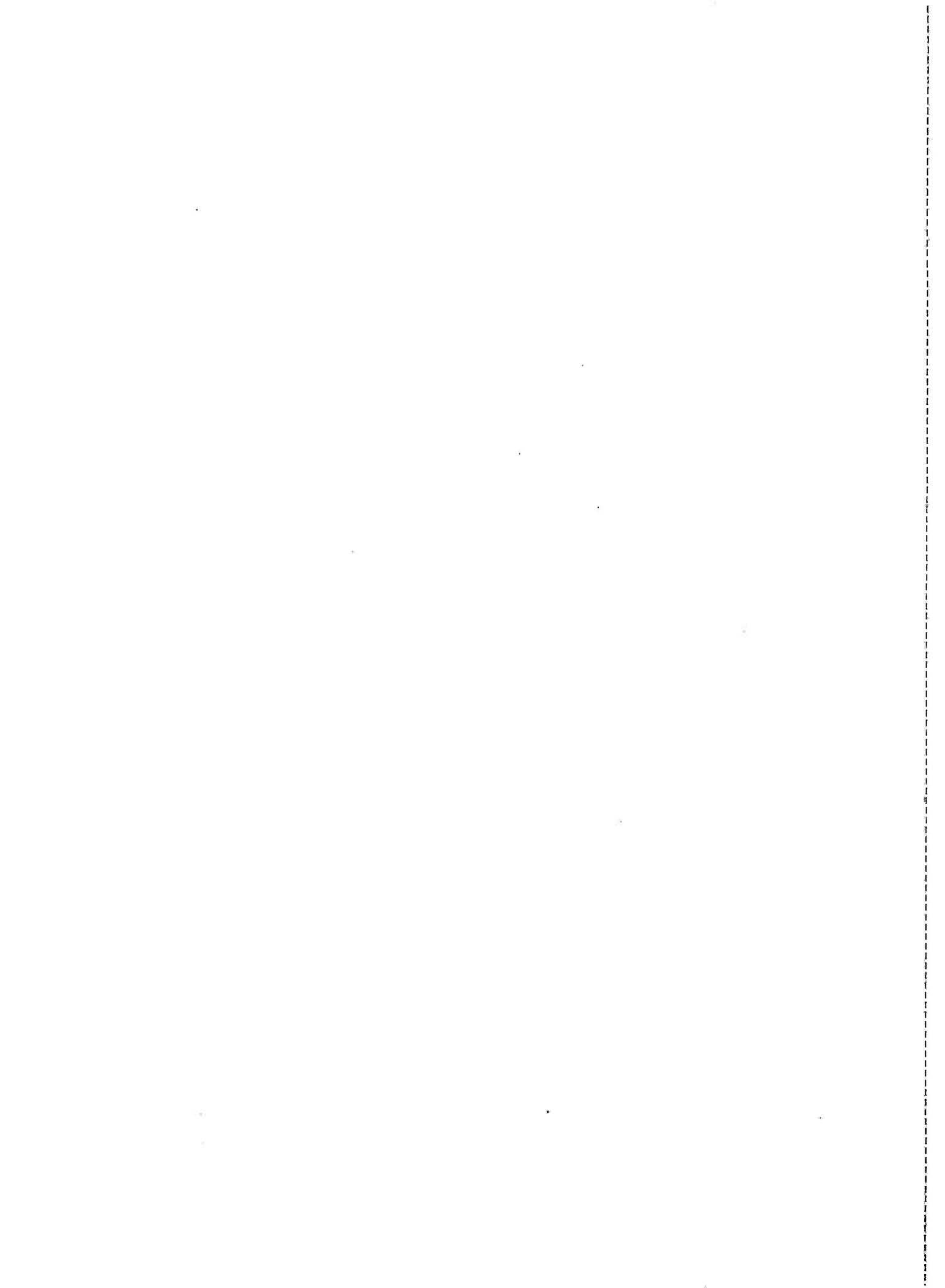
MUSIC: MUSICAL BREAK NO. 4

(THEME IN -- THEN FADE FOR)

NARRATOR: This is AMERICA SINGS paying tribute to Ira Gershwin ... the famous lyric-writing brother of America's beloved composer, George Gershwin. We'll be back _____ at _____.

_____ speaking.
(Narrator)

(THEME UP AND OUT)



*Exercise 51—WOMEN TODAY*¹

AP 12

ANNOUNCER: WOMEN TODAY!

MUSIC: A WALTZ. HOLD UNDER.

ANNOUNCER: ONCE AGAIN (STATION OR SPONSOR) BRINGS YOU STORIES ABOUT WOMEN IN THE NEWS. WITH (NAME) AS OUR COMMENTATOR, WE PRESENT ... WOMEN TODAY!

COMMENTATOR: IF THERE'S A MAGIC TRICK TO STAYING YOUNG-LOOKING AT THE AGE OF 65, MAE COLEMAN HAS LEARNED IT. BUT THEN, MISS COLEMAN IS A LADY MAGICIAN -- THE OLDEST PRACTICING LADY MAGICIAN IN THE COUNTRY -- AND SHE SAYS IT'S HER WORK THAT KEEPS HER YOUTHFUL.

YOU CAN UNDERSTAND IT WHEN YOU TALK TO HER. SHE'S CHEERFUL AND VIVACIOUS AND BEAUTIFULLY GROOMED. SHE HAS THE PRETTY POISE OF A WOMAN WHO KNOWS SHE HAS MADE THE BEST OF HERSELF, CLOTHES AND MAKEUP. HER HAIR IS WHITE BUT IN THE SUNSHINE IT LOOKS GOLDEN AND SHE WEARS IT IN SOFT CAREFUL CURLS. WHAT MAKES HER PARTICULARLY PROUD IS THAT SHE RECENTLY WAS BEING CONSIDERED TO JOIN A TOURING GAY-NINETIES ACT, BUT THE AGENTS SAID SHE WAS TOO YOUNG LOOKING FOR THE PART. AT 65 THAT'S JUST ABOUT THE HIGHEST COMPLIMENT ANY WOMAN COULD WISH FOR. MAYBE BEING A MAGICIAN ACCOUNTS FOR IT.

MAE COLEMAN STARTED PULLING RABBITS OUT OF HATS AT AN EARLY AGE. SHE WAS BORN IN CHICAGO AND WHEN SHE WAS OLD ENOUGH TO ATTEND SCHOOL HER PARENTS SENT HER TO A CONVENT IN CLEVELAND. IT'S A FAR CRY FROM A CONVENT GARDEN TO A VAUDEVILLE STAGE BUT BY THE TIME SHE WAS 14

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MISS COLEMAN HAD ALREADY STARTED HER THEATRICAL CAREER. AT FIRST SHE WAS PART OF A LITTLE SINGING ACT. THEN SHE DISCOVERED THAT THERE WAS A LADY MAGICIAN ON THE SAME BILL AND, WITH CHILDLIKE IDOLATRY, MAE COLEMAN DECIDED SHE'D LIKE TO BE ONE TOO. THE LADY MAGICIAN WAS RELUCTANT TO TAKE HER UNDER HER WING BUT MAE COLEMAN MANAGED TO PICK UP A NUMBER OF TRICKS BY WATCHING. SHE HAD AN UNCLE WHO ALSO WAS A MAGIC MASTER IN HIS DAY -- BY THE NAME OF EMERALD FOX -- AND HE TAUGHT HER A FEW MORE. EVENTUALLY, MISS COLEMAN GOT TOGETHER HER OWN ACT AND SHE MADE A TOUR OF ENGLAND DURING WORLD WAR ONE. THERE AUDIENCES CAME TO KNOW HER AS THE CHILD WONDER.

WHILE ON HER BRITISH TOUR, SHE THOUGHT SHE MIGHT LIKE TO BECOME A JUGGLER TOO, SO SHE TRIED OUT A TRICK WITH A FAN AND JUGGLING BALLS. SHE LAUGHS TODAY AS SHE REMEMBERS THAT THE FIRST TIME SHE TRIED THE ROUTINE SHE GOT SO NERVOUS SHE DROPPED THE BALLS AND IT WAS PAINFULLY OBVIOUS TO THE AUDIENCE THAT THEY HAD BEEN ATTACHED TO THE FAN BY WIRES ALL ALONG. THAT ENDED THAT.

FOR A GREAT PART OF HER CAREER, MISS COLEMAN WORE MAKEUP WHICH TRANSFORMED HER INTO A JAPANESE GIRL. UNDER THAT GUISE SHE WAS BILLED AS KAMOCHI -- MISTRESS OF MYSTERY.

AT ANOTHER TIME SHE APPEARED WITH HOUDINI, THE MASTER MAGICIAN OF THEM ALL -- AND SHE STILL DOES SOME OF HIS TRICKS. TODAY SHE SAYS HER ACT IS SO OLD IT'S NEW AND THAT'S WHY SHE'S STILL IN DEMAND FOR THEATER ENGAGEMENTS.

EVEN AS SHE APPROACHES THE AGE OF SEVENTY MAE COLEMAN HAS NO THOUGHT OF RETIRING. IN FACT, SHE GIVES THIS ADVICE TO LADIES PAST

MIDDLE AGE: "KEEP GOING AND IF YOU HAVEN'T GOT AN INTEREST IN LIFE, GET ONE. BE INDEPENDENT AND DON'T GIVE UP AT ALL."

THAT SOUNDS LIKE A PRETTY GOOD RECIPE FOR PERENNIAL YOUTH. AT ANY RATE IT'S WORKING WONDERS FOR THE LADY MAGICIAN WHO'LL NEVER GROW OLD.

MILLIONS OF EUROPEAN WOMEN ARE SHAKING OFF THE STUNNING AFTER-EFFECTS OF TRAGEDY AND PICKING UP THEIR LIVES ANEW TODAY. THEY HAVE BEEN BEREFT OF THEIR FAMILIES -- OF MOTHERS, AND FATHERS AND CHILDREN AND HUSBANDS. YET THEY ARE GRADUALLY COMING TO REALIZE THAT THEIR HANDS, AND THEIR HANDS ALONE, ARE CAPABLE OF RE-BUILDING SHATTERED NATIONS.

TAKE, FOR EXAMPLE, THE CASE OF MRS. MULDEERS-BELIEM [MOOL"-DAIRS-BEL'-YEM). HER HUSBAND WAS THE BURGOMASTER OF THE DUTCH TOWN OF MIDDLEBEERS AND ITS EIGHTEEN THOUSAND CITIZENS. WHEN THE GERMANS CAME TO THE NETHERLANDS, THE MAYOR OF MIDDLEBEERS REFUSED TO CARRY OUT NAZI ORDERS TO ROUND UP SLAVE LABORERS. AND FOR HIS DEFIANCE HE WAS SENT TO A CONCENTRATION CAMP. NO ONE KNOWS JUST WHAT HAPPENED OR HOW IT HAPPENED BUT THE MAYOR DIED THERE AND THE PEOPLE OF MIDDLEBEERS MOURNED FOR HIM AS THEY MOURNED FOR THEIR OWN LOVED ONES WHO HAD BEEN VICTIMS OF THE NAZIS.

BUT NOW MIDDLEBEERS IS SPRINGING TO LIFE AGAIN. THE 44-YEAR-OLD WIDOW OF MULDEERS-BELIEM HAS STEPPED INTO HER HUSBAND'S EMPTY SHOES. AND FOR THE FIRST TIME THAT ANYONE CAN REMEMBER HOLLAND HAS A WOMAN MAYOR. SHE HAS A DOUBLE JOB AHEAD OF HER. SHE MUST DO HER NEW JOB WELL BECAUSE SO MANY ARE DEPENDING ON HER AND SHE MUST PROVE THAT EUROPE'S WOMEN CAN HOLD RESPONSIBLE GOVERNMENT POSITIONS. IT CALLS

FOR A GREAT DEAL OF COURAGE. BUT MRS. MULDER-S-BELIEM IS DETERMINED TO CARRY ON -- NOT JUST FOR THE PEOPLE WHOM HER HUSBAND SERVED AT SUCH GREAT SACRIFICE -- BUT TO HELP BUILD A NEW AND SAFER WORLD FOR HER FOUR CHILDREN.

MUSIC: THEME WALTZ. HOLD UNDER.

ANNOUNCER: YOU HAVE BEEN LISTENING TO STORIES OF WOMEN IN THE NEWS, BROUGHT TO YOU BY (STATION OR SPONSOR), WITH (NAME) AS YOUR COMMENTATOR. BE WITH US AGAIN AT THE SAME TIME TOMORROW FOR MORE NEWS OF WOMEN TODAY!

MUSIC: THEME UP AND OUT.

PA-HP104AES

Exercise 52—LISTEN LADIES¹

AP 11

SOUND: KNOCKING ON DOOR

COMMENTATOR: THIS IS (COMMENTATOR) KNOCKING AT THE DOOR, LADIES,
WITH BITS OF NEWS AND VIEWS OF THE LATEST THINGS IN THE
WOMAN'S WORLD. MAY I COME IN?

MUSIC: "BEAUTIFUL LADY" OR SIMILAR THEME.

ANNOUNCER: GOOD MORNING, LADIES ... (STATION OR SPONSOR) BRINGS YOU
ANOTHER VISIT WITH (COMMENTATOR) ... ANOTHER 15 MINUTES
OF HELPFUL IDEAS AND SUGGESTIONS. SO LISTEN, LADIES,
HERE IS (COMMENTATOR).

COMMENTATOR:

THEY'RE STREAMLINING EVERYTHING THESE DAYS -- EVERYTHING EXCEPT
WORK. THERE STILL ARE THE SAME OLD HOUSEHOLD CHORES TO BE DONE DAY
IN AND DAY OUT. AND EVEN WHILE WE DO THEM WE DREAM ABOUT THE GREAT
AGE A'COMIN' WHEN THERE'LL BE AUTOMATIC ROBOT MAIDS TO TAKE CARE OF
COOKING AND SERVING AND DUSTING.

BUT LET'S FACE REALITY. HOMEMAKING -- DESPITE ALL THE MODERN
CONVENIENCES WE HAVE -- STILL IS A COLLECTION OF HAND-DONE JOBS.
TAKE WASH DAY FOR INSTANCE. IF YOU'RE LUCKY ENOUGH TO HAVE A WASHING
MACHINE IT ISN'T SO BAD. BUT IRONING -- IRONING IS ONE OF THOSE
TIRING TASKS THAT YOU CAN'T ESCAPE. SO WHY NOT MAKE THE BEST OF
IT -- THE SHORT BEST OF IT. THERE'S NO POINT IN IRONING UNTIL YOUR
ARMS FEEL AS IF THEY'RE GOING TO DROP OUT OF THEIR SOCKETS. NOT WHEN

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YOU CAN CUT IT DOWN TO A BARE MINIMUM. YOU CAN STILL BE THE TIDY HOUSEWIFE EVEN IF YOU ELIMINATE SOME OF THE WORK.

FOR INSTANCE, YOU CAN PASS SHEETS BY WHEN YOU LAUNDER YOUR OWN LINENS. IF YOU SHAKE THE WRINKLES OUT OF THEM WHILE THEY'RE DAMP FROM THE WASH TUB AND HANG THEM CAREFULLY ON THE LINE THEY'LL LOOK SMOOTH ENOUGH TO USE WITHOUT BENEFIT OF THE IRON. THE SAME IS TRUE OF DISH TOWELS AND WASH CLOTHS AND HOSE. IT'S A FACT, TOO, THAT IF YOU LEAVE TURKISH TOWELS UNPRESSED THEY'LL BE SOFTER AND FLUFFIER -- THE WAY YOU LIKE THEM.

THINK OF ALL THE EXTRA STEPS AND MOTIONS YOU GO THROUGH WHEN YOU BEGIN AN IRONING SESSION -- LIKE SPRINKLING. THAT'S ONE WHOLE STEP THAT CAN BE OMITTED IF YOU TAKE THE CLOTHES FROM THE LINE WHILE THEY'RE JUST DAMP ENOUGH TO IRON WELL. OF COURSE, PIECES THAT COMBINE THICK AND THIN PARTS MAY NEED SOME SPRINKLING. BUT THE OTHERS -- AND THAT COVERS A LOT OF WASH -- CAN BE ROLLED LOOSELY JUST AS THEY ARE AND PRESSED RIGHT OFF THE BAT.

THE WHOLE TRICK IN MAKING IRONING A SNAP OF A JOB IS TO EXERCISE A LITTLE MORE CARE IN HANGING CLOTHES ON THE LINE. TOO MANY WOMEN SIMPLY PIN UP THE WASH WITH CLOTHESPINS AND LET IT GO AT THAT. BUT A LITTLE ATTENTION TO STRAIGHTENING OUT WRINKLES AS YOU HANG CLOTHES ON THE LINE WILL SAVE A LOT OF EXTRA ARM MOTIONS IN IRONING LATER ON.

THERE ARE A FEW INEXPENSIVE HELPMATE GADGETS YOU CAN INVEST IN THAT WILL MAKE THE JOB EVEN SIMPLER. THERE ARE STEEL FRAMES, FOR EXAMPLE, THAT CAN BE BOUGHT AT MOST DEPARTMENT STORES AND USED FOR DRYING TROUSERS. WHILE THE PANTS DRY THEY'RE PRESSED AUTOMATICALLY

ON THE FRAME. AN EXTRA-WIDE BOARD FOR IRONING SHIRTS, FLAT PIECES AND BABY CLOTHES WILL SAVE MORE EFFORT. YOU CAN USE IT OVER A FIRM CARD TABLE OR PLACE IT ON TOP OF YOUR REGULAR IRONING BOARD.

IF YOU'RE A BUSY HOMEMAKER THINK OF YOUR IRONING JOB WHEN YOU'RE OUT TO CLOTHE THE FAMILY. KEEP THE YOUNGSTERS IN KNIT UNDERWEAR AND SEERSUCKER CLOTHES DURING THE WARM MONTHS AHEAD AND YOU'LL BE CUTTING OUT A BIG SLICE OF THE IRONING JOB. AND DON'T THINK ANYONE WILL CALL YOU A LAZY MARY IF YOU IRON SITTING DOWN. YOU'VE HEARD OF HOUSEWIVES DOING THAT BUT HAVE YOU EVER GIVEN IT A FAIR TRIAL? IT'S EASY AND IN NO TIME AT ALL YOU CAN LEARN TO IRON WITHOUT STANDING ON YOUR FEET FOR HOURS ON END.

THERE ARE PROBABLY LOTS OF OTHER SHORT CUTS YOU CAN THINK OF THAT WILL STREAMLINE YOUR IRONING CHORES. AND YOU'LL FIND THAT EACH ONE WILL LEAVE YOU A LITTLE LESS TIRED WHEN THE JOB IS DONE.

HAVE YOU CAUGHT THE VACATION SPIRIT YET? SEEMS EVERYONE I KNOW IS BUSY SCURRYING AROUND -- DOING LAST-MINUTE SHOPPING AND LAST-MINUTE PACKING BEFORE GOING OFF SOMEWHERE FOR A WELL-EARNED REST. THERE ARE SO MANY THINGS TO REMEMBER TO TAKE ALONG THAT BY THE TIME THEY'RE THROUGH STOWING CLOTHES AND STUFF AWAY IN VALISES THEY REALLY FEEL AS THOUGH THEY'RE ENTITLED TO A HOLIDAY.

HIGH ON THE LIST OF THINGS TO REMEMBER ARE COSMETICS. NO MATTER WHETHER YOU'RE VACATIONING AT THE BEACH OR IN THE COUNTRY OR BESIDE A LAKE, SUMMERTIME IS THE TIME WHEN YOU NEED ALL THE HELP YOU CAN GET KEEPING NEAT AND FRESH WHILE LIVING THE RUGGED OUTDOOR LIFE. WHEN YOU START TO THINK OF ALL THE BEAUTY ITEMS YOU'LL NEED IT SEEMS AS THOUGH YOUR COSMETIC KIT WILL BE FILLED TO THE BURSTING POINT.

BUT IT'S REALLY NOT AS BAD AS ALL THAT. THERE ARE MANY ITEMS THAT CAN DO DOUBLE DUTY. AND IF YOU TRY TO GET THEM PACKED IN TUBES AND JARS INSTEAD OF BOTTLES YOUR TRAVELING BEAUTY DEPARTMENT WILL BE ORDERLY.

WELL, LET'S START WITH WHAT YOU'LL NEED TO TAKE CARE OF YOUR HAIR. IT'S GOING TO BE FULL OF TRAVEL DUST AND YOU MAY NOT HAVE EITHER THE TIME OR THE FACILITIES FOR A SOAP-AND-WATER JOB ONCE YOU ARRIVE AT YOUR DESTINATION. SO A PACKAGE OF DRY SHAMPOO FOR A QUICK CLEANUP IS A GOOD IDEA. A CREAM SHAMPOO FOR TAKING CARE OF YOUR TRESSES FOR THE REST OF YOUR HOLIDAY IS, OF COURSE, A "MUST" AND DON'T FORGET PLENTY OF BOBBY AND HAIR PINS TO REPAIR STRAGGLING CURLS. YOU MIGHT WANT TO BRAID OR PIN UP YOUR HAIR FOR COMFORT OR NEATNESS AFTER A SWIM. SO HOW ABOUT A SMALL SUPPLY OF HAIR LACQUER TO HOLD THOSE BOTHERSOME NECK HAIRS IN PLACE?

INCIDENTALLY, WHILE YOU'RE TRAVELING YOU'LL WANT TO KEEP REFRESHED AND AS FREE FROM GRIME AS POSSIBLE. I KNOW I ALWAYS FEEL AS THOUGH I'VE SOAKED UP THE DUST OF TEN COUNTIES BEFORE I'VE EVEN BEEN ON A TRAIN FOR TEN MINUTES. BUT I FIND THAT THOSE VARIOUS GRIMY FEELINGS CAN BE CUT AND DISPENSED WITH IF YOU WILL USE A GOOD ASTRINGENT WITH COTTON PERIODICALLY.

YOU HAVE NO DOUBT BEEN THE VICTIM OF SPILLED PERFUME OR COLOGNE IN YOUR COSMETIC BAGS AND SUITCASES. YOU CAN DUCK ALL THAT WORRY BY TAKING YOUR FRAGRANCES ALONG IN SOLID COMPACT FORM IN THE PERFUME POWDERS THAT A NUMBER OF COSMETIC HOUSES ARE PUTTING OUT.

WELL, ALL THAT LEAVES ON OUR MEMO LIST IS SUNBURN CREAMS AND A SMALL FIRST-AID KIT. IF YOU'VE CHECKED OFF THOSE ITEMS FOR YOUR

BEAUTY KIT YOU'LL BE PREPARED FOR BEAUTY NO MATTER WHAT YOUR VACATION TURNS UP.

THE TRAGIC FIRE THAT SWEEPED A HOTEL IN CHICAGO THE OTHER DAY SHOULD BE FOOD FOR THOUGHT FOR ALL OF US. LAST WEEK, IF YOU'LL REMEMBER, WE WERE TALKING ABOUT ACCIDENTS IN THE HOME AND THE TOLL OF LIFE THEY TAKE EVERY YEAR THROUGH PLAIN NEGLIGENCE. WELL, FIRE IS ONE OF THE WORST SORT OF ACCIDENTS THAT CAN STRIKE ANY HOME.

INSURANCE EXPERTS ARE ESTIMATING THAT THE NATION WILL SUFFER THE GREATEST FIRE LOSS IN ITS HISTORY DURING 1946 UNLESS AN EFFECTIVE AND UNITED EFFORT IS MADE TO CHECK THE PRESENT RATE. THEY FIGURE SIX HUNDRED MILLION DOLLARS WORTH OF PROPERTY WILL GO UP IN FLAMES IF THE CURRENT RATE OF CARELESS WASTE CONTINUES. THIS MEANS THAT 1946 MAY VERY WELL BE THE WORST YEAR OF RECKLESS BURNING THE COUNTRY HAS EVER KNOWN, SURPASSING EVEN THE TRAGIC YEARS OF VAST CITY-WIDE CONFLAGRATIONS.

EQUALLY SHOCKING AND APPALLING IS THE LOSS OF LIFE THAT WILL RESULT. A FEW MONTHS AGO NEWSPAPERS AND THE RADIO WERE BUZZING WITH NEWS OF WHAT THEY CALLED A "BLAZING SUNDAY" -- A DAY ON WHICH 26 LIVES WERE LOST IN A FEW SPECTACULAR FIRES. THEN WE HEAR ABOUT THIS CHICAGO HOTEL FIRE. AND THOSE FIGURES SEEM TERRIFYING. BUT ACTUALLY MORE THAN TEN THOUSAND LIVES ARE LOST EVERY YEAR IN FIRES -- FIRES THAT MIGHT HAVE BEEN PREVENTED.

THEY MAY BEGIN IN A HOME WHERE SOMEONE HAS NEGLECTED TO MEND A BROKEN ELECTRICAL WIRE; OR WHERE SOMEONE CARELESSLY LEFT MATCHES ABOUT WHERE YOUNGSTERS COULD GET HOLD OF THEM; OR WHERE SOMEONE FORGOT TO TURN THE GAS OFF; OR WHERE SOMEONE LEFT AN IRON BURNING.

FROM THOUGHTLESS LITTLE ACTS LIKE THESE TRAGEDY SPRANG. DON'T YOU
BE GUILTY OF ANY OF THEM. THE COST OF CARELESSNESS IS TOO HIGH.

MUSIC: "BEAUTIFUL LADY" OR SIMILAR THEME.

HOLD UNDER

COMMENTATOR: IT'S TIME TO GO NOW, BUT I'LL BE BACK TOMORROW KNOCKING
AT YOUR DOOR. AND SO, UNTIL THEN BYE-BYE.

SOUND: DOOR OPENING AND SHUTTING.

ANNOUNCER: SO ENDS ANOTHER VISIT WITH (COMMENTATOR) -- BROUGHT TO
YOU BY (STATION OR SPONSOR). BE LISTENING TOMORROW,
LADIES, WHEN (COMMENTATOR) WILL BRING YOU MORE NEWS
AND VIEWS OF WHAT'S HAPPENING IN THE WORLD OF WOMEN.

MUSIC: THEME UP AND OUT.

PA BD217AED 6

*Exercise 53—WOMEN TODAY*¹

AP 7

ANNOUNCER: WOMEN TODAY!

MUSIC: A WALTZ. HOLD UNDER.

ANNOUNCER: ONCE AGAIN (STATION OR SPONSOR) BRINGS YOU STORIES ABOUT WOMEN IN THE NEWS. WITH (NAME) AS OUR COMMENTATOR, WE PRESENT ... WOMEN TODAY!

COMMENTATOR: THOUSANDS OF YOUNG AMERICAN WIVES HAVE SOMETHING IN COMMON WITH A YOUNG RUSSIAN GIRL NAMED NINA NAIDENOVA (NY-DEN'-OH-VAH) WHO LIVES IN MOSCOW.

SHE AND HER HUSBAND, MIKHAIL, WERE MARRIED TWO MONTHS BEFORE THE WAR. NOW HE AND NINA HAVE ENROLLED AT MOSCOW UNIVERSITY. THEIR ROOM IS IN ONE OF THE WINGS OF THE UNIVERSITY WHICH HAS BEEN SET ASIDE FOR SPECIAL STUDENTS WHO CALL THEMSELVES BRAILLISTS. THESE STUDENTS FEEL THAT THERE IS SOMETHING ABOUT THE WORD "BLIND" WHICH INEVITABLY AROUSES PITY -- AND PITY IS THE LAST THING IN THE WORLD THEY WANT. MIKHAIL NAIDENOV LOOKS JUST AS HE DID WHEN HE WENT INTO THE ARMY ... EXCEPT NOW HE IS BLIND.

SITUATIONS LIKE THAT KNOW NO NATIONALITY. WHAT NINA FEELS IS WHAT MANY WOMEN ALL OVER THE WORLD FEEL -- FRENCH WOMEN, ENGLISH WOMEN, CANADIAN WOMEN, CZECH WOMEN. THEY ALL FACE THE SAME PROBLEM. STILL NINA CAN TALK GAILY ABOUT WHAT A HANDSOME OFFICER MIKHAIL WAS; HOW HE HATED TO GIVE UP HIS UNIFORM WHICH USED TO ATTRACT THE GIRLS -- HERSELF INCLUDED.

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BUT NINA IS A WISE AND A VERY BRAVE YOUNG WOMAN. SHE DOESN'T ALLOW HERSELF TO INDULGE IN THE FUSSING AND PAMPERING WHICH SO MANY WOMEN IN HER POSITION FEEL THEY ARE COMPELLED TO DO. SHE TREATS MIKHAIL AS THOUGH HE WERE JUST LIKE EVERYONE ELSE -- ALTHOUGH AT THE SAME TIME SHE IS DEFTLY DOING ALL THE THINGS WHICH ARE NECESSARY -- THE THINGS SHE WOULD NOT HAVE TO DO IF HER HUSBAND COULD SEE. BUT HE LIKES HER BANTER. IT'S GETTING SO THAT NOW THEY ARE ABLE TO TRADE JOKES AND WISECRACKS MORE EASILY -- WITH LESS TENSION THAN THERE WAS DURING THE DAYS WHEN MIKHAIL FIRST LEARNED THAT HE WOULD NEVER HAVE THE USE OF HIS EYES AGAIN.

THE YOUNG COUPLE ARE IN THEIR JUNIOR YEAR AT THE UNIVERSITY. THEY'RE BOTH MAJORING IN HISTORY -- CONTINUING THE EDUCATION THEY BEGAN BEFORE THE WAR ALTHOUGH THEY'VE SWITCHED FIELDS SLIGHTLY. IN THOSE DAYS NINA WAS A GRADUATE RAILWAY ENGINEER AND MIKHAIL WAS ATTENDING A SPECIAL SCHOOL FOR ARMY OFFICERS.

SO FAR, THEY'RE MAKING GOOD MARKS IN THEIR SUBJECTS. MIKHAIL IS MOST PROUD OF THE GOOD SHOWING HE IS MAKING IN ENGLISH. HOWEVER, THERE'S ONE THING HE REGRETS. HE CAN SPEAK ENGLISH BUT HE CAN'T READ OR WRITE IT YET BECAUSE THERE ARE NO ENGLISH GRAMMARS IN RUSSIAN BRAILLE AND IT IS NOT EASY TO FIND READERS WHO KNOW ENOUGH ENGLISH TO HELP HIM.

OF COURSE, MIKHAIL DOES NOT NEED THE SERVICES OF A READER IN HIS OTHER SUBJECTS BECAUSE HIS WIFE ACTS AS EYES FOR HIM. HE SAYS HIS DIFFICULTIES WILL BE SOLVED WHEN HE CAN GET MORE BOOKS IN BRAILLE AND THOSE WILL BE SHIPPED FROM AMERICA BY ORGANIZATIONS LIKE RUSSIAN RELIEF.

NOT ONLY IS MIKHAIL WORKING HARD AT HIS STUDIES BUT HE IS TAKING AN ACTIVE PART IN EXTRACURRICULAR ACTIVITIES. HE'S A SECRETARY OF A CLASS CLUB AND BELONGS TO SEVERAL OTHERS. HIS WIFE IS TRYING TO MAKE HIS SOCIAL LIFE AS NORMAL AS IT WAS BEFORE THE WAR -- AND IT'S NO EASY TASK. NINA NAIDENOVA IS AN INSPIRING EXAMPLE OF A WOMAN MEETING A PROBLEM WHICH IS UNIVERSAL TODAY. BUT SHE'S HUMAN AND SHE'S SAD -- AS ANY WOMAN WOULD BE. SO ONCE IN A WHILE SHE CRIES -- BUT ONLY AT NIGHT -- VERY, VERY QUIETLY SO THAT MIKHAIL WILL NOT HEAR HER.

TWO YOUNG LADIES IN NEW YORK HAVE GONE INTO SOMETHING NEW IN THE WAY OF A BUSINESS. YOU KNOW WHAT A LENDING LIBRARY IS? WELL, THESE TWO WOMEN ARE IN THE LENDING LIBRARY BUSINESS ALL RIGHT, ONLY THEY LEND PICTURES INSTEAD OF BOOKS.

THEY'RE TWO SISTERS NAMED MRS. RUTH BUTLER AND MRS. ELEANOR SADOWSKY. THEY HAVE 14 HUNDRED PAINTINGS IN THEIR LENDING LIBRARY -- ALL LOANED TO THEM BY THEIR FATHER WHO'S A FURRIER AND AN AVID ART COLLECTOR. THEY OPENED THE LIBRARY IN THE BASEMENT OF HIS FUR SHOP AND THEY'VE BEEN HAVING TROUBLE TAKING CARE OF ALL THE CUSTOMERS EVER SINCE.

THE PAINTINGS RENT FROM THREE DOLLARS TO FIFTY DOLLARS A MONTH ALTHOUGH EACH ONE MAY BE WORTH ANYWHERE FROM 75 DOLLARS TO FIVE THOUSAND DOLLARS. THE WONDERFUL PART OF THE DEAL IS THAT THE LADIES ARE COLLECTING THE MOST VARIED SORTS OF REASONS ON WHY PEOPLE WANT ART IN THEIR HOMES -- EVEN IF IT'S ONLY TEMPORARY.

IT'S NOT UNUSUAL FOR A CUSTOMER TO COME IN AND ASK FOR SOMETHING

TO GO OVER HER COUCH. OR THEY RENT THEM TO IMPRESS GUESTS FOR A LUNCHEON OR DINNER PARTY.

BUT THE PRIZE STORY OF THE LADIES CAME FROM A 65-YEAR-OLD WOMAN WHO CAME IN AND RENTED A PICTURE OF TWO OF THE YELLOWEST GOATS EVER PAINTED. THE GOATS WERE FLYING THROUGH SPACE AND SHE WAS ENCHANTED WITH THEM. GRANDMOTHER EXPLAINED THAT FOR YEARS SHE'D BEEN LIVING WITH SEVERAL PORTRAITS OF DEAD RELATIVES. SHE WAS SURE, SHE SAID, THAT THE GOATS WOULD BE A WELCOME CHANGE.

MUSIC: THEME WALTZ. HOLD UNDER.

ANNOUNCER: YOU HAVE BEEN LISTENING TO STORIES OF WOMEN IN THE NEWS, BROUGHT TO YOU BY (STATION OR SPONSOR), WITH (NAME) AS YOUR COMMENTATOR. BE WITH US AGAIN AT THE SAME TIME TOMORROW FOR MORE NEWS OF WOMEN TODAY!

MUSIC: THEME UP AND OUT.

PA-HP137AED

Exercise 54—AP FIVE-MINUTE NEWS SUMMARY¹

AP 5

SECOND FIVE-MINUTE SUMMARY

THE LABOR DEPARTMENT HAS GIVEN A SPEEDY REACTION TO THE SURPRISE NEW DEVELOPMENT WHICH HAS TANGLED UP AN ALREADY CONFUSED MARITIME CRISIS.

THE LABOR DEPARTMENT HAS BEEN CONDUCTING NEGOTIATIONS IN WASHINGTON IN AN ATTEMPT TO PREVENT A NATION-WIDE C-I-O MARITIME STRIKE SCHEDULED FOR JUNE 15TH.

BUT ON WEDNESDAY NIGHT, TWO A-F-OF-L MARITIME UNIONS THREW A QUICK PUNCH. THE A-F-OF-L SEAMEN CALLED FOR A WORK STOPPAGE OF THEIR OWN MEMBERS AND AFFILIATES FOR THURSDAY AFTERNOON AT THREE P.M. (EDT). THE STOPPAGE HAS BEEN ORDERED FOR PORTS ON ALL COASTS AND IN HONOLULU. THE A-F-OF-L MARITIME UNION AND ITS AFFILIATED SAILORS' UNION OF THE PACIFIC CLAIM TO HAVE 62 THOUSAND MEMBERS. THE A-F-OF-L SEAMEN DESCRIBED THE SCHEDULED STOPPAGE AS "STOP WORK MEETINGS" BUT DID NOT REVEAL THE PURPOSE OF THE MEETINGS OR SAY HOW LONG THE STOPPAGE WOULD CONTINUE.

HOWEVER, ONE POSSIBLE EXPLANATION MIGHT HAVE BEEN GIVEN EARLIER IN THE DAY BY UNION PRESIDENT HARRY LUNDEBERG. THE UNION OFFICIAL DECLARED THAT THE A-F-OF-L SEAMEN ON THE WEST COAST WERE READY TO TAKE DRASTIC ACTION TO GET THE PACIFIC SHIPOWNERS HOME FROM THE WASHINGTON C-I-O TALKS TO TALK COLLECTIVE BARGAINING WITH A-F-OF-L MEN.

THE LABOR DEPARTMENT PROMPTLY REACTED TO THE NEW DEVELOPMENT.

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ASSISTANT SECRETARY JOHN GIBSON ISSUED A STATEMENT SAYING THAT THE DEPARTMENT TOLD TWO REPRESENTATIVES OF THE PACIFIC SHIPOWNERS THAT EITHER ONE OF THEM COULD RETURN TO SAN FRANCISCO. GIBSON ADDED THAT LABOR SECRETARY SCHWELLENBACH ALSO SAID THE SAME THING IN A TELEPHONE CONVERSATION WITH CHIEF LUNDEBERG OF THE A-F-OF-L SEAMEN.

MEANWHILE, SCHWELLENBACH IS ON HIS WAY TO SEATTLE AS ONE AMERICAN DELEGATE TO THE MARITIME CONFERENCE OF THE INTERNATIONAL LABOR ORGANIZATION. SCHWELLENBACH WILL SIT SIDE BY SIDE WITH A-F-OF-L MARITIME UNION PRESIDENT LUNDEBERG AT THE SESSION ON THURSDAY.

BY A LATE HOUR WEDNESDAY NIGHT, FIVE VICTIMS OF CHICAGO'S TRAGIC HOTEL FIRE STILL WERE UNIDENTIFIED. FORTY-NINE OF THE 58 PERSONS KILLED IN THE FIRE HAD BEEN IDENTIFIED POSITIVELY. FOUR OTHER VICTIMS WERE IDENTIFIED TENTATIVELY.

MEANWHILE, CHICAGO OFFICIALS HAVE OPENED A WIDESPREAD CHECK-UP OF PUBLIC BUILDINGS. TWO LEGITIMATE THEATERS AND FIVE NIGHT CLUBS ALREADY HAVE BEEN ORDERED TO CLOSE DOWN BECAUSE OF THEIR FAILURE TO MEET BUILDING AND FIRE CODE REQUIREMENTS.

HERE'S THE FIRST ENCOURAGING NOTE THAT'S COME OUT OF THE BIG FOREST FIRE THAT'S BEEN BLAZING SINCE MONDAY IN COCOCINO NATIONAL FOREST SOUTH OF FLAGSTAFF, ARIZONA. THE PROGRESS OF THE FIRE HAS BEEN CHECKED FOR THE FIRST TIME BY WEARY FIRE FIGHTERS. NEARLY TWO THOUSAND ACRES OF YELLOW PINE HAVE BEEN DESTROYED. FOREST SUPERVISOR R. W. HUSSEY SAYS THAT UNLESS SPARKS CARRY THE FIRE ACROSS THE PRESENT LINE, THE SITUATION SHOULD BE WELL IN HAND THURSDAY.

FORMER PRESIDENT HERBERT HOOVER SAYS THAT THE COMMUNIST PRESS

IN LATIN AMERICA IS FOLLOWING THE SAME LINE OF ATTACK AS THE COMMUNIST PRESS IN EUROPE IN ATTACKING HIS WORLD FOOD MISSION.

DURING AN INTERVIEW IN CHILE, HOOVER DECLARED THAT THE COMMUNISTS DO NOT OBJECT TO A HUNGRY EUROPE, BECAUSE FAMINE MAKES IT EASIER FOR THE REDS TO ESTABLISH THEIR POLITICAL IDEALS. HOOVER THEN ADDED: "TO DATE, WE HAVE NOT GOTTEN ONE POUND OF FOOD OUT OF RUSSIA."

THE FORMER AMERICAN PRESIDENT IS SCHEDULED TO LEAVE CHILE FOR ARGENTINA ON THURSDAY IN HIS SURVEY OF WORLD FOOD CONDITIONS.

IN THE PACIFIC, MEANWHILE, THE EMPEROR OF A HUNGRY JAPAN IS MAKING AN OBVIOUS ATTEMPT TO SPUR THE PRODUCTION AND LEGITIMATE SALE OF FOODSTUFFS. HIROHITO IS MAKING A TWO-DAY INSPECTION TOUR OF FARMING AREAS AND DOCKS AND FISH MARKETS. IT'S THE EMPEROR'S FIRST TOUR SINCE HIS PRE-ELECTION VISITS WITH CITIZENS OF TOKYO AND YOKOHAMA.

THE AGREEMENT FOR A 15-DAY TRUCE IN MANCHURIA IS EXPECTED TO BE SIGNED OFFICIALLY AT NOON ON THURSDAY. THE TRUCE BETWEEN THE CENTRAL GOVERNMENT AND THE CHINESE COMMUNISTS IS SCHEDULED TO BECOME EFFECTIVE IMMEDIATELY AFTER IT IS SIGNED BY GENERAL MARSHALL'S COMMITTEE OF THREE. ACCORDING TO ONE GOVERNMENT SPOKESMAN, GENERALISSIMO CHIANG KAI-SHEK WILL INSIST THAT THE SPECIAL AMERICAN ENVOY BE GIVEN INCREASED POWER AS AN ARBITRATOR DURING THE PERIOD THE TRUCE IS IN EFFECT.

PA-HP113AED 6

APPENDIXES

Appendix I
PHONETIC ALPHABET

<i>Key Words</i>	<i>Phonetic Symbol</i>	<i>Dictionary Symbol</i>	<i>Spellings</i>
VOWELS			
beat	[í]	ē	me, feet, bean, deceive, people, field, Caesar, machine, quay, phoebe, key
bit	[ɪ]	ĩ, ē, ē̇	deer, dear, mere, bier, weird, fakir, busy, pretty
bait	[e]	ā	say, prey, face, laid, great, survey, veil, neigh, fiance, fiancée, crochet, croquet, guage, gaol
bet	[ε]	ě, â	pet, heifer, leopard, friend, Aetna, any, feather, bury, said, says, asafoetide, care
bat	[æ]	ǎ	hat, plaid, laugh
bask	[a]	â	(Sound usually found in Eastern speech. In the Middle-West generally pronounced as ǎ.)
bottle	[a]	ä, ö	father, hearth, sergeant, memoir, honest, Gardner, ah, guard, odd
berate	[ə]	â, ǎ, ě ĩ, ö, ü	sofa, praises, possible, purpose, circus, tortoise, vehement, occur
but	[ʌ]	ü	sun, son, does, double, about, blood
bought	[ɔ]	ô, ǒ	all, fault, law, fought, broad, for
boat	[o]	ō	oats, go, owe, sew, though, toe, blown, oh, boulder, beau, chauffeur, yeoman, brooch, apropos
book	[ʊ]	öö	pull, wolf, wood, would, worsted
boot	[u]	oo	who, stew, sue, suit, through, rude, cool, sleugh, group, shoe, maneuver, lieu
bite	[aɪ]	ī	aisle, ice, eye, aye, high, pie, rye, buy, guide, height
boy	[ɔɪ]	oi	boy, boil
bout	[aʊ]	ou	how, out, kraut, plough, hour, sauerkraut
beauty	[jʊ]	ū, ũ, ü	cute, mew, beauty, feud, cue, lieu, you, view, queue, ewe, Hugh
CONSONANTS			
pat	[p]	P	pie apron, supper, shepherd hop, hope, hiccough, clapp
bat	[b]	b	boy above, rubber, cupboard tub, tube
tot	[t]	t	tell, Thomas, two, ptomaine water, batter, lighting, debtor, receipting, yachting, indicting at, ate, light, debt, receipt, yacht, indict, mitt, raced
dog	[d]	d	dog under, muddier, solder rod, would, fade

<i>Key Words</i>	<i>Phonetic Symbol</i>	<i>Dictionary Symbol</i>	<i>Spellings</i>
CONSONANTS			
key	[k]	k	<i>kill, cap, chorus, Khan</i> making, because, occasion, tacking, aching, talking, liquor, obliquely look, like, tack, talk, oblique, ache
go	[g]	g	<i>go, ghost</i> longer, trigger, Allegheny fog, egg, plague, burgh
man	[m]	m	<i>may</i> among, summer, salmon, bombing, hymns Tom, palm, lamb, phlegm, hymn, mesdames
no	[n]	n	<i>no, know, pneumonia, gnat</i> animal, sunny, Wednesday, champagnes, comptroller ton, tune, champagne, sign, Anne, Ann
sign	[ŋ]	ng	— finger tongue, sing
we	[w]	w	<i>well, one</i> always, distinguish —
look	[l]	l	<i>loose, llama</i> alive, hello, island tail, pull, sale, isle
yes	[j]	y	<i>yellow</i> beyond, familiar, hallelujah —
run	[r]	r	<i>red, wren, rhubarb</i> every, rewrite —
art	[r]	r	<i>urn, earn, herb</i> horrid, mortgage, colonel, hemorrhage for, catarrh, corps, care, purr
when	[hw]	hw	<i>wheat</i> awhile —
fan	[f]	f	<i>five, phase</i> after, puffing, laughing, soften, nephew, diphtheria, calving if, puff, laugh, calf, life, triumph
vain	[v]	v	<i>vine</i> every, salving, stephen of, love, salve
thin	[θ]	th	<i>thumb</i> ether bath

<i>Key Words</i>	<i>Phonetic Symbol</i>	<i>Dictionary Symbol</i>	<i>Spellings</i>
CONSONANTS			
that	[ð]	th	<i>them</i> <i>soothing</i> <i>soothe</i>
see	[s]	s	<i>see, city, scene, psalm</i> <i>gasoline, essay, icicle, listen, abscess, Worcester, answer</i> <i>apes, lass, loose, rice, quartz</i>
zoo	[z]	z	<i>zero, Czar, xylophone</i> <i>crazy, busy, fuzzy, discern</i>
shoe	[ʃ]	sh	<i>prize, was, buzz, pause</i> <i>sugar, shoe, schnapps, chagrin</i> <i>fish</i> <i>fish</i> <i>racial, ocean</i>
azure	[ʒ]	zh	— <i>vision, pleasure, negligee, azure, bijou, glazier</i> <i>garage</i>
hat	[h]	h	<i>home, who</i> <i>ahead</i>
church	[tʃ]	ch	— <i>chair, cello, Tchaikovsky, Tshi</i> <i>matching, nature, suggestion, righteous</i> <i>match, church</i>
judge	[dʒ]	j	<i>jack, gee</i> <i>magic, lodging, soldier, adjoin, vengeance, pajamas, legion</i> <i>page, lodge</i>

Appendix II

GUIDE FOR THE PRONUNCIATION OF FREQUENTLY USED FOREIGN LANGUAGES

LETTER	POSITION	FRENCH	GERMAN	ITALIAN	SPANISH
a		Between <i>father</i> and <i>fat</i>		<i>father</i>	<i>father</i>
a, aa .			<i>father</i>		
a, ae			<i>bed, care</i>		<i>aisle</i>
a, a/s		<i>father</i>			
ai		<i>bed</i>	<i>aisle, ride</i>		<i>aisle</i>
ai, aill-, -ail		<i>i</i> as in <i>ice</i> plus <i>y</i> as in <i>yes</i>			
au		<i>go</i>	<i>out</i>		<i>out</i>
b	Followed by vowel		<i>bed</i>		
c		<i>key</i> When final in monosyllables*			
	Before <i>e, i, y</i>	<i>see</i>	<i>rats</i>	<i>church</i>	<i>so</i>
	Before <i>a, o, u</i> or cons.		<i>koka</i>	<i>kit</i>	
	Otherwise	<i>koko</i>			<i>koko</i>
ç		<i>see</i>			
ch		<i>shall</i>		<i>kit</i>	
	After <i>a, o, u,</i> not <i>au, eu</i>		<i>lock</i> (Unless sound con- tinues)		
ck			<i>kk</i>		

*French: c, f, l, and r are pronounced when final in monosyllables. Otherwise consonants when final are usually silent.

LETTER	POSITION	FRENCH	GERMAN	ITALIAN	SPANISH
d	Initial or followed by vowel		Same as English		Same (initial) <i>gather</i> (medial) <i>gather</i> (final) and in <i>-ado</i> — or may disappear
	Otherwise		tends to <i>t</i>		
dt			<i>set</i>		
e	Stressed	<i>bed</i>	<i>late</i> (long) <i>let</i> (short)		<i>late</i>
	Unstressed	<i>moment</i> (silent when final or within word when not needed)	<i>moment</i> (sometimes silent)		
eau		<i>go</i>			
eill-, eil (final), ey		<i>say yes</i>			
ei			<i>ride, aisle</i>		<i>late</i>
eu		<i>urn</i>	<i>oil</i>		
ey		(See <i>eill-</i>)			
f		When final in monosyllables*			
g	Before <i>e, i, y</i>	<i>pleasure</i>		<i>judge</i>	<i>heat</i>
	Before <i>a, o, u</i>			<i>go</i> (cons.)	
	Otherwise	<i>go</i> (Except <i>gn, ng</i>)			<i>go</i>
	Initial		<i>go</i>		
	Between vowels		(See <i>ch</i> voiced)		
	Final		(See <i>ch</i>)		

*French: c, f, l, and r are pronounced when final in monosyllables. Otherwise consonants when final are usually silent.

LETTER	POSITION	FRENCH	GERMAN	ITALIAN	SPANISH
gh				go	
gli				ly as in hellion	
gn				ny (almost canyon)	
gu				Gwendolyn	
	Before e, i, y	get			go (u silent)
	Before a, o				agua, (gw)
h		Silent			Silent
	Initial		hat		
	After a vowel		silent (stressed syllables long vowel)		
i			meet (long) sit (short)	meet (alone, with cons.) y (in neighborhood of vowels)	meet
	Before a cons.	machine			
	Before a vowel	yet			
ie		eve, meet			yea
ill-, il,	Final	meet plus y (as in yes)			
j		pleasure	yes	Variant spelling of i	hot (or voiceless uvular sound similar to Parisian r)
l		lip (except -ill, -il*)			
ll					yet

*French: c, f, l, and r are pronounced when final in monosyllables. Otherwise consonants when final are usually silent.

LETTER	POSITION	FRENCH	GERMAN	ITALIAN	SPANISH
m, n, ng		Nasalize preceding vowel in same syllable. Doubled, as in English			
n					canyon, onion
ng			singer		
o	Final	go	go	go	go
o/s		go			
	Otherwise	more, but			
o, oe			urn, or may (with lips rounded)		
oe, oeu		urn			
oi		waft		boy	boy
ou		pool			
q		key			
qu		key	kv	questions	
	Before e, i				kit
r		Uvular, trilled, or rolled*	Uvular or trilled		
s				sit (except before voiced cons.: z)	so
	Initial, final and ss	see			
	Between vowels	zebra			
	Before a vowel and initial		zone		
	Otherwise and ss			so	

*French: c, f, l, and r are pronounced when final in monosyllables. Otherwise consonants when final are usually silent.

LETTER	POSITION	FRENCH	GERMAN	ITALIAN	SPANISH
sc	Before <i>a, o, u</i> or cons.			<i>sky</i>	
	Before <i>e, i</i>			<i>shall</i>	
sch			<i>shall</i>	<i>sky</i>	
t			As in Engl. except before <i>i</i> : <i>ts</i>		
th		<i>Tom</i>	<i>tat</i>		
tz			<i>rats</i>		
u		<i>toot</i>	<i>toot</i>	<i>toot</i>	<i>toot</i>
ue		Variant of <i>eu</i>	<i>toot</i>		<i>way</i>
ui		<i>we</i>			<i>we</i>
v			<i>father</i>		<i>b</i>
w		<i>very</i>	<i>very</i>		
	Final		<i>go</i>		
x	Between vowels				<i>ks</i>
	Before cons.				<i>sit</i>
	For <i>j</i>				<i>hot</i>
y			Variant of <i>i</i>		Variant of <i>i</i>
	Final	Variant of <i>i</i> pronounced <i>meet</i>			
	Cons.				<i>yes</i>
z			<i>rats</i>		
z, zz				<i>rats or beds</i>	

Appendix III

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